



Catalogue – Case studies

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

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

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organisations**

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

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Niels Righolt CKI – The Danish Centre for Arts and Interculture (Denmark)
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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.

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

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PREMISE

The present Catalogue forms part of the "Study on audience development - How to place audiences at the centre of cultural organisations". It reports in alphabetical order 30 synthetic sheets describing the Case Studies from 17 European Countries that have been selected through an open call.

The 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.

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.

ASOCIAȚIA CULTURALĂ METROPOLIS - BUCHAREST, ROMANIA

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

Synthetic data sheet

Full name	Asociația Culturală Metropolis
Address	Str. Constantin F. Robescu, nr. 1 bis, sect. 3, Bucharest, ROMANIA
Legal status	NGO
Year of establishment	2011
Website	Asociația Culturală Metropolis: http://www.asociația.metropolisfilm.ro/ Metropolis film: http://www.metropolisfilm.ro/ Balkanik Festival: http://www.balkanikfestival.ro/ KINODISEA International Film Festival for Children: http://www.kinodiseea.ro/en/ CARAVANA Metropolis: http://2016.caravana.metropolisfilm.ro/
Social Media	Facebook, Twitter, Youtube
Area of activities	Cinema
Type of activities	FESTIVALS - film, media literacy, cultural heritage – music, craftsmanship, visual arts; FILM DISTRIBUTION
Total amount of budget	469.000 € (2.110.637 LEI) from non-economic activities, 38.500 € (173.342 LEI) from economic activities

Data refer to 2015

Background information

Asociația Culturală Metropolis is an NGO association founded by Daniel Mitulescu in 2011 in Bucharest. The cultural profile coupled to Asociația Culturală Metropolis is quality audio-visual and film productions presenting high quality national and international (European) films; world music from the middle east and Balkan.

Asociația Culturală Metropolis is involved in a large range of activities in the field of the festivals - cinema, media literacy, cultural heritage -, music, craftsmanship, and visual art and film distribution. These activities are in accordance with the main aims of the Association in terms of Audience Development.

Asociația Culturală Metropolis' main activities are related to the production of 3 main events:

KINOdiseea is an international festival (foreign films, guests, partnerships) addressed to local audiences, focused on film projections and media literacy activities for youngsters; during the festival there is a big variety of multidisciplinary workshops (focusing on directing, acting, photography, sound, storytelling etc.). The program includes various types of films (produced in various countries, with different techniques, both feature films and shorts). The main focus of the festival is on European cinema, with attention on promoting debutants.

Caravana Metropolis - or outdoor cinema - brings film projections, best quality productions from various countries (focus on European films) in green spaces, stadiums, parks and other unconventional spaces, offering the audiences the opportunity to watch films in a warm atmosphere in an open space. The project covers several locations in Romania.

Balkanik Festival is a socio-cultural project, aiming at creating a bridge of understanding between the country's minorities and encouraging cultural diversity and intercultural dialogue. It is an international multicultural and multidisciplinary festival (artists from other countries, media partners with international coverage, partnerships with similar festivals from all Europe, collaboration with embassies and foreign cultural institutes) addressed to national and international audiences. The festival gives spaces to several ethnic groups from the Balkans, but also artist groups from countries like France, Belgium, Germany, Syria, Iran, India, Canada etc. The festival has a multidisciplinary program schedule that includes music, arts crafts fair, dance, painting, sculpture, photography, circus shows, culinary art etc.

Finally, the panorama of the Metropolis' activity is completed with **Metropolis Film**, an independent film distribution house, whose activities are distribution of film, music concerts and film and music festivals.

Asociația Culturală Metropolis' staff consists of 3 permanent employees and 2 part time employees during the 3 main events. Moreover, annually, around 50 volunteers are engaged with the organization of Asociația Culturală Metropolis' activities, so volunteers enter the domain of cultural management and have the opportunity to work with an experienced team of professionals: volunteers became advocates for the organisation.

Asociația Culturală Metropolis aims at promoting quality film and film culture in a broad sense, fulfilling a cultural policy and film culture promoting mission; bringing quality film to the Romanian audience, bringing the audience to the cinema, as well as bringing quality films to the public, nurturing a film culture demand and knowledge, and developing and accomplishing educational measures especially for youth and children, matching quality supply with quality/qualified demand. In Bucharest, Asociația Culturală Metropolis held a function as local, national and international film culture hub.

What do they want? Goals and achievements

Since the association was born, audience development (AD) has played a pivotal role. Asociația Culturală Metropolis has explored new strategies for AD and it can be seen as an audience-centric organization: indeed AD vision and projects are part of the general

strategic plan. Asociația Culturală Metropolis' AD approach emerged from the first artistic project and was conceived with the perspective of building long lasting relationships with diversified audiences.

Asociația Culturală Metropolis' approach to AD is not project based, but more process oriented and holistic. The organic model means that AD is integrated to the overall work organization and activities. Daniel Mitulesco, the director, Ligia Kesisian-Mitulescu, the artistic director, and the PR responsible, develops the Ad strategy.

In accordance with the sectorial strategy in the field of culture and national heritage for 2014–2020¹, in developing its strategy, Asociația Culturală Metropolis gives particular attention to increase youth access and participation in cultural life and promoting better access of youth to quality cultural activities, increasing the levels of social inclusion, promoting cultural and social diversity.

Each project responds to specific needs and goals and it's addressed to specific target audiences.

KINOdiseea is addressed to young audiences (3-18 year-olds), including Roma children and children from social care centres, their parents, grandparents and teachers (Audience by choice; audience by surprise).

KINOdiseea's audience goals are addressed to **enlarging and increasing the audience** of youngster in cinema activities; **deepening the relationship** involving them directly in the selection process of the best film in program; providing them skills and competences to better understand a film and its making off, thanks to involvement of youngsters in workshops with key figures of the cinema industry; giving them skills in term of personal growth (working together is a way to understand how to put questions, how to dialogue with other mats and with the adult world); **widening the audiences**, involving teachers, schools, parents of youngsters.

This inclusive and collaborative approach allows also in facilitating the process of socialization and social inclusion, helping kids learning and relating to artistic expressions from other countries.

Balkanik Festival is addressed to a more general public and attracts all age groups providing activities for them. However, a large number of its spectators are young (25-40), with high levels of education and moderate to high income, living in urban areas, coming from Romania or abroad (mostly Western Europe).

AD goals aims at:

- **Deepening the relationship with the audience** (audience by choice), using Internet and social media channels actively; organizing competitions for winning

¹ The major institution responsible for the development of the cultural strategies or policies adopted by Romania, the Ministry of Culture and National Patrimony integrated in its documents a series of objectives and actions that follow and respond to the national objectives: safeguarding the national cultural patrimony and the maintenance of the cultural heritage and diversity, the increase in the number of participants to culture and cultural events, the modernization and internationalization of the cultural infrastructure and the professionalization of the human resources within, support for contemporary art and creative industries, as well as for research in cultural policies, promoting the national values on international level, promoting multiculturalism and minorities' cultures (Ministry of Culture and National Patrimony, 2009; Government of Romania, 2009).

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invitations to the festival, teaser events before the festival, workshops for different age groups within the fair; working with volunteers.

- **Enlarging the audience** through activities addressed to specific target audiences:
 - Focus on children: organizing playgrounds and workshops within the arts and crafts fair;
 - Focus on elder people: inviting unknown artists from rural areas in Romania, which are preferred by them; promoting the arts and crafts fair;
 - Focus on minority groups: the arts and crafts fair and the concerts are inspired by their culture; organizations representing minorities receive invitations to the festival;

Caravana Metropolis has a general audience, and mostly young people (15-35).

AD goals aims at:

Enlarging the audiences by:

- Intense promotional campaigns on local and national levels, on various communication channels, including in partnership with local authorities;
- Organizing the project in several towns in Romania;
- International partnerships and affiliations: member of Europa Cinemas²;
- Ensuring free access to all film projections;
- Realizing projections in public spaces, in the centre of towns.

Deepening the relationship with the audience by:

- Internet and social media activities;
- Returning to locations with greater affluence of spectators;
- Working with volunteers;
- Organizing workshops throughout the day organized by local partners (cultural institutions, cultural NGOs, local artists etc.)

Diversifying the audiences by:

² www.europa-cinemas.org

- Projecting a diversity of films – various genres, subject, and cultural contexts, destined to different age groups.

How do they do it? Making it happen

Asociația Culturală Metropolis' activity stems from the fact that Romania has the lowest rate of people going to the cinema and there is a lack of interest in good quality cinema; furthermore, this low rate of consumption is connected to the limited choice or poor quality of cinema. "The Cultural and Creative Strategy for Bucharest 2015-2030" also put in evidence that AD is in a critical state for children and teenagers, and sustained efforts are necessary in order to educate and develop a young audience who should become interested in good quality cinema, which is the purpose of **KINOdyssey**. The festival responds also to the need of increasing media literacy levels, in accordance with a long-term strategy started 8 years ago with the first edition of the festival.

Asociația Culturală Metropolis aims also at having an impact on mentalities in Romanian society, promoting European values such as tolerance, non-discrimination, celebration of diversity and multiculturalism, respect and appreciation for minorities.

Asociația Culturală Metropolis is raising sensitivity for film, in a close dialogue with audiences, due to an integrated programming and mediation, a supply-balancing put of a cultural policy and film culture.

In terms of impact **Balkanik festival** aims at increasing the general public's knowledge of the cultural traditions of the Balkans and of minorities in Romania; increasing the levels of tolerance and social inclusion (especially of the Roma community); ensuring and increasing the access to diverse and good quality contemporary art by inviting around 150 artists each year and displaying diverse forms of artistic expression.

Caravana Metropolis aims at increasing the levels of film literacy among the general public in Romania, thanks to an international selection appreciated contemporary cinema oeuvres, accessible to various types of public.

Interview: Daniel Mitulesco - Director

Interviewer: Luisella Carnelli – Fondazione Fitzcarraldo (Italy)

AUDITORIO DE TENERIFE - TENERIFE, SPAIN

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

Synthetic data sheet

Full name	Auditorio de Tenerife "Adán Martín"
Address	Av de la Constitución, 1, 38003 Santa Cruz de Tenerife, Tenerife Island, Canary Islands, SPAIN
Legal status	Public company, 100% dependent on The Council of Tenerife
Year of establishment	2003
Website	www.auditoriodetenerife.com
Social media	Facebook, Twitter, Google+, Instagram, LinkedIn, YouTube, VK
Area of activities	Music
Kind of activities	Opera season; Symphony Orchestra season; Ballet/Dance; World music; Jazz; Pop/Rock
Total amount of budget (2016)	6.200.000 €
Sources of funding	Public funding: 51% Ticket sales: 35% Congress & event management & Others: 14%
Number of employees	27
Number of annual performances	213
Number of annual attendances	107.547

Data refer to 2015 except from the budget

Background information

The Auditorio de Tenerife, designed by the renowned architect Santiago Calatrava, is considered one of the most emblematic buildings of Spanish architecture. It is located in the city of Santa Cruz de Tenerife in an impressive site, next to the Atlantic Ocean and in front of the ancient Anaga Mountains. It opened on September 2003 and was conceived to become the home of the Tenerife Symphony Orchestra, the Canary Islands Music Festival and the Opera Festival, organised by that time by the local association of opera friends. Therefore, the building was equipped with a philharmonic hall (1658 seats), a chamber hall (428 seats) and some smaller areas, such as rehearsal and meeting rooms or dance and exhibition halls.

However, the project of José Luis Rivero, artistic from 2003, was more ambitious than the original assignment. In addition to classical music and opera and with the exception of text-based drama, other performing art forms were included, such as musical theatre, object theatre, black theatre, etc. and, of course, dance and other creative expressions related to movement arts. Given the Auditorium's public nature, the small dimensions of the island, and the importance of the institution, the Auditorio de Tenerife is responsible for the musical and performing arts policy of the entire island. The artistic project included five different working lines: programming; production; education and two crosscutting areas, which were AD and documentation. Thus, since the Auditorium was born, AD has played a pivotal role in its management decisions.

The actual organisational structure consists of five departments depending on a managing director, who in turn depends on the government department "Tenerife 2030: Innovation, Education, Culture and Sports" of the Council of Tenerife. The five departments are: Administration & HR; Marketing & Communication; Congress & Event Management; Artistic Direction; and Technical Department that is subdivided into Maintenance and Technical Stage Production. Even though AD was embedded in the organisation since it was founded, there has neither existed a role or department with that exclusive assignment nor was a specific AD plan written. After having participated in the Adeste project, a separate strategic AD plan is being defined and the biggest challenge in the near future is to redesign the organisational structure and to align it to the new AD strategy.

The AD seed was planted in the artistic direction and it was successfully spread throughout the entire organisation. It achieved to grow organically thanks to a flexible and resilient team.

What do they want? Goals and achievements

The Auditorium has travelled abroad on a regular basis to obtain training or to get to know other case studies and best practices. From the outset they understood that audience analysis was crucial to implement a successful AD approach. Hence, a great emphasis has always been placed on the information systems.

In 2004, when most of the theatres in Spain were still selling their tickets at the box office, the Auditorium already had a ticketing system running. In certain performances they even reached peaks of 72% of the tickets sold online. This enabled them to get a global picture of what was happening in terms of sales: the type of tickets sold and of the channels in which they were sold. For instance, once they observed that a lot of tickets were sold in shopping malls and afterwards they decided to create specific marketing campaigns in those venues. They also knew exactly which days of the week /month they should put ads on the street, radio, etc. But, even though they had a very clear insight of the sales volumes and the trends, they missed the possibility of developing individual customer relationships. The Auditorium had a contract with a local saving bank that included the ticketing platform. In 2012, they decided to go for an own ticketing package. In parallel Mercat de les Flors was going through the same experience and both agreed to collaborate by sharing know-how and practice about the different implementations of ticketing platforms. At the moment, they feel satisfied with the selected option, a personalised Patron Base package. Since 2014, three different systems run together and provide the Auditorium with first-class integrated information for decision-making.

If the audience analysis has been based on the information systems, the non-audience analysis has been basically based on surveys since 2004. Among other segments, many surveys have been administered to young people, who always have been a desired target

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and one of the first findings revealed that the Auditorium was perceived as not for them. In the light of the outcome, the team decided to start up different awareness activities ("Manos a la Ópera" -an opera project aimed at preschool children designed to teach and raise awareness on opera-; "Youth Choir"; "Musical.IES" - a performing arts project designed by and for high school students-; "Community Dance Project") that would create links with the youngsters and would ideally change the perception. It has taken longer than expected, but nowadays the survey results show the price as the first barrier, whereas the initial aspect is not even mentioned. Consequently, the Auditorium has created an opera season ticket for people under 26 years old for only 20 €. As the managing director explains, now this decision makes sense and it's working, but probably in 2004 it would not have worked.

Considering the three types of audiences - by habit, by choice and by surprise - the Auditorio de Tenerife pursues all of them, but the strategy varies depending on the product. Sometimes the accent is on diversifying audiences, while in other cases it is put on widening or deepening audiences.

In the case of opera, the Opera Festival was managed at the beginnings by the local association of opera friends that had a long tradition in the island. In 2012, this association was dissolved and the Auditorium, who faced a difficult situation as the entire base of subscribers had disappeared, started to manage Opera Festival. A turning point was clear in sight, and instead of reducing the offer, the Auditorio de Tenerife decided to increase it and the Opera Festival turned into the Opera Season that takes place every year from September to June. In these circumstances, the main objective was to have an audience and therefore the priority was urgently set in attracting easy to reach targets. This meant to widen audiences and to aim people who already liked opera and who probably had attended past performances. At the moment, this has changed and efforts are being made in deepening the audience as well as in diversifying it by attracting young people, among other segments.

Regarding dance, the crisis had a deep impact on the contemporary dance audience, who lost purchasing power. Unlike in the case of opera, the dance season became a festival. The Auditorium decided to concentrate much more the dance offer and to diversify its audience. Therefore, a touring strategy has been applied to bring dance to different places in the island and to reach out people who probably would never have thought of going to the Auditorium.

Participation is a crosscutting element to the different AD strategies and, currently, the slogan of "a new conversation" opens the Auditorium's website. However, even though an emphasis is placed at present in this aspect, the tools have always been there. Social media have been a tool encouraging participation for years and the "Escuela del Espectador" is an iconic project in this sense. A stable and diversified group of citizens compromise to take part in workshops and meetings in the Auditorium over a long time period. They are introduced to a variety of concerts and performances, which they attend as a group, participating afterwards in post-event discussions. Moreover they get to know the entire value chain of the Auditorium as the different departments meet the group and describe their jobs. Participants discover different performing art expressions and they also get to know the organisation very well. In turn, the Auditorium establishes lasting

relationships with people belonging to different target groups and gets truthful feedback from them.

How do they do it? Making it happen

Three factors have underpinned the AD approach in the Auditorio de Tenerife. Firstly, the Auditorium, as a public space, was guided by a public notion on culture and concepts like accessibility or inclusion were part of its DNA. Secondly, a very important element was the fact that the Council of Tenerife was also aligned with this approach and that it was a real support and not a stopper for the different projects in which the Auditorium decided to embark on. Finally, a crucial aspect was the team, the people who had the vision and took it further, working together in a flexible way and implicitly accepting an organic bottom-up change.

The AD approach of the Auditorium emerged from the first artistic project and was conceived with the perspective of building long lasting relationships with a diversified audience. Programming, production and education were essential building blocks of the project. The marketing director, who had a background working in private companies outside the cultural sector, understood that the principles of cultural and general marketing were mainly the same. This dissonance between the different perspectives on AD has enriched the organisation as it has led to a constant tension that has triggered projects that probably would not have been born. The type of projects developed to persuade the marketing department of the artistic approach were small-scale initiatives with the aim of building long lasting relationships with certain segments of the audience and with the local community.

But, furthermore, the marketing manager was simultaneously the managing director of the Auditorium and this fact had a direct impact in the allocation of resources that was less than what was needed to completely develop the original artistic project. In 2006, the person appointed to be responsible of the cultural area of the Council of Tenerife was a cultural professional more aligned with the artistic department than with the marketing department. This situation facilitated the implementation of the different lines of the artistic project in the Auditorium. In 2014, the artistic director became the managing director and this brought changes in the organisational structure. From that moment on, the box office and the house management were integrated in the marketing department and an even more collaborative working style has been promoted.

However, collaboration was encouraged from the start and different types of meetings were established as formal coordination mechanisms. Every Monday, all the departments take part in a meeting where the work done the week before and the plans for the following week are put in common. The audience experience is always placed at the centre of all the discussions. In addition to this global meeting, a specific marketing meeting and a production meeting are held weekly. Finally, the steering committee, formed by the middle managers and the managing director, gets together to reflect about strategic issues.

Beyond the formal structure and mechanisms, most of the change management in the Auditorium happened informally, for instance with regard to the training. The artistic director, sometimes accompanied by people from marketing or production, used to attend many conferences; workshops and seminars and then he trained the rest of team. In this field, a lot of synergies with the Spanish network of public theatres were achieved, as the Auditorium's artistic director was part of the training committee and of the board of directors of this network.

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The Auditorium team has continuously tried to identify market trends and to react quickly to them. They have been flexible enough to implement changes very fast, without excessive reflection. It was important to try out the new initiatives in a small-scale format and see what happens. In fact, in the beginnings, some programming items were conceived as stable whereas others were created through trial and error to test new approaches to the audience. Some of them are still running. The quest for a continuous bottom-up and organic change and the flexibility to cope with adversity and to take advantage of opportunities has made the Auditorium's AD approach a reality. The future challenge consists in sorting the existing AD tools and procedures and making them explicit.

Interviews: José Luis Rivero - Artistic Director since the beginnings in 2003 until 2015 and managing director during 2014 and 2015; Daniel Cerezo - actual Managing Director

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

BRIGHTON EARLY MUSIC FESTIVAL – BRIGHTON, UNITED KINGDOM

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

Synthetic data sheet

Full name	Brighton Early Music Festival
Address	Ham Cottage, Albourne Road, Hurstpierpoint, West Sussex, UNITED KINGDOM
Legal status	Company limited by guarantee / Registered charity
Year of establishment	2002
Website	http://www.bremf.org.uk/
Social Media	Facebook, Twitter
Area of activities	Music: pre-classical and classical music and the performing arts
Kind of activities	Festival, educational activities throughout the year
Total amount of budget	205.000 £
Source of funding	30% public funding (Arts Council and Brighton & Hove City Council), 36% private funding (Trusts & foundations and individual donors) and 34% ticket sales
Number of annual attendances	4.000 people
Number of employees	4 part time employees + 80 volunteers

Data refer to 2015

Background information

Brighton Early Music Festival (BREM³) was co-founded by artistic directors Clare Norburn and Deborah Roberts as a pilot project in 2002 in Brighton, East Sussex.

To date it's the largest early music festival (with a Brighton twist) in the South of England.

The main activity of the charity is the festival, which takes place in late October and early November.

The charity objectives are:

³ The end of year reports from 2012, 2013, 2014 and 2015 are available on the website <http://www.bremf.org.uk/docs/BREM%20accounts%20to%20Jan2015.pdf>

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- To encourage, advance, develop and maintain public education in appreciation of and involvement in pre-classical and classical music and the performing arts, by promoting periodically a series of public concerts, dramatic performances, exhibitions and other cultural events.
- To promote and assist in the advancement of public and professional education by the provision of workshops, lectures and educational events for people of all ages.

BREMF continued the successes of the previous years in fulfilling the objectives of the charity: 26 festival events in 10 venues across Brighton, attended approximately by 4,000 people, workshops, family concerts, 3 community choirs, activities for young singers, working with homeless people, etc..

Throughout the year it carries out educational activities with schools, young artists and the community.

Brighton is a city with a vibrant cultural offering and audiences are not afraid of innovation and trying something new.

Currently the organizational structure, governance and management is:

- Board of Trustees
- Management committee
- Artistic directors
- Freelance Festival Producer
- Freelance Concerts manager
- Volunteers

A group of the charity's volunteers administer the operations alongside the 2 appointed freelance Artistic directors, 1 freelance Festival producer and 1 Concert manager. This group together with the other volunteers constitutes the Management Committee that advises on detailed planning and policy issues.

The festival benefits **from an extraordinary level of committed support from around 80 volunteers**, acting under the guidance of the management committee. These volunteers are mostly local people from all ages, many of them skilled amateur musicians, who bring to the organization a wide range of abilities.

The programme is both art and audience led. Arguably early music can be called *niche* music. Therefore alongside events specifically for early music they organize events that combine music with theatre, dance or film to attract a broader audience. The Festival has always sought to encourage new audiences (which is one of the priority of the Arts council), and in 2014 wanted to explore the barriers around young people attending

classical events. To target young audiences they established a User Group for 16-30 years olds, starting with 6 members, and growing to 13 as the year progressed. They identified ticket prices as one key area that was stopping people attending and so introduced Prom tickets which are £5 and available for nearly all events.

BREMF events take place in a variety of venues across Brighton and Hove often up to 15 different venues, such as pubs, churches, etc.

What do they want? Goals and achievements

Their AD strategy aims at broadening audiences, increasing numbers and diversifying audience experience:

New audiences are vital for the growth and development of our organisation.

1. Diversifying audiences:

- A range of appealing and distinctive events, which challenge stereotypes about what, a classical concert can be – for example using cabaret format with atmospheric lighting *“We challenge the idea of the audience sitting quietly in a row.* (audience by choice/(audience by habit);
- collaborating with different art forms such as theatre and dance (For example, in 2015 BREMF produced an Opera appealing to an audience of Opera goers but not necessarily of early music audience. As well as experimental collaboration with different art forms for example – aerial dancers.) (audience by habit);
- taking events to new and unexpected spaces eg. pubs and clubs - Taking early music performers into existing open mic nights in Brighton pubs (audience by surprise);
- working with their 16-30 User Group (audience members and young volunteers) to target younger audiences (Brighton has a large student population) (audience by choice). Ideas suggested by this group include their very successful £5 Prom tickets;

Cost was a real problem for younger people, they found concerts very expensive.” “We were happy that we reach 200 in the first year, with a different type of demographic from our existing audience: much younger and more likely to decide at the last minute”.

- strengthening their digital offering on social media working with their Ambassador Group and making promotional films (a new film for 2016 is being produced with the 16-30 User Group) (audience by choice/ audience by surprise).

- #### **2. Widening the audiences** reaching out to audiences who are already attending cultural events but don't regularly attend Brighton Early Music Festival. The BREMF Ambassadors AD group are key to this objective – they tap into their own networks to spread the word about the festival through word of mouth marketing. Initiatives spread by the BREMF Ambassadors led in increased penetration among family audiences, a preview article on Gscene and LGBT magazine; and scheme members bringing groups to the event (audience by habit).

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Attracting new audiences brings also a fresh look, although people from Brighton are willing to take a risk.

Our AD strategy is based on increasing the reach among our younger audiences, spreading the word of mouth through the group ambassadors and changing the format of the events making sure that are different.

Throughout their work to attract new audiences they have been mindful of the need not to alienate their current audience (deepening and diversifying audience experience).

Ticket sales in 2015 showed a 10% increase on 2014 and data collected via audience surveys indicates that this is due mainly by new attenders. This could have happened for many reasons, however *taking a more active AD strategy was one of those reasons.*

Their AD strategy tries to balance their financial, artistic and social goals. *We can't market only to our existing audiences, otherwise we would have shrinking audience numbers, [since there are quite old] but because we want to put up exciting projects and we need the budget we look at increase number of audiences and different audiences.*

Their future AD challenge is to **keep being relevant to their new audience** and to increase the number of ticket sales over to 4,000.

At this stage the festival doesn't have a specific strategy for reaching ethnic communities. This has not been a priority because there are no large ethnic communities who aren't culturally integrated in the central Brighton area.

How do they do it? Making it happen

Their AD strategy is key to their development as an organization.

The audience-centric approach is embedded in their mission and values.

The Festival Producer Cathy Boyes, (a new role created in 2012) leads on AD work and this is a growing part of her responsibilities, overseen by Co-artistic Director Clare Norburn who has a strong background in AD and traditional marketing. Whereas the other director is very involved in building the music community in Brighton and she knows the barriers of accessing music.

Communicate your vision, we have a lot of volunteers and we talk to them a lot! Communicate with all our stakeholders." "It informs our programme as well as our marketing.

What is interesting is that everybody in BREMF is focused on the audience goals outlined above. From the artistic directors to the volunteers they are keen to reach out to new audiences. The view of the artistic directors trickles down to the whole the organization.

"Keep an open mind – open to new ideas and listen to everyone who is involved. Even though your immediate reaction is all this will not work!

The establishment of their two AD groups (the 16-30 User Group in 2014 and the BREMF Ambassadors in 2015) has enabled them to embed this work fully into their organizational structure. For example for the club night events – concert in a pub, they have been working with their AD groups to see how they could market them more effectively.

Both of these groups are vital to their AD and help them to work on challenging prejudices around what the Festival might be – eg. Too expensive, too niche; too classical; too formal.

They also have an AD and marketing plan that sets out the key objectives and steps in their AD strategy (attached to this report).

Evaluation and the use of data and insights is embedded in their way of working. They use the results to support their decision making in AD strategies.

Listen to new ideas and equally listen to people why things don't work and what that is.

They carry out evaluation activities with the 2 AD groups.

Each year They circulate questionnaires at their events and also an online questionnaire, aiming at understanding how many attenders, if are they regular attender or this is their first event, where they are from, reasons for attending, etc.

Every 3 years on a cycle, they have an external company that carries out a more formal evaluation.

For their new website they use Google analytics to improve the user experience. Use social media to gain feedback from the audience.

Interview: Cathy Boyes - Festival Producer

Interviewer: Antonia Silvaggi – MeltingPro (Italy)

BUNKER – LJUBLJANA, SLOVENIA

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

Synthetic data sheet

Full name	Bunker
Address	Slomškova 7, SI - 1000 Ljubljana, SLOVENIA
Legal status	Private institute, non-profit organization
Year of establishment	1997
Website	http://www.bunker.si/
Social Media	Facebook, Twitter
Area of activities	Multidisciplinary
Kind of activities	Education, research, production, festivals, networking, trans-national cooperation
Total amount of budget	800.000 €
Sources of funding	% of public funding: between 90 and 95 % in the recent years
Number of employees	9
Number of volunteers	35
Number of annual attendances (estimated)	30.000

Data refer to 2015

Background information

Bunker 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 programs, 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.

Bunker works on permanent, full-time basis with the program being set predominantly in the venue of "Stara Elektrana" ("Old Power Station") but the programme activities also migrate around the neighbourhood and wider area. The organization was growing and developing throughout the years through, among other, many European projects, which

helped Bunker to increase the number of employees. Still, due to inconsistent nature of local funding and national budget cuts for culture, number of employees decreased in 2015 from 13 to currently 9 employees. Bunker is financed by national and local sources, EU programs, and other international sources and from ticketing income. Its mission is creation of conditions and space (mental and physical) for socially engaged contemporary performing arts. Bunker works on the crossroad of social, economic, environmental and educational fields at local and trans-international level.

Even though it is an arts-led organization, its artistic vision is very audience oriented. Bunker believes that artists cannot exist without audience, as Koprivšek said "...every artists wants to expose his work to be seen by somebody else." Bunker's program selection attracts mostly young, urban and educated audience. The organization also invests energy in diversification of its audience, and depending on the program, it tries to include arts professionals, trans-gender people, children, youth, local community, etc.

What do they want? Goals and achievements

Owing to the legacy the organization has developed over the past 20 years, Bunker has its own regular audience, mainly "audience by habit" and related to Ljubljana's arts scene. But Bunker also targets different audiences, depending on the content of the program. The organisation initiated various programs (volunteer program, community projects, educational program) through which its audience base became more diverse, thus transitioning towards more audience-oriented organization. Enlarging and diversifying the audience are important for Bunker, but the main criteria for the organization is not following the logic of audience numbers but the quality of the arts and fostering meaningful relationships between artistic content and audience. In that sense, Bunker tries to create spaces for community where changes could develop. In order to provide more concrete impacts, Bunker provides space for laboratories in which explores new possible locations for AD. Deepening the relationship with the audience is done by personal contacts and discursive program while diversification is done through implementation of educational programs for young people or various participatory projects in local community. In that way Bunker has reached "audience by surprise", people who come to see performances even they do not know what to expect and who usually do not attend Bunker's type of events. Using various methods, such as subtitles, kindergarten, free admissions, etc., Bunker also gathers "audience by choice", people who are interested in specific themes, artists and events.

Bunker's motivation is to present its own productions, and in doing so, Bunker uses, invents and applies different strategies. In order to present a new production, they organize cultural days for high schools or present it within the framework of conference. To present contemporary arts, Bunker produces a festival in collaboration with schools. Through different channels, Bunker reaches different audiences. This approach seems necessary in a small city such as Ljubljana where, as Selimović explained, "performance is seen by the core of 200-300 people who make up the Audience by habit". During the festival, Bunker provides sub-titles and offers a "kindergarten", for visitors with children. They organize opening events, celebrations and other cultural events in collaboration with local associations (e.g. catering is always done by association of elderly women). Due to the economic crisis, Bunker has decided to invest more time in fund-raising and not to charge for festival tickets. Instead they started to collect donations. According to Koprivšek, the audience recognizes this approach as an investment in the festival and not as Bunker's way of earning money. Through these kinds of actions Bunker builds its audience by gathering people who otherwise would never come to see any performances, and they are beginning to feel part of Bunker. This also resulted in expansion of collaborations with new partners.

Despite all its efforts, Bunker's activities are not widely recognized by a general public. The ideas advocated by Bunker are still peripheral to the mainstream political decision-making processes and, as such are not integrated in the national or local policy structures and provisions. Bunker's staff does not identify any direct economic impact of organisation's AD strategies and programmes. Although European, national and local cultural policies encourage all cultural organizations to provide quantifiable indicators for AD, Bunker has devised its own way of processing audience data which is based more on a qualitative approach and related to the fact that developing audience is embedded in the core of organisation's ethos. Due to serious financial cuts suffered last year, a subsequent decrease in the number of people and the fact that the contract for the venue expires at the end of 2016, Bunker does not have a plan for further AD building. Currently, it is more focused on maintaining existing production.

Digital tools are one of Bunker's weakest points. Most Bunker's staff are in their 40s; their experience with digital tools differs from younger generations, although the organization regularly uses Facebook and Twitter but mainly as information platforms. Although Bunker does not believe digital tools can change its core business, the staff plans to devote more attention to further development of digital strategies.

How do they do it? Making it happen

Reflecting the need to find useful methods in approaching complexity that defines today's conditions in arts and culture, Bunker explores new strategies for AD and shifts towards the audience-centric organization. It is recognized as an organization that tries to involve artists and audiences in complex reflexive and critical dialogue. Working directly with different people and opening up various topics are extremely important for Bunker because in Slovenia, as Koprivšek stressed, "the media space for contemporary culture does not exist any more".

Bunker's approach to AD is not project based, but more process oriented and holistic. This organic model means that AD is integrated to the overall work of organization. As Bunker's organizational structure is horizontal, employees share responsibilities and each of them is in charge of content and budget of a certain project, Bunker's structure does not develop top-down approach to AD. Over the time, Bunker has changed the mode of work and starts to operate more trans-disciplinary (collaborates with urban planners, sociologists, educators, etc.), and participates in many different networks at the local, national or international level. When Bunker works in specific area, then it cooperates with experts, academics and researchers of particular field. To get more information on its audience, the organization conducts researches in the neighbourhood. Based on these data Bunker started few new projects. Bunker invested a lot of effort in organizing series of events to connect with local community and the most important result is the establishment of informal network of arts quarter Tabor that represents Bunker's neighbourhood and subsequently the space in which Bunker inscribes its work in order to improve the quality of life in this local district.

Cultural education in Slovenia does not offer sufficient programs in cultural production and many professionals are auto-didactic. Although Bunker recognizes that gaining diverse knowledge of operational work is crucial for its further development, it has not

developed any strategy for staff training in AD. Instead, the organization develops its capacity in more implicit manner, based on practices of sharing knowledge between peers. An important channel for gaining knowledge for the organization is mobility and exchanges at conferences, forums, gatherings, festivals, etc. Bunker is aware of the necessity of education of audience, which can help increase numbers of visitors and deepen the relationship with audience so, the organisation creates educational programs for the public and provides space for debates on different cultural issues. The reasons for implementation of educational programs lie also in a lack of audience in contemporary arts and out-dated and insufficiently developed school and higher education curricula in culture in Slovenia.

Through collaborations Bunker was introduced to new ways of work (audience participation in discussion with artists after the performance, real audience participation in performances, etc.) that organization implements in different participatory projects. Based on the experience of production of some of its most successful projects, such as "Cargo Sofija Ljubljana", Bunker has changed the mode of operation, type of production and curatorial decision. It started to look for projects that would be produced locally by using the artistic ideas that could be adopted to the local concept and with local people. Bunker's participatory projects reflect interest of artists and producers.

Interview: Nevenka Koprivšek - Artistic Director; Alma Redžić Selimović - Development Manager

Interviewer: Dea Vidovic, Kultura nova Foundation (Croatia)

CAOS – INDISCIPLINARTE – TERNI (TR), ITALY

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

Synthetic data sheet

Full name	CAOS - Centro Arti Opificio Siri
Address	Viale Luigi Campofregoso, 98, 05100, Terni, ITALY
Legal status	Temporary Consortium: Indisciplinarte Srl+3 more private bodies
Year of establishment	2007
Website	http://www.caos.museum
Social media	Facebook, Twitter, YouTube, Vimeo
Area of activities	Multidisciplinary
Kind of activities	Performances, workshops, seminars, residencies, festival, exhibitions, special projects
Total amount of budget	600.000 €
Sources of funding	Public funding: 50% Education activities, productions, ticket sales, Other revenues: 50%
Number of employees	12 from Indisciplinarte and 4 from others cooperatives
Number of annual attendances	70.000

Data refer to 2005

Background information

In 2006 the first activity of Indisciplinarte was an international contemporary arts festival focused on performing arts in the town of Terni, a former industrial area in the centre of Italy, now completely dismissed and strongly marked by its industrial past. The festival has grown over years, and the initiative legitimised Indisciplinarte as a strong cultural player.

First constituted as cultural association, Indisciplinarte became a private company and formed a consortium with other companies in a so-called "temporary association of enterprises", to participate in a bid to manage the venue CAOS, a former industrial compound owned by the municipality. It was renovated and opened in 2009, in the

centre of Terni. This marked a first step towards a different way of relating with the urban environment, since having a huge physical space pushed the company to find different ways of engaging with the local community.

With over 5000m² at its disposal, CAOS is a complex centre of art production, hosting two museums, one exhibition area, one theatre, a residency centre, a library, a café-restaurant, a cinema and a special area for educational activities with about 1100 activities annual. CAOS has established strong relationships with different partners operating locally, nationally and internationally: universities, associations, schools, cultural institutions (museums, libraries, etc.), theatre companies and venues, networks.

They always imagined themselves as community-oriented and artist-led. According to their vision, in participatory approaches the role of artists and curators is crucial, since the artistic *process is not enough*: fostering participation in the artistic process is not the only aim; it can't happen without a strong artistic value. Otherwise "we would be social services, which is good, but others are better than us at this, it's not our job".

Their aim is to mediate between artists and communities; this is always at the centre of their curatorial choices. These choices also changed over time, as they learned from their mistakes and kept listening to community voices: "If it doesn't work, we made some mistakes."

"We don't like the definition of 'serving' the community, we prefer the idea of being constantly 'in a relationship' with it. We want to listen to community needs and identify 'empty spaces' and respond to them: not with services but with unexpected answers."

What do they do? Goals and achievements

After 7 years, they are now able to reach about 70.000 people, while the city of Terni has a population of 120.000. When they started, they were 'just' a performing arts festival, running one main activity, intense and successful, but also concentrated in time and space. They didn't have a single venue and they were unable not even to know how many people participated in the festival. They just had the feeling they had started something important. After two years, the event with a strong artistic vision linked to active participation, brought them onto the agenda of the municipality. This led to the city tender for a private management of the CAOS venue. CAOS at first was thought as just the new venue for two city museums (art and archaeology), but now it is a vital cultural centre offering much more than museum visits.

Participation increased over time, despite continuously decreasing public funding, thanks to the huge diversification of the cultural offer. Cinema, a theatre season, exhibitions, educational activities linked to the museums, were progressively added to the festival, leading to the full schedule that CAOS has today, where citizens can find something appealing each day.

This happened mostly through a trial and error approach, through an extensive building of relations with other cultural institutions and stakeholders, locally and regionally. This openness led them to partnering with an increasing number of players, enriching the cultural offer and the market penetration of CAOS.

CAOS has a nurtured group of volunteers of all ages, ready to get involved and support the massive workload during the festival. This includes support for artists in participatory artworks, in public spaces across the town.

How do they do it? Making it happen

Having an impact on people has always been a focus for Indisciplinarte, questioning and revising themselves in their work. Self-reflective practices as well as project evaluation are somehow part of their DNA.

In the first year, their artistic vision and audience mission dominated this reflective practice. The need to become more structured appeared later: they have been observing, interviewing, talking with people as a common and daily practice, but they didn't use these materials to collect and analyse quantitative data, partly because it was outside their competences, partly because it was also outside their idea of what was needed.

One simple practice they adopted was to give up the external service that was managing the info desk, and to decide that every and each member of the staff should periodically work at the desk, in order to gain a shared and clearer idea of community needs and requests.

As complexity grew, they realised they needed to go a step forward and they invested in capacity building – thus Chiara Organtini, the head of Communication, participated in ADESTE, a European funded project aimed to train audience developers. Also after that training experience, they are beginning using quantitative data; they started from the theatre data that are structured and plenty of useful information (many activities in CAOS are for free, and the very open structure makes difficult to monitor all users). Even digital, which provides lot of information, has been always carefully used, but mainly qualitatively – semantic analysis of media discourse to explore the value that users give to cultural experiences – and much less quantitatively. Paradoxically, they know more about the local community than about their actual audience, since this has always been their focus, and for years they have been “lost in practice”.

If their focused listening attitude (“we don't know their profile, we know their names!”) has been effective, things are changing because they feel it's not enough to tackle the challenge of sustainability. After the first phase of providing a festival and a second phase of venue management, they feel ready for the next challenge: to structure their audience knowledge in data, and to find a way “to go from audience engagement to AD”.

Interviews: Linda Di Pietro - Artistic Director; Chiara Organtini - Executive Manager

Interviewer: Alessandra Gariboldi – Fondazione Fitzcarraldo (Italy)

CLICK FESTIVAL – ELSINORE, DENMARK

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

Synthetic data sheet

Full name	Click Festival
Address	Kulturværftet, The Culture Yard, Allegade 2, 3000 Elsinore, DENMARK
Legal status	Initiative initiated and run by The Culture Yard, a Public Culture Centre owned by the Municipality of Elsinore
Year of establishment	2010
Website	http://www.clickfestival.dk/
Social Media	Facebook, Instagram, Twitter, Flickr
Area of activities	Multidisciplinary
Kind of activities	Digital Arts Festival – incl. exhibitions, theatre and performing arts
Venue size	The festival occupies the exhibition hall and several other spaces of the Culture Yard, which has a total of 13.000 m ² .
Number of employees	FTE: 26 employees (incl. staff at the Culture Yard and Toldkammeret)
Locus and facilities	The CLICK Festival takes place within the facilities of the Culture Yard: 2 stages 1 stage at Toldkammeret Exhibition hall Conference facilities Children and Youth centre at Toldkammeret Restaurant and café The Culture Yard also houses the city library
Total amount of budget	CLICK Festival is carried out as part of the annual program of the Culture Yard with a total budget of: 40 million DKK (5.373.000 €) of which 13 million DKK (1.746.000 €) are operating grants
Sources of funding	The festival is like other projects primarily funded as part of the Culture Yards annual running programme, with the majority of 67,5% coming from direct project funding and ticket sales. The rest is operating grants from the municipality

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Number of annual events	CLICK Festival: 66 in three days The Culture Yard: 500+
Number of annual attendances	CLICK Festival: 3.600 The Culture Yard: 500.000

Data refer to 2015

Background information

The CLICK Festival is an important, quite specific annual activity, which takes place over a weekend every year. It is initiated by the Culture Yard in Elsinore and realized through a complex collaboration with local and international partners, reaching out to an audience of 3.600 in 2016.

CLICK reaches a segment with an interest in exploring the cross field between contemporary art, science and technology, those willing to get on board on a journey towards 'undiscovered' opportunities.

The Culture Yard is a cross disciplinary and aesthetic institution aiming at a triangular vision based on three equally balanced elements: the artistic production, the social audience experience and the historical or architectural framework. Whether it is a performance, a concert, talks or art installations, these three elements form the very spine of the programming.

What do they want? Goals and achievements

The idea behind the festival is to embrace and explore new 'territories'. The festival consists of performances, concerts, talks, exhibitions, workshops and what is described as the 'Re-conquest of the Internet'. The program offers a variety of events, where the audience is invited to actively take part, to stay, to play and not least to connect to both digital and analogue activities.

The vision behind CLICK is about the enforcement of cultural innovation. The vision is closely connected to Elsinore's interregional strategy⁴ where people from culture, science, business and education strive to create new cultural improvements in the city. CLICK shall put Elsinore on the map as more than the site of Hamlet and give Denmark a new important platform of media art, wherefrom artists can improve, be exposed and create contacts in an international context.

CLICK is an example of how the Culture Yard works with deepening the relationship with a defined target group. Through connecting to networks and subcultures engaged with biotech, bio art, gentech, collaborative media, artists, researchers and the like, CLICK has become a meeting space for an innovative, curious and engaged segment, who seem

⁴ Elsinore's strategic vision paper only exist in Danish: http://www.helsingorby.dk/PDFmappe/Vision_Juni2008.pdf

to expect to be invited to participate and engage during their visit at the festival. By creating an interface with their audience, allowing them to contribute themselves, they have managed to increase numbers over the years and they now see the more return visits to the festival.

Though the Culture Yard does not work with traditional segmentation models or operate with a separate audience plan, the Culture Yard has created a complex model for understanding and describing their audiences connected to the different activities they launch: The Cultural Compass⁵.

The compass enables the institution to programme and navigate between a number of different variables and indicators ensuring an innovative artistic profile, a mainstream anchorage and multi-faceted outreach to diverse groups of interest in the surrounding society. As a tool the compass has been designed with the aim to secure an audience focus and at the same time develop adequate and innovative new formats for the cultural productions on the highest possible level in terms of quality, framing and production measures. Diversity is a keyword here. Diversity on stage, in the framing, the formats, the partners engaged, the audiences attending.

How do they do it? Making it happen

CLICK is the result of collaboration with research and educational institutions as well as with a variety of other cultural institutions throughout Denmark and being part of networks and partnerships in particular USA and Asia, focusing on both curatorial and collaborative productions. The festivals content is largely curated through a co-operation of Danish and foreign competences of artists, scientists, students and professionals working with larger and smaller unions, educational institutions and companies. These form a group, which members are elected by the administrators of the festival program, and holds a close dialogue to their respective networks in order to keep an open and investigative dialogue with an extended group of interested.

CLICK has a clear audience-specific focus - an audience by choice. Its purpose is to build an open platform that attracts a curious audience and give them the opportunity to become familiar with the current and innovative trends in art. Additionally, the ambition is to establish an environment where local, national and international artists as well as professionals and relevant companies can cooperate, share knowledge, expand networks and stimulate ideas. CLICK invites the audience to create solutions and possible answers to some of our times most challenging bio-technological and societal challenges, giving back the opportunity for change to the visitors.

In terms of AD, the main objectives the Culture Yard has achieved through CLICK is the establishment of a slowly growing community of curious visitors and enthusiasts from all over Denmark, who comes to Elsinore to engage and participate in the activities and share knowledge, networks and ideas. However, it is a challenge for the future to be able to attract audiences different from the current and audiences with no or limited previous contact with the festival.

The main obstacles or challenges for CLICK lies in the ability make the translation into more accessible formats and thus reaching out for a broader audience.

⁵ The Culture Compass consists of several layers, which are explained in detail here: <http://kuto.dk/om/kulturvaerftet/kulturkompasset>

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Interviews: Georg Rasmussen - Festival Manager; Mikael Fock - Artistic Director

Interviewer: Niels Righolt CKI – The Danish Centre for Arts and Interculture (Denmark)

CIRKUS CIRKÖR – NORSBORG, SWEDEN

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

Synthetic data sheet

Full name	Cirkus Cirkör
Address	Rotemannavägen 22 SE-14557 Norsborg, SWEDEN
Legal status	CC is a corporate group with Cirkus Cirkör, a non-profit association, as its parent company. The non-profit association carries out activities for education, training and upper secondary school program, and owns Cirkör AB (Limited), which produces performances and events as well as runs Cirkör LAB
Year of establishment	CC was founded in 1995 as a non-profit association. The private corporation Cirkus Cirkör founded in 1998
Website	www.cirkor.se
Social Media	Facebook, Instagram, Youtube
Area of activities	Circus
Kind of activities	Productions, touring performances, customized events, training courses, residencies, workshop
Total amount of budget	approximately 5.000.000 €
Sources of funding	The annual financing for CC consists of up about two thirds from own sales, the rest from external investors, primarily public bodies: state, municipalities, and the EU.
Number of employees	215 people that received salaries from <i>Cirkus Cirkör</i> , 31 as permanent employed and 184 as temporary. The CC management team consists of 9 staff positions
Number of annual attendances	CC offers yearly performances (in 2015 a total of 228 performances) seen by 70-100.000 viewers (in 2015 about 90.000). Parallel to production and touring of performances, CC arranges 50-100 customized events yearly (90 performances in 2015) with more than 200 artists and educators employed, reaching an audience of nearly 35.000 people. Around 30.000 people, young and old, yearly take advantage of training opportunities (2015 around 33.000 participants). Roughly 40

students annually attend the secondary school programme. Cirkör LAB (Laboratory for Artistic Brilliance) comprises residences, courses and workshops

Data refer to 2015

Background information

CC is a contemporary circus company.

CC offers performances on tour in Sweden and all around the world, courses and educational programmes for young people with or without functional disabilities, well-being and leadership development for companies, circus in elder care, upper secondary school program in contemporary circus, customized events for companies and organizations, and residencies for artists and other creatives from around the world.

Central CC aims are: To establish contemporary circus as an art form in Sweden, artistically and pedagogically; to continue to develop and explore the opportunities of the contemporary circus arts; to place Sweden on the world map of contemporary circus; to inspire and be inspired by young people and the street culture; to introduce contemporary circus in quite different arenas as well as to strengthen contemporary circus as an art form; to work for and to encourage cocky commitment, quality madness and solidarity individualism. CC values are: 'Cocky Commitment' understood as a critical examining, investigating and questioning attitude, with personal commitment and self-trust; 'quality Madness' understood as strategic fearlessness; and 'collective Individualism' understood as collaborating authentic and responsible individual.

The audience-interface is fundamental for CC and AD is part of the overall company strategy, enacting all types of activities done with an audience/participant perspective. CC has with its explicit vision an ambition to change the world through contemporary circus. A mission to educate, engage and empower audiences with 'see' and 'participate' as keywords, giving opportunities 'to watch – and to take part', creating and spreading circus with the aspect of 'for', 'with' and 'by' audiences.

What do they want? Goals and achievements

CC intends to reach cross-generational and intercultural audiences, with a mix of current, extended and new. The CC ambition is to generate inclusivity through widening, deepening, and diversifying their audiences. They reach out to new circus audiences by linking with other art forms, such as opera and dance.

Primarily, CC programs work it has produced itself, rather than programming guest performances. They work to develop and maintain audiences already interested in new circus (audience by choice) enlarged when possible. They also work consciously to attract the attention of newcomers, through a diverse programming strategy (audience by surprise). They create work in various sizes and with diverse themes, in order to maximize their flexibility and the range of potential audience.

How do they do it? Make it happen

The performances are produced intentionally thematic, relating always to contemporary political issues. The themes are brought into all surrounding activities connected to supporting and deepening the chosen work.

CC networks extensively and collaborates with organizers, theatres, presenters and the local community as serious partners in the creation and distribution of the work. CC builds platforms, exchanges knowledge, initiates research projects and develops the art. The art form, contemporary circus, is at the core of all CC activities.

CC always welcomes the visitors and inspires them to continue discovering the possibilities of circus, by training, education or other paths of personal engagement. The intention is to highlight subjects connected to the society, encouraging audiences to learn, explore and engage in forming a better world. All CC artistic works are produced for varied audiences in different countries, including families and youth. Efforts are made to stimulate and inform the audience with information before and after the performances, pushing for further engagement, e.g. by program brochures, interactive exhibitions in theatre lobbies, information about circus trial sessions/training possibilities, and contact info to other organizations working in the same spirit. Larger CC artistic productions always include an audience inclusion campaign, adapted to the local community, in close co-operation with organizers. Inviting the local community to join the process through rehearsals, talks, trial-sessions, and hearings. Important for CC is also to stimulate schools to take their pupils to performances, and providing of guidelines on how to work with the theme in question together with the pupils before and after the visit.

CC collaborates with an external production company for presentations and promotional films. Trailers are constantly used. The use of social media is highly advanced, with many visitors and followers. The CC website is updated and adapted to tablets and cell phones. Audience surveys are increasingly undertaken.

CC implemented 2014 permanently a more AD-centric organizational model for involving all departments cooperatively around larger thematic projects under the metaphor 'Regatta'. The large scale shows are the Flagships, followed and surrounded by ships and boats in various sized, filled with other activities like circus training, trial sessions, small size shows, corporate event shows, exhibitions, seminars, workshops, international collaborations etc. The interlinked and merged AD organization for a systematic AD-centric working has changed the CC budget and parts of the organizational structure. Employees have traded departments, resulting in more sharing and joint planning, generating departmental crossovers, with a more flexible AD as the primary intention.

A central challenge for CC is to serve the pedagogic ambition, to develop appropriate educational tools at every level and for every age group and social situation.

CC has experienced that few professional critics are given space in the media any longer. This is felt as a limitation, due to the fact that critique is a necessary factor for a maintaining quality, benchmarking and creating a sustainable and lasting relationship with the public.

Interview: Susanne Reuszner - Head of Communication

Interviewer: Lars Göran Karlsson – Intercult (Stockholm)

CORNERS OF EUROPE - EUROPE

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

Synthetic data sheet

Full name	Corners of Europe
Address	Taking place in different corners of Europe, towns/urban local areas
Legal Status	Co-founded as a platform for co-created artistic projects and locally adapted events by EU/Creative Europe (50 %) and 11 associated partners (50 %) from many countries all over Europe (Arts Council of Northern Ireland/ Belfast-Northern Ireland, City Culture Institute/Gdansk-Poland, Dokufest/ Prizren-Kosovo, Donostia-San Sebastian 2016/Spain, Drugo More/Rijeka-Croatia, Exodus/Ljubljana-Slovenia, Intercult/Stockholm-Sweden, ISIS arts/Newcastle upon tyne-United Kingdom, POGON/Zagreb-Croatia, Rex/Belgrade-Serbia and Teatro Pubblico Pugliese/Bari-Italia)
Year of establishment	2010 Initiated 2010. Prepared 2011-2014, processing projects by so called Xpeditions, followed up by a number of so called BaseCamps. Project toured 2015-2017 along with conferences and seminars 2014-2018
Website	www.cornersofeurope.org
Social Media	Facebook, Twitter, Flickr
Area of activities	Multidisciplinary
Kind of activities	The touring to 12 towns/urban local areas of together about 20 projects/events, engaging about 60 artists, means a cultural output of nearly 200 cultural interventions with connected audiences in local milieus at the corners of Europe
Total amount budget	A total budget 2014-2018 of 2.566.000 €, plus local investments not formally connected to the project budget
Sources of funding	50% EU/Creative Europe 50% by 11 associated partners
Number of employees	The project is coordinated by a trans-national

team consisting of 8 persons/duties (including artistic director, responsible duties for respectively partnership coordination, communication, logistics/local coordinators, technical coordination, a coordinator for Audience Links and a curator plus a coordinator for CORNERS Live) and several local coordinators and local communication officers

Data refer to 2015

Background Information

A R&D project finding forms and methods for crossing cultural borders, co-creating artistic projects and connecting art and audiences.

A platform for multidisciplinary and collaborative artistic projects, under the slogan 'turning Europe inside out', designed and driven by cultural organizations at the edges of Europe, as partners in shared responsibility. The projects and events are linked to local conditions and audiences, spreading and linking experiences and stories, creating a shared feeling of belonging, regardless of in what corner of Europe one is living.

Opening new spaces for culture and art, developing forms and methods for reaching new audiences, parallel with connecting artists with different backgrounds and promoting their co-creations into projects and events that are devoted to connect to local audiences' living conditions, needs and interests, as well as cultural empowerment.

Local intervention, through a kind of 'parachuting'. Drop in, ignite collaborations, open up for experiences, and slide away. Putting in, collecting, telling and spreading stories and experiences. Leaving people, local audiences as well as local stakeholders, stimulated, a little more empowered, and more prone to cultivate their own cultural needs and interests in spaces and with tools and measures has opened up.

The over-arching aim with *CORNERS* is mobilizing new audiences for culture, to narrow the distance between art and the public, open up for shared cultural experiences, as well as connect artists, local cultures and citizens in different corners of Europe. Targeted audiences are at the centre of projects and events. Every project and event is constructed to keep AD as a core value.

Projects and events, designed and co-created in mixed artist-groups, meant for public spaces and/or in close relation with specific local audiences, with a targeted focus. Projects with a neighbourhood focus and building a sense of community. Participatory elements for mobilizing different audiences for different levels of audience-involvement, active collaboration and co-creation. A parallel ambition is to interconnect artists from different geographical, social, political and professional backgrounds.

What do they want? Goals and achievements

Toured projects embedded in local cooperation and co-creations. Relating to audiences in a new and more involved and participatory meaning. To a large degree, Audience by surprise. But also, a kind of "deepening" due to the participatory factor. During 2014-2017, CORNERS visited Umeå (Sweden) Haninge/Stockholm (Sweden), Prizren (Kosovo), Belfast (Northern Ireland), Vranje (Serbia), Northumberland (England), Rijeka (Croatia), Zagreb (Croatia), Ljubljana (Slovenia), Donostia/San Sebastian (Basque Country), Gdansk (Poland), East Durham (England) and Taranto (Italy).

How do they do it? Making it happen

There are several approaches. They mobilize local resources and networks for each event, depending heavily on the local organizers and their dedication. They develop the capacities of the artists to engage directly with audiences/participants in co-creation. They establish formats for active participation. They develop digital strategies for extending the audience from a local level to transnational engagement.

Building close relations through community networking with local stakeholders for a truly local implementation. Strategic implementation through a two-pronged communication format, **Audience Links** and **Digital Extension**, closely connected to every specific project and event, the artistic creations, all meant to prepare for their landing and mediation in local contexts, and planting seeds for post-event impact.

'Audience Links' and 'CORNERS Live' established as specific spaces and vehicles for connecting and learning. 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 taking place in a local context.

Associated workshops, seminars and conferences, internal and external, underpinning learning processes closely connected to AD as something developmental in them.

The organizational structure is modelled for a democratic delegation of tasks and responsibilities among the team, the artists and with local actors, including as much as possible mediation experts, local artists and volunteers as extra resources involved in each project.

Problems were caused at times when expected local support was not always present. Budget limitations, resulting in time and resource limitations, are constantly reducing the level of ambition. Visiting communities for a restricted, short time has its limitation in the perspective of long-term and sustainable effects or impacts. CORNERS could be seen as a constructive failure, stimulating new thinking. Artists come and go, not always in line with the overall coordination at each site, sometimes causing tension between artists and organizers/partners. In some cases, projects may lose artistic quality as a price for adaptations to local audiences and contexts.

Interview: Marijana Riminic - Responsible for Communication

Interviewer: Lars Göran Karlsson – Intercult (Stockholm)

DANSENS HUS – STOCKHOLM, SWEDEN

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

Synthetic data sheet

Full name	Dansens Hus
Address	Barnhusgatan 14 SE-11124 Stockholm, SWEEDEN
Legal status	Foundation, founded by Swedish national and regional institutions with own permanent dance-companies, a national centre for dance (Danscentrum) and a national dance-museum
Year of establishment	1993
Website	www.dansenshus.se
Social Media	Facebook, Youtube, Instagram, Twitter
Area of activities	Dance DH is a guest stage theatre for contemporary dance. With one main stage (750 seats) and one small stage (black box type stage with about 100 seats)
Kind of activities	Productions, touring performances, residencies, workshop
Total amount of budget	about 5.000.000 € annually
Sources of funding	The financing is public, subsidized by the State (Kulturrådet) and the municipality (City of Stockholm) plus own ticket sales and other revenues. Around 75 % (50% from the state, 25% from the municipality). Self-financing about 25% over the years, which has diminished in recent years
Number of employees	25 employees/duties, including the head of theatre/artistic leader, a program department with 4 in the staff and a communication department with 5 in the staff
Number of annual attendances	DH presented in 2015 in total 41 guest productions, intentionally slightly diminished in number during last years, with a total of 137 performances and more than 50.000 visitors/spectators. Diverse public activities with an outreach of about 12.000 participants (after-performance talks, seminars, lectures, hands-on workshops, exhibitions and events) strengthen the program and the participation

Data refer to 2015

Background information

DH is a contemporary dance guest stage, presenting international as well as national artists and companies, including associated forms of stage art, like street dance and contemporary circus. DH has the art form, contemporary dance, and its contemporary enlargement as, as its primary mission.

The AD priority for DH is to promote accessibility to contemporary dance, by presenting high quality national and international dance, supporting, developing and renewing the art form. This includes giving choreographers the possibility to work in residencies and networking the dance sector for increased touring nationally. DH functions as a national hub for contemporary dance.

DH is actually trying to develop a more sophisticated AD, in theory and in practice. There is a strengthened focus on AD today, in programming and in the organisational structure. The strategy increasingly uses an enlarged spectrum of surrounding/linked activities, supporting the mediation and a deepened understanding of programmed performances.

DH envisions different kind of audiences attending different kinds of performances. Therefore, they seek to reach to target audiences depending on the program and its relevance for the chosen group.

What do they want? Goals and achievements

The core AD focus for DH is Audience by habit. Dance as an art form is at the centre and maintaining the already engaged audience is the central objective. At the same time, they have increased efforts to broaden the audience with challenging work, extending the audiences tastes, Audience by choice. The diversification is connected a broader definition of what contemporary dance means, including street dance and other forms of urban dance culture as well as interdisciplinary projects.

How do they do it? Making it happen

The main DH strategy is that all surrounding activities should support programming as the Core activity. Programme decisions and mediation to audiences are the central cogs in the AD machinery. DH programming is defined through a close network and knowledge base within the international contemporary dance landscape. Because of the demand for increased self-financing, DH programming is always done with a sales perspective.

DH collaborates with many public, private, institutional and third-sector associations, networking for more visitors and a deeper engagement. One of the primary objectives is also to improve conditions for artists and dance companies, professionally and regarding outreach and visibility. DH is actively involved in international and intercultural platforms and networks, exchanges and cooperation.

DH works with campaigns and special offers for target groups, using side activities. For example, when programming the festival Urban Connection, since 2006 a festival of urban dance and hip hop, they engage directly with young audiences to guarantee the

relevance of the program. This is an attempt to enlarge the contemporary dance field, presenting urban culture for a young and mixed audience, within the official season, rather than as a "side" project. Broadening the definition of contemporary dance doesn't just re-vitalize the art form but also connects to new audiences who have little previous experience of dance on traditional stages.

DH is conscious of gender issues when choosing choreographers and guest productions, as well as confronting other values/norms that limit diversity among performers and subsequently excludes target visitors.

DH offers audio descriptions at 2-3 performances each season, for those with sight disabilities.

DH is trying to make communication more systematic, strategic and targeted. One tool, among others, uses box office lists with special invitations connected to previous performances. This allows DH to follow up audiences with connected tastes. The digital infrastructure is updated and gathering of audience statistics is high on the agenda.

DH has recently implemented an organizational change due to its AD ambitions. AD was earlier implemented under the Head of Communication but is now placed under the Program department, with the intention of integrating communication and programming into a totality. A halftime (50%) staff position with the title Producer of Audience Activities has been created. More measures are on the agenda for this organizational transformation, necessitated by an audience-centric approach.

DH makes outreach efforts with the ambition to increase ticket sales by presenting popular dance productions proven as box office successes. In the coming season 2016/17 DH has planned for 2 such productions, altogether up to 80 performances. This can in the long run, if the programme would become too unbalanced, be a risky business. The challenge is to uphold the quality brand connected to the DH legacy, a legacy of presenting high quality international contemporary dance productions.

Interview: Ida Burén - Head Program Department

Interviewer: Lars Göran Karlsson – Intercult (Stockholm)

JOHN RYLANDS LIBRARY - MANCHESTER, UNITED KINGDOM

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

Synthetic data sheet

Full name	John Rylands Library
Address	150 Deansgate, Manchester M3 3EH, UNITED KINGDOM
Legal Status	University Library
Years of establishment	1900
Website	http://www.library.manchester.ac.uk/
Social Media	Facebook, Twitter, Youtube
Area of activities	Library
Kind of activities	Research library with 1.4 million items in its collection
Total amount of budget	2.40M £
Number of employees	50

Data refer to 2015/2016

Background information

The John Rylands Library (JRL) is part of the University Library, which in turn is part of the University of Manchester. Enriqueta Ryland created it as the result of a large donation in memory of her husband, John Ryland, who was a millionaire textile manufacturer in Manchester from the Nineteenth Century. Enriqueta described it as a '*gift to the people of Manchester*' and it opened to the public in 1900. Although it is now part of the University, it maintains this emphasis on public service and in recent years has significantly changed its approach, making a deliberate effort to engage with a wider and more diverse public.

The library is famous for having a Gutenberg Bible and the earliest known copy of St John's Gospel – known as the *St John Fragment* as well as all four folios of William Shakespeare and several important 19th century facsimiles of the First Folio.

JRL is especially interesting in its AD because of the transformation over 7 – 9 years, progressing from a prestigious but rather dusty and old-fashioned institution to a well-loved public organisation. Between 2001 and 2016 its attendances have more than doubled and it has become the number one attraction in Manchester on Trip Advisor.

It has an AD Plan, which is ...

... A long-term and organisation-wide commitment to identifying audiences (both existing and new), and ensuring that these audiences can access and understand our collections and building.

This (above) is an extract from the 'John Rylands Interpretation Strategy' produced this year (2016), demonstrating a commitment to procedures and policies that are based on an audience point of view.

In terms of their AD plan, they segment their audiences in this way:

- Core Audiences – identified through research into current attenders and itself broken down into further segments (partly using Audience Spectrum)
- Keep Warm Audiences – these are their occasional users and of these they particularly target families and international visitors (cultural tourists)
- Developmental Audiences – those who have a propensity to engage but are not currently engaging much or at all – these they aim to engage through specific campaigns such as through community engagement or formal education programmes

This helped them to move from a view, which held that people '*would just come*' to a proactive '*strategy of engagement*'.

An important part of their strategy includes engaging schools in their work and over a five-year period they have had visits from all the schools (5-18 years old) of Greater Manchester. This means 4000 visits from school children each year and especially important are young people at Key Stage 5 (16-18 years old).

What do they want? Goals and achievements

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.

It's about putting audiences at the heart of what we do

The influences on the library for change were several. There was a change in funding policy by the Arts and Humanities Research Council (AHRC), which meant that it wanted its research to have a more demonstrable 'public impact', and there was also a new president of the university (Nancy Rothwell) who emphasised the importance of Manchester University looking outward. This led to staff changes, which in turn had a cascading effect, with people coming in who recognised the opportunity to do things differently.

The mission changed over time so that in fact the whole public facing aspect of the organisation was re-formulated, looking at the overall offer rather than being purely a research institution for academics and trying to integrate a wider public into its approach.

Absolutely crucial for JRL and the way it works is that the vision and aims are known, understood and owned by all staff. In this way they have transformed their operation and everything / everyone is measure against the delivery of four main engagement goals, finally defined in 2016 as:

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- **Openness**, offering an inclusive welcome and access for all, actively listening to our audiences in order to inform how we open up our collections now and in the future
- **Connecting**, stimulating connections between people, ideas and knowledge that reveal inspiring stories to deepen our relationships with each other and with the past
- **Encouraging**, inviting audiences to engage with us in a way that has a meaningful impact and empowers them to access culture and knowledge
- **Challenging**, using innovative approaches to evoke responses which enrich and educate our audiences and our staff

Staff are asked to work to these principles, to see the opportunities within a '*non-hierarchical*' spirit and with the '*permission to think differently*'.

When it comes to the programme, the curators are asked to work with '*the power of the object*' as well as answering the question '*why here, why now?*' so that it is always relevant to the JRL and its connection with Manchester.

How do they do it? Making it happen

This is not about AD schemes but instead a fundamental approach from the whole staff.

AD is an investment. There are no quick wins.

They try to engage people on their own terms – recognising how people think about books or documents. One of the first such experiments was a Harry Potter event, which was so popular they had to turn people away, something which had never happened before at JRL.

Harry Potter might appear to be on the more popular side of literature and not especially connected to JRL but it was indicative of an approach that was accessible and open but which still has educational value and depth. An example might be *A Clockwork Orange* the original novel having been written by Anthony Burgess who was born locally. It was somewhat controversial as it had huge replica male genitalia on display in JRL, which attracted a great deal of attention though apparently it was displayed with due care and attention to its literary significance.

At the heart of JRL's success as they see it, is a staff that is committed to the aims of the organisation. There is an 'engagement team' that is responsible for the liaison with the audience, including the programming, exhibitions, retail, communications, public events and education operations. User engagement is not seen as something separate to the overall mission of JRL but fundamental to its existence.

A major part of this development has been about not being precious. The collection is frequently on display and the whole public, not just those who might be thought of as

best 'qualified' like academics and students, can access it. They describe it in this way: *'we are a working library'*, which means using its assets, being accessible and public but not pretending it is something which it is not.

However, these changes happened within the comfort zone of the library's users, keeping and improving its important attributes such as the reading room and using different days and times such as Sundays when there previously hadn't been much activity. They are keen to emphasise that JRL's assets belong to the people, not the curator.

JRL has also put in place several physical / building changes which were both practical and symbolic as a statement of access and welcome to the institution. For example, a lift made the collection accessible to less able people as well as to visitors more generally, an important statement as it is an old library with lots of steps. They have also created a new entrance which is modern and accommodating in its style; a place to welcome visitors, buy merchandise and serve food and drink (at the adjoining café), creating an *'intuitive entrance and route in'*. This is something they want to continue to improve as it could still benefit from clearer signage, information and directions.

Alongside this, JRL also felt it important to change the exhibition and display spaces as they were previously dark and unfriendly. This was developed alongside 'journey mapping' – tracking how people moved through and used the space. As a further progression, JRL has now created a new interpretation strategy (as noted above), which states that

We believe we can improve the experience of visitors and strengthen relationships with new and existing audiences through effective interpretation.

... and by interpretation they mean

[Revealing] the stories and significance of our collections and building, allowing visitors to learn about the world and themselves.

They received advice and support from an external agency – All About Audiences (which became The Audience Agency) and then The Audience Agency itself which provided guidance about what to do, who to target and how. They can quote their key Audience Spectrum profile groups for example, knowing how these fit into their plans. This also influences their programming and helps them target a new public, bringing different elements together, producing new activity for new audiences, so it could be said they are one of the rare organisations that works successfully in the difficult quartile of New Product for New Audiences in the Ansoff Matrix.

Interview: Yvette Jeal - Engagement Manager; Rachel Beckett - Associate Director

Interviewer: Jonathan Goodacre – The Audience Agency (UK)

KILOWATT FESTIVAL – SANSEPOLCRO (AR), ITALY

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

Synthetic data sheet

Full name	Kilowatt Festival
Address	Kilowatt Festival, Teatro alla Misericordia, via della Misericordia, 52037 Sansepolcro (Ar), ITALY
Legal status	Cultural Association (Capotrave)
Year of establishment	2003
Website	http://www.kilowattfestival.it/ http://www.capotrave.com/ -
Social Media	Facebook, Twitter, Youtube
Area of activities	Performing arts: contemporary theatre (the core area), dance, music, performing and visual arts, cinema
Kind of activities	Festival, artists' residencies, education, research, production
Total amount of budget	380.115 €
Sources of funding	64% public funding; 23% sponsorship; 13% sales revenue for shows, coproduction and ticketing
Number of annual attendances	Over 4.000

Data refer to 2015

Background information

Kilowatt is a festival dedicated to the new artists and companies of the contemporary scene (theatre, dance, music, literature, performing and visual arts, cinema) and takes place every summer in Sansepolcro (a small city in Tuscany, Italy).

The festival was conceived in 2003 and it is promoted and implemented by the theatre company CapoTrave. Since its foundation, CapoTrave has been recognized by the Tuscany Region among the most interesting young companies in the regional landscape, and therefore eligible for funding. The *Visionari Project* was created in 2007. From 2008 Kilowatt Festival has supported theatre, dance and performing arts productions. Since 2009 the festival has opened a contemporary music section, and the year after a visual arts section. In 2010, the Tuscany Region placed CapoTrave among the top 30 theatre

companies supported by regional funding, in 2013 it was recognized as an Artists' Residency by the Region and in 2015 also by Italian Ministry of Culture⁶.

In partnership with the Municipality of Sansepolcro, Kilowatt is the project leader of Be SpectACTIVE! a large-scale Cooperation Project funded by Creative Europe, which involves 11 partners around the topic of active spectatorship⁷.

Since its inception, the festival is constantly growing, from 400 tickets sold in 2005 to 4.200 in 2015. For sure, this is due to the growth of the festival itself, but the turn of the screw was the start of the Visionari project.

The idea of the Visionari was born after the third edition of the Festival (at that time a small 4 days festival): in spite of the artistic relevance of the shows, there was a limited participation from the local public. The challenge was to give life to a festival linked to contemporary and innovative choices in the field of performing arts, but able to read the needs and expectations of local communities. Furthermore, it was clear the festival need not set quantitative goals (numbers of spectators) but instead to create a participative and critical approach, giving people the right tools to interpret an artistic event, creating experience of belonging and participation.

The artistic director found inspiration in the way some publishing houses⁸ work, adapting the format to the field of performing art. He decided to invite people from the Sansepolcro area to work with the staff of the festival, giving them the opportunity to participate in the most delicate and precious process, the choice of the shows. The active and direct involvement of the citizenship in the decision-making and in the selection process became the identity trademark of the festival. It was a great challenge, conveying high-risk cultural content in a context of province, far away from big cities⁹. Thanks to this active involvement with citizens, Kilowatt started its process of growth.

Our organization started existing and really working thanks to our AD project

This approach brought the festival to the attention of both professionals and policy makers. Kilowatt has gradually become much more than a festival; now it is a centre of productions and supports, a residence of creation, a place open to experimental music, contemporary literature and visual arts.

Kilowatt's cultural offer is somewhere between art-led and audience-led. In terms of audience broad segments Kilowatt addresses to both professionals/artists and the community.

Kilowatt also wants to enrich the human capital of the territory, throughout a capacity building process addressed to the staff. The growth of the activities of the festival led to an increase of the staff. The artistic director is aware that an audience-centric approach is time-consuming, but this approach is inherent the nature and the mission of the festival. The festival decided to invest on the training of the local staff, giving them

⁶ Italian Artists' Residencies are devoted to stimulate the artistic creation and mobility; enhance emerging artists and companies, and foster the participation of local audiences (www.residenzeartistiche.it)

⁷ <http://www.bespectactive.eu/>

⁸ Some Italian publishing houses take advantages of external readers, who fill out a short evaluation form; the texts with positive tabs are submitted to the editor.

⁹ The name itself is evocative: the Italian word is strictly connected with the poetic word *dream* but also with the concrete and objective action of *seeing something*.

competences, knowledge and skills: 3 persons full-time employees, 5 part-time employees, 1 self employed and 1 trainees work all the year, but the staff list increases during the festival¹⁰.

What do they want? Goals achievements

The festival aims to share with the audience a decision-making role, providing spectators with responsibilities in a common space of creation, exploring new models and concepts of participation, accessibility, interaction, social cohesion and empowerment.

Kilowatt's AD strategy concerns the way a Performing Art Organization conceives and operates to engaging actively people. The ultimate goal of the organization is to improve understanding, fulfilment and growth of all the actors involved in the artistic experience.

Overall, Kilowatt's audience goals are:

- Development of new audiences for the festival, with particular attention to whom are not familiar with contemporary creation (audience by choice and by surprise)
- Building a local community engaged with the festival (audience by habit and by choice)
- Enlarging the participation of young people (in particular under 25 – audience by surprise)
- Increasing loyalty to the festival (frequency of attendance – audience by habit and by choice)
- Achieving a deeper engagement and building up an aware and mature audience (audience by habit)
- Finding new way of engaging actively with people in the creative process (the selection of the shows and/or the creation of a new performance)
- Improving understanding, fulfilment and growth of all those involved in the artistic experience

To deepen the relationship with the audience, the Festival has set up a program of **Artists' Residencies** to link the audience with the work of the artists. During the residency, artists involved must develop their creative process working closely to the future spectators. The process starts from the analysis of the specific needs and artistic goals to define the target group of spectators to involve.

In 2016, Kilowatt launched two new projects addressed to young people:

¹⁰ See Annex 1 for the complete list of the staff during the festival.

- *Wandering Audiences under 25* finalized to involve youngsters under 25 to see different shows in different theatres in Tuscany;
- *Theatrical PR*: a group of teenager is engaged in a public relation activity to involve their friends and mates to take part in the shows of the festival. For each ticket sold, they had symbolic revenue in money. It is a way to give responsibility to the youngster involved and to find new way to get in touch with audience by surprise.

The big audience challenge for the next year is about diversifying their audience (enlarging the territorial range and engaging deeper youngsters). Furthermore, the ambition connected to "active spectatorship" is to experiment with ways through which specific audiences take on the role of decision makers.

AD strategies are more expensive in term of staff involved and time invested, to achieve relevant results. But for the festival it is the only way possible.

For the Visionari this experience positively impacts for their personal growth and development.

Thanks to the experience with the Visionari, I'm feeling more competent in the field of contemporary, but not only: this has enhanced my interpersonal skills; I'm feeling enriched.

With Visionari I met the Italian theatrical reality, but not only; I had the opportunity to share my curiosity and my interest with people who might never have known. For me the experience of the Visionari as well as an opportunity to exert a form of active citizenship is a moment of cohesion and social and human relations.

How do they do it? Making it happen

Kilowatt's AD strategy is key to its development as an organisation. The audience-centric approach is embedded in the nature of the festival as it has been formed during the years, and now it is what makes Kilowatt unique. The audience-centric approach is an organizational praxis, all the staff is involved and aware of its importance.

Thanks to the participation in the European Project and to the public funding related to the Residency activities, Kilowatt has developed a long-term AD strategy, with the ambition of sharing results with the entire performing arts sector. Sharing is done thanks to the research project BeSpectACTive and finalized to understand the effect of the participative approach on the organisations, the audiences, and the artists.

With the exception of the European Project, Kilowatt has not implemented specific evaluation tools. They made an only one survey on the public of the festival in 2011, and now they have the direct qualitative feedback of the Visionari. They made systematic analysis of the insights for Facebook and analytics for the website.

The steady development of activities forced an increase of the staff, involved in all the phases of the programming, but also to a more hierarchical approach: the head of the management is now supported by the two creators of the festival and all the member of the staff are working strictly close to them, sharing responsibility and goals.

The person in charge of the Visionari is following them all the year, and all the staff is involved during the final selection of the 9 shows of the Visionari. But the power to decide the program is all in the hands of the Visionari.

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Interviews: Luca Ricci – Artistic Director of Kilowatt Festival; Michele Rossi Flenghi – responsible and referent for the Participatory Programming and Creative Residences for Kilowatt Festival; 3 focus group with Visionari involved in the selection process for Kilowatt Festival 2016: 3 participants for each focus; 2 Meeting between Companies and actors selected by Visionari and the Visionari (after the shows); Informal discussion and informal interviews with other members of the staff: Lucia Franchi – Concept; Chiara Ramanzini – supporting Michele and taking part in the Visionari group; Irene – Logistics; Elena Lamberti – Press Office; Gianluca Cheli – Social Media Manager

Interviewer: Luisella Carnelli – Fondazione Fitzcarraldo (Italy)

Annex 1 -staff

Luca Ricci and Lucia Franchi, the two creators of the concept of the festival, are working all the year but not full time even if both of them have a very important role and are managing artistic direction and administrative direction; the executive manager and fundraising has a full time position; the person in charge of the European Project and the coordination of Visionari is a new full time position, allowed to the increase of the Residency's activities and the importance of the Audience Development activities (this person during the festival is also responsible for the executive team and the ticket-office); technical manager, Social Media and PR Manager, press office, executive team and accounting are part-time: they work full time just during the festival. During the festival many others positions are open and active with different contractual forms.

Annex 2 – budget

Incomes	2015 absolute value	2015 %
Public Funding	244.421,72 €	64,3%
Sponsorship, patronage	86.355,73 €	22,7%
Sales revenue for shows, coproductions, ticketing	48.932,98 €	12,9%
Other resources	404,65 €	0,1%
<i>Tot. Incomes</i>	<i>380.115,08 €</i>	
Costs	2015 absolute value	2015 %
Artistic costs	233.783,16 €	61,5%
Staff costs	88.250,39 €	23,2%
Technical and administration costs	25.750,25 €	6,8%
Promotion and communication	32.331,28 €	8,5%
<i>Tot. Costs</i>	<i>380.115,08 €</i>	

Annex 3 – human resources

	2015			
	<i>Artistic staff</i>	<i>Technical staff</i>	<i>Organisation/Administration/Communication</i>	<i>Volunteers</i>
N.	35	10	3	34
Under 35	18	8	1	15
Days of work	450	119	512	1000

Annex 4 – The *Visionari* a format in constant evolution

At the beginning the *Visionari* format was focused on enlarging and increasing the local audience of the festival, trying to involve in a deeper way audiences by habit and by choice: *Visionari* are directly involved in the decision-making process of the planning of the shows of the festival, through an year of work done by seeing together shows submitted by new emerging performing arts companies. Of course this project is finalized to deepening the relationship with the audiences. *Visionari* are recruited by an open call, they meet during all the autumn and winter, they watch together all the video submitted to the attention of the festival and they finally select 9 shows which will be included in a special selection of the festival called "Visionari selection". The format of the *Visionari* evolved itself. Now *Visionari* (each year there are about 20 persons involved in the project) are split in different groups; each group see a variable number of shows at home, and each group can decide how to watch the shows (there are little groups who prefer watching individually each show, groups who prefer watching together at someone's home); for each shows they fulfil an evaluation form (with consideration about the artistic quality of the show, originality, technical reflection about the staging, performing quality of the actors,...); so each group has a short list of the preferred shows. All the videos are hosted on a web platform (<http://www.ilsonar.it/>), so each *Visionario* can see all the shows submitted to the festival, or can decide to see just those entrusted to its group. When all the groups have completed the vision and the evaluation, all the *Visionari* meet together and finish together the selection process. Each group presents its short list, describing the reason why the inclusion or exclusion, showing some topics of the shows to convince other *Visionari*. The artistic director oversees this final selection process; sometimes he decides to defend a show, sometimes not. Anyway the final decision is up to the *Visionari*. During the past year *Visionari* were supported by external critics who helped them in this selection process giving them advices and indications to better understand the shows (in particular contemporary dance ones, which are perceived as more complicated to be understood in the right way); now this accompanying path is bypassed, and it is done by the older *Visionari*, who have acquired the skills during the years. In fact the group of *Visionari* is changing year by year, but there are some very engaged *Visionari* who now are like evangelist or guides for the youngster ones.

KINODVAR CITY CINEMA - LJUBLJANA, SLOVENIA

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

Synthetic data sheet

Full name	Kinodvar City Cinema
Address	Kolodvorska ulica 13 SI-1000 Ljubljana, SLOVENIA
Legal status	Public institution under the municipality of Ljubljana
Year of establishment	KKC was established, as re-started, 2008
Website	http://www.kinodvor.org/
Social Media	Facebook, Twitter
Area of activities	Cinema
Kind of activities	KKC is a City Cinema with the orientation Event Cinema, i.e. to enrich the cinema-going experience with special events, as lectures and seminars, workshops and discussions as well as educations.
Total amount of budget	Around 1.000.000 € yearly
Sources of funding	The public financing for KKC is yearly 500.000 €. Half of that as deposited for salaries and administration, and half for programme activities. KKC is expected to raise as much financing, 500.000 €, of its own
Number of employees	There are 13 regular employees plus many outsourced collaborators and partners on different programmes and projects. The staff has more than doubled from the re-start 2008
Number of annual attendances	KKC has totally more that 120.000 viewers/visitors a year (2015 almost 130.000, and within the youth programme more than 33.000 2014)

Data refer to 2015

Background information

As a public institution and City Cinema KKC offers quality film screenings, including open-air screenings during summertime, connected events, side activities and film educational programs, primarily, but not just, for youth. KKC is fundamentally promoting quality film and film culture in a broad sense. As a venue for special events, among them film festivals, international conferences (one 2014 entitled *Film Education in Cinemas*), co-acting with Slovene and international partners in offering its facilities, services and expertise. KKC is organizing additional activities as lectures and seminars, workshops and discussions, among which a Young Audience film and education programme for audiences younger than 14, and one for viewers older than 14 years. KKC is also holding a cinema archive available, a film bookshop and cinema café.

To fulfil a cultural policy and film culture-promoting mission, KKC is setting into motion public resources for public aims. Bringing quality film to the public, bringing new audiences to the cinema, nurturing a film culture based on critical demand and knowledge. KKC develops and implements educational measures especially for youth and children, matching quality supply with qualified demand. KKC has the intention to function as a local, national and international film culture hub.

The overarching KKC AD aim is to make quality film available to all generations and for a diverse range of target audiences. The art form, quality film, is in the central focus for KKC. The pervading questions in programming and mediation are 'Who is the potential public?' and 'Where is the public?'. Efforts are systematically made to enlarge, diversify and deepen the interface with potential visitors. The principle is to connect the cultural output and its mediation to specific target needs, mobilizing and nurturing based on the interests of and relevance to the target groups.

What do they do? Goals and achievements

KKC strives for a diverse, cross-generational and cross-segmented audience, enlarged and deepened by all mean. Audiences by choice are central in AD activities.

New audiences are targeted both in connection to specific films themes and the entire season.

Examples of AD measures taken: showing the film 'Family frog' opens up for associations that has frogs as a special interest; showing the film 'The Grand Budapest Hotel', hotel companies are targeted as potential cooperating partners. Within the special youth program, young adults are given the possibility to make festivals of their own or devise a targeted series as film curators.

How do they do it? Making it happen

KKC mobilizes resources and networks, builds capacities (knowledge/competence), establishes active participation, and develops digital strategies and balances cultural supply for special demands. For KKC community networks are fundamental, systematically used in the mediation of the film program. There is also a systematic use of social capital approaching not just individuals, groups and categories, but as well associations, organizations and companies, in mobilizing, raising and cultivating audiences, A principle applied by KKC is that the film itself 'tells' both "the who" and "the what", which it connects to the AD aims to enlarge and diversify the audience. Another important principle is that the target group itself, as with young audiences, can define what to present. The main principle could be described as a kind of win-win joint venture branding.

**Catalogue – Case studies – Study on audience development -
How to place audiences at the centre of cultural organisations**

The KKC AD is strategically interwoven with programming and targeting diverse and specific audiences. AD is here as a key element in the strategic planning implemented as a two-way process, embodied as a purposeful searching for target audience to every single film and an offensive bringing different audiences and communities in the city to quality film. Young audience activities, educational and others, are seen as investments into the future of cinema. An explicit KKC ambition is to be absolutely non-hermetic vis-à-vis the surrounding society/community and its actual and potential audiences for quality film.

Integrated mediation as a KKC AD key function is implemented through a hub organizational model that combined film culture promoting, event organized, educational, target-audience(s) oriented and co-acting vis-à-vis diverse partners. The AD organization is structured with a compact mediation principle. Every employee is seen as responsible for specific screenings, events, side activities, educational measures and so on has everything on his/her own table for integrated mediation. The programming through a co-managing teamwork is flexible, short-term and long-term combined, supply-demand balancing closely connected to efforts for a two-way connection to the audiences. Supported by diverse measures: communication and marketing, more and more digital/web-based through social media, Facebook Twitter, Instagram, versus young people, cooperating and co-creative. KKC is working with systematic follow-ups and an in-built continual swot-analysis.

KKC has installed an intranet, so called 'big brother', with the aim of strengthening the AD work. The intranet is applied as a systematic registration of the output as well as gathering information about attendance patterns. The intranet is an important tool for strengthen the KKC AD work with follow-ups, tracking the profile of cinemagoers. Even more so when a planned linking of the intranet to the ticket office is installed.

A limitation to programme diversity and for socio-cultural accessibility is the fact that KKC is housed in a protected heritage building and moreover in an unattractive neighbourhood, having just one main theatre at its disposal. This limitation has placed the need of new venues on the agenda.

Interviews: Aliko Kalagasidu - Head Public Relations; Petra Slatinsek - Film Education & Young Audiences Programme Manager; Bor Pletersek - Film Education & Young Audiences Programme Assistant

Interviewer: Lars Göran Karlsson – Intercult (Stockholm)

KÜNSTLERHAUS – VIENNA, AUSTRIA

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

Synthetic data sheet

Full name	Künstlerhaus, Gesellschaft bildender Künstlerinnen und Künstler Österreichs
Address	Karlsplatz 5, 1010 Wien, AUSTRIA
Legal status	Private association
Year of establishment	1861
Website	http://www.k-haus.at/
Social Media	Facebook, Instagram
Area of activities	VISUAL ART: fine arts, sculpture, architecture, applied arts and film
Kind of activities	Private association of artists / exhibition space / cultural centre
Total amount of budget	1.492.723 €
Sources of funding	39% public funding; 3% membership fees (artists); 2% ticket sales; 56 % further revenues (rentals, private sponsorship, shop etc.)
Number of members (artists)	439
Number of employees	20
Number of exhibitions	42
Number of annual attendances	36.024
Number of annual cards	79
Newsletter subscriptions	4.200
Number of events organised for the general public (openings, closures, etc.)	91
Number of focused events organised for specific target groups	59
Number of participants in guided tours/ workshops/ participative projects organised for specific target groups	Guided tours: 279; Workshops: 386; Participative projects: 152
Ticket prices	Regular ticket: 8,5 €; Reduced ticket: 6,5 €; Annual card: 22 €
Opening times	Tuesday – Sunday: 10h-18h; Thursday: 10h-21h

Data refer to 2015

Background information

Künstlerhaus is a private association of Austrian artists founded in 1861. It has 439 members, all artists covering a variety of fields: fine arts, sculpture, architecture, applied arts and film. The association resides in a 2000 m² exhibition space in the centre of Vienna, built in 1868 that will be closed from July 2016 until September 2018, due to a complete renovation of the historic building. During this period, temporary quarters will be opened in an old factory, in an urban development area of Vienna.

Künstlerhaus, with a nearly 150 yearlong tradition, started a change towards an audience-centric approach in 2012, when Michael Pilz was elected president of the association. He came from the audio-visual field, a discipline that had dealt for years with the problem of declining audiences. The European Commission had already financed studies about media audiences; arts professionals were aware of the situation. In February 2013 Michael Pilz selected Peter Zawrel as new Managing Director. With more than 25 years of experience in cultural management, Peter had previously worked in museums, galleries as well as the audio-visual field. Peter Zawrel, Michael Pilz and a renovated board, began to reflect on the sense of an association of artists in the 21st century. A big change was about to come.

The analysis revealed that concepts of education and AD were unknown for Künstlerhaus. Most visitors were other artists; the approach was mainly art on a “high” level to show new creations to the artistic circle in Austria. But public policies were already encouraging institutions to open up. Concepts like participation, inclusion or Audience Development were becoming central for the cultural sector. The strategic reflection at Künstlerhaus identified the need to become a visitor-centered institution and start a transformation from art temple into a cultural hub. However, just offering exhibition programmes and talks at a high level would probably not be enough to attract new audiences. And, as the managing director underlines, digital media had already facilitated something that had been dreamt about for decades: free access to art, independent from place and time. So, if we can enjoy artworks on our tablets or smartphones, what could attract visitors to an exhibition? Peter Zawrel was convinced that old strategies of representation were not sufficient to attract audiences. Something else had to be offered to enrich the live experience at Künstlerhaus.

On the one hand, a reflection about the strategic capability and the competitive advantage of the institution itself: what were Künstlerhaus’s differentiating factors for creating deeply meaningful experiences for their audiences? On the other hand, knowledge about the audience was required and this was missing at Künstlerhaus. In parallel, the organisational structure needed to be reinforced to implement this new approach and, thus, the Communication and Education department was created in January 2014. Isabell Fiedler, an experienced exhibition coordinator at Künstlerhaus, was appointed to lead this new department that should plan and promote the transformation. Isabell had just come back from a one-year leave that she had invested in obtaining an MA in cultural management in Italy that provided her with new insights about the latest trends in the field. This combined with her previous experience at Künstlerhaus made her the ideal person to lead the change, in conjunction with Peter Zawrel.

What do they want? Goals and achievements

Implementing the AD plan

From the beginning it was clear that Künstlerhaus's most important differentiating factor were the artists as the association had almost 500 members that were potential ambassadors of the institution. Conversely, this was at the same time a difficult element, as these people had never thought in terms of audiences and something else than a conversation was needed to convince them of the new approach. As a result the need for an AD plan became clear. This has been proved to be a useful tool for Künstlerhaus as it has not only helped to drive efforts in the same direction (given a small management team and scarce resources), but also it has served as internal communication tool with the members of the association.

Two processes started at the same time: the definition of the strategic purpose and the first visitor studies. As Isabell explains, the new mission statement and the objectives needed to be realistic and therefore some insights from the audience were needed. Defining the new mission was not easy. It took half a year to discuss and fine-tune the statement until finally it was accepted by most of the members. The new mission states as follows: "The Künstlerhaus produces relevant and engaging art-centred programmes that allow experimentation and reflect the on-going discourse in the field. It contributes to civic life and community-building and collaborates with a wide range of communities and partners to inspire, to educate and to enrich people's life through the various aspects of art and its participation".

The audience analysis didn't stop when the mission, vision and objectives were defined. The limited budget forced the team to be creative and to look for low cost solutions that could help them to take the pulse of the audience without resorting to external experts. Hence, internally designed surveys were managed through cheap available software and participants from the different projects were also recruited as focus group members.

Segmentation was the next step. Künstlerhaus set the ambitious plan of reaching out to one or two new target groups every year and maintaining an on-going dialogue with them. Families were selected as the first group, because they were seen as a relative easy to reach target. The new offer included workshops for families on weekends or for birthday parties, among others. Everything was arranged so that families could enjoy a great programme and feel comfortable in their first experience at Künstlerhaus. This point was strategic. Afterwards, contact was maintained through newsletters, personalized discounts for birthday parties, etc. The mouth-to-mouth propaganda started to work and new families were interested in what was happening at Künstlerhaus. The first results were achieved. Afterwards, other segments were targeted. Participatory school projects, refugees, nursery schools, primary schools, high schools and disabled are the targets to reach until 2018. In any case, the focus has been put on quality and not on quantity.

An important success factor in reaching out to the different target groups has been the use of alliances with organisations already in touch with the targeted segments. Having a partner that knows your potential target audience, and is trusted, simplifies the work. On the one hand, a well-selected partner can introduce your institution to the target group and advise on what to do or how to behave. This guidance can help you to feel more secure about the steps to follow, as dialogue with certain groups might be not so straightforward. On the other hand, using partnerships means taking advantage of synergies and reducing costs. For Künstlerhaus, alliances have been crucial in reaching out to new segments and connecting with them. It has been a win-win situation from the

beginning. Partners have benefited from a fantastic programme and location in the centre of Vienna, while Künstlerhaus has found the right way to reach out.

How do they do it? Making it happen

Even though the AD plan has guided the transformation step by step, managing the change has not been a simple task. As an association of artists, its members have an active role in different domains and, consequently, it was vital that management team and artists were aligned. A crucial element was a programme that has always been decided by a programming committee. Before 2013, this committee was closed and only chosen members could take part. They decided the programme and then someone from the management team started to think how to communicate the project to the public. Nowadays, this has changed. The Communication and Education department participates in the meetings of the committee and, from the beginning, the programme is formed considering diverse target groups. Some projects with a strong focus on visitor engagement have been successfully undertaken. The results serve as evidence to the board that they are pursuing the right path.

Künstlerhaus understands that experimental art together with the artists/members of the association are keys to attract new audiences. This requires the participation of the artists, as they (and not only their artworks) are central to the new strategy. A couple of factors have helped to involve them. First, changes in the art market make it difficult nowadays for a majority of artists to earn their living from selling work. An internal analysis revealed that 50% of the artists at Künstlerhaus were also working in the educational field and that many were highly conscious about what is happening in the social and political arenas. All of them were invited to participate in projects and to bring their students to Künstlerhaus. Secondly, the members who agreed to be involved from the beginning began to spread the word internally. Now many artists approach the Communication and Education department to actively participate in different activities. This department is familiar to them as it recently merged with the Association Management Department. This organisational change facilitated integration of the artists into the new strategy. However, there are different attitudes depending on the artist generation. Peter Zawrel recognizes that an older generation of artists is still used to think in categories like representation, selling an art product and that the average age of the members is high. Efforts are being made to attract younger members to the association.

Social media also foster participation of both artists and audiences. Künstlerhaus has an established Facebook page and managing social media is not only about disseminating activities. The content offered must be relevant for the audience. They therefore have encouraged the artists to be digitally active and try to integrate visitors' comments, a sometimes not so easy task.

Looking into the future

Many things have been achieved in three years and the main satisfaction for the management team is that the implementation worked so well and that the members support the strategy. The board is investing money in AD training and people from the

Communication and Education department frequently attend workshops and conferences. Results are also being achieved regarding the defined targets. An increase in family visits, in school group visits, in guided tours and what's more important, repeat visits have started to be tracked.

With temporary quarters on the horizon for the next two years, Künstlerhaus faces new challenges. How to keep audiences committed to the Künstlerhaus during closure? To what extent will it be possible to integrate the needs of different visitor groups into the architecture of the new spaces and extensions? The opening of the renovated space in 2018 will serve as a milestone for other tasks, such as conducting a non-visitor study or implementing a new information system. Step by step, the organisational change to an audience-centric approach is becoming a reality.

Interviews: Peter Zawrel - Managing Director; Isabell Fiedler - Head of Communication and Education Department

Interviewer: Macarena Cuenca - Institute for Leisure Studies, University of Deusto (Spain)

References:

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ŁAŻNIA NOWA THEATRE & CULTURAL CENTRE – KRAKOW, NOWA HUTA, POLAND

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

Synthetic data sheet

Full name	Łażnia Nowa Theatre & Cultural Centre
Address	Osiedle Szkolne 25, 31-977 Kracow - Nowa Huta, POLAND
Legal status	Public, municipal cultural institution of the City of Krakow, grown from an association founded by current theatre directors – artists: Bartosz Szydowski and Magdalena Szydowska. The institution is a member of Trans Europe Halles network
Year of establishment	2005 / 11 years as public institution (the previous location as Łażnia Theatre Association – est. in 2002 was Krakow Jewish district 'Kazimierz')
Website	http://laznianowa.pl/
Social Media	Facebook, Twitter, Youtube, Instagram
Area of activities	Theatre
Kind of activities	Dramatic theatre with line-up programme of over 40 productions in last years, theatre education projects, theatre festivals (foremost Divine Comedy International Festival), national and international touring of their theatre productions, open space events provided for the town district residents, it's also a concert and conference venue. It's an audience focused professional art institution intriguing co-creation and dialogue of theatre directors, professional actors and amateur artists - district residents. Łażnia Nova is well known for its careful selection of modest, honest, trustworthy, high profile cultural projects that, consistently acts against the stereotype of theatre as an elitist place,

	reaching out new audiences. The theatre has an artistic reputation and impact that attracts top profile theatre professionals in Poland, to offer their contributions
Total amount of budget	7.800.000 PLN - about 1.800.000 €
Sources of funding	1.300.000 PLN (17%) – sales; 4.930.000 PLN (64%) city subsidies for statutory activity, festival and other projects; over 1.500.000 PLN (19%) of other subsidies and donations
Number of employees	23-25 full time work contracts (15-16 administration / management + 8-9 technicians). Artists are contracted for particular spectacles productions and artistic or education projects
Number of annual attendances	30.000 per year (2015), 160-220 every spectacle, 15-17 shows a month in 2016 / 300-400 every festival performance / open space events in the 'Lagoon' area of Nowa Huta district – over 90 events for 90 days of summer in 2016

Data refer to 2015

Background information

The theatre building is 4,500 m², former workshops halls of the school for mechanics, renovated and adapted as a multi-functional cultural facility. The institution is located in the very centre of the 250,000 inhabitants district of blocks of flats for steelworks employees of Nowa Huta¹¹.

Those directly responsible for the focus of the program are the directors of the theatre, Bartosz Szydłowski and Małgorzata Szydłowska. 4-6 people employed in promotion, marketing, sales and production units, to concretise their projects with the involvement of the district residents, directly support their ideas for AD projects. Nowa Huta district residents are Łażnia Nova's priority audience, together with theatre audiences from Krakow, the region and visitors from other parts of Poland.

In their local AD approach, the audience is divided into three circles. The first one is composed of 15-20 Nowa Huta residents who are deeply engaged in the theatre's practice, partnering with professional actors in theatre productions, taking part in specialised trainings. The second circle is for those who attend Łażnia productions as

¹¹ This huge area was constructed as a showpiece of Stalinism in 1950's. It was a privileged forefront scene of the communist's propaganda as one of idealised places of social and economic development behind the iron curtain. This socialist realism style area was an architectural and ideological manifesto, a contradiction to neighbouring space of intellectually vibrant, cultural heritage old city of Krakow. The inhabitants of Nowa Huta were strongly affected by its history up to the end of communism. This place was also an important scene of protests of Solidarity resistance movement. Nowa Huta witnessed the downfall and demystification of its industrial prominence and became stigmatised as an unattractive, degraded, forgotten, unsafe, dead-end zone. Łażnia Nova Theatre aims to challenge such stereotypes and empower local citizens with theatre productions and cultural-social participatory projects.

spectators or join-connected event, like concerts or open-air activities. The last circle is one of wider resonance, those audiences that have added this institution to their mental maps, as an integrated, irreplaceable part of the district, city or country.

The theatre was attracted to start AD activities as tools for highlighting the cultural identity of residents of the Nowa Huta district. Based on earlier experience, practice and intuition, **they were ready to take on the demanding work with people whose trust was manipulated, mystified and idealised** through decades of local history and finally betrayed after the democratic transformation of Poland. The **Theatre's response was an affirmation of creativity, transparency and trust, providing symbolic gestures for reconciliation.** To Bartosz Szydłowski Łaźnia Nowa Theatre mirrors the tradition of ancient Greece, with myths, polis and logos marking, but not determining, the sense of 'my' place. His dream is to develop the best cultural institution in Poland, but the goal is not reached as long as the institution runs only on the leader's energy.

What do they want? Goals and achievements

The aim in Łaźnia Nowa is to create a shared space, somewhere both artists and residents feel comfortable. Nowa Huta is an inspiration and the theatre is expressing affirmation of people living there. This participation theatre is about the stage becomes a special locus of identification, the germ of a community: *the audience and the artist are on the same side - neither is wiser*¹².

'For us, it is the audience that matters' is the theatre's manifesto, visible everywhere in the theatre space and staff approach. Its most unique feature, that sets this place apart from other theatres in Poland, is its aim to overthrow the boundary between stage and audience and its commitment to treat theatre as a meeting point of various social groups, crossroads of different viewpoints and beliefs. At the very foundation of Łaźnia Nowa Theatre lays the theatre's close contact with the local community. Inhabitants of the district – regardless of their age, gender and social status – are invited to participate in artistic projects, workshops, meetings and theatrical events.

The strategy towards A.D. issues seems started from balanced combination of increasing (building from scratch) the audience and in the same time immediately deepening the relations with the reached audience. After 11 years, it looks like, there is more need to diversify the audience and deepen further the relations – taking the actions to another scale and next level of the sense of community engagement.

How do they do it? Making it happen

The essence of a theatre's relation with its audience is a mystery that excites both sides – the things you don't know about the other - bringing a special chemistry to this relationship. Therefore the tools explored are primarily management and communication

¹² Łaźnia Nowa is spiritually in agreement with the art genius Stanisław Wyspiański, who acted in Krakow in the late XIXth and early XXth century, against rejection of the audience.

tools, not so much data collection. There is a need to inspire solutions that have a direct impact on the audience.

There are infrastructural components in Łażnia Nowa that help to build relations with the audience. One is the flexibility of both stages that gives directors and technicians a chance to completely re-arrange the space according to audience needs and perceptual capacities. Auditorium seats are fully adaptable, movable in every direction in the theatre. People can sit together and divided, in front, behind or around the artists. The building itself provokes interactions with visitors – the marketing unit arranges guided tours as an “escape game” - visitors have to find their way out. Some facilities, like the music-recording studio, open the institution to new audiences, like young bands coming to record their *demos*. The theatre building is still ready to host new people and ideas – there are lots of options for rooms not yet in use. There is an area surrounding the institution – a sort of garden, now re-cultivated, who will be used for education and social integration events for neighbours of Nowa Huta theatre.

Promotional tools activated by the Marketing and Promotion units are varied but not aggressive, including 90 summer events offered for free, 1100 tickets given for free to schoolteachers and students. They search proper, effective promotional channels and media formats. They operate through “impact agents”, project participants.

The process of casting for co-creative audience productions is also a kind of smart tool. This is well illustrated by the announcement transmitted through paper and digital media. The theatre provides well elaborated arguments, in a simple language style, expressing what ‘being an amateur actor’ could bring to someone’s everyday life. The intriguing component is the one that says: that being an amateur actor in Łażnia brings ‘some small money added to your monthly budget’. Audience individuals who get through the stage of acting workshops, take part in rehearsals and productions that are sold to the public, get moderate pay. This is considered as a fair condition of cooperation with the institution, as well as the one of amateurs sharing theatre wardrobes with professionals. People from castings sometimes get a wider recognition of their achievement. One of the amateur actors from Łażnia, Mariusz Cichonski (a gas distribution company employee in his non theatre work life) was awarded a best actor prize of the theatre festival in Torun, winning with many young professionals.

The success of the Łażnia Nowa is that the **idea and daily live practice of the institution resonates with local people and their symbolic needs of identity representation.** In one of the sociological surveys done in 2015 with the sample of 5000 district inhabitants, the data indicators show that Łażnia Nowa is seen by residents as a sign of improved life quality and positive changes in Nowa Huta.

The institution gained the residents trust through transparency, but it also won credibility because of the conditions from which they started - from scratch - in the neighbourhood. They begin in barely survival conditions and with the fear of having no public at all, in a place stigmatized as post-industrial, remote, a dead end housing block. They had from the start co-creation as the organisation’s main objective. After 8 years of work, they now have a complete infrastructure, good working conditions and brand recognition stability. Their presence in Nowa Huta is now out of the question and their role in the Krakow and Polish cultural landscape is well established. The climate has changed for Łażnia among public authorities and political decision makers. Łażnia and its leader are respected, appreciated, followed, consulted, their voices are seriously considered in public debate on cultural policies. It’s a kind of top rank place to work for theatre directors. It’s a place of sold-out performances with over 30,000 spectators annually. Budget efficiency has an important role in this reputation and achievement. If the theatre

budget is larger than the normal budget of an independent theatre, it has to prove that it takes responsibility for its social role and impact.

One of the ambivalent but surprising effects is the **people who have gotten energy and inspiration from Łaźnia are not giving it back to Łaźnia, but somewhere else.** This is something audience centred organisations should get used to, as part of a natural process of creative spill overs.

The role of the AD leader – in this case the institutional director as a key person - is to make a **'constant, spiral walkabout' in the streets of Nowa Huta.** But the strategy for Audience Development is immensely expanded now, far beyond a simple walk among local residents. The pressure in this up scaling is huge. Above all, the critical impact of the leader is that of keeping an eye on the artistic quality, the people invited to work in Łaźnia, keeping the diversity of funding and maintaining a democratic culture within the organisation.

The Łaźnia Nowa case in Nowa Huta shows that **a key factor in audience-centred art institutions is the personality of the leader, his or her constant presence, moderation and supervision of the AD strategy implementation. It's a careful control of credibility, responsibility, and empathy.** It's empowering and securing long-term processes, management of chaotic moments, developing new formats for Audience Development. The leader "reminds" the team that local people are the real owners of the theatre and essential shareholders. What helps a lot in the case of Łaźnia Nowa is the fact **the founder is rooted in the local context**¹³.

As Bartosz Szydłowski expresses it: *"For anyone in a leadership position in place like this, **the first question raised every morning is 'what am I am doing in this place?'**. The community expects an individualised, personal and answer, far from ideologies and policies.*

One regret felt by the Łaźnia Nowa director is not having enough time for the team-building activities with the staff. The director acknowledges that when engaging heavily in Audience Development, there is never enough time left to discuss ethical issues and realize a team development strategy.

Interview: Bartosz Szydłowski - Łaźnia Nowa Theatre and Cultural Centre, Krakow

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

¹³ He came back to the place of origin, went through the process of re-identification with the district, gave back something to the community passing himself through the emotional stages of irony, hate and love. This was not a coincidence that the first Łaźnia Nowa production he directed was based on the story of Oedipus.

Annex 1 - What things they do (selection)

Theatre productions integrating professionals with amateurs (selected): 'The Mission Movie Fan Club' – theatre production with professional actors and over 20 local residents on stage inspired by „The Mission” movie, 'Paradiso' – involving actors professionals and people with the spectrum of autism, 'Apparently, you were never 13-years old girl, sir' – engaging performances of teenage girls from the residential district, other productions with local people as co-creators or co-authors of the theatre performance: 'Enter the Dragon', 'Architect', 'Fakir', 'Conrad – Machine', 'The History of Bogdan W.', 'Emigrants', 'Experiment – Love', 'Supernova, and many more.

'**Łażnia -active**' is a local leader coaching project – extending the A.D. projects to residents themselves, creating their own initiatives.

'**Ice-breaker**' - over 40 issues of Nowa Huta's free bi-weekly in 10-15,000 copies delivered to residential area free of charge. It was an affirmation of all that is happening in Nowa Huta: everyday affairs, portraits of people, the gossips on the block, and the news from Łażnia. Its aim was *creating a situation that activates residents and helps them to see how much depends on them.*

'**Lagoon Art - Nowy Bulwar(t).**' – 90 free admission events of different arts media, professional and amateur artists - in an open space of Nowa Huta recreation lake site - for 90 days of the summer.

'**Theatre as a gathering**' – shows series including art project '1001 Block of Flats Fairy Tales' - the puppet theatre with some parts for residents, neighbours choir etc. – the story of the Nowa Huta building no. 19, that becomes Every-block. It is supplemented by the creative architecture workshops for kids: 'Repairing the block of flats'

'**Theatre for everyone**' – accessibility initiative with the number of free admission tickets to 10 top productions of the theatre for people with a most difficult economic and social life conditions – in cooperation with social help institutions from Nowa Huta.

Annex 2 – Bartosz Szydłowski's features for AD

Łażnia Nowa director, in conversation, when describing in an honest way his institution's AD approach, is sceptical about ready tools or fast receipts. What he did instead is formulating spontaneously a set of features or forms that are working with the audience in his community.

Not pushing too much – but intrigue. Looking forward, intensely striving for the audience could be a dangerous gesture. One should not create fake, artificial situations, but rather create an appetite, curiosity, not forcing audience to join if you want them to perform.

The beginnings are essential in relations. One of the most touching moments of the theatre was its initial opening when the **district residents (called by theatre leaders 'daily life specialists' delivered to Łażnia theatre their everyday life objects, as prompts, or simple truth stories told and recorded - as foundational gesture of the place and the local audience's blessing for creation of new theatre productions.**

Leader's relations with engaged audience are demanding or... engaging. 'Having' audience in the theatre is not success, yet. It's easier to get them here, than to keep them for longer. When working co-creatively with the audience, engaging them seriously,

it's so easy to offend their identity or taste. They demand leaders presence, time, attention, and personal engagement.

Audience centric theatre leader should constantly reposition him. This is all making a pressure on theatre professionals regardless their everyday commitments, duties that are coming from expansion, or range of institution activities scale. **Effective work of the leader with its audience is giving his or her time, patience, doing simple things, gossiping, having a coffee or cigarette together, taking a generous approach – it's a kind of purgatory for an experienced artist. It's basically, citizenship school of sharing, being sensitive to the other, and thinking through the other perspectives.**

Ethics continuous with aesthetics in AD. The best path to get the audience involved in a new art aesthetic is building credible, honest relations and a climate of trust. That means, that theatre director or acting professional should be as less focused on her/himself as possible. Another issue is professional sensitivity to not determining people the way, they are not able to understand or follow. What matters is credibility of engagement work processes and not the effect. What matters is being you and not making just an impressive effect.

Keith Johnston's Impro system of improvisational theatre training methods are very effective with non-professional actors. One of the tools that Łażnia Nowa activated, is a cycle of workshops for the most engaged audience individuals – 15-20 people, done by a coach from Denmark, Steen Haakon Hansen, who is using Johnston's methods of improvisational theatre workshops and storytelling. This is to support the process of relations building.

Provoking local residents to action and reflection – signalling demand of outcomes of their work - is the role of the institution that aims to engage audiences. There is a natural potential in people's stories – the theatre is to let them be they in it. Institutions, and theatre directors failure is not exploring these potentials.

Every cultural production done in Łażnia is place specific. Every theatre director invited here is prepared to do his free expression work in a way, that the people here could say: even if we sometimes don't understand everything – we feel that it is 'from here', it is something that district inhabitants keep as 'our' thing. **Made in Łażnia means something for local people even if they do not follow some theatre pieces produced here.**

There is a risk in institutional unbalance or unnecessary empowerments, when working in the city space, outside Łażnia building – offering a catalogue of events – like they do in summertime as an 'investment' in local people. Professionals from the theatre are keeping being modest in the territory of the residents, trying to not 'improve' what comes from the city district. **It's the gesture of leaving the space for average, ad hoc activism, improvised impulses from the audience. These are subtle but essential moments, that usually are seen intuitively only by a sensitive, empathic leader, but rather have to be learned by other professional followers from the institution team.** This is all to be tested in practice, in encounter with people.

The public theatre, like Łaźnia is a place of a healthy balance, of truth that easily tests fake situations. According to the theatre leader – *creating the place of the balance is the essence of audience centric organisation.*

Annex 3 - Focus on change. Organisational structure adjusted to AD goals

Łaźnia as an organisation is in **constant revolution process. This organisation is faced with an everyday challenge of not having actors as employees**, a condition that makes the organisation flexible and light in weight, but also a reason of increased activity of management operations, negotiations, schedules coordination complexities. The institutions' organisational culture is built from passionate managers, administrators and very well integrated technicians team. What **Łaźnia is also aware is the urgent demand of the new unit in organisation, that is professional, passion driven people who will construct education and local communication sections, and relate them with the right management structure.**

According to the theatre leader **the audience is in focus as far as we are in concordance with ourselves in the art organisation. Focus on the audience approach and artists' freedom are deeply related.**

Łaźnia Nowa case is instructive in the sense, that the problem with audience centric organisations in Poland is usually defined in a far too straight way, delineated within ready fields of cultural education institutions, or culture-led social work formats and bureaucracies. Łaźnia seems to break through generalisations, clichés, unreflective judgements, and fast structuralisation.

Annex 4 - Inspiring policy makers – up scaling

This is a story of the power of an unexpected, very far from regular standards of AD projects in Poland. It's not fake. It is based on **leaders empathic skills, social intelligence and imagination perfectly responsive with the site their work in.** Being in the same time ready to admit that there are shallow areas and overs implication dangers witnessed in this activity. The dilemma is the one of not having stable system of evaluation and support for such institutional approach in Poland.

Creating a stable AD place, investing in a certain location with the continuous activities and an obligation to initiate certain variety of narrations is not easy.

The mission of such a cultural institution is not judging their community, but constructing space of a free identification. The program is than not explaining but giving food for thought.

Łaźnia Nova is accepting and cultivating mysterious relation of creative place and everyday reality. It keeps successfully a balanced proportion in it. It is running a longitudinal process of verifying artist's aberrations in life practice. That leads to the audience-centric cultural organisation. Another, complementary way is to keep constructing audience engaged processes on the structure, fundament of the Greek myth, what is testing among Nowa Huta residents for 11 years: *reading Nowa Huta is like reading ancient Greek myths. There is energy, hubris, heroic deeds, facing fate, both harmony and chaos.*

MAISON DES MÉTALLOS - PARIS, FRANCE

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

Synthetic data sheet

Full name	Maison des Métallos
Address	94 rue Jean-Pierre Timbaud, Paris 11 ^e , FRANCE
Legal status	Public Establishment of Cultural Cooperation
Year of establishment	2007
Website	http://www.maisondesmetallos.org/
Social media	Facebook, Twitter, YouTube
Area of activities	Multidisciplinary
Kind of activities	Theatre shows, exhibitions, events, residencies
Total amount of budget	2.757.198 €
Sources of funding	public funded (City, Region): 2.069.400 € (80%) Self generated revenues: about 568.880 € (20%)
Number of employees	33
Number of annual attendances	56.000

Data refer to 2015

Background information

The XIX century building that now hosts MdM was a former music instruments factory, and then became headquarters of the Union Fraternelle des Métallos, a situation that lasted for 60 years and that left an important legacy in terms of place identity. Since the Union left in 1997, the building was run by a committee of inhabitants of the neighbourhood, who occupied it because they felt it was part of local identity. They were concerned about the forthcoming gentrification, which was starting at that time in the former working class neighbourhood. This sense of belonging of the local community had an important role in pushing the municipality of Paris to buy the venue, but also created at first some tension with the occupants as the city decided to convert it in a cultural venue run by an appointed director, that opened in 2007. So the first audience "issue" that MdM had to face, was to find the way to involve and resolve this tension. The relationship with the associations and former occupants took time to be reconstructed, but it's today an important part of the identity of MdM and of its relation with the neighbourhood.

MdM employs today 33 people, while artistic workers are "intermittent". MdM programs many activities: theatre shows, exhibitions, talks, debates, projections, workshops,

residencies for hosted or co-productions, participatory workshops and activities with schools. It also runs a bar, an activity that doesn't bring money itself, but it's conceived as public service, so an essential part of being always open and welcoming for the community. Thus one of the main issues for them is to communicate the overall identity and openness of the place, not just the copious amount of single activities, and an effort to connect people to the venue somehow independently from the programming.

MdM is also meant to be a forum for discussion and debate through arts, therefore programming has to be anchored to actuality and must be able to change accordingly.

This is a tricky issue in terms of communication, since the artistic programming is always changing, and is planned over the year every three months. Flexible programming also responds to the need to give more chances to artists, whose work is usually harshly scheduled in the current annual programming of the theatre sector, and hardly allow to show their work outside the traditional theatre seasons.

What do they do? Goals and achievements

MdM has a wide range of artistic and cultural programming, and starting from their mission they address all kinds of audiences, with a specific focus on accessibility as a democracy issue, thus they work intensively on **audience by surprise** to diversify as much as possible, building strong relationships with groups and associations active in the social exclusion field. MdM aims to bring all kinds of people to "feel at home", and runs outreach activities also outside the building in the neighbourhood to reach groups and individuals in order to foster this sense of belonging and participation and bring them in.

In the last three years the work with schools and groups has grown constantly, fostering both an increase of numbers of diverse audiences and a strengthening of the relationship with them, so that today a sensible part of audience by surprise has somehow become audience by habit, thanks to a policy devoted both to reach and retain them. This success is foreseen through an intense work of partnership building, which is essential to reach audience by surprise (schools, institutions, associations, etc.), a long and on-going process that requires a lot of time, as well as a strong attention to making the whole environment able to welcome everybody.

Since they have a more consolidated and on-going work with groups and schools, the work with individuals - those **audiences by choice** from Paris area who use to attend theatre shows but usually don't come to this neighbourhood - is a major challenge. It's a field they are experimenting on, which is difficult because of the major competition in cultural offer of Paris, and here is where outreach staff work more closely to the communication department. An audience objective related to this is to increase paying visitors: only theatre shows are charged, and most of activities for schools and groups are for free, whilst there are special and different price policies for partners card holders. Although incomes from ticketing and space rentals have grown in the last three years, increasing revenues is one of MdM's challenges.

Loyalty is an issue, also related to the programming changing over time, so they are working on a membership scheme focused on MdM's whole identity. This is also why the communication department, although working together with the Audiences one, is mainly devoted to institutional communication and press office, focusing on project brand identity.

How do they do it? Making it happen

Although the clear mission of MdM, since its establishment, was to involve and engage all kind of audience, with a strong and specific attention to those who are usually far from cultural practice, the organisation had to change over time in order to be more effective in pursuing its mission. Three main leadership and organisational changes happened between 2009 and 2013.

The first big change was in leadership as, after two years opening, two new artistic directors - Philippe Mourrat and Christine Chalas - were appointed by the municipality, also in relation to their artistic project focused on programming contemporary works with a strong attention to audiences.

The new directors changed also the way outreach staff organised the reach and engage of audiences. Since then, three persons were devoted to promote the cultural offer among all kind of audiences, but because it was not about selling tickets rather about building relationships, this distinction didn't work. Today the same persons are in charge to work each with different and specific segments: one with schools, one with groups, and one with individuals. This allowed the outreach staff to create and feed lasting relationships with different social groups, and led to an increasing of audience and loyalty in all segments.

The last important change happened in 2013, when the organisation chart 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 background ones – outreach staff – and the artistic ones, programming specific activities before and after the events. MdM has formally no marketing department, but concretely typical marketing activities such as analysing box office data and setting strategies and objectives are also functions covered by the Chief of Audiences (*Pôle Publics*). In 2016 they also adopted a new ticket managing system that will allow better and faster understanding of visitors data, but that at the moment is still at the beginning, and they implemented a big survey to better understand their audience by habit and choice.

A part from those changes, what's specific of MdM (there are just a couple of theatres in France with the same role) is also that they have a work figure specifically devoted **to link the artistic programming with AD objectives**. The chief of Production (*Responsable de Production et Médiation*) is also in charge of Mediation and works very close with the Chief of Audiences (*Pôle Publics*). Although artistic directors choose in total autonomy artists and productions, these are always productions with a strong link to audiences, so the **Chief of Production and Mediation works with artists not only to define all production related issues and practicalities, but also to plan and build with them the mediation related activities**: meetings, workshops, and whatever can be done with and by the artists to mediate with different kind of audiences **are therefore part of negotiation and contracting**. This "mediation" side of their artistic job also forms part of the financial negotiation and logistic, and that's also why they are in charge to the production department.

At this level the Chief of Audiences, Chief of Production and Mediation and artists work together to plan activities programmed for specific targets to widen the opportunity of understanding and debate around each production.

In the complex, 13 people over 33 of the staff are directly working under the *Pôle Publics*. *"Everybody says they want more audiences. The difference is what you really do invest on it beyond words"*.

Interview: Florence Risi - Chief of Audiences Department

Interviewer: Alessandra Gariboldi – Fondazione Fitzcarraldo (Italy)

References:

Bilan d'Activité 2015, <http://www.maisondesmetallos.org>

MAS - MUSEUM AM DE STROOM – ANTWERP, BELGIUM

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

Synthetic data sheet

Full name	MAS, Museum aan de Stroom
Address	Hanzestedenplaats 1, 2000 Antwerp, BELGIUM
Legal status	City Museum
Year of establishment	2011 (the new reorganisation)
Website	http://www.mas.be/
Social Media	Facebook, Twitter, Instagram, Flickr, Foursquare
Area of activities	Heritage
Kind of activities	Research, Exhibitions, Education, Events
Total amount of budget 2014	around 5.000.000 €
Exhibition Space	5.700 m ²
Number of employees	60
Number of volunteers	140
Number of annual attendances	650.000
Ticket prices	10 € the full ticket

Data refer to 2015 except for the total amount of budget

Background information

In 2011 the city of Antwerp united different city collections in its new city museum, the MAS. Both the cultural policies and urban planning policies since the 1990s explain the creation of the MAS. In 1997, three of Antwerp's city museums did not manage to attract national funding because of their shabby conditions of conservation. Hence, the Antwerp city council had to take a decision either to renovate these museums or to close them. Instead of renovating each museum, the city decided to create a brand-new city museum for the old collections in the old port area of Antwerp, which would add to the urban renewal of this run-down quarter. In order to realize the project, the Flemish government of Belgium committed itself to an investment of 21.000.000 €. In 2011 the MAS opened its doors. The storey building by Neutelings Riedijk architects functions as a landmark between the city and the port and reconnects the Eilandje to the city centre. The MAS includes the collections of the former Ethnographic Museum (with non European ethnographic collections), the former National Maritime Museum, the former Volkskundemuseum (with local ethnographic collections) and the local history and applied arts collections of the Vleeshuis (Butcher's Hall) Museum. The mission is to

highlight that Antwerp is a city on a river with a port, which has always been connected to a wider world. For centuries, Antwerp has served as a place of exchange, and now is a multicultural city with more than 52 nationalities. The MAS has collected together the traces left behind by these exchanges and uses them to tell new stories. MAS aims to be a city museum with an overarching mission of telling stories about the city, the river and the port, about the world in all its diversity, about the essential connection between Antwerp and the world.

The MAS is displaying this rich collection of more than 500.000 objects in its open-view storeroom, on the 2nd floor, and also in four permanent exhibitions, which take their cue from the connection between Antwerp and the world and bring into relation maritime, ethnographic, urban history and applied arts collections. The 3rd floor of the MAS is devoted to temporary exhibitions (on average 3 big exhibitions a year), but also on the other floors the presentations are regularly changing in order to show the wide diversity of the collections and projects of the MAS.

A pedestrian boulevard inspires contributions from artists and allows people to experience the connection of the MAS with the city and the port through beautiful alternating panoramic vistas.

In 2013 the MAS won the European Silletto Award given out by the European Museum Forum in acknowledgement of the best voluntary and community involvement of a museum.

What do they want? Goals and achievements

The relationship between the museum and the audience is embedded and indicated in the mission: "MAS is about citizenship", a place that tells stories that to create understanding between people and between cultures.

The first years have been primarily devoted to communicate the building, a fantastic and iconic landmark of the city; currently the main challenge is to engage the visitors to enter and to discover the contents of the different collections.

The museum has 650.000 visitors a year (quite steady data in the last years, except for the year of the opening when the museum reached 1 million of visits). Many visitors "explore" the building, use and live the place and the premises (from the walking boulevard where some exhibitions are hosted to the rooftop), but only 1/3rd pays a ticket for visiting the collections.

In terms of organisation, the museum has 60 employees including the security staff, but – quite unusually - the marketing team is an external body and belongs to the municipality of Antwerp (physically they are based in the museum building, but they are not directly coordinated by the museum direction). The direction considers a great advantage having the marketing department outsourced, because it is skilled and it handles the museum direction as a client (this aspect makes the relationship more effective and straightforward) and because they are part of a bigger municipal organisation with important budget for communication and promotion.

The MAS is a City museum and therefore the citizens of Antwerp of all origins are at the core of the AD strategy (albeit there isn't an explicit and formal AD Plan shared among the staff), but the museum dedicates particular attention to the following groups: young people and students, for which it developed the "MAS in Young Hands program"; socially vulnerable groups (the elderly, the disabled, people in poverty, newcomers), direct neighbours of the MAS and Antwerp heritage organisations. Other important targets

consist in the international tourists (cultural tourism flows are increasing in the city) and in the so-called "Architecture lovers", interested in the iconic side of the building.

One of the main future priorities in the Ad strategy is to try to convince people who discover and use the building (as an iconic place or a place with a nice view) to do a step further in entering and visiting the collections and the temporary exhibitions. This target can be considered as a particular kind of "audience by surprise" in the sense that currently many people know and live the place, without being fully aware about the contents and stories that are shown inside the building. Like many big iconic museums there is a tension between the building and the contents / collections it contains, and this creates the need to rebalance the positioning of the institution as a place for living vibrant experiences stemming from the objects and the stories of the many different eclectic collections and exhibitions. In terms of price policy every month the museum opens one floor only for 2 euros (instead of 10 €) to enlarge its potential audience.

About the relationship with the municipal cultural policies, MAS is supported for its role of cultural landmark and as enabler of urban and economic regeneration in the North area of Antwerp; there are no specific public requests related to AD objectives and achievements.

How do they do it? Making it happen

Different museum's functions are dedicated to implement the museum's audience policy. Beyond the marketing department, the Education area plays an important role and it is articulated in four departments: 1) public services, 2) MAS in Young Hands, 3) Schools, 4) Citizens activities.

The digital identity of the museums is the result of a digital eco-system that encompass the institutional website, social networks (Facebook, Twitter, Instagram) and a digital platform called "Collection Antwerp" that gather citizens of Antwerp who collect and create contents and stories starting from their own cultural tangible and intangible heritage. The platform allows an overview of the entire collection (the items that are not on display in the museum - over 95% of the total - are though made widely accessible), and the free usage of the images (covered by a Creative Commons licence).

Specific training activities are provided (thanks to the municipal funds and training courses) to the staff with particular attention to audience and education skills.

Cross-disciplinary approaches are pursued for setting up important projects like, like key exhibitions. In these cases, at the early stages, curators work with the project leader, the education department, also with some people from the marketing and sometimes with some members of the City heritage.

The museum carries out some qualitative analysis about visitors and audiences. Active engagement processes and front-end evaluation related to the preparation of an exhibition are other useful occasions for obtaining insights and information about audience perceptions and opinions on the museum and on the themes tackled.

Nevertheless, visitor studies and audience analysis are perceived as an operational area where improvements are needed.

Active engagement of communities and crowd-sourced approaches are pivotal for involving audiences and for improving the development of different initiatives like temporary exhibitions. In many cases people are asked to take part and to contribute to the different initiatives of the museum through open calls; in other cases, the communities are engaged because of relevance and of familiarity with the topics raised by an exhibition. For the current exhibition "Buddha & Mind", several Buddhist communities were involved for providing ideas and opinions as well as for promoting the event. The cross-cultural exhibition "Sacred places" (2013) – created to show the differences and similarities between the three world religions: Judaism, Christianity and Islam - is particularly interesting because the museum engaged the three religious communities of the city for working and contributing to the development of the project. The museum worked initially to inform the associations of the different religious communities about the project. It was then decided to involve the groups in a much more profound way, asking the people to provide testimonies, stories and personal feelings about their sacred places and to bring pilgrimage souvenirs that have been showcased during the exhibition. More than 600 people were involved for the openings of the exhibition and special evenings were organized for the different communities.

The project "MAS in Young Hands" is particularly significant for describing an effective approach of engaging young people in the museum's life. The main aim of the project is to actively involve a group of students aged 15 to 25 that every year proposes ideas, fresh perspectives and solutions for the design and development of specific events and activities (the most popular are the "mask parties" and the sleepover at the museum) in order to make the museum alive and more attractive toward young audiences. This five-years-old project involves about 15-20 students every year and a dedicated museum employee. The students are recruited in September every year through an open call. The museum is looking for a group of young voluntary people with different socio-cultural background, strong motivations, enthusiasms, and relational skills. The kind of involvement required is quite demanding because each week the members are requested to participate in the different activities and tasks. The crew changes every year but a number of people remains for more time and allows certain continuity along the project. At the end of the project they receive a certificate of participation and a reference letter with the competences and skills gained and improved during MASYH.

The group provides also indications and proposals for improving the museum communication (even though the relationship with the communication department is not always easy). Curiously, they often propose more traditional, non-digital and paper materials (like fliers, stickers and guerrilla materials) for promoting and targeting their peers, instead of using exclusively the digital communication.

There is a yearly specific budget for MASYH of 12.500 € for managing all the activities (communication, contracting artists, organisation).

In years the relationship between the MASYH and the other museum departments has improved (at the beginning it was quite problematic) and now the collaboration with the different areas is very effective because every volunteer of MASYH can choose a godfather /godmother in the different departments. Godfather/godmother's role is conceived as a sort of light mentorship in order to help the young in a specific task or to stimulate him/her to provide ideas and opinions about project developments.

After 5 years, the main achievements in terms of AD strategies are related to the reinforcement of MASYH label on a local level; it is difficult for the museum to assess a

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positive correlation between the project and a significant increase of young people of the city as museum's visitors, but the programme has improved the effectiveness of the communication of special events addressed to young audiences. MASYH is also helpful because it generates additional audience through engagement of friends and families of youngsters involved.

This project is heavily time-consuming and the time frame (in terms of integration with the different functions of the museum, team building and effective empowerment of the volunteers) doesn't always fit with the schedule and pace of the museum's production process that is faster and requires short-term feedbacks.

Interviews: Marieke van Bommel - Director; Liene Conard - "Mas in Young Hands" Project Coordinator; Chris De Lauwer - Curator

Interviewer: Alessandro Bollo – Fondazione Fitzcarraldo (Italy)

MAXXI FOUNDATION - ROME, ITALY

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

Synthetic data sheet

Full name	MAXXI – Museo Nazionale delle Arti del XXI
Address	Via Guido Reni 4a, 00196, Rome, ITALY
Legal status	Private foundation
Year of establishment	2009
Website	www.fondazionemaxxi.it
Social media	Facebook, Twitter, Google+, Instagram, Flickr, LinkedIn, YouTube, Theartstack, Artbubble
Area of activities	Visual Arts
Kind of activities	Permanent collection, exhibitions, events
Total amount of budget	10.000.000 €
Sources of funding	Public funding: 60% Ticket sales, sponsors, royalties: 34% Other revenues: 6%
Number of employees	35
Number of exhibitions	35
Number of annual attendances	355.268

Data refer to 2015

Background information

MAXXI – Museo Nazionale delle Arti del XXI secolo is a private foundation established in 2009 and funded by the Ministry of Culture, Regione Lazio and Enel, a national energy supplier (former national electric company).

The famous architect Zaha Hadid on the structure of a former military industrial plant created the building and it is located in the Flaminio area, a district inhabited by upper class, boasting a number of modern and contemporary buildings (the Auditorium by Piano, the Palace of Sport by Nervi, Ponte della Musica of Buro Happold-Kit Powell-Williams Architects, etc.).

MAXXI is not only a museum, but a space where new cultural productions are developed and partnership is the main tool to achieve this result: the Foundation has more than 150 institutional and private partners and donors.

MAXXI contains 134.926 works of art in its Architecture and photography collection; 413 in the Art collection.

MAXXI is an expression of awareness of the importance of the contemporary creative expressions of a nation such as Italy, characterized by centuries of primacy in the artistic

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and architectural fields. The aesthetic tensions of our time are, in fact, the extension of the artistic and cultural expressions of past eras, albeit through radically different expressive forms.

MAXXI's mission is therefore promoting and developing this sense of continuity, projecting it towards the future.

MAXXI intends not only to be a container for the exhibit of the works of art of our century, but also a place for cultural innovation and the overlapping of languages, a laboratory for artistic experimentation, a machine for the production of aesthetic materials of our time.

MAXXI aims to be a centre of excellence, an interactive hub in which the most diverse forms of expression, productivity and creation may converge, combine and reproduce.

Art also has a vital role as a means of communication. Art is an iconic and symbolic idiom and therefore more readily comprehended than a spoken or written language. It is clear, therefore, that the immediacy and universality of artistic communication may contribute to the comprehension of worlds and cultures otherwise foreign and potentially conflicting, favouring the coexistence of differences.

Lastly, art and architecture are essential components of the image and perception of a nation abroad. MAXXI therefore intends to be a form of antenna transmitting Italian contents to the outside world while at the same time receiving from the outside the flux of international culture.

The programming of the activities – exhibitions, workshops, conferences, shows, projections, educational projects – reflects MAXXI's vocation as a place for the conservation and exhibit of its collections but also, and above all, a laboratory for cultural experimentation and innovation, for the study, research and production of the aesthetic contents of our time.

MAXXI is divided into four departments: MAXXI Arte, MAXXI Architettura, MAXXI Research, Education and Training and MAXXI Development. Giovanna Melandri heads the Foundation; since December 2013 Hou Hanru has been the Artistic Director of the museum, which includes MAXXI Architettura, directed by Margherita Guccione, and MAXXI Arte, directed by Bartolomeo Pietromarchi.

It has 35 employees and a variable number of temporary collaborators.

The turnover in 2015 has been as such:

Revenues (year 2015)

3.391.000 € revenues (ticketing, sponsors, royalties)

6.000.000 € from the Ministry of Culture

751.000 € different contributions

Costs (year 2015)

Exhibitions 4.387.250 €

Operating costs 5.705.050 €

What do they want? Goals and achievements

AD is considered as a means to support the social role of the museum. To open the museum to the participation of all public means transforming it into a place of active participation for everybody, an open structure, relational and dynamic, horizontal space of listening and exchange for all. Therefore, all the 3 dimensions of AD are explored (enlarging, deepening and - to a certain extent - also diversifying the audiences).

The museum started 5 years ago the monitoring and analysis of the public on a daily basis by analysing its characteristics (gender, age, nationality). It also provides questionnaires to analyse the customer's satisfaction. It is currently working towards a comprehensive visitor/audience study, including online surveys, and on exhibit-oriented analysis, which started in June 2016, by means of tablets available in the exhibit areas.

MAXXI published 3 annual reports so far (2013, 2014 and 2015).

The visitors profile in the last 5 years show that visitors are mostly women, mostly foreigners, mostly aged 19-45 (see Annual Report 2015).

The museum has a person in charge of AD, who is the Public Engagement Manager: she is supported by an assistant and – although she has been put in place only in 2016 – this is a strategic indication of the growing importance of the office itself. Also the Secretary General of the institution is involved in AD strategies. In terms of visitor's analysis and communication, there are persons in charge of the Quality Office and of the Marketing area.

Focus on AD and engagement has resulted in a net increase of the public, of the number of cultural events and initiatives, and also in the capacity of attracting sponsors, donors and fundraising.

How do they do it? Making it happen

In order to better understand MAXXI's policy in terms of AD, it is important to know that MAXXI had to tackle some issues since its foundation. In 2009, MAXXI started its activity with complex governance, leading to a difficult management, solved in recent years. MAXXI resents the fact that the cultural offer in Rome is not centred on contemporary art/architecture. Also, visitors' analysis shows that MAXXI is appreciated more by foreign rather than by local people. Therefore, the museums was forced to develop specific strategies to reach out the local population (for example, offering free admission to the permanent collection from Tuesday to Friday).

Open doors are not enough: reaching the public requires a specific, positive, proactive action.

The first steps to establish relationships, create familiarity and offer the experience of Art by encouraging the participation of disadvantaged and marginalised communities as migrants, refugees and people with disabilities have been based upon a welcoming and

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embracing attitude, specially addressing people who live in isolation and do not usually attend art and places of culture. Engaging them in active participation means to focus the interest in the other and rethink the contemporary museum, making it a place of culture for everybody.

Activities realised in the realm of AD addressing special audiences are free of charge.

MAXXI's current AD strategy is based on the following assumptions:

- Children are facilitated in their relationship with contemporary art in comparison with adults, and this is an asset for the Foundation;
- Elderly people and other specific kinds of publics need to be approached through specific events and territorial marketing;
- The cultural production is not neutral: the selected exhibitions and artists are politically engaged and confront themselves with the main issues of contemporary society (choices are based on clear values). This has led to the fact that now MAXXI is recognised by stakeholders, which deal with these issues, as "one of them": this means that now the museums receives proposals from different subjects of the no profit sector (Amnesty International, Save the Children, Emergency, Greenpeace, etc.). A good example is the project *Refugee Scart*, in partnership with Spiral Foundation ONLUS with the patronage of UNHCR: it is a workshop where refugees create marketable objects with recycled material. The objects are sold in the MAXXI bookshop. Of course, one has to bear in mind that MAXXI, being a foundation, needs to raise money and cannot act only in the name of philanthropy.

The Secretary General is currently working in order to develop a more strategic and systemic functioning of all the departments (education, public engagement, marketing, quality and communication), which will benefit also the overall AD strategy.

Interviews: Stefania Vannini - Public Engagement Department; Laura Neto - Quality Office; Pietro Barrera - Secretary General

Interviewer: Cristina Da Milano – ECCOM (Italy)

References:

MAXXI, *Rapporto annuale 2015*

G. Melandri, "Il sociale alla conquista dei musei" in *Vita 07*, 2016, pp. 18-19

MERCAT DE LES FLORS – BARCELONA, SPAIN

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

Synthetic data sheet

Full name	Mercat de les Flors
Address	c/ Lleida, 59. 08004 Barcelona, Catalonia, SPAIN
Legal Status	Consortium of institutions
Year of establishment	Last stage, 2008
Website	http://mercatflors.cat/
Social Media	Facebook, Twitter, Youtube, Flickr, Issuu
Area of activities	Dance and the arts of movement
Kind of activities	Programming, educational programs, residencies, workshops, coproductions
Total amount budget	4,903,208 € <u>Expenses:</u> staff (1.536.043€), ordinary cost (1.859.188 €), artists fees (1.057.412 €) <u>Incomes:</u> Ticket sales (330.000 €), other incomes (259.000 €), institutional funding (4.276.208 €), space rentals (30.000 €)
Sources of funding	Financed: Municipality 52%, Regional Government 29,15%, EU programs 10,32% Ministry of Culture 8%
Number of annual attendances	Season 2015/2016: 56.586
Number of employees	30

Data refer to 2015

Background information

At the end of 2016, the current director Francesc Casadesús will complete his second and final term as head of the institution, a position that he took up in 2006. Back then, the Mercat entered into a new phase as a centre specialising in dance and the art of movement as a Consortium involving Barcelona City Council and the Government of Catalonia. The Ministry of Culture of Spain also participates in its funding more than in the beginning. When this latest stage began, Casadesús proposed that the Mercat's activity would revolve around the art of movement and developed audiences - a bold decision at a time when the general consensus was that "dance did not have enough audience".

After some expansion, the Mercat - which has now three theatres for on-going programmes, with 500, 320 and 100 seats respectively - is now part of the *Ciutat del Teatre*, a theatre district together with the Teatre Lliure and the Institut del Teatre. As well as the Mercat itself, Casadesús' team also currently manages El Graner, a centre for

the creation and exploration of body language and movement in Barcelona with a program of residences and other creation processes.

The Mercat de les Flors has an eclectic programme that welcomes a broad range of styles, from the experimental and the contemporary to more popular projects, such as flamenco and hip-hop. Over the last four seasons, around 50% of the audiences have attended productions from Catalonia, while 20% have seen Spanish ones, and around 30% have been for international productions.

What do they want? Goals and achievement

The figures (see table) for the number of shows (127) and performances (260), the number of attendees (over 60.000) and growing loyalty are testament to the audience policy, which the Mercat has in place. Further, there is a strategy to include other city programs like festival Grec that attracts more than 8.000 new people every year and other programs that are initiated by Mercat, although happening in other venues, in the city or abroad like La Pedrera, MACBA, MNAC and so on. The initiative **Mov** tours every year in other cities of Spain and Latinamerica, for example. Becoming a motor for dance activities wherever they happen is at the heart of the project and not just focusing on in-house programmes. The strategy has clearly started to bear fruit. But the objectives are not limited to achieving improved statistics. In fact, as far as its director is concerned, one of the major achievements in the last few years has been the development of the Educational Programme.

Despite the fact that the Mercat has not emerged unscathed from the economic crisis over the past four years (with a programming budget cut by up to 50%), its commitment to an audience-centric policy has remained unchanged. Approximately 20% of the programming budget has been earmarked for educational programmes and activities.

Referring to Schools but not only, this programme has grown and now encompasses an age range of 0-18, with projects and initiatives emerging every year. Performances, workshops, courses for teachers, school projects and city projects are all part of a diverse range of activities tailored to each stage of education. As is the case with the Mercat's other lines of work, the success of the educational programme is based on a network of partnerships (educational institutions, city council, provincial council, Government of Catalonia and private organisations) that has been built around the common goal of promoting creativity, body work, movement and dance as a cross-cutting discipline and pillar in and for schools. The second key factor is the quality and diversity of the programmes: Grada Jove, Dan Dan Dansa and El Més Petit de Tots, include performances for different age groups, from 2 to 16, school projects and workshops which use the social and artistic environment for individual, group and collective work. Another case is the Escoles Tàndem project, Tot Dansa/Tots Dansen for Barcelona and Catalonia, and Creadores En Residencia; these projects focus on the creative process. All of this is in addition to other didactic tools, such as the online resource Dan Dan Dansa, an educational kit accessible via Internet. Over the course of the past year, around 700 teachers have got involved by taking part in these activities. As the director of the Mercat reminds us, when talking about its work in the field of AD,

"it's about multiplication rather than addition", and working with multiplayers in education is one of the key aspects.

Another major area of work for the Mercat is social awareness. Apropa Cultura is one example of a pioneering socio-educational programme, promoted initially in partnership with Barcelonas Auditori and Teatre Lliure. It now involves over 40 centres and events. The initiative gives participants, people at risk of exclusion, and an opportunity to visit the best cultural centres and events from participating towns, in an accessible way. It is aimed at users of social centres working with vulnerable people who face discrimination and exclusion. The programme currently provides more than 15,000 seats, spread across over 300 music, theatre and dance performances at cultural centres in Catalonia - and it's growing every year.

How do they do it? Making it happen

Some programmes are produced together with external partners. Examples of this include: the *Mitja hora abans programme*, where sessions are organised before the performance so that closely involved voices can introduce and contextualise the show; post-performance talks; the audience workshop Performance de la Mirada, building a forum for dialogue, meeting and feedback which has an impact on devising future programmes. Parallel activities are also arranged continuously: visits to creation centres, interviews with artists, an online blog, attendance at rehearsals, writing workshops, etc. Run sometimes by organisations outside Mercat, these programmes are designed in partnership with the management, who select the artists or companies that are best suited to carry them out. Flexibility and openness to choose appropriate partners for the development of each program is a key for success.

A team of thirty people oversees the daily operation of the institution, across four departments: Contents, Production, Administration and Communication. Without studying this structure, it is impossible to understand the importance of the Mercat de les Flors as a leading project due to its strategy for generating and connecting with audiences. Alongside the director, there are five individuals working in the Content department, which is at the heart of the project. Of these, three are responsible for Programming, proposing Parallel Activities and Education and two for Creation processes and the management of El Graner. This horizontal relationship between lines of work, where Education, Creation and Parallel Activities are no less important than Programming, is a key element making the Mercat a unique project. This means that educational activities are not bound in a fixed programme, but instead have the autonomy to devise own content and lines of work, always close to the creation processes.

The Communication department, also currently supervised by Casadesús, has five staff members. Two of them focus on communicating with the "known audience" (Audience by habit), including marketing, promotion, season ticket holders and loyal audiences. The other three are in charge of activities related to "visibility": press, publicity, digital media and social networks.

The team members are enthusiastic and motivated. They participate in critically analysing activities and devise new projects constantly basis. It is essential for such audience-focused projects, this involvement and identification with the values of the project. Without a dedicated staff, it would be impossible.

The Mercat does not have a training plan for its team but that does not mean that its members are not trained. It is the only institution in Spain devoted completely to Dance and with a clear focus on AD policies. The Mercat takes part in the European Dancehouse

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Network, among others. This organises temporary exchanges for staff, which is the best training resource available for the moment.

Although deemed risky at the beginning, one of the decisions, which contributed, to the development of an audience strategy was the fact that the Mercat implemented - years ago - its own ticketing system, rare at the time in Spain. By controlling the ticketing tool, the Mercat has been able to access valuable information, data used to design marketing campaigns, direct media, season tickets offers and to monitor the audience. These are the vital grounds on which it has built its strategy. Analysing, comparing and interpreting the audience specific data opens new and interesting perspectives for the future. In fact, the direct communication link based on access to this information provoked an increase in the number of Audiences by habit (season tickets holders) from 246 in 2012/2013 to the actual 776, and the average attendance rate from 75% to 81%.

Not all AD initiatives implemented by the Mercat have been so successful. A few years ago, they organised or hosted activities aimed at boosting participation through group sales. They stopped doing this over time because these kinds of initiatives (which do not encourage professionals to connect with each other) offered insufficient “added value”, and did not increase attendance or audience loyalty.

Interview: Francesc Casadesús – Director

Interviewer: Iker Tolosa, Donostia – San Sebastian 2016 (Spain)

Annex

Budget 2015	Income	Expenses
Total BUDGET: 4.903.208 €	-Funds of institutions: 4.276.000 €	-Staff cost: 1.536.043 €
	-Tickets selling: 330.000 €	-Programming: 1.108.681 €
	-Others: 297.000 €	-Activities: 175.000 €
		-Production: 432.000 €
		-Communication: 415.000 €
		-Administration: 85.000 €
		-Secretary: 39.000 €
		-Maintenance: 450.000 €

Number of teachers attending courses, activities specially for them, not including teachers attending shows	Season and total number
	2015/2016: 300
	2014/2015: 250
	2013/2014: 274
	2012/2013: 257

In-house programme	<ul style="list-style-type: none"> - 2015/2016 season: 260 performances/127 shows. 56.586 seats offered. - 2014/2015 season: 268 performances/114 shows. 53.889 seats offered - 2013/2014 season: 242 performances/67 shows. 51.550 seats offered - 2012/2013 season: 159 performances/57 shows. 54.832 seats offered
Joint coproductions	<ul style="list-style-type: none"> - 2015/2016 season: 15 national and 3 international. - 2014/2015 season: 13 national and 2 international. - 2013/2014 season: 12 national and 1 international. - 2012/2013 season: 6 national and 1 international.
Users of activities	<ul style="list-style-type: none"> - 2015/2016 season: 5.519 - 2014/2015 season: 3.449 - 2013/2014 season: 4.442 - 2012/2013 season: 2.687
Occupancy rate	<ul style="list-style-type: none"> - 2015/2016 season: 81% - 2014/2015 season: 76% - 2013/2014 season: 77% - 2012/2013 season: 75%
Number of season tickets per season (loyalty)	<ul style="list-style-type: none"> - 2015/2016 season: 772 - 2014/2015 season: 437 - 2013/2014 season: 367 - 2012/2013 season: 246

Activities organised to boost knowledge of dance and the programme		General public	Families	Schools	Specialist
	2015: 139	86	21	17	15
	2014: 68	49	6	6	7
	2013: 78	29	17	20	12
	2012: 57	28	16	7	6

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Attendance for school programmes and educational activities	Season	Proportion of total attendance
	2015/2016	11%
	2014/2015	15%
	2013/2014	12%
	2012/2013	11%

Users of the website and social media	No of visitors to each tool per season	Website	FB	Twitter	Youtube
	2015/2016	<ul style="list-style-type: none"> - 156.357 visits to the website - 25.133 subscriptions to the newsletter - 5.562 followers of the blog - 1868 Instagram followers 	19.454	16.543	2.088
	2014/2015	<ul style="list-style-type: none"> - 141.529 visits to the website. - 15 - 191 subscriptions to the newsletter. - 4.000 followers of the blog 	16.193	14.174	1.806
	2013/2014		11.793	10.458	1.480
	2012/2013		9.293	6.166	1.219

NEW WOLSEY THEATRE – IPSWICH, UNITED KINGDOM

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

Synthetic data sheet

Full name	New Wolsey Theatre
Address	Ipswich, UNITED KINGDOM
Legal status	Company limited by guarantee
Year of establishment	The building opened on 1979, then reopened as the New Wolsey in 2001
Area of activities	Theatre
Kind of activities	In house and touring productions
Number of annual attendances	115.381
Total amount of budget	4.100.000 £
Number of employees	50 FTE

Data refer to 2015

Background information

New Wolsey Theatre is based in Ipswich and is an independent not-for-profit organisation. They are funded by Arts Council England as one of its National Portfolio Organisations and receive local funding from Ipswich Borough Council and Suffolk County Council as well as other project funding from a variety of sources.

New Wolsey Theatre is a mid-scale theatre with a mixed performance programme that combines in-house with touring productions. It has a diverse audience, a strong commitment to access and reaching parts of the community not normally engaged in the arts. This is complemented by a strong business model based on a policy of maximising earned income, especially through ticket sales, and innovative funding.

Ipswich is a town with 127.000 population, a mix of 'rural bliss', 'gentrified areas' new build family housing and older working class areas. Fans of the local football club Ipswich Town are known as the 'Tractor Boys' indicating how the town has historically been perceived (tractors are farm vehicles).

The theatre draws mainly from a greater area of Ipswich – 80% coming from up to 40 miles away – a broader reach than most arts organisations in the town.

AD was a key aim from the point of re-development in the 1990s (when it changed from The Wolsey to New Wolsey Theatre). The theatre has launched a new AD strategy relatively recently, pulling in external expert support from consultant analysts. This has helped them to move away from a campaign-by-campaign way of relating to their audiences, to a coherent long-term strategy to grow and retain audiences. This is still a relatively unusual step for theatres like this, and they have had considerable success in growing and diversifying their audience base.

The Chief Executive Officer oversees an operation, which includes the artistic director and has AD as one of her priorities.

They are a leading institution in the life of Ipswich and a key cultural player in the East of England. They influence national policy and practice and have an unusually high number of creative collaborations with other producing houses and touring companies and take part in or lead several initiatives.

What do they want? Goals and achievements

The New Wolsey has a strong sense of social purpose and external focus: '*We are here to serve*'. They do so, however, by taking the lead, as activists and provocateurs¹⁴.

Confident balance of artistic, social and financial aims

They are a great example of an organisation that aims to manage the 'triple bottom line' achieving their ambitious creative and social aims through an entrepreneurial financial model. They do this expertly and without compromise: for example, they have found strategies to make diversity, access and equality compatible with their business aims in a virtuous circle. They have become adept at attracting local regeneration funding because it serves their civic purpose. Significantly they are proud to be "good at creativity *and* business.

Over the next few years, they aim to obtain more in earned income, using data as a basis to take more from those that can afford it whilst ensuring pricing remains accessible for those who are less wealthy.

Local Leadership

In addition to their own financial survival and creative renewal, they consciously play a key leadership role in the life of the city and its hinterland, with the aim of shaping the identity of the city, and contributing to a distinctive sense of community, and opportunity. This is reflected across their work: from choice of programming and commissioning, to the wide range of participation opportunities they offer. But that sense of responsibility has not led to a homogenous output, instead they take a leading role in introducing the new, bringing other and eye-opening perspectives on the world to Ipswich. Whether that is about reaching out to the new Lithuanian community, or commissioning original work from an emerging disabled or international artist.

Sector Leadership

Similarly, they also aim to take a lead in the development of British theatre, putting a strong emphasis on artist development, particularly working with those from a diverse range of experiences and backgrounds. Despite the apparent financial and audiences challenges, a significant part of their output is highly contemporary. They see a

¹⁴ See their mission: <https://www.wolseytheatre.co.uk/about/>

necessary correspondence between their sector leadership at national level and their local leadership in Ipswich. This is what brings real value to their audiences and community. Their Youth Theatre is, for example, enriched through its connection to developing artists – and vice versa.

Purpose or Policy?

They are motivated by organisational purpose rather than external policy. Indeed, rather than being led by policy, they are increasingly challenging policy frameworks, such as that of the Arts Council England's emphasis on 'new audiences' (rather than on retention of newly won audience relationships), and taking the lead in creating local cultural policy – such as writing the cultural strategy as part of regional regeneration policy.

Audience Objectives

They have clear audience objectives – compatible goals for sales, access, demographic diversity, and audience retention.

How do they do it? Making it happen

The New Wolsey has a demonstrably inclusive organisational culture and audience focus.

It has an excellent artistic reputation, a successful business model, in which audiences increasingly provide a high proportion of revenue, and provides valuable local leadership. We can trace the connection between that audience focus and facets of their success.

Audience Awareness

Senior staff have an unusual sensitivity to their audiences, which vitally combines qualitative and quantitative understanding. They seem confident combining intuition with hard evidence – or more correctly trusting intuition but testing and expanding it with evidence. It is noticeable that they really invest in this awareness – in their investment of time as well as hard cash in properly commissioned research and insight.

Data Driven Decision Making

As the theatre has developed a more strategic approach to audience development, data has become more important and valued. Sarah notes, "*everyone seems to think data is mostly useful in advocacy, what I'm talking about is using it to change the way we do things, to be more effective*". There are many examples of the way that have used data (sales, audience behaviour and profiles, audience feedback, population data) in this way: to increase ticket yield, target accessible pricing, retain new audiences, increase frequency, forecast the impact of programming decisions, make radical changes to promotion, use of digital, plan different customer journeys

They have learned valuable lessons in testing their hunches and assumptions.

'If you told me 2 years ago we could sell a ticket at £40 I wouldn't have believed you.'

'We were averaging 70% capacity and this has gone up to an average 85%'

'There was a 31% increase in Box Office revenue, generated by data-driven price increases'.

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The use of data in a predictive way (to set income targets, length of fun, programme mix etc.) has, Sarah says, been liberating, “it gives us confidence to take risks”.

Different journeys for different audiences

As a browser to their website, you can tell that the New Wolsey start with you and your needs trying to serve your needs first <https://www.wolseytheatre.co.uk/>. Steven notes how much time and effort they spend on managing the customer journey, but also on segmenting their audiences and creating differentiated offers.

They recognise what is often forgotten: AD is about managing relationships, on the way that audiences are introduced and then retained. While they do target new audiences, including groups less likely to attend, they put real energy into maintaining those hard-won relationships over time. The whole AD strategy is a coherent, data-driven plan in which the whole organisation is clearly engaged.

Participation plays a large part

The New Wolsey has a comparatively large and very busy creative learning team, creating “over 20,000” opportunities to participate every year. Some of those distinctive offers are partly or exclusively about participation – which is not seen as a means to an end, but one of the routes through which the theatre offers access to creative inspiration.

Diversity, access, equality...

Is the New Wolsey’s motto, and it informs all aspects of their work, not just the work on stage, nor the design of the building. For example, Jamie Beddard leading disabled actor-director and activist is currently has been an associate working across the organisation as a creative change agent.

Audience Focused Leadership

These values are not just embraced by the leadership but are real drivers. Sarah as CEO is as committed to the practice as she is to the principle, and takes an active leadership role in the adoption and delivery AD strategy. There is a strong relationship between Sarah and the director of audiences, in this case Director of Communications. They are each unafraid, they say, of challenge or to do things differently from received wisdom.

The audience focused organisational culture is epitomised by the recent change of the structure of the team, which put all audience-facing functions into one flexible team: front of house, sales, catering, marketing, relationships (philanthropy), working in ‘a matrix way’. Everyone does front of house duties and answers the phone to bookings and enquiries. No one can forget the audience.

We all sell tickets, we are all responsible for loyalty and we are all on a mission to build audiences and give the best customer experience possible.

Their approach to partnership and co-operation is based on the belief that it adds huge value, despite the hidden costs. I also wonder whether learning to be collaborative is also boosted that sensitivity to other perspectives so essential to audience focus. The theatre has an unusual range of collaborations – from creative ones to regeneration projects. The organisation is now applying their collaborative muscle to AD, bringing some of their exemplary practice to a region-wide strategy.

Interviews: Sarah Holmes - Chief Executive Officer; Stephen Skrypec - Head of Communication

Interviewer: Anne Torreggiani & Jonathan Goodacre – The Audience Agency (UK)

OHI PEZOUME – ATHENS, GREECE

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

Synthetic data sheet

Full name	Ohi Pezoume
Address	Athens, GREECE
Legal status	Non-Profit Company
Year of establishment	2004
Website	http://www.urbandigproject.org/copy-of-ohi-pezoume-gr
Social Media	Facebook, Twitter, Instagram, Flickr, Vimeo, Youtube
Area of activities	Performing arts
Kind of activities	Site-specific work, and working in theatres
Total amount of budget	5.000 €/40.000 €
Number of employees	10 Core team of UrbanDig (all part time or per project)
Projects developed per year	2012: 1 2013: 2 2014:1 2015:3 2016:2
Range budget per project	5.000 €/40.000 €
Number of people involved in projects concerning community activities	100-650 (500 of them volunteers)
Number of annual attendances	3.000
Map of non-theatrical sites of performances	2 hotels 3 private spaces 3 deserted/empty spaces 6 public spaces 2 museums 2 municipal buildings 1 dam 11 indoor 8 outdoor 12 in Greece 7 abroad

Data refer to 2015

Background information

Ever since it was founded in Athens in 2004, the Greek company Ohi Pezoume had been running site-specific as well as indoor theatre performances on a fairly regular basis (around two per year). Despite being used to the instability of an independent a theatre company, funding from the Ministry of Culture meant that they were able to carry out the

funded projects in a stable way, researching new narratives which would keep their path alive and dynamic.

In 2011, however, the devastating economic crisis that gripped (and continues to affect) Greece meant that the company had to revise its UrbanDig Project, i.e. their process of research and production of site-specific projects, and begin putting the audience at the epicentre of its work. They went from working in theatres, apartments and other spaces to adopting the city, its streets, its people and its stories as a new stage for site-specific projects.

Ohi Pezoume's current UrbanDig project consists of two parts. First, there are activities carried out as a result of artistic mapping work completed alongside volunteers (residents and various stakeholders), organised into groups. In this case, the company supports and contributes to the process by providing facilitation and offering fantasy, humour and the colour of artistic vision. This is a horizontal, multi-faceted process in partnership with the community, making connections with sectors of art, culture, technology and education, and even involving participants from beyond the country's borders.

All funded UrbanDig Projects¹⁵ range between 5.000 € and 35.000 €, with the high end relating to project involving community activities. Each of the latest larger projects carried out has cost roughly between 35.000 € and 40.000 €. These figures seem small for a project involving so many people and lasting such a long time. However, they are the result of the economic reality of a country in a very serious situation, so they are hardly comparable. A more realistic forecast would approximately triple the cost of such projects.

What do they want? Goals and achievements

The aim of this change was to take performances to the public space and create a new relationship between artists and community. It is a more intimate and unpredictable form of interaction, which inspires a new perspective on the city, turning it into a performance where the audience, the citizens, are the true stars.

The last two "UrbanDig projects", namely *Trainspotting Korinth* and *Dourgouti Island Hotel Project /Hotel Obscura*, have taken the company to urban spaces where it works in partnership with citizens and local stakeholders to explore and recover the social and cultural capital of these places. This line of work evolved to a mapping programme and a collective process of building an open archive of micro-histories focusing on the past-present-and aspirations of the community (paying particular attention to exploring the deeper layers which are less visible from the outside), which in turn acts as the basis for its final creation or performance.

The director of the company, George Sachinis, argues that nothing except art has the capacity and legitimacy to spark these unlikely connections between people who would not otherwise be collaborating together. Working in close proximity with the community and the variety of agents involved is precisely why their audience strategy has been such a success. Consequently, the company is not looking for a quantitative increase in audience numbers. The aim instead is for this to happen organically by enabling a diverse and unexpected variety of stakeholders (schools, centres for the elderly, artists, activists, universities, scientists, simply interested residents etc.) to have profound and different (qualitative) artistic experiences. By getting citizens involved in the project not just as

¹⁵The company has supported programs voluntarily in the past. The budget mentioned does not refer to independent small activities that the company is involved in.

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active agents, but as curators of their own stories, processing and reinterpreting them, the result is a training process which is closely linked to the company's qualitative vision of AD.

The purpose of the AD strategy is therefore not to attract audiences to performances or sell more tickets (only 5% of the company's activities and the final performance developed by Ohi Pezoume artists are not free of charge), but to develop a new perspective on the city based on its own active audience.

The company has identified four categories of audiences for its projects: members of the company, which is currently made up of ten people; members of the working groups, which are made up of volunteers from institutions, groups, residents and different stakeholders; participants in the activities which are promoted by these groups (dramatized walks, workshops and other activities); and all those members of the public who follow these activities in one way or another, either as audience members or through social media (mainly Facebook).

Such a unique way of working means that UrbanDig Project does not have its own office or workspace. Even though they have a warehouse, their creative space is the community, its bars, its homes, its buildings, and the streets on which each of their projects focus.

How do they do it? Making it happen

When carried out, these mapping processes generate dozens of activities and initiatives (over 90 on the latest project), which have three purposes. Firstly, they help to create interest and attract attention, affinities, and increase the number of citizens who are active participants in the project. Secondly, it acts as a research process, which provides the raw material for the company's final performance. It also serves as a training tool for the community, who develops new narrative skills, perspectives, and even devices (guided tours, apps, etc.) by using their own urban space as a work environment. Lastly, the company holds a final performance of a site-specific piece, which is inspired by all the information, experiences and feelings gathered throughout the whole process.

These activities which are carried out in partnership with the community (the last project involved 630 people, more than 500 of whom were volunteers, half came from 70 institutions, associations and groups) are the main tool in UrbanDig's AD strategy, which managed to attract 3.000 participants of various events in the last project. It is a long-term initiative (the latest projects have taken place over the course of a year to eighteen months), which helps to encourage participation, earns the trust of stakeholders and residents and, most importantly, enables them to involve an extraordinarily diverse range of people who enrich the project. During this stage of the project, Facebook has been a hugely valuable tool for working in the community, not just when it comes to communicating and creating dynamics, but also as a forum for gathering and sharing information.

After two successful experiences which enabled them to identify and implement their own model and working methodology, the next challenge for the company is to try and apply

this knowledge in Omonia square at the centre of Athens — which is a large city junction, not a neighbourhood, and therefore has more complex context than the communities where they have been working previously — and to try and implement this same methodology somewhere else in Europe. This idea of being open to other countries is a response firstly to making a project which is complex and costly in terms of dedication sustainable, and secondly to their own development as a company, aware of the capacity building and the new relationships and partnerships that can arise from working elsewhere.

Besides these artistic challenges, its director hopes to create two full-time positions for individuals who would take on administration, research and communication duties. This would bring stability to a company where all of its members combine their part-time roles with various other jobs.

When the company decided to reorganise their activities after the crisis, back in 2011, several people with very different profiles were hired to join the team: a town planner and architect, a cultural manager, who specialises in community engagement, a teacher, an academic in the field of sociology and a knowledge manager. Together with the artists, these individuals create a mosaic of perspectives, which not only enrich processes, but also allow the company to expand on relationships and opportunities for new partnerships and projects.

The board of the company, which is made up of six people, is organised internally into several sub-groups: Data Management, Communication, Community Activities, Artistic and Projects Development. Each board member takes part in several of these sub-groups and sometimes people who are not on the board also collaborate. As well as these internal procedures, however, the company's working methodology leads them to get everybody involved, albeit with different levels of intensity, across all fields of work — from artistic issues to designing community activities. This enhances the result and their own training.

Interview: George Sachinis - Director

Interviewer: Iker Tolosa, Donostia – San Sebastian 2016 (Spain)

OPGANG2 THEATRE - AARHUS, DENMARK

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

Synthetic data sheet

Full name	Opgang2
Address	Frederiks Allé 20 B, 8000 Århus C, DENMARK
Legal status	Independent cultural institution
Year of establishment	1974
Website	http://opgang2.dk/
Social Media	Facebook, Twitter, Instagram
Area of activities	Theatre
Kind of activities	Theatre stage, studios and workshop facilities, education rooms for learning programs
Total amount of budget	9.605.695 DKK (1.292.000 €)
Sources of funding	Opgang2 has a project structured economic model with public support, operational grants, partner financing and own financing 28% is public support from among others the municipality of Aarhus (project support for the theatre activities) and the Arts Council (operational grant on a 3-year basis), 19% is production support from partners and 53% own financing (incl. project funding)
Venue size	Opgang2 Theatre occupies the large hall at the former school, Brobjergskolen, in Aarhus with a total of 400 m ²
Number of employees	FTE: 19 employees
Locus and facilities	Opgang2 Theatre lives together with Opgang2 film and Opgang2 Youth Track at Brobjergskolen in the centre of Aarhus
Number of annual performances	The theatre performs between 100 and 150 performances annually
Number of annual attendances	20.000 - 25.000

Data refer to 2015

Background information

Opgang2 is an independent cultural institution based in Aarhus. The organisation focuses the three core areas: Opgang2 Theatre, Opgang2 Film and Opgang2 Youth Track (Ungdomsspor). Since the beginning in 1974 Opgang2 has grown into becoming one of the most significant professional institutions for youth programs and activities within theatre and film. The three departments work both independently and together, united under the common OPGANG2 logo.

Opgang2 is housed in a former school in the centre of Aarhus. The venue frames all three activities and offers a theatre stage, studios and workshop facilities as well as education rooms for learning programs. The Opgang2 Theatre brings professional theatre to the all parts of Denmark, especially to an unfamiliar theatre audience. The touring theatre performs between 100 and 150 performances each year and all new shows have their premiere at the Aarhus Theatre, the regional main venue for theatre and performing arts. In 2014 the theatre won a Reumert (Best Child and Youth Performance) for the show 4 EVER.

Opgang2 Film produces series and documentaries. The film Series "3 Minutes in Gellerup" from 2012 has had more than 1.5 million views. Opgang2 Youth Track is an activation programme for young people on social assistance in Aarhus. In the youth track the participants work together with professional artists in theatre, music and art. In addition to these activities Opgang2 produces the annual JALLA-festivals, which has turned out be a highly important part of Opgang2. JALLA consists of invited artists, both professionals and talented amateurs on stage in a large performance program of theatre, music, dance, song and poetry that transcends both cultural and age differences.

What do they want? Goals and achievements

As an independent cultural institution Opgang2 produce professional theatre productions, documentaries and cultural festivals with and for a young audience – and they engage the youth in a partnership with the artists. The spine of Opgang2 is the use of art and culture as a transforming power to move and create movement. To challenge stereotypes and provoke taboos and in doing so building bridges between people across ethnic, social, cultural and psychological barriers with the overall aim to change people's views of themselves and others. As such the organisation has a clear inclusive and democratic agenda.

On the website Opgang2 defines the ambition to help to create a Denmark that values the individual's unique quality in meaningful communities. This is done through a deliberate artistic and pedagogical method developed over more than 40 years' practice as a socially engaged initiative. The organization addresses and promotes a deep faith in the ability of the individuals they serve.

The stories presented are taken from the communities in and around Aarhus, picturing the surrounding reality, as seen and felt by the "unruly and disaffected - bruised and confused - edged and chaotic - seeking and courageous young". The performances circle and provide sharp narratives on essential and uncomfortable social issues as a way to create a strong resonance in the young audience.

Opgang2 are dedicated to a CCR, Corporate Cultural Responsibility¹⁶ value system and strategy, which helps to promote their work with a diverse cultural reality as both 'a

¹⁶ The CCR strategy can be read here: <http://opgang2.dk/Om-Opgang2/Værdier-CCR.aspx>

player' and partner, ensuring the living cultural heritage, democratic cohesion and the development towards a more humanistic society. The CCR strategy influences the organisations sponsorship work and business relations.

Opgang2 Theatre produced 2 national touring productions¹⁷ presenting 154 shows all over the country. The productions AR (Scar) and 4-ever were both sold out and 4-ever also had a sold out spring tour in 2016, this as the immediate result of the Reumert Award for best youth production now seen by more than 70.000 students and young people.

The community understood as the marginalised young, those left outside the mainstream of artistic production and narratives, is at the very heart of everything Opgang2 does. The inclusive methods used, the collaborative approach and the anchorage in terms of working with, for and by young people runs through the projects, stories, participants and the audiences they reach.

How do they do it? Making it happen

As co-creation and a high degree of participation has been the very core of Opgang2s productions the social engagement in the community from the side of the organization is much about finding ways to ease the participation of the young people that deliver so much and who live in the periphery of the Danish welfare state. The Opgang2 model takes a fundamentally different starting point than Danish society as such, in addressing the young as a resource for the artistic and educational projects and in doing so creating an environment and experiences that reinforce the ability, the will and belief in their own power and their own potential. In a Danish perspective this is a unique position¹⁸.

In 2015, 25.000 young saw the theatre's performances of which roughly 23.000 were from outside Aarhus. As one of very few theatres in Denmark, Opgang2 reaches suburban migrant communities from all parts of the country. This has given them an exclusive position and they are widely regarded as one of the most significant intercultural players in the country.

Throughout the years Opgang2 has positioned itself as a still more important institution high lightening the life circumstances of marginalised young people by giving them an opportunity through art to express and frame their own stories to a young audience. Opgang2 is motivated and established in order to foster change and inclusion of those who are left outside the norm and cultural offerings through a deliberate artistic and pedagogical method, where the young people become co-creators of the productions, all anchored in narratives deriving from the young themselves.

¹⁷ The performances can be found here: <http://opgang2.dk/Turnéteater/Forestillinger.aspx>

¹⁸ In the interview Lise Ørskov underpinned the importance of the national focus alongside the local one as a high priority for the organisation supported by the Arts Council and the board. However it is not reflected in the statutes yet.

Since Opgang2 does not have an overall audience strategy in a narrow definition, but rather work with a strong intertwined and hybrid approach, it would be fair to say, that audience perspective as an initiator for artistic productions and accordingly audience reach are closely connected and it would be meaningless to separate them in this case.

Despite the clear focus on the marginalised young and the close connections between content and audiences / participants, Opgang2 does not have an advanced measurement system for who is actually visiting their activities. They use Google analytics for their digital outreach. Most of the performances sold through schools and local municipalities are measured only by numbers, geography and age / demographic characteristics. A more closely analytic tool to dive into more social aspects and /or segmentation characteristics is not being used.

Interview: Søren Marcussen - Theatre Director & Film Producer; Lise Ørskov - Head of Development & Dramaturg

Interviewer: Niels Righolt CKI – The Danish Centre for Arts and Interculture (Denmark)

PEOPLE EXPRESS - SWADLINCOTE, UNITED KINGDOM

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

Synthetic data sheet

Full name	People Express
Address	Sharpe's Pottery Heritage and Arts Centre, Swadlincote, UNITED KINGDOM
Legal status	Charitable Incorporated Organisation (CIO)
Year of establishment	2000
Website	www.people-express.org.uk http://www.people-express.org.uk/
Social media	Facebook, Twitter, YouTube
Area of activities	Multidisciplinary
Kind of activities	Workshops, events, festivals
Total amount of budget	200.000 £
Sources of funding	Public funding: 70% Activities: 30%
Number of employees	4

Data refer to 2015

Background information

PE is a well-established arts organisation (25 years old in 2015), with complex, far-reaching and deep-rooted relationships with the communities in the district where it has grown, and a track record of innovative and high quality participatory and community arts projects that have attracted national and international acclaim.

Originally founded in 1990 as an Unincorporated Association registered charity with a board of voluntary committee members, PE changed into a Charitable Incorporated Organisation (CIO). It is a key member of EMPAF (East Midlands Participatory Art Forum), championing the promotion of the region's strength in the range, quality and diversity of arts engagement.

PE mission is to enable people to be seen and heard through the arts. PE underlying principles remain:

- Pioneering high quality creative challenges

- Respecting everyone as individual and equal participants
- Developing Individual/Community strengths
- Securing resources and partnerships
- Communicating the results of their work
- Achieving the highest standards of practice

Leading to:

- More participation, new audiences and the creation of art
- Enjoyment, enrichment and personal growth
- New social interaction
- A positive difference in people's lives
- A more inclusive community

PE is a small organisation, which focuses on sections of the community that do not have a strong voice or are hidden, such as adults with autism, older people with dementia, families affected by domestic abuse.

South Derbyshire is a former mining and farming district: these industries have now declined and young people are quite disadvantaged (a recent study for the government found that the young people in this district had the lowest chance of getting the higher paid jobs and going on to degree level education in all of England). One area of Swadlincote is within the top twenty of the poorest neighbourhoods in England.

The communities are mainly white English, only 5% of the population are from ethnic minority backgrounds. There is some evidence to suggest there is a level of intolerance and lack of understanding of other cultures within some local communities.

A voluntary Board of Trustees runs PE; it also has 4 paid members of staff (a full time Director, a Project Manager three days per week, a Project Co-ordinator four days per week and an admin/finance worker for 20 hours per week).

When PE was set up its turnover was about 30.000 £ to 40.000 £ per year: now it is about 200.000 £ per year.

PE is currently revenue funded by South Derbyshire County Council and is an Arts Council NPO (National Portfolio Organisation). The main reason PE works mostly in South Derbyshire is because it sees itself as belonging to the communities in the District. Furthermore, PE gets 54.000 £ from the Arts Council every year for core costs and they would like be happy if PE's work reaches all over England; it gets 16.000 £ from Derbyshire County Council and they be happy if PE's work had an impact county-wide; it gets 28.000 £ from South Derbyshire District Council and they require PE to focus on the district.

PE also gets money from grants for projects and lots of times it helps the local group to raise their own money and it supports them to choose the artist and plan and run their own project.

Mainly PE has been working on 'participant' led projects: by participant PE means a person who makes their own artwork guided by a professional artist. So PE would meet a group of older people, find out what they like, give them a try with different artists and gradually they get more confident and they want to make their own work, sometimes individually and sometimes they work on a one thing together.

PE can only support a small number of community groups to do this at a time, so it also tries more artist led projects, where the staff do not have to be there so much, but the people taking part still make their own or collective art work.

What do they do? Goals and achievements

PE new strategy for AD was born from looking at itself. The organization saw that it was working with the same groups over two, or five or even ten years. This is very good in some ways, it means the interest is deep and meaningful, but it also means one can only work with a small number of people, while there are many people who remain hidden and feel the need to start to drive their own artistic programme and to create new exciting projects and art work. That's why PE is shifting from working mostly with people who have challenges (targeting excluded groups like disability or poverty) to working with everybody 'inclusively' and getting people involved because of where they live, or an interest they share etc.

PE promotes the benefits - to individuals and the wider community - of using creative thinking and expression and a user-led approach to tackling issues of economic regeneration, equality of opportunity, lifelong learning, social inclusion and community and personal development.

PE is committed to reducing our environmental impact and has put in place an action plan to help it make sustainable environmental improvements, which it will be monitoring on a regular basis.

It aims to:

- Promote recycling and the use of recycled materials
- Minimise waste in all of our project activities
- Work with suppliers who have similar policies to minimise the impact of their operation on the environment
- Encourage all staff to contribute to the implementation of sound environmental practices
- Monitor progress and use Julie's Bicycle IG tools to record our carbon footprint
- Ensure all staff and freelance artists are aware of our environmental policy

PE has always been audience or participant centric. The decision to focus on more artist led commissions at this time may not make sense in the economic sense, because most public funding pots want to do 'community development' with the arts. They do not always understand or appreciate an arts project without the community impact and benefit. And public money is getting harder to get.

How do they do it? Making it happen

PE builds relationships for deeper level socially engaged work between artists and participants resulting in well-made, ambitious and original projects producing artwork that moves, inspires and resonates with audiences.

PE develops its work on the basis that in terms of 'creative ability' everyone is equal, and the arts are a universal language that should be accessible to all as it fosters tolerance, shared beliefs and community cohesion. It develops creative opportunities and access to arts based on the principles of community participation and self-help.

It provides arts activities at an increased number of public events with large audiences that are set up and run by other people/groups. This has increased the audience and the number of people who do 'low level' activity with them.

The type of events includes the *Festival of Transport* - lots of cars, trucks and tractors are in Swadlincote for one day and this attracts 5000 people into the town.

With its work with older people and people with dementia, PE is planning a much bigger project that goes all over the County. The first project was called Crafty Chatters and was run by the group in supported housing. This new project is called Imprinted - and will be developed with the Alzheimer Society. If funding is secured professional printmakers will be commissioned to work with lots of groups all over the County on some art work that will come together as a finished piece, with a focus on engaging older men, as they are slower and more unlikely to refer their wives for support for dementia.

The *Something For Nothing* idea is about the new way to develop audiences, by supporting local communities to become the commissioners of the work, to select an artist and to support the artists. The artist creates their work in response to the local community.

Main future objectives will be to start new work with new people, lots of them in the rural areas, where they do not have access to the arts or creative activities.

This will be achieved by creating more time limited artists commissions.

One challenge is the fact that PE has always worked creating very strong personal relationships with the people and now that they are growing it is sometimes difficult to maintain this kind of approach; the growth could create problems in the projects' management and in their evaluation, since PE has a quite small dimension in terms of staff.

PE's growth has also been determined by the fact that they have decided to address the community as a whole and not only the disadvantaged groups.

Their current AD strategy is *Something For Nothing* (SFN), based on artists commissions mainly in rural areas, health & wellbeing projects and arts and young people projects: the main reason for the new AD strategy is to 'open out' what they do to more people and put the artists in the driving seat of the work.

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Economic decisions do affect strategy, although PE tries to keep on working taking into consideration first the value of the projects and then the necessary resources, rather than the other way round.

Public funding is becoming very hard to get, therefore PE needs to apply to Trusts and Foundations (other charities) and try to get sponsorship to help them achieve their goals, since PE's activities are free of charge.

Interview: Julie Batten - Director

Interviewer: Cristina Da Milano – ECCOM (Italy)

References:

Annual reports (2009-2013)

<http://www.people-express.org.uk/about/annual-reports/>

2015-2018 "Something for Everyone", Business Plan Draft 4

K.H.RENLUND MUSEUM - KOKKOLA, FINLAND

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

Synthetic data sheet

Full name	K.H.Renlund Museum
Address	Pitkänsillankatu 1-3A FI-67100 Kokkola, FINLAND
Legal Status	A public city and regional museum institution
Year of establishment	1909 New missions were given for museum education, research and archives 2006 and the professional staff grew remarkably after that (from just 2 professional staff members)
Website	www.kokkola.fi/museer
Social Media	Facebook, Twitter, LinkedIn, Google+
Area of activities	Heritage
Kind of activities	KHR has a collection and knowledge stock concerning local/provincial cultural heritage and ethnographic, as well as for Finnish 19th and 20th century and contemporary art, including ITE Art (visual folk art). The museum is spread out in several smaller buildings in the centre of the city
Total amount budget	Around 1.000.000 € a year
Sources of funding	Municipality (30%) and State finance KHR
Number of annual attendances	KHR has yearly up to 38.000 visitors, depending on the exhibition program. Thousands of users are using the museum as a knowledge stock, as well as its archives and other services. There is also a broad spectra of local visitors and tourists, young people and school-children, people from elderly institutions and other specific categories, and lots of users of the museums services, including young people in local heritage activities
Number of employees	KHR has as permanent employed 13 persons and in projects 4. Regularly there are also unemployed people engaged on state support, as well as some people from different rehab programs

Data refer to 2015

Background information

KHR as a public city and regional museum institution organizes collections, exhibitions and a broad spectrum of activities, event-connected and educational ones, within the museum's cultural profile. KHR presents permanent and temporary exhibitions, events and educational programmes, expert supports, co-operations/collaborations, research partnerships and publications. KHR presented 2015-2016 seven long-term exhibitions on local heritage, art and ethnography and six to eight short-term art exhibitions. KHR serves the city and region as a cultural resource offering experiences of heritage and art and display ITE Art as national and international attraction. The museum also takes an active role in advancing local events and the development of the city's culture sector. KHR supports with its resources small local museums in the provinces, with expert knowledge and as a regional public authority on questions concerning material heritage.

There is a dedicated KHR AD attitude and ideology intended to change the organizational mind-set for an inclusive and participatory practice, positioning the museum in the daily life of the citizens, with living heritage and art experiences. The inclusive KHR attitude means supplying cultural experiences, relevant to needs of the community. The AD work is targeted around activities, collaborations, educational measures and edutainment methods.

The audiences are seen as the principal resource in developing museum strategies, activities and operations, within KHR. The promoted professional attitude is to put the visitor/user first. The KHR AD profile is intended to renew and change rigid mental attitudes, ways of thinking and internal practices, supporting new practices to better reach audiences. The explicit goal is to make the museum into an everyday companion and a drawing room for ordinary people by lowering the threshold for entering the museum. KHR wants to become an inclusive socio-cultural institution and participative museum, offering audiences to co-act and influence, fostering experiences of *power to* be involved in the museum context, e.g. empowering individuals by museum offerings, with corresponding open expertise and core processes supporting Audience Development.

What do they want? Goals and achievements

Current audiences - locals with cultural interest, schools and families with children - are fundamental for KHR. Audiences by habit: audiences to be widened by educational measures in connection to existing offerings. Audiences by choice to be deepened by extending and regenerating the program offer. A lot of KHR efforts are made to extend the audience, outreached by special arrangements. By example so called *splendid* culture weeks for children are arranged, museum clubs for school children are initiated, museum drama for drama students and ITE Art events for groups with special needs (people in mental rehabilitation, mentally disabled). New audiences in focus are young adults, especially young men, a huge outreach challenge.

How do they do it? Making it happen

The KHR AD strategic role model is modelled along an inclusive and participatory approach. All KHR measures focus on a lowering of the threshold of entering the museum.

Audiences are targeted by non-traditional means outside the museum premises, as well as by traditional means producing exhibitions and museum education programs within the museum. Including edutainment offerings and links to side activities. Co-creations with different partners in museum professional processes, workshops and seminars and educational programmes are set up. Besides profiled inclusive and participatory measures, KHR uses more traditional ways of marketing, e.g. through the website and increasingly through social media and blogging. Evaluation and quantitative and qualitative follow-ups are continuously tested.

As for efforts to widen the museum interfaces by connecting to memorable events with art history and heritage content, such as the Medieval Day (a town festival with 7.000 visitors in a town of 45.000 inhabitants), mapping heritage routes for bicyclists, linking food markets together with the polytechnic university and local immigrant organizations and working with an ecological garden in cooperation with the regional hospital, collaborations with local sport entrepreneurs and more. The museum deepens the audience interface by including visitors into the museum's professional work (co-creation) including public archaeological digs and open seminars on relevant themes. To diversify the audience interface, the museum initiates projects in elderly homes, activate marginalized young people, involving young men to join game design projects and welcoming them to the museum.

KHR involves in active partnership with actors across sectors, in relation to specific events, needs and interests, national museums, universities and galleries. KHR is a part of the Cultural Department of the municipality, making close collaborations with the library, theatre, schools and kindergartens, as well as the youth and sports offices both necessary and easy.

KHR has a spider web organization structure that supports the museum professionals to construct collective expertise and share tacit knowledge, supporting the museum performance as a whole, setting a frame for policy and reporting back to the city cultural department. The KHR organizational model is based on collective expertise and shared leadership. Although each individual project leader (curator of exhibitions, responsible for research, education, collections etc.) is in charge, every team supplements the other team's work. Three teams operate within the KHR organization: one team for knowledge production, another for experience production, and a third for collection. All teams have available common resources for technical and administrative support. Regularly invited guest trainers are engaged for professional learning.

There is a serious limitation and barrier for successful collaboration and co-operation with other public institutions because of fragmented "silo thinking", deeply rooted in the public sector, in their norms, attitudes and work practices. It takes two to make a co-production. That are not always, or enough, present potential and active collaborators. Another limitation is that there are not enough staff resources for educational programming, e.g. for the museum club for young people, for which there is a great demand. The educational demand is larger than the KHR service capacity, and especially out in the region.

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Interview: Kristina Ahmas - Head of Museum

Interviewer: Lars Göran Karlsson – Intercult (Stockholm)

ST. CHRISTOPHER CHAMBER ORCHESTRA - VILNIUS, LITHUANIA

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

Synthetic data sheet

Full name	St. Christopher Chamber Orchestra
Address	Stiklių str. 8, LT-01131, Vilnius, LITHUANIA
Legal status	Vilnius City Municipality, public cultural institution
Year of establishment	1994 started as a baroque music ensemble and municipal institution than transferred to more universal style chamber orchestra
Website	http://www.kristoforas.lt/
Social Media	Facebook, Youtube
Area of activities	Music
Kind of activities	<p>Chamber classical music concerts in the main concert venue - St. Catherina Church in Vilnius -, open stage concert events in (often surprisingly unusual, different locations), concerts for different target groups including swimming pool users or people having picnic in the park.</p> <p>Apart from a very classical and contemporary music presentations, the essence of this ensemble is the fusion of styles of music – including classical plus rock, pop etc.</p> <p>The orchestra is also touring around the world, performing not just in prestigious concert halls and festivals venues in Lithuania and abroad, but also in less predictable places like outdoor stages or even sand quarries...</p> <p>The orchestra is invited to cooperate with excellent soloists (like Maria João Pires or Maxim Vengerov) and international reputation conductors</p>
Total amount of budget	270.000 € - 500.000 €
Number of employees	19 musicians + 4 administration and management staff, including artistic director and the directress responsible for the management. The staff is employed within the work contracts as a public institution employees
Number of annual attendances	nearly 400 auditory in the main concert venue + projects events public in other locations
Volume / growth or decline of activities	Comparing previous period results (half of a year), the attendance of concerts grew up more than 12%

Data refer to 2015

Background information

The ensemble took the name of St. Christopher – the patron saint of Vilnius and travellers. Their main concert hall place is St. Catherine Church (Sv. Kotrynos baznycia), that is not only one of the architectural sacred heritage jewels of the capital of Lithuania, but also since several years now, the municipality owned venue for concerts and chamber like cultural events. The orchestra does not own the place, but has a priority in use of it for rehearsals and concerts. It was one of the first churches renovated after Lithuania regained its independence. The place, due to its excellent acoustic features, is used mostly for concerts of different music ensembles, choirs, and orchestras, performing artists based in Vilnius. The place since 2006 is owned by Teachers' House organization. This is the main orchestra location, but its activity in Vilnius and Lithuania is not reduced to this venue. The ensemble is challenging audience habits through invitation for their concerts to old industrial buildings, meadows in the forests, sand mining pit, balloon landing place, swimming pool, children library, etc.

The orchestra leaders are: conductor and artistic director Prof. Donatas Katkus, who is a well know artist and the media face of the institution, and Jurgita Murauskiene, who is the directress responsible for orchestra management, projects, strategic plans and AD practices. This team is also responsible for running one of the most complex music festivals in Lithuania, that is its emanation of more unusual AD practices.

The orchestra has a high profile reputation among musicians and audience for its stylistic universality, professionalism, artistic imagination, and unusual, open-minded approach to music programs, locations and contexts (like playing music in the balloon or swimming pool). This is a generous and complimentary activity added to the main artistic development as classical musicians. From 1995 the ensemble initiated Christopher Summer Festival, in which the orchestra's programs featured prominently. Having earned the reputation of a "baroque orchestra" and the reviver of rare scores, musicologists have termed the orchestra "an excellent base for all of Lithuania's composers' conceptions". Today its repertoire boasts over thirty opuses by Lithuanian authors: from early music to works by students from the Lithuanian Academy of Music.

There are plenty of Orchestras in Lithuania and the competition among them is huge. But none of them has its own identity or brand. Usually they're known as a part of an institution (like the National Philharmonic). It means that there is space for strengthening and positioning St Christopher, getting audiences on board. **Without the whole orchestra's involvement for AD, one can lose relevance and interest quickly. They want especially reach 20-25 year old generation, breaking beyond the lowest age barrier of 40.**

The St. Christopher Orchestra's vision for the next decade is to become a world-famous collective through complex performances. The institutional image of success is when the listener feels a personal touch, and when a random visitor turns into a loyal concert visitor.

The Orchestra does not complain of having too few listeners. But as they want to continue to be competitive in their market, they are looking all the time for

improvements of their offer, developing themselves as musicians and creative facilitators. They are concerned that, if not active enough with investment in a younger generation, there will come a time when the number listeners of classical music in Vilnius declines.

What do they want? Goals and achievements

According to the orchestra manager, who is in charge of strategic planning – three things in combination motivate the audiences: **the concert as a special event, the uniqueness of the venue and the music itself (the real content)**. This is the foundation of St. Christopher Chamber Orchestra marketing strategy. Their main goals are: to attract audiences with a broad music repertoire, to achieve recognition and participation of a younger generation of listeners and to increase the diversity of the audiences.

For the detailed description of their activities see Annex 1.

How do they do it? Making it happen

The main actions into achievement of Orchestra's goals in past years were:

- to categorize concert programs according to different listeners' profiles;
- to **describe the main groups of listeners (in this case they are "adventurers", "dreamers", "traditionalists" and separate category – young families)**;
- to analyse habits of those groups and choose the best content proposals as well as marketing channels;
- **to involve Orchestra members into discussions about the audiences to prove that they are playing for the audience.**

The orchestra categorized targeted audience in three groups: children, young audiences 20-25 years old, and classical music lovers. The institution adjusts its program every season, according to these categories, and diversifying its promotion channels, to follow these trends.

They are using sales tools, as ticket distribution through e-platform, biletta.lt. With this instrument, they are able to access databases and tools of analysis of the visitors' habits and preferences. They treat this as a kind of marketing tool. The Orchestra can follow where the people come from, and they are mainly from Vilnius and bigger cities in the country. They also know where people get the information about orchestra events. The main sources are the tourist information web services.

St. Christopher Chamber Orchestra was chosen as the Lithuanian partner of international network NEWAUD (New Music: New Audience). NewAud focuses on ways that contemporary music and audiences meet. The aim of NewAud is to test and demonstrate future concert formats of contemporary music, in a direct cooperation between music ensembles from 17 countries. NewAud is a network consisting of 31 ensembles, composers' associations, and music information centres and rights associations. With support of Creative Europe/EU, the network was formed in 2012, and for two years the ensembles in the **network worked closely together on developing new concert formats, discussing and finding solutions to the many challenges they met on the way**. The Orchestra was involved in a focus group "Ditching the concert halls".

The idea that organization members – most of them are musicians – will open themselves for co-creation and deepen the relation with audiences, is very challenging. This is the concept the organization is struggling with. It is a natural attitude of professional musicians to play music that is developmental for them as artists. The audience needs are very often somewhere else. It's difficult to convince musicians to play something that is not so interesting for them. This is the point of discussion between orchestra management, promotion staff and musicians, how to find a balance in inviting amateurs and keeping top professional standards. **Encouraging musicians to discuss Audience Development and co-creation during organization meetings is a good step forward.**

The advantage of the orchestra is the fact that it is small, flexible, can react quickly to changes, listeners' preferences. It can experiment, it is a mobile structure. The goal is a broad offer of all good music possible to be played by the orchestra. **The organizational tradition is not judgmental based on authenticity or a specific school of performing style or from a defined historic epoch. The idea and practice of universalism is the mission.**

The ensemble is rather unique in Lithuania, experimenting with concert formats and new tools to reach younger audiences, challenging the standards of classical music presentation and perception. Every orchestra tries to do that, usually as single projects, from time to time and not continuously. **The institution is not interested in styles or aesthetic purity but in good music made accessible to diverse audiences. This is the driver of change for the organization, encouraging them to produce unusual classical music projects, inviting musicians from different areas of the world of music, to cooperate with the institution.**

The organization wants to be more active with digital media. They started with attractive video campaigns, and but will develop it further, as the ensemble sees an urgent need to go in this direction, through digital and social media channels. The Christopher festival is at the forefront of these practices.

The Orchestra's constant concern is to find the right message to attract the audiences and to choose the right channels to communicate the message – but these are also systemic problems of promotion and media policies that they are not able to overcome alone. Another essential goal that needs a lot of investment in the future are educational projects. The orchestra has begun with their unusual projects in surprising locations, but also working with children – showing that classical music can be fun.

Cultural policy is an essential element. Public administration responsible for these priorities has official declarations, objectives and documents, but as a system of support for such an institution like St. Christopher Orchestra, it doesn't work effectively, yet.

Interview: Jurgita Murauskiene - St. Christopher Chamber Orchestra

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

Annex 1 – What things the St. Christopher Chamber Orchestra does

- Project MUTE: Music and Technology:

<https://www.youtube.com/watch?v=bquzivZjRIo>

The idea of this activity is providing to audience some new experiences when combining old technologies and contemporary music. The initiative is taking place in the Museum of Energy and Technology, Turbine hall (2014). This was done in cooperation with the New Music – New Audiences international project. This is involving the audience to take part in the concert – by using their, to some extent, natural percussionists skills executed on the old steel machines located in the hall, or encouraging the audience to try their collective vocal talents.

- Concert in the Devils Hole:

<https://www.youtube.com/watch?v=78dR8i6kIso>

Devils Hole is located in south - eastern Lithuania in picturesque vicinities of Aukstadvaris town. The diameter of this hole (kettle) is 200 - 220 m, depth 40 m. The Devils Hole has been declared as geological monument since 1964. **According to this non typical space, the concert program has been chosen in line with it:** nature themes in contemporary music, like R. Serksnyte 'De Profundis', J. Tamulionis 'Tocatta Diabolesca'. Choosing this space the orchestra aimed to attract an attention of active tourism lovers as well as **target groups who can be described as "adventurers" and "dreamers"**. **Usually these groups are far away from Philharmonic Hall and contemporary music, so Devils Hole and it's quite mystic atmosphere served the institution very successfully as the way to reach them in attractive way.**

- Strange - locations and circumstances orchestra.

The Orchestra performed at such extraordinary spaces as hot air balloon, Trakai sand pit, swimming pool (aqua aerobics with live music) and others. **Through these performances in unusual spaces the orchestra tries to make the orchestra itself, as well as various music it performs, an integral part of people life. In that way the orchestra is increasing the availability of culture in daily life and encourages as many people as possible to take part in it.**

- Open-air projects are concerts like music picnics, or music productions of fusion styles, rock and classical. Young families, young people as well as older audience are encouraged to find out classical music through different form and environment of the concert.

- Children concerts. In these kind of concerts there are no separate definitions and demarcations of "the conductor", "the orchestra", "the listener". Everybody is involved in the musical action. Conductor becomes storyteller, children, they parents and orchestra member find themselves as heroes of the story in unusual locations and circumstances. The orchestra is also looking for more informal concert venues – like bookstore.

The unusual conditions, circumstances of presenting professionally classical music are

points of interest for the media coverage, TV relations, and photo editors. The visibility of the music transmission and promotion processes is the one that wants to share the value of music as Universalist, mediated tool for the communication among people and their generations.

- **There are other activities in a form of direct and simple AD magnets**, and this is predominantly about the location, context, and distance to serious clichés about classical music. The venue or space is co-narrator of the message or aesthetic content transmitted to next generations. It's very powerful well the orchestra is installed in front of the bulldozers and the whole line of heavy construction site trucks. Another proposal done by the Kristoforo people is the 'Music and cinema' giving the audience who does not have a classical music taste experience, a chance to access and to upgrade through the contact with the music that is illustrating stories.

- **The orchestra has a strong ties (same persons as initiators) with The Christopher Summer Festival** that is the largest and one of the most impressive summer music festivals in Lithuania, that runs for two months (July to August). During this time, over 50 original concert events are presented to the public, taking place in different spaces in Vilnius and other Lithuanian districts. **This festival does not easily fit into any stylistic frame – its motto being “all genres are good, except the boring ones”**. So, alongside classical music masterpieces there is jazz, world music, experimental projects, and traditional organ, guitar and piano music cycles. Born of European cultural experience (up until 1995 there was a strict code in Lithuania whereby no cultural events could take place in the capital during summer, the experience of Western European major cities proving otherwise), the Christopher Summer Festival has tried to keep it alive from its very inception, inviting the most prominent, internationally recognized musicians and presenting the latest musical trends. Having naturally matured into a large international event whose program is oriented towards audiences from a broad social spectrum and a variety of ages, the festival has continually fine-tuned its structure to the current principle of “festivals within a festival”. They are the now traditional piano, guitar and organ music cycles **Christopher's Claviers, Christopher's Guitars** and the Sacred Music Hours. Every one of these cycles consists of 5–10 concerts, broadly encompassing European panorama of organ, piano, and guitar performance art. Along with these concerts are the premiere, large scale productions and performances, world music concerts (flamenco, fado, Celtic music, early Russian Orthodox hymns, the Bach-India project, etc.), jazz projects (e.g. Chopin Jazz Inn, Mozart Spirit, Vilnius-New York, etc.), performances in non-traditional spaces (in an hot-air balloon, on a steam-ship, in a former manor's stables, etc.).

These examples reveal the festival's main strength, which distinguishes it from other music festivals – its versatility. It is due to this attribute that audiences from different social groups and with different cultural needs can find a concert to suit them, while European professionals, not needing to feel restricted to any stylistic frames, can allow themselves to realize their most unexpected ideas which are otherwise quashed or do not garner support in events of their chosen musical direction. An informal environment suited to creative expression, a summer atmosphere, and original projects.

SÖDRA TEATERN – SWEDEN, STOCKHOLM

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

Synthetic data sheet

Full name	Södra Teatern
Address	Sweden. Stockholm
Legal status	A limited company, owned by Riksteatern Riksteatern in itself an idea-based cultural organization and non-profit national theatre association, connected to lots of local and regional theatre associations, touring drama, dance and performing arts all over Sweden, reaching an audience of more than one million spectators every year
Year of establishment	Since 2013 a limited company. From 1972 a part of Riksteatern, and from 1997 with a mission to be an international and national stage for multi-cultural guest appearances
Website	www.sodrateatern.com
Social Media	Facebook, Youtube, Instagram, Twitter
Area of activities	Performing arts
Kind of activities	Offering cultural activities/making business encompassing a mix and inter-connection of indoor and outdoor concerts, theatre, talks and lectures, event-arrangements, conferences and restaurant-activities, DJ nights, showcase performances and club-activities. The programming more and more acting in relation to an internationalised show-biz-culture market at the same time as more and more connected to specific clubs and their interests
Total amount of budget	Economic turnover yearly approaching 10.000.000 €
Sources of funding	Expected to be self-financed, and if profit made, transferring it to the owner Riksteatern. Ticket sale from programmed performances about 2.500.000 €, and a little more than that from sold services adjacent to these. Together a little more than 50 % of the total economic turnover. The rest from sold conferences, club events and other services
Number of employees	Totally 72 employed 2015. The management team consists of 19 duties

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Number of annual attendances

Yearly about 500 performances, more than half of that music, about a third theatre, with an audience of close to 250.000 spectators/visitors yearly

Data refer to 2015

Background information

Being an attractive cultural arena on commercial terms, a guest stage for nationally and internationally famous artists, upholding the mission in presenting music, theatre and performance with a quality-stamp and with a quality-credibility nimbus versus audience. As a guest stage for nationally and internationally famous artists, ST is still following its legacy from late 90's in presenting World Music, and multicultural activities in general, including e.g. queer culture. Today sliding towards presentation of other kinds of culture, like contemporary circus and cabaret.

The line between "high culture" and more entertainment/amusement-related activities is today slightly, and increasingly, dissolving, at the expense of a narrower program. A lot of the supply is formed for specific club-based demands, more streamlined, with less talks/lectures and more profiled for specific audiences calculated or estimated in advance. Still, the programming is brand-conscious, intending to keep the brand alive in presenting a program that maintains credibility for the audiences as venue for border crossing music, theatre and dance.

AD in action is aimed to maximize the audience (ticket sales) by mobilizing specific audiences and meeting their demands. All kind of audience interfaces are explored, in line with the profile of diverse, "cultural smorgasbord" program.

What do they want? Goals and achievements

They focus primarily on an increased audience. They address their activities to Audiences by habit and Audiences by choice. The ambition is to uphold the legacy World Music and multicultural.

How do they do it? Making it happen

In the first hand, by implementing a professional, market up-dated, competent and attractive balance in the programming, linked with networking and underpinned by a professional, knowledge-based marketing, including digital tools. The programming is primarily demand-calculated, combined with intuitive analysis of trends and new markets.

ST cooperates with associations and organizations, clubs and independent operators, to deepen the impact and enlarge the contact surface with existing and potential audiences.

Important investments are made in updating programming through the attendance at the international festivals and fairs, along with investment on marketing resources, digital

design, PR and communication. Specific investments are also done on the processing of restaurant and bar-design and menu, with the aim of attractive service connected with actual and expected audiences.

The organization is cooperative, joining programming and mediation, connecting activities to each other and with communication strategies. With the CEO as overall responsible, reporting to the board, and with an operative responsibility by the Head of Programme and the Head of Marketing. The internal communication has been strengthened after the corporatization, due to the need of fluent logistics in selling mixed offerings, connecting programming with events and conferences, club-activities, bar and restaurant activities.

The market economy costume pushes an AD focus and a professionalism in programming. At the same time, corporatization has its price, in narrowing and streamlining the supply for specific market demands. Upholding quality and a prestigious trademark presupposes, at least in the long run, sustaining a cultural profile. At the same time, corporatization and related commercialization are risky businesses, putting artistic and cultural policy considerations and missions in the shadows. The offer has been narrowed, as it is hard to uphold a program that has a limited demand, face with the need for profitable programming. From a quality and social perspective, this is an very real limitation, a concrete conflict between commercialized aims versus cultural-political goals.

Interview: Anders Åhlander - Chief Producer

Interviewer: Lars Göran Karlsson – Intercult (Stockholm)

TEATRO DELL'ARGINE - SAN LAZZARO DI SAVENA (BO), ITALY

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

Synthetic data sheet

Full name	Teatro dell'Argine
Address	Via dei Gelsi 17, 40068, San Lazzaro di Savena, Bologna, ITALY
Legal status	Social cooperative
Year of establishment	1994
Website	www.teatro dell'argine.org
Social media	Facebook, Twitter, YouTube, Vimeo
Area of activity	Theatre
Kind of activity	Performances, workshops, seminars, art direction of a public venue, special projects
Total amount of budget	1.000.000 €
Sources of funding	Public funding: 34% Education activities, productions, ticket sales: 61% Other revenues: 5%
Number of employees	26
Number of tickets sold	30.000
Number of participants in workshops	3.000

Data refer to 2015

Background information

Teatro dell'Argine (TdA) is a social cooperative that, since the very beginning, has been based on an art project including not only production of shows, but also audience education, workshops and seminars, study and research.

During the years, TdA has become a benchmark for a community made of audience, students, experts, associations and institutions.

Working carefully on local level goes side by side with working on international level, realizing strong co-productions, creating opportunities to meet with other cultures and

exchanging techniques, working methods and best practices: TdA's international dimension comes from the need of an on-going dialogue with contemporary issues and new perspectives of European and worldwide theatre.

TdA was officially founded on May 17th 1994 in San Lazzaro di Savena (Bologna, Italy) thanks to the intention of 20 young professionals who had shared years of study and apprenticeship and wanted to gather and take advantage of their common ideas and projects.

First constituted as cultural association, then as cooperative in 2005, lastly (in 2012) it became a social cooperative, member of LegaCoop.

In the very first years, the Company had a registered address but not a theatre and was hosted in some rooms of a Civic Centre in San Lazzaro, where it proved its skills and tools by producing small theatre shows. In 1998 the Municipality of San Lazzaro di Savena assigned TdA the municipal theatre, ITC Teatro: a 220-seats theatre reopened after a long restructuring. A stable site gave the Company the possibility to make an old dream come true: the creation of a "home for theatre", more similar to the European model of the *centre dramatique* rather than to the Italian model of the touring company.

TdA operates in the following venues:

- ITC Studio: place where all the courses/workshops take place, along with the Company's rehearsals. ITC Studio is also hosting other Companies' artistic residencies, in the frame of Italian Ministry for Culture and Region Emilia-Romagna programme. The rent is paid by the municipality, as well as the supplies costs (but telephone and internet)
- ITC Teatro (space originally belonging to the school): theatre with 220 seats. The rent is paid by the municipality, as well as the supplies costs (but telephone and internet)
- Teatrobuss: 35-45 seats (originally it was thought to be a moving theatre and it actually was from 2011 to 2014; now the engine is broken so it is used only in the courtyard of the ITC Teatro).

With nearly 30.000 tickets sold every year, ITC Teatro is one of the most popular theatres under 250 seats in Italy.

The turnover in 2015 has been as such:

Revenues

1.000.000 €: 34% public funds (Municipality of San Lazzaro; MiBACT; Regione Emilia-Romagna); 61% (own revenues from didactic activities, productions, ticketing); 5% private and public funds on specific projects.

Costs

1.000.000 €: staff 66%; operational costs 14%; administrative costs 4%; commercial costs 4%; other costs 12%.

A main problem of TdA in 2015 was the fact that they have lost the support of private funders, while in the previous years they could count on bank foundations as funders, as

well as private sponsors. Anyway, private support has always been a crucial issue for TdA.

TdA has established strong relationships with many different partners operating locally, nationally and internationally: universities, associations, schools, cultural institutions (museums, libraries, etc.), theatre companies and venues, networks.

What do they do? Goals and achievements

TdA's work develops along four main directions, on the edge between artistic, social, cultural, and educational:

- show production and tour, with special focus on contemporary dramaturgy dealing with civil issues, often involving non-professionals along with professionals;
- ITC Teatro art direction, with prose and children's theatre seasons, a Festival of Schools, festivals of art and interculture, literature, music, a special section of theatre subtitles for the hearing impaired;
- workshops and seminars in and outside schools, theatres, centres for refugees and youth centres, with more than 3.000 students a year, from 3 to 90 years old, coming from 20 different countries;
- special projects, on local and international level, focusing on intercultural and intergenerational dialogue, active citizenship and diversity, method exchange and learning partnerships.

Along all four directions, but mainly in workshops and projects, TdA works with quite a lot of theatre professionals, of course, but above all with non-professionals experimenting theatre as a way towards personal expression, enrichment, self-esteem and trust and an occasion for social interaction. Many of them are kids and teenagers, quite a lot of them are migrants or refugees, others are mentally or physically disabled, some of them are University students in Education Sciences trying to get tools for their work through active internships. And theatre groups often mix all these people together and with the company artists, in quite a unique working context.

TdA has also a very clear AD-oriented policy in terms of economic barriers: a large part of their tickets is sold at 1 Euro and the average cost is about 6 Euros.

The artistic activity of the TdA has always been tied with social and civil themes.

Over the years, many workshops has been structured to face various issues related, for example, to discomfort and social fragility, psychological and physical - often in collaboration with experts - investigating and addressing specific themes such as social and family distress, bullism, racism, drugs, disability; others workshops has been dedicated to foreigner children, teens and adults (from migrants looking for a job to political refugees) to support and promote intercultural dialogue; other workshops, still,

have been designed with the aim of spreading within children issues of particular importance, such as environmental education or civil coexistence.

Projects come to life thanks to the interaction with the audience, students, artists, migrants, children, institutions, associations, and foundations. They come to life thanks to all exchanges made and contributions given, such as the awareness that discovering theatre for a kid means discovering him/herself and the surrounding world in a funny and stimulating way; the idea that creating theatre shows dealing with crucial issues can help people to reflect on contemporary times and the world around us; the firm belief that working through theatre with intercultural groups allows a peaceful and joyful sharing among distant and different cultures; and the evidence that all this always generates new sap, new ideas and new contents, both cultural and artistic.

Starting from the early 2000s, working on inter-culture has become particularly important for TdA: theatre has revealed to be a powerful tool towards an enriching dialogue and a peaceful and multifaceted sharing among people coming from different countries and cultures; and this intercultural exchange has given a huge contribution in terms of incitement and creativity to the artistic dimension of TdA.

In this direction, participants' experiences and contributions (coming not only from autobiography, but also from creativity, tradition, personal skills and perspectives) go together with the creation of genuinely theatrical structures, with the aim of discovering the richness of this encounter, giving voice to the pain and need of people uprooted from their homeland for political reasons, or facing the difficulties of integration in a new social and cultural context, or – as children of first or second generation migrants – having often to face indifference, suspect, exclusion.

TdA is keen about listening to its spectators, mainly through questionnaires - both for theatre performances and for workshops - realised every 2 or 3 years. Their answer rate is 10% (3.000 answers on an average of 30.000 tickets sold) and the results show that 60% are less than 45 years old; 25% come from San Lazzaro, 54% from Bologna, 20% from the province. TdA is going to widen the scope of its questionnaires, adding to them other questions.

How do they do it? Making it happen

All members of TdA are involved in this process: maybe, their legal status (social cooperative) facilitates this approach. Also the selection of staff reflects the approach: they recognize themselves as members of a family!

AD is part of TdA's artistic manifesto and human, poetic and civil commitment: it's not a matter of having more spectators in their venues, but of devising new forms of theatre as cultural languages deeply involving citizens in cultural life, trying to get young people nearer to theatre and the arts, offering possible ways towards intercultural and intergenerational dialogue, researching and talking about crucial issues of our contemporary times. Theatre as a meeting point, as the city square, as a market for exchanges, and citizens as actors of our new Europe.

Their artists are crucial in the process and are carefully selected in order to be able to:

- Perform
- Take care of the public
- Look for new audiences

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In terms of public engagement, TdA has a clear position: co-creation can be an issue but artistic quality must be safeguarded. The same applies to their programming activity, which spectators are not involved in.

The main critical issue for TdA is to make people aware of the value of their proposal: that's why the path starts from the workshops and then – eventually – arrives to theatre (not always, at the moment more or less 20% of people attending workshops become theatre audience). It is a long, time-consuming process, since TdA's objective is to "build" spectators by "destroying" prejudices.

Given the chronic lack of money, TdA is working without a specific market analysis; many important actions are not implemented, yet (e.g. multilingual ads and communication), and the staff is only partially trained, often using internal resources.

Interviews: Nicola Bonazzi - President; Jessica Bruni - Organization and Promotion; Micaela Casalboni - Vice-President; Alessandra Cussini - Fundraising and Communication; Vittoria De Carlo - Artistic Director of Teatro Ragazzi; Anna Maria Martino - Administration; Giulia Musumeci - Project Manager; Cristina Niro - Front Office; Andrea Paolucci - General Director; Giulia Pompili - Press Office

Interviewer: Cristina Da Milano – ECCOM (Italy)

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<http://www.teatrodellargine.org>

THE POINT – EASTLEIGH, UNITED KINGDOM

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

Synthetic data sheet

Full name	The Point – Eastleigh
Address	The Point, Leigh Road, Eastleigh, Hampshire SO50 9DE, UNITED KINGDOM
Legal status	not-for-profit organisation, owned and managed by Eastleigh Borough Council (Hampshire), UK
Year of establishment	1996
Website	https://www.thepointeastleigh.co.uk/
Social Media	Facebook, Twitter, Instagram, Youtube, Storify, SnapChat
Area of activities	Multidisciplinary
Kind of activities	A mix of contemporary dance and performance, contemporary theatre, aerial, events for families, film and comedy from British and international artists
Total amount of budget	805.000 £
Sources of funding	Public Funds – Arts Council 34% Public Funds – Hampshire County Council 13% Other Donations 0% Eastleigh Borough Council Contribution 48% Audience generated income - Prof Programme (Theatre & Cinema) 9% Audience generated income - Dance Classes 8%
Number of annual attendances	Around 80.000 people a year, with 63% of audiences coming from the Borough itself and neighbouring Southampton and Winchester

Data refer to 2015

Background information

The Point's professional programme includes a mix of contemporary dance and performance, contemporary theatre, aerial performances, events for families, film and comedy from British and international artists.

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The venue first opened with a dance studio, then with an additional 312 seat flexible auditorium, a studio theatre and then the development of a state-of-the-art residential Creation Space in 2009, allowing the venue to develop into a regional powerhouse for dance.

Owned and managed by Eastleigh Borough Council it became an Arts Council England National Portfolio Organisation¹⁹ in 2015.

Located in Eastleigh Borough, which has 123.000 residents, The Point is housed in Eastleigh's renovated former town hall. The venue is a 15-minute drive from Southampton and 75 miles south west of London.

The Borough of Eastleigh has a prosperous economy and strong railway heritage, however Eastleigh Town Centre has historically been more deprived, so attracting very local audiences to a programme of contemporary work is challenging.

The Point attracts in the region of around 80.000 audiences a year, with 63% of audiences coming from the Borough itself and neighbouring Southampton and Winchester.

The Point has increased its visitor numbers over the years, particularly for dance, with performances averaging 75% capacity (2015-2016 financial year data).

The venue employs 30 staff members – Executive Director, Creative Producer, Business Development Officer, Marketing Manager, Dance Development Manager, Drama Development Manager, and General Manager.

The Point's vision aims to:

Develop Eastleigh as a creative community by teaching skills, raise aspirations and inspire the next generation.

The Point's cultural offer lies between art-led and audience-led. They programme innovative performances along with more mainstream work.

Their priorities in terms of audience broad segments are both professionals/artists and the community. They work with artists to develop new work to reach new audiences. They offer a range of opportunities for the community to interact with professionals (from post-show-events to talks and different training programmes).

¹⁹ The National Portfolio Organisations is a list of organisations granted by the Arts Council. The organisations enlisted need to meet a set of criteria and have certain obligations. http://www.artscouncil.org.uk/sites/default/files/download-file/National_portfolio_2015-18_application_guidance.pdf

They work strategically to fulfil their mission by programming “[...] *risk-taking contemporary performance and through a range of different activities addressed to different groups try to reach new audiences.*”

Their educational proposal is very rich. It covers a wide range of audience spectrum from toddlers to adults and professionals across a range of genres. The venue also supports an access strand of work to support young people and adults with disabilities.

The Point works closely with local partners, including businesses, schools, charities, artist networks, libraries, a regional dance network and has a strong relationship with Arts Council South West.

Working with house theatre has allowed us to reduce the risk for audiences on our theatre programme, offering a £5 ticket price to selected shows.

What do they want? Goals and achievements

The Point’s AD strategy is predominantly focused on local audiences and outreach activity.

We create incredible opportunities for more people to experience and take part in the arts in our community.

Their audience goals are to:

- Develop audiences who are new to the venue and our work
- Encourage repeat attendance and increase frequency of attendance (loyalty)
- Achieve a deeper engagement
- Encourage their audiences to broaden their attendance to new art forms.

Their work attracts a range of audiences. Key AD groups include: students, teachers and lecturers, individual bookers, families, class and workshop participants, stakeholders, industry and community groups.

Their key target audiences are:

- Audiences who currently attend 2-5 times a year (audience by habit)
- Audiences for contemporary and new work (audience by habit/audience by choice)
- Those least engaged in arts and culture (audience by choice/audience by surprise)

Their AD strategy clearly pursues a balance between increasing the attendance of their current audience and attracting and retaining new audiences.

Diversifying/increasing the audiences / (audience by choice/audience by surprise)

By attracting new audiences through outreach activity and community engagement, such as (not exhaustive list):

- The Library tour to reach into under-represented areas of the Borough;

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- “Eastleigh Unwrapped”– a day of free outdoor performance across Eastleigh, showcasing the work of associate artists, circus, aerial and street artists, breaking those perception barriers of feeling “unwelcomed”;
- “Dance Ambassadors” – to engage with local universities and individual audience members to support them in reaching new audiences for contemporary dance by word-of-mouth and outreach;
- Pricing strategies (5 £ ticket offers).

Deepening the relationship/interface with the audiences (audience by habit)

They adopted an organisation-wide approach that nurtures relationships with their audiences by (not exhaustive list):

- Creating an extensive wrap-around programme (i.e. Q+As and meet-the-artist programmes);
- Going out to local schools, FE and HE partners;
- Working collaboratively with volunteers;
- Launching an “Audience Club”- Based on a ‘book club’ model (this post-show informal gathering allows conversations about the performance to be led by the audiences themselves. This activity has been extremely successful in deepening the relationship with the audiences and sign posting audiences to try new work);
- Encouraging dance and theatre audience to crossover into other art forms.

This audience-focused approach has impacted in terms of repeat attenders and the quality of the relationship.

Audiences booking 2-3 events per year has shifted from being low at 14% compared to 25% cluster in 2014-15 to much closer to cluster average at 19% versus group at 22% – demonstrating success in developing this area of their audience. There has also been an increase in audiences booking 4+ a year moving from 3% of audiences (vs. a 7% figure for the cluster group) to a healthier 7%. There has also been an increase in the cluster group which now sees 9% of audiences booking 4+ events a year.

Diversifying/widening the audiences (audience by surprise)

As stated by the interviewee their big audience challenge for the forthcoming years are about **diversifying their audience**. Through the Arts Council Creative Case for Diversity programme they will reach out to Black, Asian & Ethnic Minority groups (BAME).

By working with their Creative Producer they hope to identify a key project for 2017 that will see them work with an artist to engage with harder to reach local community groups.

In the long term they will work to address diversity **within their workforce**, their professional work and within their AD strategic activity.

Digital Technologies play a major role and is embraced as an essential aspect of all their work and allowing them to reach larger audiences. They invested in technical equipment to nurture experimentation with technology including live-streaming facilities, etc. as well as investing in digital engagement audience staff training.

How do they do it? Making it happen

We place our audiences at the heart of everything we do, enriching lives through inspirational experiences²⁰.

The Point sees AD as an all-staff responsibility from their marketing and AD team, to their creative team, creative learning and outreach team, to box office and front of house.

The Marketing and AD team works closely with the Creative Learning Team. They provide insights, analysis and strategy to deliver AD work and to support the professional programme and outreach work.

Key decisions made on the programming of professional work now take matters of audience demand and experience into consideration. This shift means that programme decisions are led and decided upon by a group of people, rather than the Artistic Director having the ultimate decision with input from other departments.

From May 2015 the structure of their artistic leadership shifted with the formation of a **Creative Team** comprised of the venue's Creative Producer, Executive Director, Drama Development Manager, Dance Development Manager, Marketing Manager and Theatre Programmer.

Collaboratively this team now is working on the development of the professional programme of events alongside AD initiatives linked to both the professional programme and the wider creative learning and outreach programme.

The Point approach to AD is very much about building relationships with their audiences; using their insights to inform their marketing, and creative and outreach programme, creating customer loyalty and a sense of ownership and involvement in the creative journey. Relationship marketing is seen very much as the key tool in their AD strategies.

Tools for their AD strategy (to build a clear picture of their audiences, booking behaviour, motivation and profile) are:

- AD plan linked to their data tracking;
- Audience Agency Insights alongside Campaign Evaluation Reports;
- Google Analytics;
- UTM's for digital work;

²⁰ https://www.youtube.com/watch?v=L_ZXeFJ-8JM

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- CRM tools from their box office system (Spektrix);
- The Audience Agency's new Show Reports

It's important to evidence your activity. The statistics really help us to put together the picture of who our audiences are and back up our instincts. We are able to demonstrate patterns and behaviours that support managers in other departments with their decision-making. It's important to reflect on how you can use data, and to remember that AD is not only a marketing function it's everyone's responsibility".

Interview: Ellie Russell - Marketing Manager

Interviewer: Antonia Silvaggi – MeltingPro (Italy)

THEATER ZUIDPLEIN – ROTTERDAM, THE NETHERLANDS

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

Synthetic data sheet

Full name	Theater Zuidplein
Address	Zuidplein 60-64, 3083 CW Rotterdam, the NETHERLANDS
Legal status	Funded Municipal public organisation
Year of establishment	1997
Website	https://www.theaterzuidplein.nl/
Social Media	Facebook, Twitter, LinkedIn, Instagram
Kind of activities	Theatre
Area of activities	Theatre and performing arts
Total amount of budget	4.485.000 €
Sources of financing	Government (Rotterdam), cultural funding (projects), earnings from hospitality, rental and ticket sales. 56 % of the income came from ticket sales
Venue Size	Grote Zaal (cap. 585), Kleine Zaal (cap.170), Café (cap. 200) New building to be taken over from 2019
Number of employees	FTE: 31,1 + app. 80 volunteers
Number of performances	291 events a year (2015), mainly guest productions visiting
Number of annual attendances	85.183 (2014) 78.601 (2015)

Data refer to 2015

Background information

Theater Zuidplein is a venue presenting theatre, music, dance, movie, stand-up, cabaret, talents, festivals and more for a predominantly urban audience, who are not frequent visitors at a theatre or venue. The theatre also run educational programs for children aiming at very diverse groups of interests. There is a clear focus on contemporary expressions, on the 'now!' Objects or issues that lives or influences the society in any given 'now'.

Theater Zuidplein's mission statement sets a stage for everyone. We 'break the stage open' through presenting and producing theatre and training options for truly anyone and any talent. This is anchored in the theatres vision: *Theatre is the mirror of our society.*

Theatre Zuidplein as the mirror in which people recognizes they. The place where they can celebrate who they are.

The theatre has formulated a strict AD related vision, targeting people who are not familiar with or have little knowledge about theatre using the MOSAIC, a Dutch audience methodology. They call their main target audience 'New audiences'. The theatre cooperates with them, together they initiate, produce and present cultural offers about today's society. Besides the visiting professional shows the theatre provide amateur, semi-professional and (aspiring) professional (theatre) talent the opportunity to have a work experience in making and carrying out professional performances.

What do they want? Goals and achievements

Theater Zuidplein's main goal is to engage new audiences with art and culture and make them relate to a relevant program and return for repeat visits. But the theatre also aims at creating a larger cultural base from a national perspective.

Their visitor numbers are expected to grow by an average of approximately 83.000 (2013-2017) to around 105.000 by the end 2020 (moving to a new building in 2019/2020). The theatre aims at keeping a balance between 'new audiences' and audiences by habit equal to existing levels: 69% - 31%. They achieve that by producing and presenting theatre offerings, whether in the theatre or out of it, which are relevant for new audiences. But also by entering into nationwide collaborations with various representatives of the arts and culture sector that are focused on achieving the same goal, through quality and co-creation.

How do they do it? Making it happen

Theater Zuidplein's uses the MOSAIC target group segmentation system. MOSAIC divides Dutch consumers into groups based on their shared socio-demographic and socio-economic characteristics, behavioural data and neighbourhood characteristics. These groups differ from each other in stage of life, socio-demographic data and cultural orientation. From having had a quite specific market-oriented approach focusing on the largest audiences in Rotterdam the use of MOSAIC pointed in the direction of new audience opportunities. Through new programming practice they increased their number of new visitors and among national and European peers the title "leader of attracting new audiences." Relevance put on stage became a path for the programming.

Overcoming the first challenges of addressing new audiences and building a sustainable relationship with them, the next steps turned out to be difficult in terms of the professional environment in the Netherlands, since there was little understanding for the artistic and performative implications of a changed practice and narratives resonating within a more diverse audience. Using the MOSAIC as a way to understand the audiences became a way of redefining the theatre itself.

One obstacle has been limited resources from the visiting companies to increase public outreach and to finance productions for a new audience. It has increasingly become more difficult to get productions financed. Sponsors are more likely to sponsor mainstream and

culturally conservative offers. Since 2013, the theatre started self-producing an annual theatre production to new audiences as a way to find ways of engagement.

Interview: Mariska van Elsen - Marketing & Programming

Interviewer: Niels Righolt CKI – The Danish Centre for Arts and Interculture (Denmark)

TRAFÓ HOUSE OF CONTEMPORARY ARTS - BUDAPEST, HUNGARY

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

Synthetic data sheet

Full name	Trafó House of Contemporary Arts
Address	41 Liliom Street, Budapest 1094, HUNGARY
Legal status	Public institution
Year of establishment	1998
Website	http://trafo.hu/
Social Media	Facebook, Tumblr, Youtube, Instagram, Twitter, LastFM, Google+, Foursquare
Area of activities	Multidisciplinary: theatre, dance, new circus, music and other visual arts
Kind of Activities	education, research, production, festivals, networking, trans-national cooperation
Total amount of budget	1.580.280 €
Sources of funding	% of public funding: 70%
Number of employees	24
Number of volunteers	17
Number of annual attendances (estimate)	43.000

Data refer to 2015

Background information

Trafó – House of Contemporary Arts was established as a public institution in 1998 in a post-industrial space, after this power station built in the early 20th century was occupied by performing artists during the 1980s. This was the first centre for contemporary arts in Hungary of its kind. The venue offers various spaces (theatre hall, small studio, gallery and a club), varying in capacity from 40 to 300 seats. Unlike other Hungarian theatres that have permanent companies and repertory programs, Trafó collaborates with different companies, goes beyond the dominant performing arts language and experiments with visuals and theatre space. As stated in Trafó's mission, it builds an open-minded venue for showcasing various genres - contemporary theatre, dance, music, new circus and other visual arts, through which it gathers diverse audience. Trafó works seasonally and offers program from September till the end of June. Provision of spaces for many different domestic and international artists

complicated promotion for the organization, so Trafó constantly tries to find ways to connect various art forms and practices, as well as attract visitors and build relations with them.

Trafó is a public theatre that was created by the Budapest Municipality. Financial support for operational costs comes from the local budget, while the organization also applies for various grants and depends partially on ticket income. The organization has built a wide network of partners in Hungary. Apart from production of various events, they also offer spaces to partners for their productions, and they participate in European projects. The program consists of performances, concerts, exhibitions, community and audience-building programs for different generations. Trafó combines experimental and audience-friendly approaches through which it tries to balance between new directions and memories, thus creating a unique platform for exploring various social issues and generating new ideas. The productions primarily address younger generation, although Trafó is open for everyone interested in something new.

What do they want? Goals and achievements

Due to the nature of contemporary arts, especially conceptual arts, and the fact that this kind of art is not part of Hungarian tradition, Trafó experiences many difficulties in presenting contemporary arts. There is not a problem to attract professionals and artists for contemporary arts but attracting ordinary people presents a challenge to the organization. This issue becomes more complicated in competitive Hungarian context in which many Hungarian theatres offer popular programs. Since politicians, donors and administrators are often uninterested in long-term strategies and differences between Trafó and repertory theatres, they primarily insist on the numbers of sold tickets, performances and visitors, thus push Trafó, and many other organizations in contemporary arts, to develop various strategies to enlarge, diversify or develop interaction with new audiences.

Trafó defines its target audience as intelligentsia, young, urban people, Y generation, people between 20 and 30 years of age, mostly students and women. In order to reach its projected audience, Trafó collaborates with educational institutions (especially universities), organizes workshops and small-scale artists' lectures about the performance's context, etc. To increase audience by choice, Trafó has used selected variations of marketing approach and branding. For example, a series of performances were initiated on the same topic, with the same style or way of thinking in order to attract people to buy tickets for all the events. Other marketing tactics included price discounts, seasonal tickets, etc.

Building on the idea that cultural organizations must provide audience with better knowledge and understanding of contemporary art, Trafó is deepening the relationship with the visitors and interface with the audience. For example, there is an individual and personalized contact between staff and public before and after the shows with the aim of developing personal dialogue and answering to the various questions. To get more responses from the audience Trafó also created interactive wall. Employees recognize such on-going dialogue in all possible directions with the current and new public as an important objective the organization has achieved.

The 2015/2016 season was the most successful season in terms of the number of performances and visitors. Having reached quantitative measures in the number of audience, performances and ticketing income, the organization decided to change the priorities and develop more stable and diversified audience. Now there is a need for more profound knowledge about the audience and its habits in order to reach specific audience and target it according to different types of events such as performances, exhibitions and

concerts. Also, employees feel a need to restore the trust which audience used to have at Trafó's beginning, when people could feel some performances were important to them.

The experience of 3 weeks long festival "Next" in 2015, during which a lot of Hungarian new generation of artists were presented, was instructive for Trafó in terms of organizing successful events. During those intensive weeks all performances were presented together, and not separately. A platform for useful cooperation between artists was created so artists could also communicate festival's programs on-line which built synergy between performances, themes and audiences. Compared to productions of the same type of performances during the season, it is obvious that it would be impossible to get such public interest as festival achieved. So the organization has a plan to produce the next edition of Next fest.

Trafó presents around 300 performances per season, so one of the main problems the organization faces is how to promote and sell so many performances. There is also a latent conflict between different interests, artist point of view and tastes of audience. Trafó's answer to these challenges was an attempt to find balance in the program between big names and hits for masses and standard public, and conceptual and experimental contemporary arts for limited number of people. Since it is difficult to find one strategy to present various genres (new circus, dance, new theatre, etc.), Trafó developed various models of AD, depending on each type of performance. Usually employees decide how to attract audience and promote events following discussions with artists about performances.

How do they do it? Making it happen

Since Trafó has been working in the field of contemporary arts for more than 18 years, the initial regular audience that used to follow Trafó's program has changed – spectators got older, got children, changed habits and interests, have less time and are pressured by financial crises. Gradually, Trafó has started to lose audience. Loss of audience, an insufficient number of visitors and prejudices about contemporary arts being hermetic and incomprehensible, have forced Trafó to transform to more audience-centric organization. So, Trafó tries to advocate contemporary arts as important part of social life. The organization makes an effort to maintain constant dialogue with people, to help them to develop their own opinion and to articulate their thoughts. Therefore, building mutual understanding between institution and audience on the institutional and personal level, and understanding audiences' expectations, interests and reactions have become very important for the whole organization. In order to get more information about its audience, their interests and habits, and follow its tendencies, Trafó conducts research every two years. The research is mostly survey based and the data are analysed by experts who provide recommendations to the organization.

Trafó had changed its strategies over the years. It increased marketing and press department where more and more people started to work in social media, while only 5 years ago the department did not have full time employees. In order to reach and diversify audience, organizational structure was changed and cultural offer increased. During the years Trafó has introduced various kinds of tactics in ticket selling, trying to find a way to motivate audience for subsequent visits (e.g. buying tickets for 2

performances is cheaper than buying just for 1). Trafó also starts to explore the potential of social media in bringing the changes and strengthening follow-up activities.

Trafó used to organize training for staff but since the program has developed so much, and the organization increased the number of employees, educational programs have been terminated. There is, though, awareness on the importance of staff education and plans for re-instating such already exist.

In order to diversify and attract new audiences, Trafó has developed the educational program in secondary school for teachers and pupils, and also offers a complex and progressive education-package for teenagers interested in contemporary culture. They also developed a community-gathering place, decorated with sofas, chairs and other furniture, to create atmosphere people usually have at home. This represents an attempt to create the venue as a more comfortable place. In this transition towards an audience-centric organization, the staff stressed that they also need more comfortable café and seats for the spectators.

Trafó has given more attention to local audiences, building a stronger relationship, with increasing partners from public institutions and NGOs. As a way of connecting to hard-to-reach audiences, Trafó actively engages for improved access for disabled people, e.g. using special interpreters for deaf people.

Interview: Beáta Barda - Artistic Director; Zsuzsi Nagy - Program Coordinator; Nóra Benedek - Program Coordinator

Interviewer: Dea Vidovic, Kultura Nova Foundation (Croatia)

YORK THEATRE ROYAL – YORK, UNITED KINGDOM

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

Synthetic data sheet

Full name	York Citizen's Theatre Trust Ltd (operating as York Theatre Royal)
Address	York Theatre Royal, St Leonard's Place, York, YO1 7HD, UNITED KINGDOM
Legal status	Trust
Year of establishment	1936
Website	https://www.yorktheatreroyal.co.uk/ http://www.takeoverfestivalyork.com/
Social Media	Facebook, Twitter, Youtube
Area of activities	Theatre
Kind of activities	Good mix of tours, produced shows, music, dance and drama (with a big Christmas pantomime and family summer production). Continued workshops and sessions with children, young people and engagement with adults
Total amount of budget	The theatre has an annual turnover of well over £4 million with over 80% from earned and contributed income
Number of annual attendances	127.388 £ (average ticket yield for 2014/2015 16,79 £)
Number of annual performances	757 52,6% full price; 39,6% concessionary; 7,8% free

Data refer to the season 2014/2015

Background information

York Citizens' Theatre Trust was founded in 1936 and is the operating company of York Theatre Royal. YTR welcomes more than 200.000 visitors each year to a 270-year-old building, refurbished in 2016, in the heart of the historic city of York.

The Theatre provides a healthy mix of produced work and middle scale touring productions in its 700 seat main auditorium, and small scale touring and produced work for and with young people in the 100 seat Studio Theatre. The theatre has long standing

artistic partnerships with many organizations and high quality local amateur companies, welcomes a range of touring companies, nurtures and supports emerging theatre companies.

YTR is nationally recognized for its work with children and young people. This includes Youth Theatre, TakeOver Festival and the work with schools. Its Creative Engagement team works with all ages, but with a particular focus on 3 – 25 year olds.

YTR has an annual turnover of just over £4 million and has a successful track record in generating significant levels of earned income to match annual investments from both Arts Council England and the City of York Council. The theatre earns over three quarters of its turnover through ticket sales, donations and corporate investment, trading activity, co-productions and project funding.

YTR understands the importance of having a community centric approach as an organisation, and recognises its significance in creating a sustainable organisation. YTR is in the process of transforming how its community engages with, values and facilitates cultural activity. There are multiple strands to this transition process, but the journey started with **TakeOver project** in 2009²¹.

TakeOver is aimed at under 12-26 year olds who are given full decision making power over the creation and delivery of a Festival; it was designed to be a platform for young people to work together in a professional environment and realise their own potential.

TakeOver is an opportunity for youngsters to develop their skills within a professional organisation that forms a supportive environment where learning can be acquired by actually doing something rather than being taught. The participants find that working together across such a broad age group is in itself supportive. The festival team structure mirrors that of YTR. The TakeOver Board governs the festival. The Board recruit a TakeOver Senior Management Team²² who plans, programmes and delivers the festival with support from their YTR mentors, although the Theatre has invested a significant amount of trust and autonomy in the participants²³. Support from the staff mentors in the Theatre provides the right level of security.

Recruitment for TakeOver follows a formal structure, the same as that for YTR, to ensure that successful participants enter onto the programme with a high level of ambition and conviction.

²¹ Take Over is also taking part in BeSpectACTive!, a 4 years European project (Creative Europe Large Scale), that brings together the most innovative European organizations (festivals, theatres and research centres) in Italy, United Kingdom, France, Spain, Czech Republic, Hungary, Romania, Croatia and Slovenia. The project aims to deepen the levels of engagement between artists, cultural organization and audiences, through a methodology of **Active Spectatorship** that gives audience real agency and a sense of investment in the development of the partners' cultural activities.

²² The TakeOver SMT includes the Artistic Director, Associate Director and Producer, but also Production Manager, Head of Communications & Marketing and General Manager who help to realise the programme along with many other roles such as Education Officer and Youth Theatre Director. The SMT programme 2 weeks of work in both the YTR Studio and Main House spaces from various art forms usually including theatre, dance and music.

²³ The TakeOver SMT has complete ownership over its programme of work, creating the marketing and press publicity for the festival, drawing up contracts, managing the budgets, recruiting a team of volunteers and supporting the production and artists. The entire team become young advocates for this organisation and feel invested in the building and what it means to the community of York.

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Over the 7 years that TakeOver has been running each team, who are newly recruited each year, has had its own personality and put its own stamp on the festival. YTR and regular TakeOver audiences know that TakeOver is a time to see work that you would never normally see at YTR. Furthermore, the increasing amount of new works is encouraging new audiences, in particular young people.

The participation opportunities provided by TakeOver are both meaningful and impactful, encompassing a broad scope of choice for people to actively engage as both artist and social citizen. TakeOver is seen as an opportunity to be *part of something* and meet likeminded people; a chance for the participants not only to learn about the industry but to learn about themselves and to create something meaningful with and for others. The risks and responsibilities that the participants have taken on in delivering their different roles have accelerated their development.

What do they want? Goals and achievements

YTR has a three year Strategic Vision and Business Plan, which has an annual action plan set against the objectives of the organisation.

Through the different strands of the AD strategy and projects, YTR staff has developed a greater capacity for risking new ideas, working with new companies and working differently with the local community as a result of what TakeOver has introduced to them.

Theatre staff is proud to acknowledge that TakeOver has definitely changed the organisation and it now stands out because of this:

It's not like a theatre that you'll find anywhere else because it's about trying to find a new way in which a theatre can exist in a community and be entirely relevant.' (Staff member)

This kind of change in the culture of YTR organisation – seeing themselves not just as artists or cultural leaders, but as **enablers** - has led to the change in their Mission Statement:

We exist to inspire and cultivate the potential of our community through the creative arts²⁴.

They aim to nurture in their community a deeper appreciation of the arts and to offer various ways in which they can express how they value them. They want their community to make the transformation from “users” to “owners”.

The overall economic impact is positive, but the return on the investment of staff - they have taken on two full-time members of staff to support community engagement - and

²⁴ Previously it was: *We exist to bring delight and fulfilment to the people of York and beyond by offering a rich and diverse programme of creative activity.*

resources into AD projects is not always immediately seen. YTR has seen recent clear examples of financial benefit that it can attribute to the work done to be vital to their community over the last five years.

The theatre's earned and contributed income has risen both in real terms as well as a percentage of the overall turnover. Ticket yield grew over the period, enterprise income from the cafe, bar and events business grew and new contributed income from individual giving and project funding moved from being "nice to have" to essential to the theatre's operation.

The quality and reach of their work in collaboration with the community was recognised in 2015 with the annual regional theatre award from the Cloth workers Foundation. This award will support the theatre in a number of Community Collaborations across 2016/17 and 2017/18 including TakeOver. This award will increase the staff capacity to support a new outreach programme within the community.

Further evidence of the value that York community places on the Theatre Trust has been demonstrated over the past 12 months through the amount of money raised through small individual contributions from the community. The community has contributed over £175,000. This gives the theatre a broad base of support that means that many more people have a stake in the theatre and gives much greater scope for their Fundraising Plans into the future.

How do they do it? Making it happen

The AD plan identifies target segments of its community and explores the methodology through marketing, press, PR, online media and creative engagement to grow these segments. The work with young people, community and TakeOver specifically is identified as a market to continue developing and growing.

YTR Segmentation model, Audience Spectrum, identifies Facebook Families as a potential growth market in its catchment area. This segment currently makes up 3% of the annual audience but make up 18% of the catchment area. This group is a young, cash-strapped group, including some of York's student population who will respond to pricing deals and free events. With high Internet usage, they will be influenced by messages on social networks, word of mouth and via school and community centre networks. (**Audience by surprise/audience by choice**).

For YTR teachers are key gatekeepers to reaching children and their families within York and wider region. Events such as *Schools Shakespeare Festival* will result in parents coming into the theatre building to watch their children perform. Many of these families will be non-theatre attenders (audience by surprise) and YTR will ensure visitor a personalized welcome at these events to make the experience enjoyable and break down any cultural barriers of unfamiliarity. This is about enabling and training front facing staff to recognise audience types for specific schools performances and to tailor the way in which to suit the needs of particular audiences.

In 2016 YTR will form a welcome project team including staff from the current communications, creative engagement, visitor services and welcome teams to create an excellent welcoming environment for all customers by establishing new approaches to the management of front of house, catering and box office services.

YTR Creative Engagement programme is designed to provide the means for a life-long engagement with theatre, no matter what an individual's age, background or experience is. YTR will continue to offer a range of projects to work regularly with people of all ages

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throughout the city, with a particular focus on children and young people - welcoming them at an early age so that theatre becomes a natural part of their culture and enriches their lives - but ensuring that points of engagement continue to be available as they grow and move through life.

Over the next three years the marketing team will place a focus on developing a digital strategy: a new website and an interactive digital e-newsletter integrating video content in a new way, to tell stories and promote all of the things the theatre do across the organisation. They will be working on a project with the University of York's digital hub to develop an online audio/visual virtual reality experience of a theatre, allowing users to listen to on-stage performances from different seats within the auditorium and will develop the view from a seat function to enhance the booking process online.

Interviews: Lizzy Whynes - TakeOver Artistic Director; Damien Cruden - YTR Artistic Director; Liz Wilson - YTR Chief Executive; LIAM Evans - Ford YTR Associate Producer; Paula Clark - YTR Creative Skills Promoter; Ben Cain - TakeOver Associate Director; Juliet Foster - YTR Associate Director (creative engagement); Bex Phillips - TakeOver Festival Producer; Rachel Naylor - box office; 2 Members of TakeOver Board (Gemma and Josh Wren)

Interviewer: Luisella Carnelli – Fondazione Fitzcarraldo (Italy)

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