

**EUROPEAN
EXPERT
NETWORK
ON CULTURE
(EENC)**

***Audience building and
the future Creative Europe Programme***

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This document has been prepared by Anne Bamford and Michael Wimmer on behalf of the European Expert Network on Culture (EENC). Research support has been provided by Péter Inkei and János Zoltán Szabó (Budapest Observatory); Nina Vestby; and Jordi Baltà (Interarts).

The EENC was set up in 2010 at the initiative of Directorate-General for Education and Culture of the European Commission (DG EAC), with the aim of contributing to the improvement of policy development in Europe. It provides advice and support to DG EAC in the analysis of cultural policies and their implications at national, regional and European levels. The EENC involves 17 independent experts and is coordinated by Interarts and Culture Action Europe. For additional information see www.eenc.eu.

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Executive Summary

In the context of the preparations for the future *Creative Europe Programme*, which is due to replace the European Commission's current Culture Programme (2007-2013) in the next EU financial period (2014-20), the European Expert Network on Culture (EENC) was asked to prepare a report exploring the role of audience building.

This document aims to present relevant trends and examples in different cultural sectors, provide recommendations to European institutions on how to foster audience building on a European level, and identify gaps in existing information. The study has involved the analysis of 28 case studies from 12 different member states, representing a diverse sample of approaches, organisations, degree of formalisation, geographic locations and target publics, among others. The study uses the broader, holistic concept of 'audience development', as proposed by Arts Council England and others, which goes beyond the concept of just 'audience building'.

There is some evidence that at least in some parts of the continent the number of visitors of traditional cultural institutions is considerably decreasing. It is thus an axiomatic assumption that there is strong need to build the audience development capacity for arts organisations. There is a case for arts organisations in Europe to develop a more holistic audience development strategy to lower the entry threshold to arts and cultural activities.

Among the factors that influence quality audience building and the strategies being used in this field, the following can be mentioned:

- ***Education:*** Throughout Europe a number of programmes exist to expose young audiences to professional culture, thus building audiences and revenue. They are often carried out by organisations individually, with limited exchange of practices or institutional support.
- ***Outreach and accessibility:*** Most of the organisations included in this study had programmes of activities to encourage audience development amongst under-represented audience groups.
- ***Partnerships:*** Evidence has been found of some arts organisations that operate in partnership with other sectors (industry, education, etc.) so as to promote audience development and increase the relevance and sustainability of arts organisations. There seems to be a need for these strategies to be explored further.
- ***User engagements:*** There is a global trend of co-creation and user-led/user-generated content facilitated by the digital technologies, engaging audiences in creation and production process. User-engagement, also including volunteering and consultation, has been effectively used in a number of the case studies.

- **Audience segmentation:** Most of the organisations are proactively trying to increase the organisation's reach across specific audience segments, including children, young people, men, people with disabilities and minorities.
- **Pricing:** Since prices may constitute a barrier to arts consumption for some segments, making the arts and culture more accessible can sometimes involve the design of incentives and more innovative sales strategies.
- **Geography:** Even within larger towns and cities, transportation costs or difficulties can impact upon cultural participation. To nurture the awareness and interests of the non-audience, it is imperative to make arts part of the community life – to bring arts to the people and not vice versa.

Within the arts organisations involved in audience building in Europe, the following types of intervention can be identified:

- **Communication and the media:** Most of the organisations included make extensive use of a range of virtual (social media, mobile communication technologies, Internet sites, etc.) and traditional media to communicate to new audiences. Several organisations operate "Ambassador" schemes where audiences themselves operate other audience development strategies.
- **Research and data:** There is a shortage of reliable and comprehensive audience data for meaningful analysis on audience preferences and their information consumption channels. There is a need to not only conduct more research but also to use these research findings to implement more innovative programmes of audience development and to make research data comparable cross-nationally. Some relevant examples have been found and are presented in the study.
- **Capacity building:** The level of marketing investment of most arts organisations in Europe is relatively low. There is also room to consolidate the dispersed marketing efforts of various arts groups using a more integrated approach for a greater impact. More capacity building for artists and arts organizations is required in the areas of audience research, marketing, customer relationship management and technology application.
- **Resources and funding:** Arts organisations are not encouraged or well supported to invest in research, marketing and customer relationship management. During the process of conducting this review, it was very difficult to obtain figures in terms of staff or funding dedicated to audience development. More research in this field is needed.
- **Structures and responsibilities:** The importance given to audience development by the leadership and policies is fundamental in determining the degree to which active audience development strategies will be pursued. Very often, activities in this field remain marginal within the organisation. Evidence also suggests that changes in programming may also be critical.

On the basis of the analysis, the final section presents a set of recommendations for the integration of an audience-building component in the future Creative Europe Programme. Among them is the need to establish a clearer vision, priorities and policy for audience development within Europe, better quality assurance and monitoring of audience development in the funding programme, the establishment or consolidation of structures to enable the collection of data and statistics in the arts and creative fields in Europe related to audience participation and the inclusion of audience development as one of the assessment criteria for arts and cultural funding.

The elaboration of a further, more detailed mapping study on audience building in Europe, including on the availability of capacity building for arts and cultural organisations to augment their research, marketing, customer relationship management and technology application skills, is also recommended. A baseline study and regular tracking of audience attitude and behaviour to track progress of audience development trends across Europe also arises as a necessary step.

1. Background

The future *Creative Europe Programme* is due to replace the European Commission's current Culture Programme (2007-2013) in the next EU financial period (2014-20). The Commission was interested in exploring the role of audience building, which could become one requirement for grant applicants within 'Creative Europe' and may also be one field in which the exchange of good practices across Europe could be fostered.

1.1. Objectives

This report aims to:

- a) Present a mapping of relevant trends and examples existing at European level in the field of audience building and in different cultural sectors
- b) Provide recommendations to European institutions on how to foster audience building on a European level, particularly in the context of the European Commission's future Creative Europe Programme;
- c) Identify gaps in existing information and determine if a more detailed mapping study should be conducted.

Implied in these aims are questions around:

- How can a broader audience base be established for the future Creative Europe Programme in Europe?
- How can the accessibility to and participation in the Creative Europe Programme for all people in Europe be enhanced?
- Do audience development activities lead to a greater community understanding and appreciation of the value of culture amongst people from all walks of life?
- Is there an optimal organisational framework and structure for audience development in Europe as part of the Creative Europe Programme?

1.2. Context and definitions

International trends suggest an increasing convergence of various art forms that break down the traditional classification of high/classical and low/popular arts. Through new technology and increased design and aesthetic awareness, the arts and culture is increasingly integrated into the daily life of people and no longer confined only to museums and concert halls. This study adopts a broad definition of culture including conventional and evolving

forms of culture, including popular arts/culture, design and moving image. The *Arts Council England* advocates a holistic concept of 'audience development', which includes aspects of programming, commissioning, promotion, pricing, education, audience engagement and customer relationship management. This definition goes beyond the concept of just 'audience building'. Simplistically, 'audience building' implies just getting more people to attend cultural offers while 'audience development' implies not just more people attending as audience, but also developing the knowledge and diversity of the types of audience and to provide a more holistic, engaging and quality visitor experience at arts and cultural venues. The consulting team will use these broader parameters to assess audience development by arts organisations in Europe.

1.3. Methodology of the study

The consulting team used a mixed methodology of quantitative and qualitative data collection. This included stakeholder and network mapping, document analysis, expert consideration, survey and telephone questionnaires and structured interviews. Some site visits were also undertaken.

Lead researchers Anne Bamford and Michael Wimmer designed a grid to describe relevant practices and the identification of key criteria to determine 'good practices'. The identification of relevant experiences and examples was carried out by a team comprising the lead researchers as well as other experts covering specific regions: Péter Inkei and János Zoltán Szabó (Budapest Observatory) covered countries in Central and Eastern Europe and Nina Vestby provided information on Nordic countries. Additional support to cover other countries and coordination of the report was provided by Jordi Baltà (Interarts). 28 case studies from 12 different member states (and Norway) were contacted and interviewed via telephone.

An effort was made to develop a diverse sample, in terms of approach, organisations involved (including programs of public and private bodies operating at local or national level, etc.), degree of formalisation (highly institutional practices alongside 'alternative' cultural initiatives), geographic locations (urban, rural) and target publics, among others. The following criteria were applied for the selection of examples:

- Different art sectors and arts disciplines
- Geographical backgrounds
- Political framework for cultural policy
- Selected institutions have a strategic approach towards their audiences
- Selected institutions dispose of staff dealing with audiences
- Different strategies to communicate with particular target groups (clubs, societies of friends, cooperation with other institutions, outreach programmes, reconstruction of

existing architecture, generation of new programmes, active involvement of audiences in the production,...)

- The existence of formulated targets in terms of audience development
- Modes of active participation of audiences
- Audience segmentation (e.g. Mainstream audience development programmes tend to be quite conventional with inadequate regard to the interests of the young people.)
- The usage of digital media/social media

On the basis of the information collected, the final report synthesises and analyses the issues identified. The final part of the report contains a series of recommendations to the European Commission and identifies areas requiring more investigation. Case studies have been included as annexes.

2. The European dimension

The arts cannot be separated from the life of people. A lot of the non-formal and informal arts and culture happens in the environment in Europe, including outdoor and community arts, virtual consumption of the arts for the digitally savvy young people, the visitor experience at the arts and cultural facilities, media coverage of the arts as well as arts for people with special needs. The environment also includes the macro-economic aspects of Europe and the relative importance of the cultural and creative industries.

Following the scarce data on existing and (potential) audiences in Europe there is some evidence that at least in some parts of the continent the number of visitors of traditional cultural institutions is considerably decreasing. For example the number of visitors of theatres in Bulgaria during the last 15 years has decreased from 10 to 3,4 Mio per year. The *Thalia Theatre* in Slovakia (see case studies) announced that there had been 42.000 visits in 2010 but only 38.000 in 2011. Additionally selected feedbacks point out that there is a considerable tendency of an aging of the audiences. As meanwhile a number of projects started to particularly attract young people most of the respondents agree the age groups between 25 and 55 seems to be most challenging.

It is an axiomatic assumption that there is strong need to build the audience development capacity for arts organisations. There is a case for arts organisations in Europe to develop a more holistic audience development strategy to lower the entry threshold to arts and cultural activities. It requires a more audience-centric mind-set and a more strategic, inclusive and progressive audience building approach in making arts and culture more accessible to the populace and by integrating arts into the everyday life for every one and in every sector of the society, that is, an arts for all environment

The concept of 'customer' is quite alien to some of the arts organisations in Europe. A significant number of organisations think that such approach will downgrade the value of arts and the position of the artists. However, a few arts groups are moving in a more customer-oriented direction and advocate the need to understand the needs and preferences of customers.

In addition to the overall assumption that audience development is important in Europe, a number of other factors may have a contributory effect. It is likely, though not evidenced, that decreasing public funding for cultural institutions and increased public cultural policy intervention for cultural institutions may have led to a more urgent need for effective new strategies for audience development. Similarly, it is assumed that new ways of active involvement of audiences in programming may be a natural result of the need to attract audiences given the influence of increasing attractive competition with other leisure time activities and more immediate access to a range of cultural choices possible via digital media.

Arguably, there are three factors from the institutional viewpoint that may influence the desire to more proactively engage in audience development. These include:

- Constraints of market forces and competition ("We want to survive")
- Self-assignment ("We want to reach new audiences")
- Public assignment/part of a community plan ("You have to reach new audiences")

There are concurrently a number of factors that influence an individual's perception of desirability of any given cultural offer. These factors can include:

- Education
- Perceptions of cultural competences
- Family background
- Peer group attitudes
- Pricing
- Location/geography

Europe has a global tourist reputation for providing high quality cultural experiences across all art forms. Accordingly the disposition and the ability of audiences to travel are of crucial importance (by that contributing to European exchange and integration). The most successful arts venues in the world offer a total experience for visitors who can combine enjoyment of arts with other activities. This is essential to attract the visits of people who do not have the habit of visiting arts and cultural venues.

3. What factors influence quality audience building?

3.1. Education

Education can serve to develop new or greater audiences for cultural institutions. Throughout Europe a number of programmes exist (such as the cultural voucher system in the Netherlands and the Cultural Rucksack programme in Norway) to expose young audiences to professional culture. The mission of these programmes is to educate the young public to build audiences and revenue.

On the other hand, a society with rich cultural assets can make a major contribution to enhancing education (the museum as an education). The increased focus on education within cultural institutions is aimed at making the cultural experience more attractive, accessible, and satisfying.

The approaches of both bringing more culture into education and bringing more education into the cultural institution has resulted in an increase in the commissioning and design of suitable arts programmes and related extension activities for school students. At a national level and within individual arts institutions there are a rich array of programmes and extension activities aimed at cultivating a lifelong interest in the arts. It is hoped that with the popularisation of arts education, children will get in touch with the arts, and learn to respect and appreciate arts through participation.

At the same time it could be argued that there is a greater level of youth engagement with the arts as the past decade has seen a rapid explosion in co-created and user-led/user-generated content.

3.2. Outreach and accessibility

Europe upholds strong principles of equal opportunity for everyone in society, including people with special needs. The arts sector and the broader community are very supportive but in practice there are still barriers to full participation. Most of the organisations included in this study had programmes of activities to encourage audience development amongst under-represented audience groups.

The *ENO* (English National Opera, see case studies) has a partnership with *Streetwise*, an organisation that runs weekly music workshop programmes in 11 homeless centres around the country. They also have a partnership with *Culture Quarter* (an organisation that offers paid work experience and training for unemployed young people in a range of arts and

cultural organisations), and *Arts Inform* (creative programmes that enable schools to engage with the arts and gain new skills alongside the curriculum).

Similarly, the *LSO* (London Symphony Orchestra, see case studies) has partnerships with the *Lewisham Music Service*, *Sage Educational Trust* and the *Horniman Museum* to provide music-playing opportunities to a group of pupils from three local primary schools with limited access to music provision. They also have partnerships with the *Musicians' Benevolent Fund* (offering coaching and opportunities to musicians from those at the start of their professional careers to postgraduate students from top music colleges), the *University of Salford* and the *Imperial War Museums* (creating innovative social media programmes and mobile marketing).

The Radio Symphony Orchestra (RSO) in Austria made a shopping mall in the outskirts of Vienna their new stage. In preparing the project "Into the City – A Night in a Rocking Mall" the classical music ensemble commissioned an Austrian composer to combine for "melting pot" a big orchestra, DJs, rap, slam, beat boxing and break dancing. The intention was to interlink different sound and music worlds of adult and youth cultures. In realising the orchestra functioned as a boom-box for the stories of young people in that part of the city which is most common for them.

And also the international dance festival "ImPulsTanz" taking place in Vienna has meanwhile found a new stage in a shopping mall. Students of schools in the neighbourhood and internationally renowned choreographers can be found together in the organisation of a human chain expressing their vision of a peaceful living together of people with different ethnic and religious backgrounds.

The "*Museo Thyssen Bornemisza*" in Madrid Spain (see case studies) has developed comprehensive educational and outreach programs. Tens of thousands of people take part in these programs every year. The museum defines itself as an 'Open Museum', whose meaningfulness requires it being open to the community and developing a wide range of partnerships with other institutions (arts organizations, companies, social NGOs, schools, international partners). The museum is a public-private partnership, with its collections and premises being state-owned.

3.3. Partnerships

There is a need for the arts sector to work more closely in partnership - both with industry and with the education sectors to promote audience development. Partnerships between the arts and educational sector need to be more strategically embedded to increase their relevance and sustainability.

The *Sadler's Wells* theatre (theatre specialising in dance, see case studies) has partnerships with the following organisations; the *29th May 1961 Charitable Trust*, *Dame Hilda Bracket Trust*, *The Deborah Loeb Brice Foundation*, *The Edwin Fox Foundation*, *The Garfield Weston Foundation*, *Jerwood Charitable Foundation*, *John Lyon's Charity*, *The Mirisch and Lebenheim Charitable Foundation*, *The Monument Trust*, *Quercus Trust*, *The Rayne Foundation*, *Sir Siegmund Warburg's Voluntary Settlement*, *The Wolfson Foundation*, *Aspect Charitable Trust*, *The Austin & Hope Pilkington Trust*, *City Bridge Trust*, *Daiwa Anglo-Japanese Foundation*, *The D'Oyly Carte Foundation*, *The Great Britain Sasakawa Foundation*, *Henry Moore Foundation*, *Mactaggart Third Fund*, *Millichope Foundation* and *The Robert Gavron Charitable Trust*. These partnerships with charitable trusts enable *Sadler's Wells* to provide very extensive outreach and audience development projects that it would otherwise not be able to afford. For example, *Sadler's Wells Theatre* offers family dance workshops for parents and children of all ages and abilities, big dance master classes giving those of an intermediate or advanced level the chance to participate in a workshop with the *Rambert Dance Company* or *New Adventures*, *Big Dance Youth Workshops* offer young people ages 14-17 to engage in a workshop led by the *Rambert Dance Company*, *Wah! Wah!* classes which introduce participants to Bollywood dance, and after-show talks.

The *Glyndebourne Opera* has partnerships with the *Guardian*, *Science Museum* and *Picturehouse* and together these companies increase access to *Glyndebourne's* work, enabling opera (which is often viewed as being a more elitist art form) to reach out to diverse audiences.

In a very innovative model of partnership, the *Ludwig Museum in Hungary* developed a successful audience development partnership connected to the exhibition of *Martin Munkácsy*, a Hungarian born American photographer. They cooperated with the *Gerlőczy* restaurant in the middle of the city (<http://www.gerloczy.hu>). The restaurant changed its decoration harmonizing with the *Munkácsy* exhibition, and the restaurant's guests received a special discount from the *LUMU* ticket. This type of innovative logic has been applied to other partnerships too.

To enable specific programmes for young people as well as several disadvantaged groups and/or at risk of exclusion, including people with disabilities and their families, homeless people, elderly people, migrants, women who have suffered violence, prison inmates, etc. the "Museo Thyssen Bornemisza" has started cooperation with a wide range of social agents, including NGOs, universities, care centres, prison educators, etc. Activities in this field always aim to actively engage audiences, turning them from passive museum audiences into active content generators.

3.4. User engagements

There is a global trend of co-creation and user-led/user-generated content facilitated by the digital technologies, engaging the audience in creation and production process. 'When organisations extend their collective intelligence pool to include members of the public, they potentially create new audiences or markets of deeply engaged individuals. They ... become ... a ready market for that 'product' ... and will then also evangelise and spread the word to others.' (Louise Govier)¹

User-engagement has been effectively used in a number of the case studies for audience development. For example, the *National Theatre in Norway* has a group known as "The YOUNG-national". The group aims to increase the participation of young adults between the ages of 18-25. The success of this group was immediate as in their first year of operation their hope was to recruit 1000 youngsters within a year, but actually reached over 4000 young people. Building on this success, they have moved to the next target group – men. This was because their current audience is primarily women and so the project "Macho-nil" targets men enabling them to order tickets by the use of "thingummy"- an SMS App (application) for smart phones. The "Opera Europa" organisation has developed a club called "Opera's Ambassadors' Club", which generates audience through the "snow-ball" sampling method, where existing loyal customers assist in developing the audiences by word-of-mouth, etc. Opera ambassadors make the opera visible in everyday life, and generate more audience.

Last autumn the Thalia Theater in Hamburg, one of the first stages in Germany offered to their audiences to at least co-decide on the program of 2012. It was up to the respondents to propose the pieces that they wanted to see on stage by using internet as well as traditional postcards. As the final result did not follow the artistic standards of the Thalia Theatre the activity became a major issue in the public debate on the opportunities and limitations of "democratising" artistic decision making process

The *Latvian National Opera* strongly focuses on educational activities. One of the opera's Education Programmes for children is called *Operas Pasakas*, and it encourages opera lovers to stage their own opera fairy tales. Opera lovers get the opportunity to actually participate in the creation of a show. Each participant has the chance to become an opera artist, a musician, and a set designer, and dresses up in colourful opera costumes, which transforms them beyond recognition. This might be considered as best practice.

ImPulsTanz, in Austria, has as a long tradition not just to maintain the audience as visitors of performances but also involve them actively by offering the format of workshops. Meanwhile,

¹ Louise Govier, 'Leaders in Co-creation? Why and how museums could develop their co-creative practice with the public, building on ideas from the performing arts and other non-museum organisations', MLA Museums Clore Leadership Fellow 2008-2009.

more than 40 productions in 10 venues held annually and employ approximately 80 teachers in 160 workshops with 3,000 students. The intention of the organizers is to produce during the festival time a community of “contemporary dance aficionados”, mainly young people from all parts of Europe and above to take part in the workshop during day-time and visit the professional performances in the evening. Additionally launches, parties and other formats of getting together contribute to a “common feeling”.

Some of the case study organisations are using volunteering as a way of working together with members of the public around the care and interpretation of their collections. Other museums and galleries consult widely when planning new exhibitions, work directly with specific communities on interpretation or exhibition design, or invite people to create their own displays in particular gallery spaces.

Glyndebourne (see case studies) has produced a number of youth operas – such as *School 4 Lovers*, a hip-hop take on *Così fan tutte* – but this year it has cast its net more widely with an ambitious new project called *Knight Crew*². Working closely with local schools and community groups, Glyndebourne has used workshops and auditions to recruit a team from Sussex region for a modern retelling of the King Arthur myth. Although professional soloists play the protagonists, 50 teenagers will perform as the chorus. The Glyndebourne Opera also offers family workshops on opera, pre-performance talks and a youth opera club.

ENO Opera Works (see case studies) is a workshop that enables the audience to develop vocal and dramatic skills in a professional environment. The *ENO Community Choir* offers participants the chance to attend regular workshops to work on vocal technique in a fun and friendly environment. *ENO Evolve* allows final-year students from the *Royal College of Music* to work closely with the *ENO Orchestra*. They also run pre-performance talks where audience members are encouraged to ask questions about the ENO.

The *LSO* (see case studies) runs young composers workshops, music master classes, conversations with conductors, early years music workshops, concerts for under-5s where the children can play along, musical circus (children and their families can try out a wide variety of instruments), and family concerts that allow for audience participation.

The *Norfolk and Norwich Festival 2011* (see case studies) provided opportunities for individuals to take part in theatre performances, saxophone performances and sing with the choir at the festival.

In association with Sadler’s Wells, *U. Dance London* offers audience members the chance to engage in dance workshops, games, dance-offs in a range of dance styles from ballet to Bollywood, street dance and contemporary. Other user engagement sessions include, *Family Gamelan Taster Sessions* (taster sessions are run which allow the audience to play

² *Financial Times*, 2 March 2010.

the gamelan) and *Chinese tea and chocolate tasting* (audience can hear the history about tea and cacao whilst tasting fine chocolates and teas and learning how they complement each other and how to taste with all five senses). Audience members also get to take samples home with them.

Dance United make outstanding dance with non-professionals. Their core work is with young offenders and young people who are marginalised in society, with whom they run twelve-week full-time Academy programmes. Dance United sometimes also work with much larger numbers and a wider range of people on specific projects: ambitious, high quality work which is demanding for participants. One such recent project was 'Full Circle', a major piece of dance co-created with and performed by more than 120 non-professional dancers who ranged from people aged nine to eighty nine. This was the finale of a professional programme entitled *Destino*, which premiered at Sadler's Wells in March 2009 (Louis Govier).

At the V&A (Victoria and Albert Museum, London) there are a variety of programmes that aim to encourage interaction with the museum. The V&A offers backpacks (filled with activities to do that interact with the exhibitions), workshops from how to use the internet to creating storybooks and improving digital photography skills. The V&A. also offers study days on areas of art and history as well as talks where the audience are encouraged to get engaged and ask questions. In addition, there are many hands-on exhibits in the galleries.

In other cases, audiences are not only actively engaged in the construction of art pieces or working with collections but also are involved in setting policy, practices and communication. For example, each year the V & A gather feedback from all members to find out exactly what are their members' vision and objectives, in addition to how they can best develop their partnership. Audience members can apply to be part of the LSO's new season films that will be used to advertise the orchestra on the internet.

The *Norfolk and Norwich Festival 2011* provided opportunities for individuals to join the NNF team as a volunteer, engaging in the operation of the festival and playing a crucial role behind the scenes. Through a programme called "Team East" people are able to use their volunteering experience to get back into further education/training and employment. They also coordinate a youth group who are the critics of performances and they write reviews in the magazine of the theatre with four releases a year and they blog about the plays together with the actors for and with the audience.

Similarly, the *Hungarian National Philharmonic Orchestra, Choir and Library (HNPOCL)* have built up a friends' circle, whose members benefit from reduced season ticket prices, special insight into the life of the philharmonic and getting presents (gifts) when encouraging new members to join. In another innovative idea *HNPOCL* runs a highly successful season ticket system. This provides stable circumstances for the orchestra in financial and audience terms. At the end of April *HNPOCL* usually start a season ticket campaign by inviting the

(potential) audience for a boat journey with live music. When the boat arrives at Müpa the audience will receive a short introduction to the season while musicians play in every corner of the building. This campaign targets the existing audience (mainly elderly people). The youth prefers online purchasing of season tickets. *Youth Dance SpaceXchange* allows young dance groups who are volunteering in the local community to have pro rate access to dance space for free.

3.5. Audience segmentation

Audience segmentation is a process of dividing people into similar subgroups based upon defined criterion such as product usage, demographics, psychographics, communication behaviours and media use.³ Certainly within the general literature around marketing and audience development there is strong support for the value of 'knowing your audience' and using this information to develop bespoke programming. There has been some critique⁴ that argues that audience segmentation may be of less value in predicting audience behaviour when it comes to cultural institutions. They contend that audience segmentation approaches is problematic and so audience development may be more about placing the cultural institution within "a holistic and long-term framework of individual life circumstances, relationships and trajectories."

Despite this critique, most of the case study organisations included some form of audience segmentation and are proactively trying to increase the organisation's reach across other audience segments. For example, the *Astrup Fearnley museum of Modern Art* in Norway feels its core audience segment is women aged 25-45. Due to the fact that Contemporary art is liked by a small group, they are working on making it more accessible by integrating digital media such as SMS. They look at the audience as being divided into two groups: The ones that like to be "left alone" while seeing and exhibitions and they can get information with their cell phone for free. And for the others – those who expect the museum to be a social experience - there are museum hosts that are available for dialog.

In the UK there are a number of audience development agencies that have been established to very specifically develop audiences within particular geographic areas, based on the assumption that different parts of the countries contain different audiences. Regional offices provide any arts and culture professionals or organisations that want to improve their audience development with information and resources. For example, the programmes offered in the South of England may be fundamentally different from those in in the North East of England.

³ Cf. http://en.wikipedia.org/wiki/Audience_segmentation accessed December 2011.

⁴ Emily Dawson and Eric Jensen (in press), 'Contextual approaches to visitor studies research: Evaluating audience segmentation and identity-related motivations', *Visitor Studies*.

Some organisations manage a wider reach across audience segments. For example, the Glyndebourne Opera has a wide audience from young people to families and skilled professionals and the Norfolk and Norwich Festival provide opportunities to the whole community. The V&A has activities that suit a wide range of abilities, ages and interests. Their study courses are predominately aimed at the older members of the audience whilst "Create!" is a programme of workshops for those aged 11-19 years old.

Other organisations make more tailored offers to particular segments. For example, while the ENO has opportunities for all members of the community it focuses on providing opportunities for graduates and internships for talented individuals. Similarly, the LSO caters for all audiences and abilities however there appears to be limited beginner's activities for mature members of the audience.

"Apropa Cultura" (see case studies) deals with audience segmentation on institutional level trying to cover two major groups: organisations working with disadvantaged people or people at risk of exclusion (people with disabilities or mental health problems, persons who have suffered violence, new migrants, HIV-AIDS sufferers, prison inmates, homeless persons, etc.) and other organisations operating in the areas of health and social issues (care centres, relatives of people with disabilities, social work organisations, etc.). The programme also involves a close relation with staff of social NGOs and groups who choose to bring members of their communities to arts events. They are involved in choosing events and booking tickets and in providing information and educational guidance before, during and after the event.

3.6. Pricing

Pricing is an issue preventing audience engagements with culture, especially for young people and families. To make different art forms more accessible to the general public, there is scope for more incentives and a more innovative sales strategy. Pricing may constitute a barrier to arts consumption. First, related to the programming issue, it is a matter of 'value' perception. For example, The Victoria and Albert Museum (V&A) in UK once faced a crisis in audience numbers. In 1999, its number of visitors fell to below one million, and the majority of these visitors were wealthy and well-educated white people. Following the adoption of the universal access policy in 2001 which allowed the main UK national museums and galleries to provide free admission to the public, many of them recorded a 40 to 50% increase in audience numbers.

After a long public debate in Austria the Ministry for Education, Culture and the Arts announced a program to enable free admission for young people up to 19 years in the Federal Museums. It was the starting point of a cultural policy priority for mediation and education ("Vermittlungsoffensive") to make particularly young people regular visitors of the Federal Museums (see case studies).

“Aproa Cultura” in different parts of Catalonia/Spain (see case studies) made tickets available at reduces prices, particularly for groups of people at risk of exclusion and others with social difficulties, including relatives of people with disabilities.

In Austria a project entitled “Hunger auf Kunst und Kultur” (Hungry for Arts and Culture”) has been developed by Caritas, the social branch of the Catholic Church. It enables unemployed people and others at risk to visit artistic performances freely. The loss of the income for cultural institutions is compensated by private donors.

3.7. Geography

It would be brash to make generalisations about culture across Europe as culture takes various forms given particular times and geographic locations. There appears to be a strong geographic concentration of artistic activity, with particular regions in Europe becoming ‘hubs’ for artistic activity. Cultural organisations are most likely to be based in urban rather than rural areas and certain art forms are particularly concentrated in comparison to other art forms.

For example, in the USA, dance is likely to be the most centrally concentrated art form, while music is the most geographically dispersed⁵. While similar detailed mapping statistics are not readily available for Europe, one could surmise that a similar pattern may exist. In Annamari Laaksonen’s study⁶ she found that European artists operate in a quite transient way across geographic borders, but that ‘hubs’ of activities in particular areas were motivational factors for artists to choose locations for their practice. Transnational festivals in particular attracted young and mobile audiences (cross-border circulation of audiences). Laaksonen also noted that particular towns, cities or regions had used culture as a major identifying factor for differentiation, both as a tourist location and as a place to live and work. She found that some countries in Europe adopted instrumental cultural policy aimed at ensuring more geographically isolated areas receive equitable cultural provisions.

Even within larger towns and cities, transportation costs or difficulties can impact upon cultural participation. Anecdotally, the significant contribution of transport and mobility costs impacting on the cultural participation of poor or disadvantaged people is widely recognised. However, there appears to be a lack of research around this topic within Europe and the cultural sector is yet to fully acknowledge and understand the role of transport in audience development. A better understanding of the relationship between mobility and culture is a priority.

⁵ Smith, Thomas, R (2003), ‘Raising the Barre: The Geographic, Financial, and Economic Trends of Non-profit Dance Companies’, *National Endowment for the Arts Research Report*, n° 44.

⁶ Laaksonen, Annamari (2010), *Making Culture Accessible: Access, participation and cultural provision in the context of cultural rights in Europe* (Strasbourg: Council of Europe).

Centre Pompidou (see case studies) has prepared a mobile exhibition in a camion, that collects 14 pieces of art (including installations) according an idea of the American artist Adam Kalkin – among them “Gamme jaune” from Kupka, “La Femme en bleu” from Picasso, others from Matisse, Braque, a film-installation of Bruce Naumann and an object of Olafur Eliasson, and cruises through the rural areas of France. In a number of smaller cities – where there are no art museums at all – the organisers pitch a “chapiteau” (tent) and allow free admission for all. To be as attractive as possible, a number of “intermittents” are engaged to provide animations with the audiences.

The *Arcana Festival for Contemporary Music* (see case studies) takes place in a rural area of Austria. It intends to involve employees of a local automotive supplier to explore together with professional musicians (being used to practice contemporary music in city environments) over a period of 14 days, working together on the sound world of the factory (and using selected pieces of the automotive production as musical instruments). The results of their musical experiences were presented in a public performance to the festival audience including many friends and colleagues of the employees.

ImPulsTanz, an internationally renowned dance festival in Vienna brings together mainly young people from all parts of Europe by providing a fascinating meeting and exchange place.

The project ‘*RegioTheater & RegioDance*’ (see case studies) tries to overcome geographical barriers by presenting a joint performing arts programme in five venues based in three different EU Member States, bringing together communities with three different languages (French, Dutch/Flemish and German). In addition to providing a high quality common cultural programme (including 10-15 performances per year and short-term festivals), the initiative aims to promote audience mobility by facilitating cross-border information and providing free shuttle buses to allow communities to attend performances in other regions or countries. During the bus journey, audiences receive information about the event that they are going to attend, as well as a free drink. Roughly 1600 people have benefitted from the programme per year until now. The project has increased audiences’ own mobility, as beneficiaries have later taken to visiting venues in partner countries and regions without the support of venues in their home regions. The project can be seen as a rare example of cross-border audience development, which at least indirectly contributes to fostering European citizenship and mutual knowledge. It also enhanced audiences’ linguistic skills.

The counter argument around the issue of geographic concentration is that perhaps arts institutions themselves should be considering **where** they need to practice culture. The arts cannot be separated from the life of people. A lot of the non-formal and informal arts and culture happens in the environment in Europe, including the physical, economic and social environments. Locally-based cultural facilities and programmes can play a very important intermediary role between community arts and the more formal arts offerings at major

cultural venues. To nurture the awareness and interests of the non-audience, it is imperative to make arts part of the community life – to bring arts to the people and not vice versa. Low threshold outdoor and community **events** are an effective way to encourage non-audience to become connected with the arts. For example, *The London Cultural Olympiad*⁷ organized promotional activities at supermarkets, cafes and shopping malls, the places most frequently visited by young people. The *Ludwig Museum, (LUMU)* in Hungary offers a free bus service to bring children from the country side into its contemporary art collection.

Despite the policy intention to make arts more accessible to the community, it remains a cumbersome process to get approval from the various government departments for outdoor events.

4. Types of intervention on European level

4.1. Communication and the media

There is a general feeling that information on arts and cultural activities is not easily available and accessible to the non-audience. To encourage audience development among 'non-audiences', "Test Drive the Arts"⁸ types of schemes may be a more effective way to build audiences. It introduces people to the arts for the first time by offering guest tickets from unsold capacity (through lucky draws or some other method). The idea behind it is that potential patrons and an untapped asset of unsold seats are brought together for mutual benefits.

Most of the case study institutions have online information portals while other "What's on" type sites offer discount tickets and contain information of all the major arts and cultural activities in a particular location. Mobile communication technology (e.g. SMS) and TV programmes (notably online TV) are also important means of communication. Social media can also be a potent means to form online communities of people.

New technology can contribute not just to the content of the artistic works but also facilitate wider dissemination of arts news and arts products. The UK's *National Theatre* uses satellite technology to transmit signals of its performances into cinemas worldwide. Its 'Digital Theatre' offers downloads of significant new theatre productions.

The *V&A Museum*, for example, has 2 million visitors to the museum but 20 million visitors to its website last year. The V&A. has its own online TV channel called "V&A Channel" which

⁷ British Council, *New Audiences New Approaches, Audience Development Symposium*, November 2009.

⁸ Proposal by Andrew McIntyre, a UK audience development expert.

has programmes on a wide variety of issues. They have a Facebook page and Twitter account to encourage audience interaction away from the museum. The V&A also has a publisher called "V&A Publishing" that releases around 30 books and digital products a year on a wide variety of topics such as textiles, art and design and theatre.

The *Contemporary Drama Festival*, Budapest, Hungary (DF) uses targeted social groups rather than expensive communication tools and commercials. Their audience development activities mainly require human resources. For example, their special issue of *Fidelio* (online programme magazine), web site, banner exchange is organised by the PR officer and helped by many of the trainees and volunteers. They also advertised in 20 other web sites and other programme magazines. The general trends mean less money to audience development and more effective use of interactive media.

The Astrup Fearnley Museum of Modern Art (Norway) are in the process of developing a website, which will be the platform where audience will both be triggered to come to the shows and see new art works as well as getting background information about the art via video interviews with the artist, articles, sounds, catalogues, images. They see their website as the extension of the museum. Similarly the *National Theatre in Norway* is investigating "streaming" of their plays, "so people all over can see them on their TV" and have invested in a system for digital translating for example, translating plays into Urdu for Pakistani citizens. Andrew Taylor, director of the *Bolz Centre for Arts Administration*⁹ presented a framework for understanding social media and their effects inside and outside arts organizations, identifying four traditional dynamics that are challenged by social media.¹⁰

Figure 1 - A comparison of the old and new model of audience development

| | Old Model | New Model |
|---|---|--|
| Who creates and who produce | Artistic staff creates and hands to marketing | Anybody can create and there is no need for intermediaries |
| Who curates and who critiques | Professionals curate and critique | Anybody can be arts critics. |
| Who controls the message | Arts organizations created their own messages. | Content is controlled by users. |
| Where is the useful boundary of the organization | All activity was organizationally focused; building institutional capacity was aimed at doing what serves the organizational mission. | Spans almost all boundaries between individual artist, creation, audience, and organization. |

⁹ <http://www.bolzcenter.org/> [accessed December 2011]

¹⁰ *Engaging Audiences*, the Wallace Foundation (2009).

While some of the case studies had made significant use of television or other traditional media (For example, *Audiences North East* has a partnership with *Tyne Tees Television* giving them access to promote via TV) it was suggested that in general there is a lack of robust arts coverage and promotion in the mainstream media in Europe. Perhaps to counteract this perceived lack of media attention, the case studies gathered as part of this research suggest that most of the organisations included make extensive use of a range of virtual and traditional media to communicate to new audiences. Virtual communications that were widely used included social media, e-newsletters and e-advertising. Most of the sample organisations ran e-bulletins, twitter accounts, websites, LinkedIn pages and RSS Feed. Also popular were YouTube channels, Flickr accounts, blogs, pod-casts, Facebook pages, "livechat" online systems, MySpace, Foursquare accounts and "What's On" sites. It appeared that cultural organisations saw the potential of websites and other electronic media to provide a relatively low-cost method of communication and to reach a range of audiences. For example, the Norfolk and Norwich Festival (see case studies) distributes information about upcoming events through their webpage, Flickr account, Facebook page, YouTube page, Twitter account, RSS feeds, posters and advertisements on Sky Arts TV, Yahoo and Radio. Similarly, the V&A (see case studies) has a Facebook page and twitter account, an e-newsletter, leaflets, and brochures. Several of the organisations interviewed operate "Ambassador" schemes where audiences themselves operate other audience development strategies. Hard copy media including brochures, leaflets and event invitations are also common.

4.2. Research and data

There is a shortage of reliable and comprehensive audience data for meaningful analysis on audiences' likes and dislikes, their information consumption channels, their preferences for arts programmes and activities. There is a need to not only conduct more research but also to use these research findings to implement more innovative programmes of audience development.

*Taking part*¹¹ is a continuous survey of adults in England that has been running since 2005. It is commissioned by the Department for Culture, Media and Sport in partnership with Arts Council England, Sport England, English Heritage and the Museums, Libraries and Archives Council. Respondents are asked about their engagement in culture, leisure and sport in the 12 months prior to interview. The questions cover their attendance at a wide variety of arts events, museums, galleries, libraries and heritage sites, and their participation in creative activities and sport. The survey also asks about motivations and barriers to cultural

¹¹ http://www.culture.gov.uk/what_we_do/research_and_statistics/4828.aspx [accessed January 2012].

attendance and participation, and collects a large quantity of demographic information such as each respondent's age, occupation, income, health and ethnicity.

The collection of audience data on a macro level cannot replace the need for individual arts organisations to conduct audience research and surveys. The *Barbican Centre* invested in a major CRM¹² initiative between 2004-2006. There was a 31% increase in revenue generated by those customers coming back - up by an additional £1.2 million. There were considerably more repeat visitors with those attending generated 3-5 times generated 40% more revenue in 2006 than 2004. Those people receiving welcome packs are twice as likely to book a repeat visit within one month of their first visit. Audience retention has dramatically improved over 5 year period, risen from 5% to 14% still attending after 5 years. There was a 45% increase in positive comments and 14% decrease in complaints received via formal channels.

Research, marketing, customer relationship management and technology application are the priorities as are networked groups of agencies pursuing audience development. For example, there are 12 audience development agencies¹³ across the UK (lists and links are contained in the case studies). All these agencies provide support to arts and cultural organisations to grow and develop their audiences. The kinds of support the agencies provide include organisational development, research, consultancy, collaborative audience development projects, including initiatives like 'family friendly' and 'not for the likes of you', market intelligence and audience profiling, training, conferences and networking events, marketing and communications support, print distribution.

Audiences Central (UK) conducts both quantitative and qualitative market research working with many arts organisation including *The Welsh National Opera*, *Compton Verney* and *The Birmingham REP*. This creates a vast resource of customer intelligence that can be used to develop effective audience development programmes and workshops. *Audiences North East* conducts a range of qualitative and quantitative market research that investigates the use of resources and communication in audience development strategies. *Audiences Wales* has an online feedback page gaining audience research on their website and events. *Audiences South West* conducts research into the population structure and community distribution to create audience profiles to help organisations better understand their audience. The Audience Business conducts quantitative and qualitative research as well as demographic profiling and mapping to understand to wider audience. This can either be general data passed on to organisations or specific research commissioned by organisations.

In more specific examples within organisations, The Glyndebourne Opera has a page on its website where individuals are encouraged to feedback on their experience of either the productions or audience participation events at Glyndebourne. The *Understanding*

¹² Customer relationship management (CRM) is a widely implemented online strategy for managing a company's interactions with customers, clients and sales prospects.

¹³ <http://www.artscouncil.org.uk/about-us/guidance/audience-development-agencies/> [accessed January 2012]

Audiences Research Programme enables the *London Symphony Orchestra* to look at the relationship between the audience and their programmes and how they can be improved to meet the audiences' needs and desires. The V&A conducts targeted research with user groups including school groups to adults working within creative industries. This research explores the "what, why and how" of people who like to visit the museum. This enabled the V&A to respond directly to the views of visitors.

The criticism was also raised that although many of the organisations interviewed had international collaborations, it was difficult to compare statistics on audiences development from one area to the next or to examine international trends as statistics were not comparable because of methodological reasons.

4.3. Capacity building

Considerable capacity building work has occurred in relation to communication and promotion of arts offerings. Yet, the level of marketing investment of most arts organisations in Europe is relatively low and somewhat tokenistic. This may be due to this aspect of their work receiving a lower strategic focus, a lack of expertise within the organization and/or inadequate funding. There is also room to consolidate the dispersed marketing efforts of various arts groups using a more integrated approach for a greater impact.

Within the case studies, very little formal or informal education had been received in terms of audience development. It was expressed in a number of the interviews that most cultural organisations choose staff because of their artistic and or academic expertise in the field and that little consideration was given to audience development qualifications or experience, as the following quote suggests:

It would be a change of attitude among the leaders in the different departments... and the artists. Their focus is the theatre production and inside the theatre. To reach a good quality of audience development expertise they all need to see that the audience as being important, and audience development needs to be taken into consideration without sacrificing the art. But their voices [the audience] and their wishes need to be heard.

More capacity building for artists and arts organizations is required in the areas of audience research, marketing, customer relationship management and technology application. Resources (funds and expertise) should be made available to the arts organizations. Provision should include entrepreneurial training for artists as well as formal and informal training for arts administrators).

The case studies conducted in this study suggest that there are very few organisations that are widely known as 'leaders' in terms of audience development. The few organisations that

were specifically mentioned as places where people in cultural organisations go to learn about audience development were the *Tate Modern* (UK), *Müpa* (Hungary), the *National Theatre* (UK) and *Moderna Museet* (Sweden).

There needs to be greater support for organisations with exemplary audience building to work collaboratively with other arts organisations to develop more strategic audience development initiatives. Arts companies who wish to grow and develop their audience need to be more directly connected with professionals working in the broader field of audience development. This is a particularly timely recommendation as competition for the currently scarce resources in culture mean that attracting 'customers' is not only desirable but often a matter of survival.

There are some initiatives that were mentioned, especially in the United Kingdom. The *Audiences Business* provides organisations with the resources and insight needed to improve their relationships with their audiences and guides them on how to develop and deliver high impact projects that target a wider audience. To achieve this, the *Audiences Business* offers online resources, skills sessions, consultancy opportunities and networking events.

As of 2012, *All About Audiences*, *Audiences London* and *Audiences South West* will merge into a single national agency called *Audiences Plus* (working title). Currently, *Audiences South West* provides workshops, training and events that develop skills and knowledge of audience development and engagement, and improving strategic planning. Current *All About Audiences* projects include *Family Friendly* (helping organisations to engage their family audiences), *Valuing Older People* (increasing the level of arts participation of older citizens) and *The Portal/Go See This* project (engaging non-attenders of cultural activities). *All About Audiences* has a twitter account, a LinkedIn page and a RSS Feed. *All About Audiences* also has a Knowledge Bank and e-Newsletter, with a variety of resources to help subscribing organisations and professionals engage in audience development.

Audiences Central offers marketing services, networking opportunities, strategic and tactical support, market research, seminars, workshops and training while *Cultivate* offers training and development programmes including talks, seminars, free taster sessions, courses and conferences to help improve skills and knowledge related to audience development. *Culture Sparks* offer professional development, training and networking events for arts and cultural organisation including seminars on equality, networking sessions and skills master classes. They also offer information via a twitter account and an e-bulletin. *Audiences Northern Ireland* offers predominately membership-based programmes including workshops, conferences and master classes on marketing, cultural tourism and audience research. *Audiences South* offers workshops, classes and guidance on how to develop audience participation and engagement. Current programmes include how to conduct small stage musicals, or to manage a choir, how to improve audience environment and how develop an understanding of your audience.

In Germany a new project is going to start “Mobiles Beratungsteam” (Mobile Advisory Team) (see case studies) intending to support selected cultural institutions in learning more about their audiences. Organised by Akademie Wolfenbüttel, one of the leading training centres for arts education in Germany and funded by the Federal Ministry of Culture 18 major cultural institutions had been invited to express their interest and articulate their requests in terms of audience development. In a common work process so called “Mobile Advisory Teams” will support “tailor-made solutions to “optimize cultural and artistic mediation”, to draft specific recommendations for their practical implementation and gather knowledge on existing problems and solutions.

Despite these centres providing a valuable service to members, up until recently, these innovative practices are not widely shared and there is a lack of coordination and impact evaluation of the value of audience development.

4.4. Resources and funding

Arts organisations are not encouraged or well supported to invest in research, marketing and customer relationship management. It was widely expressed that the current funding models are mostly geared towards artistic development, with not enough emphasis on audience development. It was felt that current arts funding (especially since recent reductions have been made in a number of organisations) currently favour ‘artistic excellence’ over outreach and arts education activities. For example, *Hungarian National Philharmonic Orchestra, Choir and Library (HNPOCL)* commented that in the future a higher percentage of the budget should be spent on audience development purposes, but 80-85% of the budget goes to personnel costs. Today they can spend only about half of what was spent on marketing nominally in 2001. Sales campaigns are more and more important, barter (exchanges), PR activities are focused. A PR manager has just joined the team. Similarly, the Ludwig Museum, (LUMU) in Hungary noted that the:

Current processes point to the opposite direction. Audience development (AD) requires financial sources and human capacity but now they must reduce staff from 60 down to 45. Nevertheless capacity should be developed and efforts will be made to ensure that key AD tasks should be covered by persons who are specialized on specific areas of AD work. There is no person whose task would be AD only. Now it is shared among some people. There is no position of fundraising manager either, is again shared among colleagues.

During the process of conducting this review, it was very difficult to obtain figures in terms of either the number of people or the per cent of budget that was dedicated to audience development. More research is needed into the finance and resource allocation to audience development work in arts and culture. It follows then, that if more resources were to be

allocated to this purpose, then cultural organisations should also have greater levels of accountability in terms of audience development.

In some of the case studies, private foundations were taking an active role in audience development. For example, the main goal of *Fundacja Impact* (Poland) is promoting arts and developing more audiences for arts. As a private foundation they organise the *Re:visions Festival*, through this they use culture to revive water fronts on the Vistula river, organise workshops using art to build social awareness campaigns. They encourage young people to do something about the river. Programming is based on the evaluation of the preceding festival.

4.5. Structures and responsibilities

Learning from the experience of the implementation of cultural policy priorities in Europe it becomes evident that leadership and policy largely govern the focus of arts organisations and that this focus determines the structures that may or may not be put in place to address audience development. Motivating communities to establish cultural plans of how to involve new social groups in cultural life and fostering the exchange of transnational exchange of experiences requires a consolidated implementation policy and leadership development. But who should be responsible? Who should provide the leadership and adequate and effective resources allocation? Are there adequate/complementary government regulations regarding audience development? Should there be more 'joined-up' efforts in Europe around audience development?

Several of the respondents argued that policy and leadership alone might not lead to the desired outcome of increasing audiences. It was suggested that programming might be the key to audience development rather than the development of more audience development agencies or positions. This view argues that there is no audience building without new programmes. The question is then how can organisations work together to foster more enticing arts productions and to develop audiences with a receptivity to the arts? The Latvian National Opera, Riga, Latvia uses audience data to inform programming decisions, as the following example shows:

The results of box-office sales and attendance are used as input information to making repertoire scheduling decisions, particularly when geared towards specific target audiences – tourists, families with young children, audiences from the countryside (as opposed to the population in the capital city).

Some of the case study organisations suggested that the future of audience development might lie in greater levels of interactivity. Multimedia arts appear to be more popular with these young people than more traditional art forms. User generated culture and art forms that integrate the various arts discipline appear to attract new audiences. Concurrently,

people wish to see more 'local contents' and are likely to participate in 'low threshold' arts activities delivered in their local area.

5. Recommendations for the future Creative Europe Programme

5.1. Recommendations to the European Commission

On the basis of the analysis presented in the previous section, this section will present recommendations for the integration of an audience-building component in the future Creative Europe Programme. The following recommendations are made to the European Commission on the basis of the responses, trends and examples identified over the course of the study.

On the policy level

1. A **clearer vision, priorities and policy** for audience development within Europe. As a cross-sectoral issue audience development-driven cultural policy should take into account the increasing social differentiation of the European population representing different cultural attitudes and affectations. It also has to take into account the copious use of digital and social media, opening huge new cultural spaces still underestimated by the traditional cultural infrastructure in Europe.

On the funding level

2. **Better quality assurance and monitoring** of audience development in the funding mechanism should be established. Audience development should be one of the **assessment criteria for arts and cultural funding** with more resources and support given to organisations which augment their audience development capacity in the areas of research, marketing, customer relationship management and technology application.
3. The European **exchange of information and experiences** among representatives of cultural institutions (on all management levels) should be fostered.

On the research level

4. New structures should be established or existing structures consolidated, to enable the **better collection of data and statistics** in the arts and creative fields in Europe related to audience participation, including more consistent methodology to ensure greater levels of comparability. Future project and organizational funding should be

linked to clear and comparable data collection frameworks. These in turn should be cross-referenced against international benchmarks to provide a reliable comparison. It is suggested that there be a central agency within Europe charged with collating and interpreting this information so that trends in data can be recognized quickly and policy can be informed by current evidence and trend data.

5.2. Recommendations to national, regional and local authorities

5. **Government policies, rules, regulations and practices** should be reviewed to facilitate more outdoor and 'low threshold' arts activities
6. **Exemplary pilot projects (laboratories)** on audience development in cultural institutions should be stimulated and motivated, thus constituting a new and more balanced relationship between arts production and arts reception.
7. **Free admission** to museums for young children, students, elderly and people with disabilities should be considered.

5.3. Recommendations to national, regional and local authorities and to cultural institutions

8. **Provide Training** for staff members in charge of audience development (including entrepreneurial, sociological and communicative aspects).
9. **"Audience managers"** should be appointed in cultural institutions (similar to the "diversity managers" in the frame of intercultural dialogue) to enable advocacy for audience development within cultural institutions
10. **Co-operation of cultural institutions with the tourism sector** should be strengthened.

It is hoped that some or all of these recommendations could be integrated in the design of the Creative Europe Programme.

5.4. Future research

This study has been limited to a small number of organisations across the Member States but the results contained in the report and appendix indicate some key themes that need to be explored further. More in-depth studies should be conducted around the main issues identified. Of immediate importance is to conduct a further, more detailed mapping study on audience building in Europe. In this respect, a key need is to conduct a baseline study and regular tracking of audience attitude and behaviour to track progress of audience development trends across Europe. Further research needs to examine the availability of

capacity building education programme for arts and cultural organisations to augment their research, marketing, customer relationship management and technology application skills in terms of audience development.

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Case Study 1: English National Opera (ENO)

| Name of Organisation | Art Sector | Geography | Political context |
|---|-------------------------------|-----------------------|--|
| English National Opera | Music | London, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

English National Opera (ENO) announced that two renowned British filmmakers have been commissioned to direct their first operas. There are more and more arts and culture programming that seek to help audience to understand the complex issues confronting them in their daily lives. The play 'Power of Yes', for instance, was made on the financial fallout in the immediate aftermath of the collapse of the Lehman Brother. The Royal Albert Hall stages performances ranging from the Mahler symphonies to Robin William's pop music. Culture has been Britain's new jewel in the crown, with more and more people flocking to the greatest cultural institutions and having the appetite for tackling profound issues of their lives¹⁴.

ENO Opera offers a variety of audience participation activities. ENO Opera Works is a workshop that enables the audience to develop vocal and dramatic skills in a professional environment. The ENO Community Choir offers participants the chance to attend regular workshops to work on vocal technique in a fun and friendly environment and ENO Evolve allows final-year students from the Royal College of Music to work closely with the ENO Orchestra. They also run pre-performance talks where audience members are encouraged to ask questions about the ENO. Whilst the ENO has opportunities for all members of the community it focuses on providing opportunities for graduates and internships for talented individuals. The ENO has a partnership with *Streetwise*, an organisation that runs weekly music workshops in 11 homeless centres around the country. They also have a partnership with *Culture Quarter* (an organisation that offers paid work experience and training for unemployed young people in a range of arts and cultural organisations), *artsinform* (create programmes that enable schools to engage with the arts and gain new skills alongside the curriculum), and *King's College London*. The ENO has a twitter account, facebook page, YouTube channel, podcasts and Blog which are used to distribute information about future events in addition to print media, including leaflets and brochures that are available on site.

¹⁴ 'New dawn', *Financial Times*, 17 April 2010

Case study 2: Contemporary drama festival Hungary

| Name of Organisation | Art Sector | Geography | Political context |
|---|-------------------------------|---|---|
| Contemporary Drama Festival, Budapest, Hungary (DF) www.dramafestival.hu | Performing arts | Festival venues are various places in Budapest: independent theatre rooms, former factory sites, gym etc. Festival Office in an older quarter (after urban regeneration). | Independent private cultural organisation |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital / Social media |
| Yes | Yes | Yes | Yes |
| <p>The <i>Contemporary Drama Festival (Kortárs Dráma Fesztivál, DF)</i> focuses on contemporary theatre issues. The festival originally started as a Hungarian festival but in the last few years they became international. The target groups DF is focusing on:</p> <ul style="list-style-type: none"> • secondary school students • university and college students • young intellectuals • future and current professionals: <ul style="list-style-type: none"> ○ drama students on secondary level ○ actors and ○ other theatre-making people <p>The main goal is to highlight and put contemporary theatre on stage, mediate and disseminate the current development of contemporary theatre, including its processes, phenomena, and tendencies. On the national level they want to focus on raising future theatre-makers and their audience. Their AD activities include the following:</p> <ul style="list-style-type: none"> • they recruit future theatre makers (students) as trainees (artistic and managerial side as well) • they also recruit volunteers, e.g. university students from Károli University (HU), Babes—Bolyai University (RO) etc. • those students and youngsters function as an interface to other students via personal networking, gossiping (mouth propaganda) and electronic media: community sites. <p>In 2011, as best practice, they developed a programme for non-theatre-goer underprivileged people, many of them with Roma origin. Owing to this initiative underprivileged secondary school students could visit a show from Bucharest. The visit included a debate after the performance. The author and performer of the show were also of Roma background, the latter is now a successful actress.</p> <p>In the field of promotion DF cannot afford expensive commercials, instead they invest into personal involvement (trainees and volunteers). They consider it as AD activities and part of promotion. For</p> | | | |

expensive shows students can enter the last rehearsal for free. As part of personal involvement they usually search for a non theatre-goer social group that is targeted by a performance and try to involve them. Involvement of user groups in AD activities includes Facebook, and university networks. Performances are with English subtitles. To conclude we might say that their audience development (AD) activities use social network as multiplier (self-generated audience).

Regarding AD expenses, the targeted social groups are not fans of expensive communication tools and commercials but users of cheap virtual community sites. Therefore AD activities require human resources mainly. For example, their special issue of Fidelio (online programme magazine), web site, banner exchange, organised by the PR officer and helped by many of the trainees and volunteers. They also advertised in 20 other web sites and other programme magazines. General trends mean less money to AD and more efforts to use interactive media.

With regard to local partnerships they cooperate with MU theatre and Trafó, both are leading venues for independent theatre in Budapest. Performances from Russia were realized by cooperation with human rights groups internationally. In 2011 they held a conference on documentary theatre that included cooperation with foreign universities.

Regarding the profile of programming, they choose performances that might raise the interest of the targeted youth subcultures. This year they have started a campaign to ask web site visitors about the nature of programming: whether a country should be a focus or a thematic field?

Current policies have no important effects on their AD activities.

Regarding audience research their priority is Facebook statistics, and analytics on the behavior of visitors. Besides this they ask questions from the visitors on Facebook, for foreign visitors they send a questionnaire after the festival. Programming and logistics are keen to know the feedback from the audience.

They have never had a chance to join training in terms of AD yet.

The need for change in terms of AD is based on two ideas:

- What is interesting for the audience?
- Who is the audience?

Case study 3: Re:visions Festival Poland

| Name of Organisation | Art Sector | Geography | Political context |
|--|-------------------------------|-----------------------|---|
| Re:visions Festival, Fundacja Impact (PL) www.art-impact.pl | Performing arts | Warsaw, Poland | Financial Impact is a private independent foundation, one of its main projects is Re:visions Festival |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Yes | Yes | Yes | Yes |
| <p>The main goal of <i>Fundacja Impact</i> is promoting arts and developing more audiences for arts. As a private foundation they organise the <i>Re:visions Festival</i>. Through this they use culture to revive water fronts on the Vistula river and organise workshops using art to build social awareness campaigns. They encourage young people to engage in positive action regarding the river. Programming is based on the evaluation of the preceding festival. It seems audience development is the general primary aim of the foundation. People who like arts is the target group. Re:visions is a multidisciplinary festival. 80% of friends at facebook are promoting the festival.</p> <p>The most successful audience initiative was the involvement of audience into festival promotion activities via Facebook Volunteers (sometimes more than 60) bring their friends for the festival, because it is free of charge. When using Facebook they use emotional, personal language, trying to inspire the audience.</p> <p>All ten people of the team work on AD including one president, two vice-presidents and project leaders.</p> <p>The impact of general changes in resource levels has not impacted on their organisation but they see other organisations who have less money, so they have to increase their impact. Re:visions uses print media, posters, standard promotion is normal, and they do strong PR activities (interviews in radios). Besides Facebook, there is a programme where well-known names promote the festival.</p> <p>As for partnerships, they consider the audience is Europe. Partners are linked in but are not very active. There are no direct networks around AD, but they do share experiences with Audiences London. They work with six local art organisations and try to teach them AD.</p> <p>Feedback from the audience is used a lot as all the programmes are planned on the basis of former experiences. The next edition is based on evaluation of preceding editions, including promotion and programming.</p> <p>As an organisation, they promote arts in general and challenge the barriers between art forms. Success is based on size of crowds, quality of programme, AD involvement, and share of regular visitors. They use questionnaires (printed form, random, volunteers ask selected people), and they look at their audience, web vote and internet responses.</p> | | | |

They often organise trainings on AD and staff members and experts within the organisation can freely participate on those. Workshops are financed by grants from the Ministry of Culture, sometimes they send staff to the British Council.

Case study 4: Ludwig Museum, Hungary

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|---|--|
| Ludwig Museum, (LUMU) www.lumu.hu | Visual arts | Located in MÜPA (Palace of Arts) Budapest | Public cultural institution maintained by the Ministry of National Resources |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital / Social media |
| Yes | Yes | Yes | Yes |

Established in 1989, the *Ludwig Museum* has been elevated to the rank of one of the 17 national cultural institutions of the country in 1998, based on a donation from the German manufacturers and art collectors Peter and Irene Ludwig.

Contemporary visual arts' audience are not reached easily by the traditional tools, therefore the main Audience Development (AD) activities are based on innovative pedagogical methods and technical tools. Concrete services developed for AD include:

- Museum pedagogy for elementary and secondary schools: schools can sign-up for a museum visit on the web site and order a sponsored bus taking them to LUMU, Budapest (for a guided tour) from the countryside.
- Facebook community (the cultural institution in Hungary with the greatest number of "likes" (14 459) at Facebook).
- Art/info mediator service (non-orthodox style): art history students guide personally the audience in different rooms of the exhibition, helping to understand contemporary arts.

The target groups include:

- primary school pupils
- secondary school pupils
- university students
- arts education institutions (achieve special audience treatment)
- trainee programme for future professionals (mainly for art historians but managers too)
- retired people
- mothers with small child(ren)
- visitors of Müpa (mostly concert visitors of the National Philharmonics), those having concert

ticket can enter LUMU for free.

- tourist groups (foreign and home)
- business companies

As for the capacity, the professional AD activities are connected to the Communication Department (as a whole) and the Museum Pedagogy Department (educational institutions, families and elderly people). There is only one person who is working full time on AD. He is a sociologist who deals with Facebook.

General changes in the social system and in cultural policy have resulted in budget cuts. All cultural institutions are forced to be more market and audience oriented in Hungary. The annual LUMU budget is about 560 million HUF (1.9 million EUR) including 230 million (0.8 million EUR) public support. That accounts for 67% of what LUMU received in the last prosperous year, 2008. The Ministry does not exercise control over the content of the museum, however, requires some documentation including:

- an annual work plan,
- 3 years communication plan,
- appointment of the Director, based on applicants' strategic and artistic plans.

The director considers that cultural policies since 1989 have not highlighted contemporary visual arts in general and policy does not understand it and maybe do not deem it as an important factor of cultural life.

As for pricing policy, this always considers the purchasing power of the target groups (families, pupils, students, artists, teachers), and artistic value (including prestige) at the same time. In the last few years it has been the general policy and strategy to focus on exhibitions that can raise interest of the wider public not just 'highbrow' people. For example the photographic exhibitions of Robert Capa and Martin Munkácsy gained the highest number of visits ever. This is the way they influence the audience's taste. Quite a few artists are little known by the public so therefore communication is essential to make them and their exhibitions known.

Primary media is undergoing general change. Today Facebook is first, and newsletters, web sites are the obvious communication tools. Depending on the exhibition they consider outdoor, indoor and print media, commercials in cinemas.

Regarding partnerships, LUMU is deeply involved in the international network of Ludwig museums and other general contemporary exhibition venues. Every exhibition is based on international networking. Today LUMU is put on the European map of the middle size contemporary art venues. New partnerships involved restaurants, hotels, spas. They consider tourism as one of the possible future battle field of AD. Tourism agencies, however, are not really keen on this partnership.

The most successful AD action was connected to the exhibition of Martin Munkácsy, Hungarian born American photographer, in which they cooperated with the Gerlőczy restaurant in the middle of the city (<http://www.gerloczy.hu>). The restaurant changed its decoration harmonizing with the Munkácsy exhibition, and the restaurant's guests received a special discount from the LUMU ticket. This was the logic of other partnerships too.

Another network is a cooperation of seven arts institutions located in Budapest including Budapest Opera, Museum of Fine Arts, National Museum, Dance Theatre, Spring Festival, Madách Theatre. They try to harmonize the programming and offer a common package for the Audience. As next step of this cooperation they try to activate tourist agencies for AD purposes with special offers.

Feedback from the audience. The current strategic and artistic plan of the director uses different approaches on audience development and social communication. LUMU was not a well known and visible museum before. The present director made efforts to bring in visitors, even if it was not assured that they will appreciate what they see. The breakthrough was the [Robert Capa photo exhibition](#). Since then LUMU has got much more public attention and became a regular topic of Budapest social communication. Afterwards they could segment the audience much better.

AD research is usually done online. During larger projects they usually survey the audience focusing on the information source that the audience follows, as well as the way of transport. The ticketing system also includes a statistical programme, every visitor is part of the statistics by recording its age, gender and interest. They sell 400 personal cards (season ticket) yearly, this way they can monitor the audience interest and satisfaction as well.

Education of staff members is based on autonomous learning. The general education level of the staff is quite high, but they follow the international trends and initiate their own ideas as well. Workshop and conference participation is customary each year as part of a Grundtvig project.

Current processes point to the opposite direction. AD requires financial sources and human capacity but now they must reduce staff from 60 down to 45. Nevertheless capacity should be developed, efforts will be made to ensure that key AD tasks should be covered by persons who are specialized on specific areas of AD work. There is no person whose task would be AD only. Now it is shared among some people. There is no position of fundraising manager either, is again shared among colleagues.

A museum shop – which does not exist now – would also be a great opportunity.

AD is just highlighted in the management structure. In May 2011 they modified the management structure and since then the Director is helped with a deputy director of finance and a deputy director of communication. Formerly there was only one deputy director and she was responsible for finance.

To solve the financial problems they will focus on the community media and virtual world in AD activities. The annual AD plan usually has a preliminary document, but monthly plans are usually based on verbal communication and randomly documented.

Case study 5: Hungarian National Philharmonic Orchestra, Choir and Library (HNPOCL)

| Name of Organisation | Art Sector | Geography | Political context |
|--|-------------------------------|---|--|
| Hungarian National Philharmonic Orchestra, Choir and Library (HNPOCL) www.filharmonikusok.hu | Performing arts | Located in MÜPA (Palace of Arts) Budapest | Public cultural institution maintained by the Ministry of National Resources |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital / Social media |
| Yes | Yes | Yes | Yes |
| <p>The Hungarian National Philharmonic Orchestra was established in 1923 as one of the 17 national cultural institutions of the country. Besides more usual ways of marketing they have built up a friends' circle, whose members benefit from:</p> <ul style="list-style-type: none"> • reduced season ticket prices • having an insight into the life of the philharmonic • getting presents when entering new members <p>Other forms of AD include:</p> <ul style="list-style-type: none"> • as national organisation they perform 35-40 concerts outside Budapest which functions as audience recruiting • public rehearsals before first nights are open for the public for free • educational programme: they perform youth music programme (co-production with MÜPA) that is usually a shorter version (e.g. youth version of the opera Lohengrin by Wagner) or a symphonic piece with some discussion • Saturday afternoon chamber concerts for families • Recently started pre-concert talks that are an open discussion about an art piece before performing it. • Audience segmentation is based on age: <ul style="list-style-type: none"> • People over 55-60 years are the main audience, (reading printed document, watching evening news) • Another important segment is the youth, which is split into three different age groups: <ul style="list-style-type: none"> ○ 6-16 (and parents) ○ 16-18 ○ 18-30 <p>Unfortunately people between the age of 30 and 55 almost never visit philharmonic concerts. They are the black spot of the audience, probably because they build personal careers, raise children and help parents.</p> <p>Regarding the media they use the ordinary channels of printed media. But they segment and choose the media carefully. For example they use barter (printed media), PR techniques and try to focus on</p> | | | |

specific channels. E.g. *National Geographic* and *Spektrumtelevision* for elderly people, *Nők Lapja* (Women's Journal) for mothers, *Fidelio* online programme magazine for all. In all communication they try to direct the audience to the web site of the Philharmonic and You Tube. They upload interviews with interesting artists and exciting music pieces on You Tube regularly. Facebook is also considered, but not as high level (2093 likes).

As a best practice example, the organisation mentioned the season ticket system. This is what provides stable circumstances for the orchestra in financial and audience terms. At the end of April they usually start a season ticket campaign by inviting the audience for a boat journey with live music. When the boat arrives at Müpa the audience will receive a short introduction of the season while musicians play in every corner of the building. This campaign targets the existing audience (mainly elderly people). The youth prefers online purchasing of season tickets.

Other kinds of best practices include:

- single performances for youth,
- Saturday afternoon concerts for families,
- single world premieres and curiosities such as unfinished classic works e.g. *Moses and Aaron* by Schoenberg finished by conductor and pianist Zoltán Kocsis.

The philosophy behind these best practices is trying to be exciting for new audience but not to give up the highest level of classical arts (they do not want to play rock music on the classic stage). The orchestra hopes that this will develop and further the concert visiting habits. "Therefore we can state that the connection between the programming and the audience development is rather close, the programming itself is a tool for AD. Programming wants to find new ways to the audience and sell tickets and every success starts with the appropriate programme offer. On the other side the artistic director is focusing on the artistic quality and value." The two approaches usually cause debates about the programme, but everybody considers programming as key for success.

Success is measured by the number of tickets sold. They cannot alter ticket statistics as even the director of finance must buy a ticket when visiting its own concert. The other success has recently been suspended, that is the European concert halls broadcast concerts (www.classiclive.com) but because of poor technical circumstances it became quite irregular. Nevertheless the last concerts broadcast from Budapest gained thousands of online visits. Its price was 5 EUR for a week.

Besides the international co-production mentioned above they are active members of Pearl (Performing Arts Employers Association League Europe). On national level they cooperate with almost all philharmonic orchestras. Recent developments are in the field of dance groups, puppet theatres and operas. They follow the international trends, but statistics are not comparable because of methodological reasons.

Current economic and social change causes brutal problems: ticket statistics suffered a fall in 2010 and they do not know how long its effects will take.

Research data is based on electronic name and address list. In the 1990's they tried self-completed survey returned by post, but less than 10% returned and was misleading. They have faced the problems of surveys and decided to focus on representative groups and ask them about the

programme, the starting hours, likes and dislikes (image of the Philharmonic). These kinds of focus group interviews are organised in every half year and collect 10-12 persons for an occasion and record an interview with them. It turned out from the focus group interviews that the audience wishes to see more Vienna classics, Mozart pieces, romantic pieces, and the piano playing of the conductor Zoltán Kocsis on Mozart and Beethoven.

Current cultural policy issues are not touching the programming. The Philharmonic enjoys the freedom of setting the programme as they wish. They naturally harmonise with the national celebrations and play relevant pieces, but this is not “ordered from the table”. There is not any specific cultural policy requirement in the field of classical music.

Capacity of AD staff consists of four people:

- box office manager (her task is directly connected to AD)
- marketing manager
- press manager
- PR manager

They are all experienced professionals but they rarely join trainings and conferences. One of the programmes that they enjoy is organised by Müpa. This is a debate series with invited guests from other foreign cultural institutions (Amsterdam Concertgebow, etc.).

Because of limited financial sources they cannot afford attending international courses.

In the future a higher percentage of the budget should be spent on AD purposes, but 80-85% of the budget goes to personal costs. Today they can spend only the half of what was spent on marketing nominally in 2001. Sales campaigns are more and more important, barter (exchanges), PR activities are focused. The PR manager is just joined the team.

Universities should be targeted more seriously, quartets and quintets should visit schools, and mediators would be needed. Cafeteria system should include tickets to classics too. The media is so noisy and dirty that they have to be very clever to be highlighted. International training would be essential for the colleagues.

American (visitor as friend, personalised treatment of the audience, better role of identity represented by the orchestra) and British examples should be implied on the continent as well. Educational activities at Barbican Centre (GB) or lunch concerts at Concertgebow (NL), as well as German example of philharmonic packages and exciting cooperation with dance groups are also important.

Case study 6: Latvian National Opera

| Name of Organisation | Art Sector | Geography | Political context |
|--|-------------------------------|--|--|
| Latvian National Opera, Riga, Latvia www.opera.lv/en | Performing arts, opera | The Opera is located in the city centre of Riga, in a historical building, renovated in 1990-1995. A new modern annex was completed in 2001. | National cultural institution, maintained by the Ministry of Culture |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital / Social media |
| Yes | Yes | Yes | Yes |
| <p>Besides its primary activity (putting opera on stage), the <i>Latvian National Opera</i> strongly focuses on educational activities. One of the opera's Education Programmes for children is called <i>Operas Pasakas</i>, and it allows young opera lovers to stage their own opera fairy tales. Opera lovers will get the opportunity to actually participate in the creation of a show. Each participant will have the chance to become an opera artist, a musician, and a set designer, and will dress up in colourful opera costumes, which will transform them beyond recognition. This might be considered as best practice. Besides this educational programme AD activities use general marketing tools in the repertoire programming, but also pay attention to:</p> <ul style="list-style-type: none"> • commissioning (collaborating with young-generation composers, musicians, etc.); • customer care (elderly people, families with children, also for audiences with disabilities =elevator building), • pre school children, • schools and children up to 12, • introductory lectures for schools (age 12-16) in small rooms, • back stage tours (workshops), • conversations before premiere with art historians and other experts, • afternoon performances for people from rural areas, <p>Nevertheless, students and retired are the major audience. To reach them they use mostly the word-of-mouth. Various social networks (e.g. Twitter, Facebook, etc.) and homepage to reach young audiences. Professionals are targeted by discussions and earlier rehearsals for journalists, professionals.</p> <p>Resources for the marketing and communications department are a staff of five, the head of the department is responsible for audience development, and there is one person for the homepage, and one person for education. The educational programme is funded by sponsors' contribution.</p> <p>General changes forced Opera leaders to attract additional resources from sponsors, donors, and partners/collaborators in order to promote the various audience development activities (e.g. educational projects are only made possible by the sponsorship money).</p> | | | |

They use printed media for announcing repertoire (monthly playbill, special events, etc.), but also PR and marketing of artists (interviews, photo shootings). In the radio they announce repertoire, marketing artists, following the news. On virtual portals they use news-posts, blogs, announcing repertoire, chatting, etc.

Besides partnership with sponsors they also members of the "Opera Europa" organisation and developed a club called "Opera's Ambassadors' Club", which is generated with the "snow-ball" sampling method, where existing loyal customers assist in developing the audiences by word-of-mouth, etc. Opera ambassadors make the opera visible in everyday life, and generate more audience – they hope.

Programming takes into consideration both artistic and marketing reasons. As research, they analyse the sales results, attendance rates, etc. that have served as valuable tool in making repertoire programming decisions. Doing visitors' survey based on questionnaires is not practice yet.

The results of box-office sales and attendance are used as input information to making repertoire scheduling decisions, particularly when geared towards specific target audiences – tourists, families with young children, audiences from the countryside (as opposed to the population in the capital city).

As for the effects of current cultural policy: the financial insecurity currently limits the types of activities of AD.

Regarding the training activities of staff: Formal college education as well as additional training in the form of seminars, lectures, conferences, etc. is generally typical.

Finding the audiences outside the mainstream, e.g. new audiences, audiences from socially excluded groups requires improvement in their capacities in terms of audience development. Also technical circumstances should be monitored: e.g. the need for higher seats for children.

Case study 7: Thalia Theatre, Slovakia

| Name of Organisation | Art Sector | Geography | Political context |
|---|-----------------------------------|--|---|
| Thalia Theatre, Kosice, Slovakia (SK) | Performing arts, minority culture | Kosice, European Capital of Culture in 2013, with important audience from rural surroundings | Minority theatre maintained by the County Self Government |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital / Social media |
| No | No | Yes | Yes |
| <p>Theatre in education programmes are considered as AD activities. The aim is that drama pedagogy will be introduced in the theatre in the future. This is how the director wishes to raise new audiences. Current AD activities are rather limited to introductory talks before performances in the theatre (for adults) and in schools (for children). The main audience is people over 60, more and more people are coming from smaller villages (as assimilation is faster in the city), but the youth should be involved soon.</p> <p>In the past the audience was targeted by the description of the programme, and youth were not directly targeted, but as a segment they were often mentioned. The director identified new audiences as being:</p> <ul style="list-style-type: none"> • youth • intellectuals from Kosice • new Slovak audience • Hungarian-Slovak couples and families <p>As the most successful AD, he mentioned the <i>Festival of Various Minorities</i> started in 2004. This year it was called simply <i>Thalia Festival</i>. It is a small scale festival but important as meeting point of minority cultures (e.g. Slovak theatre in HU, German theatre in PL, Romanian theatre in Moldova, Hungarian theatre in SK.)</p> <p>As part of the festival they organise the night of theatre (white nights movement), that is the closing event of the festival with celebration, food, drinks on streets, dance and night music, fashion show. Theatres organise common marketing activities on this occasion in Slovakia, in 2011 it was November 19th.</p> <p>As for research, they have really limited financial sources and ineffective audience services. The staff is self-educated and there is only the head of front office (közönségszervezési osztály) and its assistant. There is an actor who developed and uses a Facebook site for the theatre and answers comments and questions. The front office manager once joined one-week of training in Eger (HU). The level of general knowledge about AD activities should be increased within the team. Human capacities should be extended as well, but financial sources are not available for this.</p> <p>As for the management system, the maintainer, the <i>County Self Government</i> expects them to focus</p> | | | |

on young Slovak visitors. Therefore a new kind of communication strategy would be needed, but there is a lack of knowledge how to do that and other AD activities.

Current changes of the society caused the decrease in the audience statistics. In 2010 they had 42.000 visits, but in 2011 only 38.000 until November. It means some 5% decrease is expected in one year! They have nine different kinds of season tickets instead of the ten in 2010.

Regarding the media they use the ordinary ways of communication: journals, radio, television, and virtual world but he assesses it as being an elementary level communication. There are few actions, and projects with limited activity and no conception on communication. The audience does not know much about the company and its members.

They work in partnership with the Slovak state theatre in Kosice and the puppet theatre of Kosice as well as the Rovás multimedia centre <http://www.rovart.com/en/therovas.php> . On national level cooperation has just started with the Hungarian speaking theatre in Komarno (SK). On larger scale, they cooperate with *Bárka Theatre* and *Krétaör Foundation* in Budapest, and the Hungarian speaking theatre in Subotica / Szabadka (Serbia). On theatre in education and other drama pedagogy programmes they started a new cooperation with *Káva Ensemble* in Budapest.

Feedbacks from user groups are not regularly considered, there is not enough capacity for this. Something started but the front office is exhausted.

Thalia theatre is a kind of “people’s theatre” that means the audience preferably watch conventional genres (music and drama). They try to form tastes, but more energy should be invested into AD activities.

Because of the *European Capital of Culture* programme planned for 2013, they are forced to develop a cultural programme that is “something interesting”. AD activities can be included as infrastructural developments: renovation of outdoor venues, conference / cinema room, artists’ museum.

Since May, when he entered office, they have organised a survey among the visitors but the results are not known yet.

Case Study 8: RegioTheater & RegioDanse, Belgium / Germany / The Netherlands

| Name of Organisation | Art Sector | Geography | Political context |
|--|-------------------------------------|---|--|
| <ul style="list-style-type: none"> - Théâtre de la Place (Liège, BE) - Theater an het Vrijthof (Maastricht, NL) - Cultuurcentrum Hasselt (BE) - Chudosnick Sunergia (Eupen, BE) - Kulturbetrieb Aachen (DE) | Performing arts (theatre and dance) | Euregio Meuse-Rhin, which involves regions in Belgium, the Netherlands and Germany. | The initiative is supported by the ERDF (Interreg IV A). |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Yes | No | No | Yes |
| <p>The project '<i>RegioTheater & RegioDanse</i>' presents a joint performing arts programme in five venues based in three different EU Member States, bringing together communities with three different languages (French, Dutch/Flemish and German). In addition to providing a high quality common cultural programme (including 10-15 performances per year and short-term festivals), the initiative aims to promote audience mobility by facilitating cross-border information and providing free shuttle buses to allow communities to attend performances in other regions or countries. During the bus journey, audiences receive information about the event that they are going to attend, as well as a free drink. Roughly 1600 people have benefitted from the programme per year until now. The project has increased audiences' own mobility, as beneficiaries have later taken to visiting venues in partner countries and regions without the support of venues in their home regions.</p> <p>The programme emerged following an initial cross-border experience involving Liège and Maastricht in 2006, in the context of the dance biennial '<i>Pays de danses</i>'. Information about the cross-border scheme is available in each partner's annual season programme as well as in a specific brochure for the common programme. A website for the programme is also available. Whereas no specific profile in social media has been set up, each partner disseminates relevant information via its own social network profiles (Facebook, Twitter, etc.). A specific online platform covering the Euregio, charlzz.com, also disseminates information about the events.</p> <p>No specific target audiences have been identified partly because of the limited resources and perceived effectiveness— a limited number of bus seats is available and tends to be easily filled. Some audience members tend to take part in these activities regularly. Audience involvement appears to be rather limited.</p> <p>'RegioTheater & RegioDanse' is coordinated by <i>Théâtre de la Place</i>, Liège, which devotes the equivalent of 5 full-time staff to the programme (accountant, technical director, general director, dance</p> | | | |

programmer, administrative coordinator, producer), including its audience development activities (this however involves only a share of the staff described above). Other partners involve one accountant and one production manager in the project.

Some of the performances in the annual season of each participating venue are included in the common season programme, taking into account the potential interest of audiences in partner regions. The choice is made by each venue and discussed with the relevant staff in partner venues. An element of cost may also need to be borne in mind, as theatre performances require subtitling in other languages, as opposed to dance events. In addition, one joint theatre co-production is being prepared, in the context of the cross-border RegioTheatre & RegioDance initiative.

The project is funded by the *European Regional Development Fund* through the *Interreg IV A Operational Programme* in the *Meuse-Rhin Euregio* (2007-13), which includes the enhancement of quality of life through cultural diversity and other policy areas among its priorities. 50% of the project's budget for 2008-2012 (almost € 2m out of a total cost of € 4 m) is provided by Interreg, the rest being funded by third parties (including local and regional governments in the three countries) and partners themselves. Following the end of the available ERD funding, from season 2011-12 partners will cover costs with their own resources or other funding sources. Future opportunities may also be sought under Interreg V and in the framework of Maastricht's bid to become European Capital of Culture in 2018.

The project can be seen as a rare example of cross-border audience development, which indirectly contributes to fostering European citizenship and mutual knowledge. It also enhances audiences' linguistic skills.

Quantitative data on attendance is recorded. Regular reports are submitted to the *ERDF's Operational Authority*. On the other hand, a qualitative research report was conducted by the *Dutch Ministry of Economy* in 2010.

Case study 9: Museo Thyssen Bornemisza, Spain

| Name of Organisation | Art Sector | Geography | Political context |
|--------------------------|-------------------------------|-----------------------|--|
| Museo Thyssen Bornemisza | Visual arts | Madrid | The museum's educational and outreach programmes are often carried out in partnership with local, regional and national authorities. This appears to be the result of both the museum's ability to design innovative approaches, which become attractive for public authorities, and the need to raise funds for activities in these fields. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Yes | Yes | Yes | Yes |

A major institution in the Spanish museum landscape, Madrid's *Museo Thyssen-Bornemisza* has developed a wide range of educational and socially-inclusive programmes aimed at diversifying its audiences. The so-called '*EducaThyssen*' strand includes several schemes aimed at facilitating audience participation (social media, youth projects, etc.), learning (teacher training, educational resources for people with disabilities, etc.) and engagement with specific target groups (families, adult learners, young people, people with disabilities, etc.). Tens of thousands of people take part in the Museum's educational and social programmes every year. The museum defines itself as an 'Open Museum', whose meaningfulness requires it being open to the community and developing a wide range of partnerships with other institutions (arts organisations, companies, social NGOs, schools, international partners). The museum is a public-private partnership, with its collections and premises being state-owned.

The following two schemes, managed by the Museum's Research and Further Studies Department, are particularly notable:

- **Youth Area** (*Zona joven*), which involves a number of activities aimed at young people aged over 12. On the one hand, '*What are you looking at?*' invites groups of 25 young people aged 12-15 to develop a critical, constructive perspective on artistic creativity, though a lab-like, participative methodology – inspired by existing works, new contents are generated and discussed. On the other hand, '*Youth studio*' is addressed at young people over 15 years of age and involves a group of 25 members, who meet regularly to discuss, create and provide the museum with new ideas – the programme currently makes an active use of social media, including Facebook, Twitter and

YouTube, to foster discussions and proposals. Other youth-oriented activities include '*Nights in the museum*', which enables young people to visit the museum on one evening per month.

- **Audience Network** (*Red de públicos*), which is aimed at groups with special needs, including people with disabilities and their families and persons at risk of social exclusion (including homeless people, migrants, women who have suffered violence, etc.). The programme involves active cooperation with a wide range of organisations in the region and, by focusing on the notion of *network*, ultimately aims to generate encounter spaces, meeting places where different segments of the audience can meet, collaborate and provide the Museum with new voices that inspire it to change. The activities included in this area include educational visits and creative workshops and ultimately aim to allow visitors to become active museum audiences, involved in the generation of new contents.

The museum's educational and outreach programmes make an active use of the social media, including specific profiles on Facebook and other networks. This will be enhanced via the programme's website in 2012, in order to facilitate access to contents generated by users, including for those living abroad or who may not visit the museum's premises but would like to use its tools – educational materials, contents adapted to people with mental or physical disabilities, videos, etc. The Museum's corporate website and the specific EducaThyssen portal (www.educathyssen.org) have become key components of activities in these fields.

As regards traditional media, the Museum uses a wide range of tools. Information about social and educational programmes has become very attractive both for the Museum's Communication Department and for other media (e.g. national newspapers), which often cover individual stories. However, the Research and Further Studies Department is aware of the limited places available for its own programmes and thus reluctant to disseminate these schemes very broadly.

The specific programmes outlined above target in particular young people as well as several disadvantaged groups and/or at risk of exclusion, including people with disabilities and their families, homeless people, elderly people, migrants, women who have suffered violence, prison inmates, etc. The involvement of these groups is often achieved through cooperation with a wide range of social agents, including NGOs, universities, care centres, prison educators, etc. Activities in this field always aim to actively engage audiences, turning them from passive museum audiences into active content generators. This is achieved by setting up lab-like work formulas and mid-to-long-term work, with initiatives often developing over 3 to 12 months. Cooperative work formulas, generally involving educators and other experts, lead to the development of new materials and tools, which can both feed into the Museum's own programming and enable new educational and participative activities within the organisation's premises and elsewhere.

Audience involvement has also become important in attracting new participants within the target groups outlined above – indeed, young people and other participants often bring their peers, whereas the involvement of women who have suffered violence or prison inmates is instrumental in attracting other members of their families or communities.

Activities in this field are led by the Museum's Research and Further Studies Department, which has a permanent staff of 11, representing roughly 10% of the Museum's overall staff. External professional and freelance staff (educators, social workers, art specialists, etc.) are involved on a temporary basis. All work is carried out in close cooperation with the remaining Museum departments, including

communication programmes, maintenance and collection management (e.g. as regards the accessibility of information available within the Museum's premises, etc.). Indeed, the Department sees internal awareness-raising as one core part of its work, which has over the years led to a thorough understanding of the importance for the museum of reaching new audiences and being accessible and open to the community.

Educational and outreach programmes have become core components of the Museum's standard service provision. Users' needs, expectations and views of the museum being one core topic in most participative activities, conclusions obtained therefrom feed into the broader planning of Museum activities and in its electronic media, providing enhanced online accessibility to the Museum's contents.

Activities in these fields are often the subject of partnership with local, regional and national authorities, including the City of Madrid, the Regional Government of Madrid (e.g. Youth Department) and several Spanish Ministries (Education, Culture, Foreign Affairs, etc.). According to museum staff, its mixed management model (a public-private partnership) has enabled Museo Thyssen-Bornemisza to operate flexibly and establish partnerships with a broad range of stakeholders.

In addition to quantitative attendance data, educational and social programmes involve regular evaluation activities, which are carried out before, during and at the end of each group activity. A holistic approach to evaluation is taken, whereby the expectations and impacts on each of the parties involved (students, teachers, disadvantaged groups, museum, etc.) are closely analysed.

Case study 10: 'Apropa Cultura', Spain

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|--|--|
| 15 public arts venues and events in Catalonia, led by L'Auditori, Barcelona | Music, theatre and dance | Catalonia (Barcelona, Girona, Salt, Viladecans, Vic, Vilafranca del Penedès, etc.) | The programme operates in partnership with the Government of Catalonia (Department of Welfare) and in cooperation with the City and the Provincial Council of Barcelona. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Yes | No | Yes | Only via the participating venues' own profiles |

'Apropa Cultura' (*Culture Brought Closer*) started as a social programme designed by one of Barcelona's main public, live music venue, *L'Auditori*, in 2005, which aimed to facilitate access to its music activities to groups at risk of social exclusion. Since mid-2010, the programme has become a joint partnership of several arts institutions, which currently involves 15 major theatres, symphony halls and cultural centres in Barcelona and other towns in the region. A wide range of social stakeholders is involved in the process. It is estimated that approximately 2% of the overall tickets sold by these organisations every season are now made available via 'Apropa Cultura'.

The programme involves the identification of events in the regular season which are seen as particularly suited to facilitate access to social groups that would not normally attend events in these venues – people with disabilities or mental health problems, persons living in deprivation, sufferers from gender and family violence, drug addicts, HIV-AIDS sufferers, elderly people, unemployed, etc. Information about these events is presented to representatives from over 500 registered organisations (NGOs, social centres, etc.), through the programme's website and a series of information sessions held every third month, after which partners can book tickets for programme beneficiaries. In addition to attending the event as standard audiences, beneficiary groups are provided with preliminary information and educational materials about the contents of the event, so as to enhance the visit. Tickets are available at reduced prices (€3 for groups of people at risk of exclusion and €5-15 for other groups with social difficulties, including relatives of people with disabilities, etc.).

Information about the programme's available events is relayed every three months to the registered organisations via post or e-mail and is also available on the programme's website. Individual partners may also disseminate information about available opportunities in their own season programmes and websites. In addition, information is often visible in standard media. Even though no specific profile in social media appears to exist, all programme partners do have corporate profiles on the relevant social networks and may occasionally disseminate information about the programme by these means.

Target audiences include two major groups: organisations working with disadvantaged people or people at risk of exclusion (people with disabilities or mental health problems, persons who have

suffered violence, new migrants, HIV-AIDS sufferers, prison inmates, homeless persons, etc.) and other organisations operating in the areas of health and social issues (care centres, relatives of people with disabilities, social work organisations, etc.).

Audience engagement is not different from that of other audience members and may generally involve attending a music, theatre or dance performance. However, beneficiaries may in this case be provided with information or educational sessions before the event, either at the participating venue or in the premises of their own social organisation. Visits are always carried out in groups of at least 5 members.

The programme is coordinated by a specific unit at L'Auditori, involving 2 members of staff. Each participating venue has designated specific members of staff for this programme. In addition, other departments may need to be involved – e.g. in the case of L'Auditori, programmers are asked to help identify suitable events within the regular season programme, box office staff help book the best available tickets before the standard sale starts, ushers provide specific aid to audience members with reduced mobility and musicians may occasionally perform specific pieces dedicated to specific groups in the audience.

The programme also involves a close relation with staff of social NGOs and groups who choose to bring members of their communities to arts events. They are involved in choosing events and booking tickets and in providing information and educational guidance before, during and after the event.

No specific relation can be found between this audience development initiative and programming. Events included in 'Aproa Cultura's programme are part of the venues' regular programmes and selected on the basis of their potential relevance to beneficiary groups.

The programme is carried out in partnership with the *Department of Welfare of the Government of Catalonia* and in cooperation with the *City of Barcelona* and the *Provincial Council of Barcelona*, which provide funding for the implementation of the programme.

Visiting groups are always presented with an evaluation survey which allows them to describe and assess their experience. Quantitative data is also recorded and presented in regular reports. Occasionally, research studies have also analysed the results and nature of the programme.

Case Study 11: Glyndebourne, UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| Glyndebourne | Music | East Sussex, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |
| <p><i>Glyndebourne</i> was founded in 1934 and has been committed to presenting high quality opera, developing new talent, commissioning new work and reaching new audiences. Glyndebourne has been financially independent since 1934, although it does receive valued support from the <i>Arts Council</i> for some educational work and its tour. The Glyndebourne Opera hosts the <i>Glyndebourne Festival</i> which presents 6 productions a year in a 1200 seat opera house, involving about 120 performances to an audience of around 150,000 each year. In 1986, Glyndebourne established its education programme which conducts over 230 outreach events each year.</p> <p>The Glyndebourne Opera has a wide audience from young people to families and skilled professionals. The Glyndebourne Opera offers family workshops on opera, pre-performance talks and a youth opera club. The Glyndebourne Opera has partnerships with <i>The Guardian</i>, <i>The Science Museum</i> and <i>Picturehouse</i>. Together these companies increase public access to Glyndebourne's work. Partnerships with The Guardian, The Science Museum and Picturehouse have enabled the Glyndebourne Opera to use a wide range of media including social media to distribute information about upcoming events. The Glyndebourne Opera uses social media sites including Facebook, Twitter, Youtube, Vimeo, Flickr and podcasts in addition to print media including brochures, posters and leaflets. The Glyndebourne Opera has a page on its website where individuals are encouraged to feedback on their experience of either the productions or audience participation events at Glyndebourne, providing valuable audience research which is then used to improve future audience development events.</p> | | | |

Case Study 12: London Symphony Orchestra (LSO), UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| The London Symphony Orchestra | Music | London, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

The LSO was founded in 1904 and was the first independent, self-governing orchestra in the UK. The LSO. also runs *LSO Discovery* (an education and community programme), *LSO Live* (a record company) and *LSO St Luke's* (a pioneering digital music education centre).

The L.S.O. runs young composers workshops, music master classes, conversations with conductors, early years music workshops, concerts for under-5s (where the children can play along), a musical circus (where children and their families can try out a wide variety of instruments), and family concerts that allow for audience participation. The LSO caters for all audiences and abilities however there appear to be few beginners' activities for mature members of the audience. The LSO has a wide use of media; they use online advertising, have a YouTube channel, have a "livechat" online system and have a MySpace and FourSquare account. In addition they use print leaflets and brochures. The LSO has partnerships with the *Lewisham Music Service*, *Sage Educational Trust* and the *Horniman Museum*. Together, they provide music-playing opportunities to a group of pupils from three local primary schools with limited access to music provision. The L.S.O also has partnerships with the *Musicians Benevolent Fund* (offering coaching and opportunities to musicians for those at the start of their professional careers to postgraduate students from top music colleges), the *University of Salford* and the *Imperial War Museum* (creating innovative social media programmes and mobile marketing). Audience members can apply to be part of the LSO's new season films that will be used to advertise the orchestra on the internet.

The *Understanding Audiences Research Programme* enables the LSO to look at the relationship between the audience and their programmes and how these can be improved to further meet the audiences' needs.

Case Study 13: Norfolk & Norwich Festival, UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| Norfolk & Norwich Festival | Music and Drama | Norfolk, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |
| <p><i>Norfolk & Norwich Festival</i> is an arts organisation in the East of England that aims to innovate and inspire programming and commissioning of arts events. Norfolk & Norwich Festival stage The Norfolk & Norwich Festival is one of the largest arts festivals each year in the UK and beyond the festival, the organisation also collaborates with a variety of local, national and international partners to produce effective audience development.</p> <p>The Norfolk & Norwich Festival (NNF) 2011 provided opportunities for individuals to take part in theatre performances, a saxophone performance, and sing with the choir at the festival. These opportunities are provide for the whole community. The NNF has a Facebook page, a YouTube page, a Flickr account, a Twitter account and a RSS Feed in addition to print brochures and posters. The festival is also covered on TV and the radio by Sky Arts. The NNF has a partnership with the Norfolk <i>County Council Children Services</i>. The Norfolk & Norwich Festival 2011 provided opportunities for individuals to join the NNF team as a volunteer, engaging in the operation of the festival and playing a crucial role behind the scenes. Through a programme called "Team East" people are able to use their volunteering experience to get back into further education/training and employment.</p> | | | |

Case Study 14: Sadler's Wells, UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| Sadler's Wells | Dance | London, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

Sadler's Wells is the UK's leading dance house. It is dedicated to bringing the best of UK and international dance to London audiences. They believe dance is the art form of the moment and no other form has the ability to reach such a diverse and vast audience, crossing social and cultural boundaries. The organisation receives an annual grant from the Arts Council however box office income generates almost 70% of the organisation's income.

Sadler's Wells Dance House offers a wide range of audience development activities. After show talks and question session are run in addition to family dance workshops for parents and children of all ages and abilities. Big Dance master classes give those of an intermediate or advanced level the chance to participate in a workshop with the Rambert Dance Company or New Adventures. Big Dance Youth Workshops offer young people ages 14-17 the opportunity to engage in a workshop led by the Rambert Dance Company whilst "Wah! Wah!" classes introduce participants to Bollywood dance. Youth Dance SpaceXchange allows young dance groups who are volunteering in the local community to have pro rate access to dance space for free. All members of the community are targeted from families to young people and professionals. To encourage engagement, Sadler's Wells Theatre has a YouTube channel, Facebook page and Twitter account. Through their website, e-bulletin and leaflets Sadler's Wells distributes information about upcoming events. The *Sadler's Wells Dance House* has partnerships with the following organisations; the *29th May 1961 Charitable Trust*, *Dame Hilda Bracket Trust*, *The Deborah Loeb Brice Foundation*, *The Edwin Fox Foundation*, *The Garfield Weston Foundation*, *Jerwood Charitable Foundation*, *John Lyon's Charity*, *The Mirisch and Lebenheim Charitable Foundation*, *The Monument Trust*, *Quercus Trust*, *The Rayne Foundation*, *Sir Siegmund Warburg's Voluntary Settlement*, *The Wolfson Foundation*, *Aspect Charitable Trust*, *The Austin & Hope Pilkington Trust*, *City Bridge Trust*, *Daiwa Anglo-Japanese Foundation*, *The D'Oyly Carte Foundation*, *The Great Britain Sasakawa Foundation*, *Henry Moore Foundation*, *Mactaggart Third Fund*, *Millichope Foundation* and *The Robert Gavron Charitable Trust*.

These extensive partnerships with charitable trusts provide financial support to the theatre's outreach and audience development projects.

Case Study 15: Southbank Centre, UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--|-----------------------|--|
| Southbank Centre | Music, dance, theatre, visual arts and literature. | London, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

Southbank Centre is one of the largest arts centres in the world. It is located on the bank of the river Thames in London and consists of the *Royal Festival Hall*, the *Hayward Gallery*, *Queen Elizabeth Hall* and the *Saison Poetry Library*. Southbank offers a wide range of programmes from music to dance and literature.

The Southbank Centre offers a variety of audience development programmes that aim to broaden and improve audience participation. Current programmes include *U. Dance London* (audience members can engage in dance workshops, games, dance-offs in a range of dance styles from ballet to Bollywood, street dance and contemporary), *Family Gamelan Taster Sessions* (taster sessions are run which allow the audience to play the gamelan), *Chinese tea and chocolate tasting* (audience can hear the history about tea and cacao whilst tasting fine chocolates and teas), *monster puppet workshops* (children can make their own monstrous creation to take home and one to display in the Gallery Shop) and the *Mini Ninja Sushi School* (children can take part in a one hour sushi making class and take home what they make).

In general, Audience Development is targeted at families and children.

Some of the activities are only for members and personal membership costs £45 annually.

Information about Southbank and future events are distributed via their website, YouTube channel, Twitter account, Facebook page, London what's on sites (timeout, allinlondon) and their printed brochure available at Southbank (mailed to members). Southbank has partnerships with *The Academi* (the Welsh National Literature Promotion Agency and Society for Authors), *Apples & Snakes* (UK organisation for performance poetry), *Litfest* (Lancaster's literature festival, publisher and development agency), *Wordquake* (organiser of the Beverley Literature Festival and literary events in East Riding, Yorkshire), and *The Verbal Arts Centre* (an educational charity promoting the use of language arts, celebration of diversity and commonality) amongst its many and varied partnerships.

Case Study 16: Victoria and Albert (V&A), UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| The Victoria and Albert Museum (V&A). | Art and design. | London, UK | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

The V&A is the world's largest museum of design and decorative arts. It was founded in 1852 and has over 145 galleries. At the V&A there are a variety of programmes that aim to encourage interaction with the museum.

For children, the V&A offers backpacks (containing activities to do that interact with the exhibitions), and a variety of workshops from how to use the internet to creating storybooks and improving digital photography skills.

The V&A also offers study days on areas of art and history as well as talks where the audience are encouraged to ask questions. In addition, there are many hands-on exhibits in the galleries.

The V&A's activities suit a wide range of abilities, ages and interests. Their study courses are predominately aimed at the older members of the audience whilst "Create!" is a programme of workshops for those aged 11-19 years old. The V&A has its own online TV channel called "V&A Channel" which has programmes on a wide variety of issues, they have a Facebook page and Twitter account to encourage interaction away from the museum, and they have brochures and leaflets about the exhibitions and programmes.

The V&A also has a publisher called "V&A Publishing" that releases around 30 books and digital products a year on a wide variety of topics such as textiles, art and design and theatre. The V&A has partnerships with *RIBA* (together they have opened the UK's first permanent architecture gallery with new study rooms), *Crafts Council* (as partners they have organised programmes of contemporary craft activities), and the *BBC* (together creating a television programmes on the decorative arts).

The V&A conducts targeted research (school groups to adults working within creative industries) to look at "what, why and how" people would like to visit the museum, enabling the V&A to respond directly to the views of visitors.

The V&A has recently opened a purpose built education centre that aims to provide an outreach space for all ages , from school groups to studio space for professional artists.

Case Study 17: Audiences UK

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| Audiences Uk | All art forms | United Kingdom | Centralized Arts Council funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

Audiences UK is a national network of 12 *Audience Development Agencies* in the United Kingdom that work together to develop and deliver programmes that meet the needs of their audience. The agencies provide opportunities to improve and gain skills from workshops and events as well as offering advice on consultancy, organisational growth, marketing and business development. The 12 Agencies are:

The Audiences Business:

The Audiences Business provides Arts and Cultural organisations in Scotland with the resources and insight needed to improve their relationship with their audiences. The Audiences Business guides these organisations as to how they can develop and deliver high impact projects that target a wider audience. To achieve this The Audiences Business offers online resources, skills sessions, consultancy opportunities and networking events. The Audiences Business has a website, twitter account and e-bulletin to engage organisations and distribute information about upcoming events. Subscribers to The Audiences Business builds a close relationship with the agency which the agency uses to understand the ambitions of its clients. As programming is constantly shaped by these relationships, programmes are designed and undertaken that match the needs of the organisations. The Audience Business conducts quantitative and qualitative research as well as demographic profiling and mapping to understand the wider audience. This can either be general data passed on to organisations or specific research commissioned by an organisation. The Audiences Business has partnerships with *Creative Scotland, Edinburgh, Edinburgh Inspiring Capital* and *Arts Council England*.

Audiences South West:

As of 2012, *All About Audiences, Audiences London* and *Audiences South West* will merge into a single national agency called *Audiences Plus* (working title). Audiences South West provides workshops, training and events that develop skills and knowledge of audience development, engagement, and improving strategic planning. Audiences South West target their programmes towards arts and cultural organisations in South West England who wish to better engage and understand their audiences. Audiences South West has a website, Twitter account, Facebook page and advertises on Yahoo! UK. Audiences South West conducts research into the population structure and community distribution to create profiles that help organisations better understand their audience. In addition to the partnership with *All About Audiences* and *Audiences London*, Audiences South West has partnerships with *The C Word, Bath & North East Somerset Council* and *Arts Council*

England.

Audiences Wales:

Audiences Wales provides marketing support services including master classes, core skills programmes, Welsh language events and free published training guides. They have a target audience of professional, community and amateur based arts organisations and artists in Wales. Audiences Wales has two websites including "*What's on Wales*" and their main website "*Audiences Wales*", an e-newsletter and a twitter account. Their website appears in both English and Welsh. On their main website, Audiences Wales has an online feedback page gaining audience research on their website and events. Audiences Wales has partnerships with *I Value The Arts* and *Investors In People*.

Audiences South:

Audiences South offers workshops, classes and guidance on how to develop audience participation and engagement. Current programmes include how to conduct small stage musicals, manage a choir, improve audience environment and develop an understanding of your audience. They target arts and culture professionals and organisations that want to improve their audience development in the South of England and beyond. Audiences South has a website that showcases their upcoming projects. In addition, they also have a RSS Feed, Twitter account and Facebook page to keep followers updated on future events.

Audiences Northern Ireland:

Audiences Northern Ireland offers predominately membership-based programmes including workshops, conferences and master classes on marketing, cultural tourism and audience research. They target their programmes to their members (organisations in Northern Ireland who wish to broaden, increase, diversify and understand their audiences and sign up for membership). Each year, Audiences Northern Ireland gather feedback from all members to find out exactly what are their members' visions and objectives, in addition to how they can best develop their partnership. Audiences Northern Ireland has a Twitter account, Facebook page, e-newsletter, e-marketing tool and an online database of reports and presentations. In addition to social media, Audiences Northern Ireland sends members print media including brochures and leaflets. Audiences Northern Ireland has partnerships with *Test Drive The Arts Northern Ireland*, *Classical Arts Northern Ireland* and the *Arts Council of Northern Ireland*.

Audiences North East:

Audiences North East runs training courses, workshops, and seminars on audience development, marketing, strategic planning and audience research. Programmes are targeted at arts and cultural organisations in the North East of England that wish to improve their audience development. Subscribers receive print media about upcoming events including invitations, leaflets and brochures. Audiences North East has a partnership with *Tyne Tees Television* giving them access to promote via TV in addition to their two websites (one offers information on programmes and subscription, the other offers information on general events being run in the North East). Audiences North East also has partnerships with *Arts Council England* and *Tyneside Cinema*. Audiences North East conducts a range of qualitative and quantitative market research that investigate the use of resources and communication in audience development strategies.

Audiences London

As of 2012 *All About Audiences*, *Audiences London* and *Audiences South West* will merge into a single national agency called *Audiences Plus* (working title). Audiences London offer a wide programme of seminars, workshops, symposia and networking opportunities that help develop skills in the development and engagement of audiences of the arts. Their target audience are professionals working for audience cultural and arts organisations in London (some events are free, others require tickets but there are no subscription fees). Audiences London uses a wide range of media, including an online resource section with case-studies and tools, an online blog, a twitter account and a youtube channel. In addition to the partnership with *All About Audiences* and *Audiences South West*, Audiences London has partnerships with the *Millfield Arts Centre*, *ArtsDepot* and the *Camden Arts Centre*.

Culture Sparks

Culture Sparks offers professional development, training and networking events for arts and cultural organisation including seminars on equality, networking sessions and skill master classes. They target small arts and culture organisations in the Glasgow area to national companies who wish to grow and develop their audience development projects. Culture Sparks has a wide social network that it uses to distribute information about upcoming events. This is primarily through twitter, LinkedIn, youtube, their RSS Feed, facebook, their e-bullitin and their webpage. Culture Sparks has many partners including *Creative Scotland*, *Glasgow City Council*, *Glasgow Life*, the *Arts Marketing Association*, *Audience Development Agenices*, the *Chartered Institute of Marketing* and *Visit Scotland*.

Cultivate

Cultivate offers training and development programmes including talks, seminars, free taster sessions, courses and conferences to help improve skills and knowledge related to audience development. They target arts and culture organisations and individuals around Nottingham who are looking to improve their audience development programmes. An online resources section on the webpage offers case studies, seminar tasters and Toolkits. Full brochures are available in print or to download and are free of charge for organisations receiving Arts Council England Funding. Cultivate also has a twitter account and an e-bulletin which distribute information about upcoming events. Cultivate has partnerships with Arts Council England, the *East Midlands Participatory Arts Forum*, *Creative Innovation* and *Renaissance East Midlands*.

Audiences Central

Audiences Central offers marketing services, networking opportunities, strategic and tactical support, market research, seminars, workshops and training. They target arts and culture organisations in the West Midlands who want to improve their audience development. Audiences Central has a website with event listings and a RSS Feed in addition to brochures and leaflets about upcoming programmes. Members get brochures, leaflets and event invitations in the post and also receive an e-newsletter. Audiences Central conducts both quantitative and qualitative market research working with many arts organisations including *The Welsh National Opera*, *Compton Verney* and *The Birmingham REP*. This creates a vast resource of customer intelligence that can be used to develop effective audience development programmes and workshops.

All About Audiences:

As of 2012 *All About Audiences*, *Audiences London* and *Audiences South West* will merge into a

single national agency called Audiences Plus (working title). Current All About Audiences projects include *Family Friendly* (helping organisations to engage their family audiences), *Valuing Older People* (increase the level of arts participation of Manchester's older citizens) and *The Portal/Go See This project* (engaging non-attenders of cultural activities). They target creative arts professionals and organisations in the North West of England. Information is distributed on the All About Audiences webpage, twitter account and LinkedIn page and RSS Feed. If you are a subscribing member you also get access to e-Newsletters, letters and invitations to events. In addition to the partnership with Audiences London and Audiences South West, All About Audiences has partnerships with the *Association of Greater Manchester Authorities, Lancashire County Council and Cumbria County Council*.

&Co:

&Co runs development programmes that aims to improve how cultural organisations connect, consult and communicate with their audiences. Events include seminars, workshops, symposia and conferences. They target cultural organisations and professionals looking to improve their audience development in Yorkshire. Specific attention is given to individuals and organisations with &Co membership. They communicate cultural activities online and offline, via print distribution of leaflets and brochures and their website and e-bulletin. Members receive a fortnightly e-bulletin, invitations to events, an account manager who notifies the member of any events of particular significance to them, and access to online seminars.

Case Study 18: Astrup Fearnley Museum of Modern Art, Norway

| Name of Organisation | Art Sector | Geography | Political context |
|---|-------------------------------|-----------------------|---|
| Astrup Fearley Museum of Modern Art. | Modern Art | Oslo, Norway | Centralized funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site (being redeveloped) Advertise in National media | Yes | Yes | Yes |

Astrup Fearnley Museum of Modern Art is a privately owned museum, which presents temporary exhibitions of international art. First opened in 1993, the museum has since established itself as an important institution for presentation of contemporary art.

The Astrup Fearnley Museum of Modern Art uses audience development to increase inclusivity of the arts particularly to their core group of women aged 25-45, whom they refer to as being the "hipster generation". Understanding the appeal of contemporary art to this core group, the Astrup Fearley Museum is trying to make art more accessible through the integration of digital media such as SMS.

Interviews with artists online and developing an inclusive attitude have been paramount in increasing the public's accessibility to the museum.

They look at the audience as two groups; the ones that like to be 'left alone' while seeing an exhibition, and those who prefer to engage in conversation and activities. As a result their audience participation is adapted to meet the desires of these two groups.

Visitors can participate in many ways from having a conversation with 'museum hosts' to using their mobile phones to get free information about the artwork and leave feedback. As a result of increased funding, The Astrup Fearley Museum of Modern Art is in the process of developing their website, which will be the platform from which audience will begin their museum experience. The website will advertise new exhibitions as well as providing background information about the art works via video interviews with the artist, blog articles, sound catalogues and high quality images. The organisation sees their website as an extension of the museum; it is the first organisation in Norway to see and use their website in this manner. In addition to their website, The Astrup Fearley Museum of Modern Art has a blog, a twitter account and a facebook account which are used in addition to advertisements in newspapers and on the television to distribute information about the museum and upcoming events. They have had partnerships with *The Serpentine Gallery* in London and *The Norwegian Film Institute* (targeted towards young people).

Case Study 19: The National Theatre, Norway

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|---|
| The National Theatre | Theatre | Oslo, Norway | Centralized funding with incentives to wider participation. |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Web site Advertise in National media | Yes | Yes | Yes |

The National Theatre is Norway's largest theatre combining tradition with pushing the boundaries of theatre; it has the express aim of being recognised as one of the leading theatres in Europe.

The National Theatre has a wide target audience however each year they have a specific core target group that they focus on including. The *YOUNG-National* project, hoped to recruit 1000 young people aged 18-25 within the year however it actually reached 4000. The upcoming project is called "*Machonal*" and aims to increase inclusion of males in the theatre. As the target audience is constantly evolving, The Nation Theatre adjusts its audience participation activities accordingly. Activities are tailor-made for the different groups from extra social gatherings that show the broader spectrum of the theatre (such as back-stage tours) to meetings with actors and directors and developing plays that are

performed offstage but within the complex. An example was a highly controversial play that discussed illegal immigration. The performance was documented by the news and proved that modern theatre can talk about contemporary issues. The theatre has a youth group that are critics of the theatre's plays and activities. These views are published in the theatre's blog and quarterly magazine. These views are used in addition to feedback received from the website to develop programmes that better match the audiences' desires. In addition to the theatre's website, blog and magazine they use Twitter, Facebook and YouTube to distribute information about the theatre and upcoming events. The National Theatre has received sponsorship and assistance from other theatres to develop the international Ibsen festival. The National Theatre also looks at *Metropolitan*, *Dramaten*, *The National Theatre UK* and *The Norwegian National Opera & Ballet* for inspiration and leadership in regards to successful audience development.

Case study 20: SchulKinoWochen, Germany

| Name of Organisation | Art Sector | Geography | Political context |
|---|--------------------------------------|------------------------------|--|
| Bundeszentrale für politische Bildung (bpb) SchulKinoWochen (School Cinema Weeks) | Cinema | Regions of Germany | Combining cultural and civic education |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| | no | yes | Yes |

School cinema weeks are located in shopping malls and other attractive places where young people enjoy spending their leisure time they execute elaborated AD strategies – often in cooperation with local franchisers (e.g. restaurants).

Additionally there is – mainly during summer time – a tradition of open air cinemas which allow a broad public to watch “good films” without major barriers. The programming of these open air cinemas might follow different perspectives (e.g. “opera films in front of the Vienna City Hall”) which allows the audiences to become acquainted with other art forms in a low-threshold way.

There are also a number of Film Festivals like “*Viennale*” which offer a deeper insight into national and international film production and a core audience of film aficionados can be developed. The “*Viennale*” for example invites – together with the Austrian newspaper “*Der Standard*” visitors not only to watch movies but also act as film critics and present their experiences in the newspaper.

Particularly for rural areas there are initiatives like “*Rucksack-Kino*” which enable film performances in places where there are not any cinemas.

As an example of AD for young people (who are the main visitors of commercial cinemas like Cineplex or multiplex) the project “*SchulKinoWochen*”, organized by the *Bundeszentrale für kulturelle*

Bildung (bpb) might represent an example how to deal with AD for non-commercial films. The main intention of "SchulKinoWochen" is to avoid the character of some arts education projects like "*Rhythms is it*" which are – because of the high salary expectations of the artists involved – limited to very few selected schools. In comparison film is a comparably cheap medium and even in the smallest village cinema it is possible to stage productions.

Since the school year 2008 / 2009 *bpb* set up the initiative "*School Cinema Weeks*" in all provinces to attract students changing from the classrooms to the theater seat. In the "prime time" of the school day in the morning pupils from primary schools as well as students from gymnasiums have the chance to visit selected movies in the surrounding of a local cinema. About 640,000 students have participated in this year throughout the Federal Republic. The financial resources are provided by *bpb*. The schools offer mainly time during the school lessons when the students visit the cinemas.

The main distribution channels are directed towards schools. The personal contact with teachers seems to be most important. "SchulFilmWochen" cooperates with a number of film festivals. In doing so it received the film culture prize in Mannheim-Heidelberg for its vision of cinema cooperation. The cooperation with the leading young German Festival *Saarbrücken* made it possible to include many distinguished young German filmmakers and their ambitious projects. This collaboration has also led to the implementation of cinema weeks in cooperation with the "*Film Festival Max Ophüls Prize*" which presents brand-new, youth-orientated films and discusses them with the students. In Saarbrücken a common German-French jury composed of students awards their own film prize.

The students are not involved in programming and no research has been conducted so far.

"School Cinema Weeks" take place in cooperation with teachers. They receive so-called "*Filmhefte*" including pedagogic materials to prepare the students aesthetically as well as methodically. Additionally teachers are invited to take part in teacher training programmes, where they have the chance to meet prominent directors, actors and other filmmakers personally.

Case study 21: Mobiles Beratungsteam, Germany

| Name of Organisation | Art Sector | Geography | Political context |
|--|---|------------------------------|---|
| Mobiles Beratungsteam "Mobile Advisory Team" | Interdisciplinary Cultural Heritage Sites, Libraries, Academies, "Haus der Kulturen der Welt" | In a number of German cities | State approach to support cultural institutions in addressing new audiences |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Evaluation assigned | Not yet decided upon | To be developed | Yes |
| <p>In England a number of "audience agencies" have been developed to support cultural institutions to develop AD strategies. In most other European countries this is still unknown. As a pilot project Bernd Neumann, Federal Government Commissioner for Culture and the Media starts an initiative to stimulate AD in cultural institutions which are funded by the state</p> <p>In a first round about 18 cultural institutions have been invited to express their interest and to articulate their major requests in terms of AD. "Mobile Advisory Teams" will support tailor-made solutions. The teams are coordinated by <i>Bundesakademie Wolfenbüttel</i> one of the major training centres in the field of arts mediation and education. The project intends to optimize the quality of the education programmes in cultural institutions. Particularly it is about the development of tailor-made ideas and concepts for the optimization of cultural and artistic mediation work.</p> <p>The service is part of the advice process to map targeting of existing audiences and further develop audience differentiation. The pilot project it is intended to enlarge its programme for cultural institutions, to include institutions not funded by the state but other public authorities.</p> <p>The programme "Mobile Advisory Teams" is completely financed by the Federal Government Commissioner for Culture and the Media. For the cultural institutions involved there are no additional costs.</p> <p>Currently there is little research that has been undertaken on impact, though an evaluation has been commissioned. The implementation of this program is based on an initiative of the Federal Government Commissioner for Culture and the Media. Accordingly it can be seen as a major cultural policy priority in Germany.</p> | | | |

Case study 22: Luxembourg Philharmonie

| Name of Organisation | Art Sector | Geography | Political context |
|-------------------------|-------------------------------|-----------------------|-----------------------------|
| Luxemburg Philharmonie | Music | Luxemburg | |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| yes | yes | yes | Yes |

Like many European concert organizers the *Luxemburg Philharmonie* has established a comprehensive strategy on Audience Development. It includes also education and mediation activities as well as the use of digital media. Communication with its audiences are an important issue for the Luxembourg concert hall. They come in the form of some 80 free evening programmes every season, workshops with musicians and the Philharmonie’s blog and Facebook page on the Internet. Additionally there is a [«Backstage»](#) series with about 40 events, which are free of charge before or after many concerts. In “*Meet the Artist*” the Hall offers artistic conversation with great performers. At times the “*Backstage Special*” is as long as the concert and can, for example, lead to film showings or detailed recording comparisons ranging across the history of discs (in collaboration with *Fono Forum*).

“*The Absolute Beginners’ Guide*”, a new feature introduced in the 2010/11 season, is a relaxed presentation of the history and performance technique of specific instruments. Technical guided tours offer insights into what goes on behind the scenes at a concert. Lectures accompany certain programmes from a literary point of view. The classic concert introductions provide exciting approaches to the works presented in the Philharmonie’s programmes. All of this information is available in Luxemburgish, French, German or English (questions are not infrequently dealt with in a number of languages). Details of the programme and dates for the “Backstage” series are available the monthly printed programme and on the official website.

A priority is to foster individual delight in the perception of music in every single young listener. This means that no compromises are made in quality when the requirements of various young groups are taken into consideration. A structured, multi-level programme for young audiences is thus a central element in the artistic planning of the Philharmonie. The 2011/12 season offers some 150 tailor-made concert productions for various age groups between 0 and 17 years – half of the institution’s own events. With growing demand, the programme area now represents about a quarter of all subscribers. Concert cycles like “*Loopino*” (3-5 years), “*Philou*” (5-9 years), “*Miouzik*” (9-12 years) and “*iPhil*” (13-17 years) invite youngsters to a personal, lasting contact with live music. The seamless progression of subscription series fosters continuity so that children often belong to the Philharmonie’s audiences for years. Coherent productions, attractive staging and stimulating lighting provide a further positive support for active listening.

To attract a young and not so wealthy audience , persons who are under the age of 27 at the end of the season receive a 40% discount off individual ticket sale prices.

Regional, national and international co-operation play an important role, with, for example numerous school concerts in partnership with the *Luxembourg Ministry of Education* and the *City of Luxembourg* or again with a multi-discipline children’s series organised with the *Grand Théâtre* and

CarréRotondes. With partners like the *OrchestrePhilharmonique du Luxembourg*, the *MierscherKulturhaus*, the *Centre des Arts PlurielsEttelbrück*, the *Tanzzentrum TROIS C-L*, the municipal conservatories and “*Luxembourg et Grande Région, European Capital of Culture 2007*” concerts have been and will continue to be participative projects too, involving amateur musicians etc. Luxembourg artists and ensembles are supported with concert commissions and involved in an artistic dialogue with international partners.

The international partners in this field include the *Lucerne Festival*, the *Kölner Philharmonie (KölnMusik)*, *MusikTriennale Köln*, *YEAH! Festival – Young EARopean Award*, *BregenzerFestspiele*, *JeunesseÖsterreich*, *Konzerthaus Wien*, *Grazer Spielstätten*, *BludenzKultur*, *Arsenal Metz*, *Cité de la Musique Paris*, *Manchester International Festival* and the *Moscow Philharmonie*. It is our concern to expand and intensify European collaboration in the “Young Audience” sector.

For its efforts to create a culture of reception for youngsters the Philharmonie was given the “encouragement award” by the Ernst von Siemens Foundation for Music 2005-2007.

Although user groups are not actively involved in programming, amateur musicians have the chance to perform. AD has a major implication for programming with half of the events being dedicated to particular audience sectors, mainly young people. No impact research has been conducted to date.

Case study 23: Literature Festival – Rund um die Burg, Austria

| Name of Organisation | Art Sector | Geography | Political context |
|--|--------------------------------------|------------------------------|------------------------------------|
| Literature Festival – Rund um die Burg | Literature | Vienna/Austria | Part of public literature policy |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| limited | partly | partly | limited |

Beside a number of literature mediation activities like the yearly “*Buchmesse Wien*” (book fare) or the performance “*Tage der deutschsprachigen Literatur*” (days of German literature), literature festivals like “*Literatur im Nebel*” (literature in the fog”) the “*Hauptverband des österreichischen Buchhandels*” (Central federation of the Austrian book-sellers trade) organizes yearly in early autumn a marathon reading event “*Rund um die Burg*” (*Around the Burgtheater*) to stimulate the contact of a broader audience with authors, books and all kind of literacy.

The event takes place round the Burgtheatre in Vienna. A big number of authors gives lectures and read in front of a mixture of competent core audiences and casual visitors. Part of the literary festival is the “*Crime Night*” which opens midnight. From 3 o’ clock in the morning readings are dealing with “*Erotics*”. Next morning is dedicated for “*Hotspots of World Politics*”.

There are particular offers for children and young people as well as an entertainment programme.

It is intended that the whole activity, organized in a number of tents, has the character of a “communication centre around the book”. In the tent “*Literature and Media*” there is information on technological innovations in the electronic reader market available. The public broadcaster *ORF* allows visitors to listen to audio recordings from its archive. In other tents the audience can get in personal touch with the authors present for their performances.

The objective of “*Rund um die Burg*” is to attract new audiences which are not so familiar with the world of books. Different target groups have the chance to concentrate on different segments of literature (such as, crime, erotics). For children and young people there are special offers.

One of the most successful projects within “*Rund um die Burg*” was the creation of a book in 24 hours. A number of young people collaborated with invited authors and produced a book within the given time. The result was sold at the end of the reading marathon.

Last year it was very difficult to find sufficient resources to organise the event. Only two months before the beginning a number of private sponsors made the realisation of the event. Former successes of AD obviously were not convincing enough to guarantee necessary support.

As the last rounds of the event were lacking resources there were insufficient resources available for media coverage. This deficit was partly compensated by the presence of celebrities like the former Director of the *Vienna State Opera* Ioan Holender who opened “*Round um die Burg*” 2011.

As “*Rund um die Burg*” is organised by the “*Hauptverband des österreichischen Buchhandels*”, formally a private initiative, it relies on public support as well as in private cooperation partners. As far as information is available these partners did not express particular AD related expectations. The event is organised by a private agency “asset” which is assigned to develop the marketing strategy of the festival. Active involvement of particular audience segments happens more or less by accident.

Public literature policy is traditionally of low priority in Austria. Therefore public engagement also in the organisation of this event is rather modest. It was due to private sponsors who made the realisation in 2011 possible. No accompanying research has been commissioned and there are no particularly trained staff member in charge for AD.

It appears that a more elaborated AD would be helpful for the further existence of the event. It would also need an experienced counterpart on public level to commonly appreciate the results of AD and their implementation.

Case study 24: Into the city, Austria

| Name of Organisation | Art Sector | Geography | Political context |
|---|--|--|--|
| Into the City - A Night in a Rocking Mall | Melange of contemporary classical music, popular “world music” and dance | Vienna/Austria | Part of the Wiener Festwochen, the main cultural event on classical and contemporary art forms (mainly theatre and music) |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| Via Wiener Festwochen | yes | Contemporary Music experts, young people, migrants, shoppers | Yes: http://www.festwochen.at/index.php?id=eventdetail&detail=664 |

“*Into the Night*” is the first attempt of the *Radio Symphony Orchestra (RSO)* to involve not only a traditional audience (competent in classical and contemporary music) but also young audiences (with and without migrant background). As an outreach for the very first time the RSO made a shopping mall in the outskirts of Vienna their new stage. RSO commissioned an Austrian composer Bernhard Gander to compose “melting pot” to interlink different sound and music worlds of adult and youth cultures. A big orchestra. DJs, rap, slam poetry, beatboxing and breakdancing occurred in the performance. A world premiere at a shopping mall, set within the imagery of the 21st century. The orchestra functions as a boom-box for the stories of young people in this city. Composer Bernhard Gander interlinks these different music worlds. He lives in Favoriten, one of Vienna’s most lively districts (including many migrants), where trends in musical youth culture can be experienced at first hand. Commissioned by “*Into the City*” and the ORF Vienna Radio Symphony Orchestra, he has written the sixty-minute composition *melting pot* for orchestra and the soloists of *Street Academy*.

The rappers of the group *MA21* grew up in a municipal housing area in the *21st district Floridsdorf* and try to give young people hope with their positive lyrics. In their rap number *Was ist Wien?*, 18-year-old EsRap describes the codes of a multicultural city. Beatboxing is the new language of young people in schools, parks and “sport cages”. *SaRa* is the star of this scene. She also teaches at *Street Academy*, precisely like *Streetlife Supreme* (breakdancing), *Yasmin Hafedh* (slam poetry), *DJ Zuzze / Waxolutionists* (DJing) and *Fii* (beatboxing).

In the new programme series “*Into the Night*” the Radio Symphony Orchestra pursues different objectives. With its new director it wants to develop a new profile and by that to escape from the cage of traditional understanding of symphonic music. With this outreach programme it wants to reach particularly a young and migrant audience who have never experienced contemporary classical music. With the composition of Bernhard Gander “melting pot” it tries to include also expression forms from youth culture with the hope to develop new relations between the musicians, their performances and the audiences. The project had been a big success for all musicians having been involved in the performance. Not only the members of the RSO but also the young artists held the line during the long phase of preparation and rehearsal. As the performance took place beyond the official opening

ours of the shopping mall the success in attracting casual visitors remained limited. “Into the Night” took place in the realm of *Wiener Festwochen* and its mediation efforts “*jugendFrei*” which supported the performance with financial resources but also in the communication strategy. The shopping mall was a sponsor partner providing the infrastructure and some additional resources

The RSO as the official Orchestra of the Public Broadcasting System was in danger of closing but with its new director and his intentions to change its profile towards new and young audiences public and private funder made the RSO possible to survive. The new profile, represented by “Into the Night” became one of the core messages of the RSO in its communication strategy. The impact of the project has not been researched. The project has benefitted from strong leadership as Cornelius Meister, the new director of RSO, is personally involved in AD and made it a key issue of the policy of the orchestra. As a result many members of the orchestra are prepared to follow this new course and take part in a variety of mediation and education programmes.

Case study 25: ImPulsTanz, Austria

| Name of Organisation | Art Sector | Geography | Political context |
|------------------------------------|--------------------------------------|------------------------------|--|
| ImPulsTanz – Vienna Dance Festival | Dance | Vienna/ Austria | The festival is publicly funded by the state, the city of Vienna and the European Commission and sponsored by a number of private partners (Novomatic) |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| yes | yes | partly | Yes: http://www.impulstanz.com/ |

ImPulsTanz is an internationally renowned dance and performance festival, held since 1984 and now regarded as Europe's biggest dance festival for contemporary dance. The festival is held during the months of July and August and usually lasts five weeks. Besides the dance performances from different countries (with an audience of about 30 000 visitors, mainly young people from all over Europe) a big variety of dance workshops are offered also for all non-professionals, who are interested. The main venues are the Burgtheater, *MuserumsQuartier*, *Volkstheater* and other performance venues in Vienna. ImPulsTanz has as a long tradition of involving the audience actively by offering the format of workshops. Meanwhile, more than 40 productions in 10 venues held annually and employ approximately 80 teachers in 160 workshops with 3,000 students. The intention of the organizers is to produce during the festival time a community of “contemporary dance aficionados” Mainly young people from all parts of Europe and beyond take part in the workshops during the day-

time and visit the professional performances in the evening. Additionally launches, parties and other formats of social interaction contribute to a “common feeling”.

Although ImPulsTanz tries to develop a “special relationship” with its audience there is no particular targeting strategy. The existing audience is a mixture of competent core audience together with young people enjoying new experiences. Last year ImPulsTanz for the first time tried to address particularly students from selected schools. Together with choreographers they worked on dance styles highly related to youth culture (such as, Bollywood). Selected performances of this cooperation were presented in a shopping hall in the outskirts of Vienna. The youngsters made visible their humanitarian engagement against suppression of migrants (“human chain”)

The Festival as a whole is a success story. It is the programming together with the workshops and other activities which create a feeling that all involved have something in common and the audience is not reduced to passive consumption. Public funding is not particularly dedicated to AD. To start activities beyond the regular activities (e.g. the cooperation with schools or the outreach programme in the shopping mall) additional sponsors are necessary.

As public authorities up to now did not have included AD as a criterion for funding, successes in this respect are not very useful for the arguing continued funding. But for private sponsors AD is important not only in quantitative terms but also concerning the background of the new audiences. This is the major reason for outreach programmes in shopping malls where ImPulsTanz together with its sponsor *Carrefour* wants to attract audiences which never before got in contact with contemporary dance. ImPulsTanz has an elaborated media strategy across a number of different media types. Print, public advertisement, radio, TV and the Internet are equally used. The importance of the internet site and the electronic newspaper continues to grow.

ImPulsTanz is involved in a number of European, national and regional partnerships. Within the network “*Jardins d’Europe*” – funded by the EU – makes transnational cooperation possible. In terms of AD the partnership issue is relevant insofar as new partners (like *Novomatic* or *Carrefour*) are keen to reach new audiences (more than the festival organisers themselves). Up to now their priorities of partners did not have any influence in the core program. No accompanying research has been commissioned so far. There is nobody within the staff with a declared training background concerning AD.

Case study 26: Free Admission in Federal Museums, Austria

| Name of Organisation | Art Sector | Geography | Political context |
|--|----------------------------------|--------------------------|---|
| Bundesmuseen Gratiseintritt – Vermittlungsoffensive - Free Admission in Federal Museums – Accompanying mediation activities | Museum | Austria | Main cultural policy issue of the actual government |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| partly | partly | partly | yes |
| <p>While it had been first announced in 2007, it took several years of intensive public discussion to enable free entrance for young people up to 19 years. Particularly the managements of the museums feared it would lose the considerable contributions coming from selling tickets to young people. These losses were estimated to be more than Euro 3,1 Mio per year and are now compensated by the ministry.</p> <p>For the current Minister for Education, Culture and the Arts free admission for young people became a cultural policy priority (“<i>Vermittlungsoffensive</i>”) which she combined with a mediation offensive”, organized by <i>KulturKontakt Austria</i> with an amount of Euro 600.000.</p> <p>Starting from January 2011 the initiative allows free admission for children and adolescents to federal museums. It enables all young people under the age of 19 years unlimited access to federal museums and the National Library.</p> <p>"The free admission is of inestimable cultural and political and educational significance. We open the collections in Austria for the children and young people and thus enable all young people without social barriers to access to the greatest treasures of our Republic. No school has to cancel class in the future a museum trip, because the parents of some children cannot pay admission or do not want to. No family with several children at the weekend has to consider whether the admission for the entire family is too high. The museums are from January 1st for all young people a place of knowledge and open encounter." said Culture Minister Claudia Schmied.</p> <p>The Ministry of Culture has assigned KulturKontakt Austria in 2010 to provide education and mediation activities for 600,000 Euros. Many new tours, activities and mediation projects are intended to make young people regular visitors of the federal museums museum.</p> <p>In a first round 17 education and mediation projects were implemented . Find the details here: http://www.kulturkontakt.or.at/de/bundesmuseen/144). Here are just a few examples:</p> <p>"Albertina mobile studio" stimulating the curiosity of young people investigating the Habsburg State Rooms by themselves.</p> | | | |

Art Historian Museum: "discovery tours for blind and partially sighted children and young people" including the production of 2D-reliefs of paintings and artworks.

Austrian Theater Museum puts particular emphasis on including children with migrant background. The project is called "Stranger Among Strangers"

Museum of Applied Arts: In 6 modules students become acquainted with the aesthetic and cultural-historical significance of wood, metal, textiles, porcelain, glass and ceramics. Especially the non-visible, tactile qualities of materials to samples, processing samples, models, etc. are accessible by guided tours, learning materials and presentation aids.

Natural History Museum: students from the 5th school year take part in the project "Object-topic opinion" and detect outstanding museum objects explore and then explain them to their classmates and parents.

National Library: Based on the ongoing pilot project "knowledge worlds" children discover the National Library.

Technical Museum. The project "Welcome" invites primary school pupils with an immigrant background to expand their museum skills. Mainly teachers for mother tongue teaching, language support teachers and an educational scientist identify existing barriers. Based on these experiences they develop a curriculum for classes with a majority of non-native German speaking students is developed.

The overall program is dedicated to young people up to 19 years. The education and mediation have different priorities alongside different age groups and also social backgrounds. Some of the projects are particularly dedicated to teachers and pedagogues. The introduction is generally seen as a success. Compared with other countries Austria followed quite late an international trend to make public museums accessible for young people as easy as possible. When in other countries the free admission for disadvantaged adult groups is meanwhile a matter of course the Austrian federal museums remain hesitant. It is due to private initiatives like "*Hunger auf Kunst und Kultur*" (hunger for art and culture) which allows for example unemployed people free access to cultural institutions). The implementation of the programme was based on a considerable increase of public funding for the Federal Museums.

No major changes of the exhibition program took place. Education and mediation activities are seen as an "extra" which has no immediate influence on the programming. No research has been assigned. But the museums had to report the changes in access rates. Immediately after the start of the program number of young people in the Federal museum increased around 20%. All Federal Museums there are "education and/or mediation departments" equipped with trained staff. Their professional background is mainly art specific (art historians); other competences are quite informal (e.g. good communication skills).

Case study 27: Centre Pompidou mobile, France

| Name of Organisation | Art Sector | Geography | Political context |
|---|-------------------------------|-----------------------|---|
| L'art prend la route – Centre Pompidou mobile | Museum – outreach activity | France | Decentralization – priority of the current French minister for culture |
| Communications Strategy | Active audience participation | Audience segmentation | Use of Digital/Social media |
| yes | yes | partly | http://www.centrepompidou.fr/Pompidou/Communication.nsf/0/46FD004752A36AE9C1257918002D3C01 |

Selfdescription on the official website of the Centre Pompidou:

“Le Centre Pompidou est heureux de vous accueillir au sein du Centre Pompidou mobile, premier musée nomade au monde.

Structure légère, démontable et transportable, dans l'esprit du cirque ambulante ou de la fête foraine, le Centre Pompidou mobile peut aller partout en France au devant du plus large public.

À travers une sélection des plus grands chefs-d'œuvre de la collection du Centre Pompidou, l'une des plus riches au monde, il offre un voyage dans l'art depuis le début du 20e siècle jusqu'à nos jours.

Grâce à cette initiative révolutionnaire, le Centre Pompidou vous invite à partager un moment de rencontre privilégié avec les œuvres originales des plus grands artistes de notre époque.

La démarche de médiation du Centre Pompidou mobile, conçue par les équipes du Centre Pompidou, offre à chaque public un accompagnement adapté. Il s'agit d'une démarche réfléchié spécifiquement pour des personnes peu ou pas familières de l'art moderne et contemporain, afin qu'une visite réussie dans ce Musée nomade leur donne envie de vivre plus souvent l'expérience unique du rapport à l'œuvre originale.

In a campervan, that was prepared for this project 14 pieces of art (including installations) according an idea of the American artist Adam Kalkin – among them “Gamme jaune” from Kupka, “La Femme en bleue” from Picasso, others from Matisse, Braque, a film-installation of Bruce Naumann and an object of d’Olafur Eliasson, cruises through the rural areas of France. In a number of smaller cities – where there are no art museums at all – the organisers pitch a “chapiteau” (tent) and allow free admission for all. To be as attractive as possible, a number of “intermettants” are engaged to provide animations with the audiences.

There is also a “MuMo” for young people. It contains a number of art works from Daniel Buren, Maurizio Cattelan, Ghader Amer or Chéri Samba, who just receive the resources for the production of the art work. At the moment it is limited to Unesco schools taking advantage of private sponsoring. “MuMo” will be also presented in Africa (in a number of hotels) with the support of the sponsor Accor.

The project is about giving the “plus défavorisés” the chance to become acquainted with important pieces of art.

In terms of quantities “Centre Pompidou mobile” seems to be quite a success. Following the article “L’art prend la route” the mobile exhibition is visited by around 700 people per day and about 2 000 on week-end.

The project makes use of existing pieces of art of the collection of the Centre Pompidou. Therefore a camion was refurbished to represent an art work itself. Paul McCarty has created the “Red Rabbit” which is a sign to be seen from a far distance on top of the camion. The project organisation became possible because of private sponsorship. Additionally each city – in which the campervan stops – has to afford Euro 200 000.--.

There seems to be a major impact for smaller cities which get a chance for cultural profiling (e.g. the exhibition will take place in Boulogne-sur-Mer exactly during the time of the Olympic Games in London. Up to now there is no convincing evidence that this project has as an example of good practice effects for other museums to develop respective outreach programs

There is considerable media coverage:

http://www.musee-mobile.fr/img/presse/revue/LE_MONDE-2011-12-02.pdf or http://www.musee-mobile.fr/img/presse/revue/2011-10-19@LES_INROCKUPTIBLES.pdf

The project takes place in partnerships with cities in which the exhibition takes place. Additionally a number of private sponsors are involved. The outreach program so far has no implication for the programming of the exhibitions in the museum but cities are keen to present their involvement on their official website. The project is supported by the current national Minister for Culture, Luc Platel, who is at the same time mayor of Chaumont-sur-Marne which accommodates the exhibition.

Case study 28: Arcana, Austria

| Name of Organisation | Art Sector | Geography | | Political context |
|---|-------------------------------|---------------------------|-------------------------------|---|
| Arcana Festival für Neue Musik (for new music) | Contemporary Music | St. Gallen Styria/Austria | Regional versus international | Funded by public authorities but in close cooperation with a private car part supplier (Georg Fischer Automotive) and local schools |
| Communications Strategy | Active audience participation | Audience segmentation | | Use of Digital/Social media |
| yes | yes | yes | | Yes: www.arcanafestival.at |
| <p>The Festival is dedicated to contemporary classical music which is – particularly in rural areas – not really a relevant issue. Therefore the organizers tried to develop a program which is attractive for an international expert audience but also for the local population. In the frame of “<i>Musikvermittlung</i>” as a core issue employees of the local automotive supplier <i>Georg Fischer</i>, which is the largest employer in the region, were invited to explore with musicians from the Arcana festival over a period of 14 days, working together on the sound world of the factory (and using selected pieces of the automotive production as musical instruments), and presenting their experiences with an own composition to the festival audience. Additionally the festival organized a series of personal encounters between artists and the public. In this frame a number of “dialogue workshops” mainly in schools but also in other social institutions took place, where the students experiences new music in a playful manner under the guidance of world class drummers like Robyn Schulkowsky.</p> <p>The programme was targeted as well to an international expert audience which had the chance to experience the state of the art of new music in a completely different surrounding. Most of the concerts took place in locations like factory halls which never before had been used for music presentations. But it also tried to involve actively the local population, particularly the employees of the factory who up to the beginning of the festival had never before visited a classical concert and who narrowed their musical understanding to folklore music. This offer had immediate effects for the employees actively involved in the workshops but also for others in the audience when the new composition was presented (friends, colleagues and other family members). As part of the performances was composed by the audience it had immediate influence in the programming. And also the pupils of the schools in the region nearby developed a new understanding of what music can be about.</p> <p>While there were a lot of reservations at the beginning of the workshop, the presentation of the composition became a huge success and the employees involved in the workshop became stars. This success led to a rethinking of musical traditions not only in the minds of the actively involved but also in those of colleagues and friends. The festival took place in the realm of a <i>Styrian</i> cultural policy priority “<i>regionale 10</i>”. Therefore the festival could be equipped with extra resources mainly dedicated to “mediation”. Resources also came from the automotive supplier Georg Fischer who made possible</p> | | | | |

the participation of the employees during their working time and he also provided the festival with infrastructure.

The AD programs had a strong impact on the planning of the next round of the festival. As a success story it was intended to repeat the active involvement of the local population. To give evidence of possible sustainable effects an accompanying documentation but no evaluation has been carried out. Meanwhile – because of the crisis – a considerable amount of resources of cultural activities in Styria has been cut; therefore no repetition is planned at the moment.

Considering the marginality of contemporary music in Austria there was an above-average media coverage in the local media as well as in the national and international media. The Internet played a comparably modest role

It was quite a unique feature of the festival to act in cooperation with the automotive factory. Also the cooperation with local schools and other social institutions was seen as a success. Concerning the professional artistic program numerous international partners were involved. This is also true for the resources which were collected from a big number of public but also private partners. Because of lack of resources no accompanying research has been accomplished, though one of the staff members assigned with “Musikvermittlung” was particularly training in mediation and audience development.

At the moment there are no realistic plans for upcoming events. A documentation of the mediation activities in 2010 have been widely distributed. As the director of the festival (as former director of “steirischer herbst”) is traditionally very much personally involved in audience development, Arcana Festival is another proof of the importance that audience development needs leadership from the top to be successful.