



Rijeka 2020

Classroom, Seminar

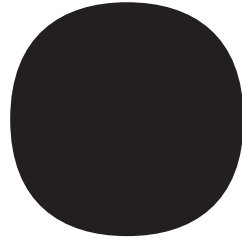
Applause Please

Rijeka, OKC Palach

September

4th – 6th 2017

**Applause,
Please**



Dragi/e kolege/ice i prijatelji/ice,

zadovoljstvo mi je pozdraviti Vas na prvome seminaru na temu razvoja publike *Applause Please*, koji uz planirani ciklus radionica i treninga s mentorima ima za cilj skrenuti pozornost na važnost razvoja publike u Rijeci do 2020. godine. To, između ostalog, uključuje i promjenu pristupa publici, osmišljavanje načina obostranog komuniciranja, povećanje publike, ali i kreiranje strategije uključivanja nove publike za različite kulturne programe.

Razumijevanje profila, a zatim i problema potreba budućih korisnika kulturnih i društvenih sadržaja, predstavlja jedan od ključnih faktora uspješne provedbe programskih aktivnosti Europske prijestolnice kulture. Dosadašnja iskustva gradova europskih prijestolnica kultura pokazuju kako aktivno sudjelovanje publike, s posebnim naglaskom na promjenu pristupa publici, participacija lokalnog stanovništva, razumijevanje posebnih metoda pristupa razvoju publike predstavlja značajni izazov za organizatore, posebno uzme li se u obzir da univerzalni "ključ uspjeha" ovoga segmenta još uvijek nije prepoznat te da uspjeh u potpunosti ovisi o lokalnim posebnostima. Strategiju uspješnog, dugoročnog razvoja i uključivanja publike nužno je temeljiti na razumijevanju te razlikovanju različitih profila i očekivanja ne samo postojeće, već i potencijalne publike.

Razvoj publike je dugotrajan proces, koji se ne može svesti na jednogodišnje aktivnosti tako da je planiranje jedan od osnovnih elemenata za uspostavljanje odnosa s publikom, odnosno postizanja ciljeva vezanih uz razvoj publike.

Kroz trodnevni seminar omogućit ćemo sudionicima bliže upoznavanje s temom, osnovnim terminima i kategorijama, preduvjetima za razvoj publike te njenom evaluacijom i istraživanjem. Seminar smo koncipirali na predavanjima, radionicama i predstavljajima primjera dobre prakse.

Gosti seminara su europski stručnjaci s dugogodišnjim iskustvom u području razvoja publike. To su: Alessandra Gariboldi, Cristina Da Milano, Jonathan Goodcare, Armelle Stéprien, Sofia Tsilidou, Niels Righolt, Paul Bogen, Agata Etmanowicz, Mary McCarthy, Alma R. Selimović, Tijana Palkovljević Bugarski, Slobodanka Mišković i Miljenka Buljević.

Uvjereni smo da će predavanja i radionice ovoga seminara sudionicima podignuti razinu praktičnog iskustva i potrebnih znanja. To će pritom biti savršena prilika za intenzivno umrežavanje, učenje i stjecanje novih profesionalnih poznanstava.

Zahvaljujemo Gradu Rijeci, Primorsko-goranskoj županiji, Ministarstvu kulture i Veleposlanstvu Francuske u Republici Hrvatskoj za podršku programu Rijeka 2020, čiji je nezaobilazni dio i program izgradnje kapaciteta, Učionica.

Program Učionica koncipiran je kao smisljena cjelina istraživačkih, obrazovnih kao i aktivnosti podrške oblikovanih sa svrhom izgradnje i jačanja kapaciteta profesionalnih dionika kulturnih djelatnosti i dionika šire lokalne zajednice. Program uključuje aktivno oblikovanje, razvoj, intervencije, motivacijski proces te transformaciju potencijala zajednice u produktivniji i djelotvorniji ljudski i kulturni kapital.

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Dear colleagues and friends,

It is my pleasure to welcome you to this our first seminar on Audience Development, *Applause Please*. The seminar's aim is to, through a planned cycle of workshops, training sessions and mentorship develop Rijeka's audience by 2020. It will include a change in our attitude towards audience approach, communication channel design as well as the creation of a strategy for involving new audiences in various cultural programmes.

Understanding the profile and the needs of future users of various cultural and social content is one of the key factors of a successful implementation of European Capital of Culture programmes. Experiences so far of other ECOCs show that an active audience participation, especially with regards to a change in audience approach, participation of local people, and an understanding of methods of audience approach, is an exceptional challenge to organizers. Since a universal "key to success" for this segment is still waiting to be discovered, success is completely dependent upon specific local conditions. A strategy of successful long term audience development and involvement must be founded upon the understanding of diverse profiles and expectations of not just current but also potential audiences.

Audience development is a long term process that cannot be reduced to one-year activities and as such planning is a core element in establishing audience relations and achieving audience goals.

This three-day seminar will acquaint the participants with its theme, basic terminology and categories, conditions necessary for audience development, and audience research and evaluation. The seminar consists of lectures, workshops and presentations of examples of good practice.

The seminar's guests are international experts with many years of experience in audience development, including: Alessandra Gariboldi, Cristina Da Milano, Jonathan Goodcare, Armelle Stéprien, Sofia Tsilidou, Niels Righolt, Paul Bogen, Agata Etmanowicz, Mary McCarthy, Alma R. Selimović, Tijana Palkovljević Bugarski, Slobodanka Mišković and Miljenka Buljević.

We are certain this seminar will provide its participants with practical experience and knowledge through lectures and workshops. It will also be a perfect opportunity for intense networking, learning and making new professional acquaintances.

We would like to thank the City of Rijeka, Primorsko-goranska county, the Ministry of culture, and the French Embassy for their support of Rijeka 2020 programme, including this capacity building programme called Učionica, or Study Room.

The Classroom programme is planned as a coherent whole consisting of research, educational and support activities for the purpose of building and strengthening the capacities of professional participants in the cultural sector and in the local community. The programme involves active shaping, development, interventions and motivating activities as well as the transformation of local community's potential into a productive, efficient, and long lasting human and cultural capital.

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Opis programa

Voda – Rad – Migracije zajedno s temom Luka tvore priču i sustav vrijednosti našega grada. Istovremeno su i odraz i potvrda temeljnih vrijednosti Europske unije: raznolikost, otvoreni dijalog i transparentna suradnja.

Neovisno o političkoj volji ili demokratskoj tradiciji ove vrijednosti se nikad ne treba uzimati zdravo za gotovo, već im svaka generacija treba udahnuti novi život. Upravo prava i postojana opasnost kolektivnog zaborava čini te vrijednosti toliko bitnima i krhkima. Stoga se treba ozbiljno pristupiti njihovoj obrani, strateški i kulturom.

Naš kulturni program pruža uvjete u kojima riječki umjetnici i građani mogu braniti i razvijati te vrijednosti. To su izazovi na kojima počivaju budućnost Rijeke i Europe. Uvjereni smo da koncept i implementacija *Rijeke 2020* može potaknuti druge europske gradove da na slične probleme u razvoju odgovore prikladnim rješenjem KULTURE.

Luka

Rijeka je najveća hrvatska luka. Bila je, također, i najveća luka druge Jugoslavije te je uz Trst gotovo pedeset godina bila jedna od dviju glavnih, konkurentskih luka Austro-Ugarskoga carstva. Usponi i padovi grada pratili su uspon i pad luke. Sudbina luke bila je sudbina grada. Unatoč značajnim ekonomskim problemima luka je zadržala čvrst položaj u gradskoj ekonomiji. Većina se luke sad otvara drugačijoj vrsti urbanoga razvoja. Luka je zajednički, magnetski privlačan koncept s kojim se svi Riječani još uvijek identificiraju unatoč činjenici da suvremene luke, uključujući Rijeku, više nemaju onaj kulturni utjecaj kakav su luke imale kroz povijest: mornari su nekoć bili poslanici kulturne razmjene i donosili svjetska iskustva, nove vinilne ploče, nove mode i trendove. Povijesna riječka luka imala je ulogu sličnu internetu, služila je kao globalno stjecište informacija koje je značajno utjecalo na kreiranje duha grada.

Voda

“Stavi prst u more i povezan si s čitavim svijetom.”

Uz luku, povijest Rijeke satkala se u kontekstu brodogradilišta, rafinerije, ljevaonica, tvornice torpeda, trgovačke i ribarske industrije te vojne i pomorske akademije. Život i rad pored mora i s morem značajan su dio postojanja našega grada. A ipak, more nije jedina gradska voda. Rijeka je grad koji je procvao napajajući se pitkom vodom; u njenome zaleđu godišnje padne do 3,500 mm kiše. Okruženi smo desecima izvora pitke vode. Grad je dobio ime po Rječini koja je nekoć predstavljala granicu između dviju zemalja i dvaju jasno odijeljenih dijelova grada. Od sedamnaestoga stoljeća gradski grb uključuje natpis “Indeficienter” (neiscrpan) ispod prikaza vrča iz kojega nezadrživo teče voda.

Jedan od gradskih izvora pitke vode nalazi se u samome srcu grada te čitavu Rijeku i njenu okolicu snabdijeva pitkom vodom. Voda je i strateški resurs i javno dobro koje pruža pregršt mogućnosti za svoju razumnu i odgovornu uporabu.

Rijeka je grad koji je voda označila i imenovala – grad koji doslovno i metaforički teče.

Description of Programme

The clusters: Water – Work – Migrations, together with the term Port, form our City's narrative and value system. At the same time, they mirror and reinforce the European Union's foundations of respect for diversity, open dialogue and transparent cooperation.

Regardless of political will or democratic tradition, these values should never be taken for granted, but must be revitalised by each generation. It is precisely the true and constant danger of collectively losing sight of these values that makes them so valuable and so fragile. They must be defended seriously, strategically and culturally.

Our Cultural Programme provides the conditions for artists and citizens of Rijeka to defend and develop these values. They are challenges on which the future of Rijeka and Europe depends. We are convinced that Rijeka 2020's concept and implementation can inspire other European cities to face similar developmental problems with an appropriate cultural response.

Port

Rijeka is the largest Croatian port. It was also the largest port in former Yugoslavia and one of the two competitive, main ports of the Austro-Hungarian Empire, alongside Trieste, for nearly 50 years. The city's ups and downs follow the ups and downs of its port. The port's fate was the city's fate. Despite significant economic shifts, the port maintained a strong position in the economy of the city. Much of this is now being opened for a different kind of urban development. The port is a common, magnetic concept with which all citizens of Rijeka still identify, despite the fact that modern ports, including the port of Rijeka, do not wield the same cultural influence that historical port cities displayed, where seamen became emissaries of cultural exchange, bringing global experiences, new vinyl LPs, new fashion and trends. The historical port of Rijeka played a role similar to the Internet, a global information hub which significantly shaped the spirit of the city.

Water

"Put your finger in the sea and you'll be connected to the entire world."

Together with the port, the history of Rijeka developed in a context made up of shipyards, a refinery, a torpedo factory, shipping and fishing industries, and military and naval academies. Life and labour by the sea and with the sea are a distinctive part of our city's existence. However, the sea is not the city's only water. Rijeka is a city that thrived on fresh water; its immediate hinterland has an average annual rainfall of 3,500 mm. Our surroundings include dozens of fresh water springs. The city is named after the Rječina river that once represented the border between two countries, and two distinct parts of the city. Since the 17th century, the city's coat of arms includes the inscription "Indeficienter" (inexhaustible), under the image of a jug from which water flows unfailingly.

One of the city's fresh water sources springs at the very heart of the city, supplying the whole of Rijeka and its region with fresh water. Water is both a strategic resource and a public good that provides, one which provides countless possibilities for sensible and environmentally responsible use.

Rijeka is a city marked by water and named by water – a fluid city, both literally and metaphorically.

Kao osnovno ljudsko pravo, rad je u potpunosti dobio novi oblik tijekom protekla dva desetljeća. Tijekom devedesetih, zbog rata i katastrofalne privatizacije Rijeka je izgubila gotovo dvadeset i pet tisuća radnih mjesta u industriji te time i status i identitet industrijskoga grada. Ekonomska strategija okretanja uslužnome sektoru, započeta tijekom procesa deindustrializacije koji je zahvatio mnoge druge gradove, nije donijela očekivane rezultate. Rijeka tek treba otkriti svoj puni potencijal u sferama intelektualnog i kreativnog rada.

U ovim vremenima teške ekonomske i društvene krize praćene visokom stopom nezaposlenosti postavljaju se pitanja: kakva je sudbina rada i radnih mjesta u eri novih tehnologija? Hoće li tradicionalni oblici zaposlenja, stabilna radna mjesta s punim radnim vremenom i pripadajućim pravima preživjeti 2020.? Kakav će biti položaj zaposlenika u znanosti, zdravstvu, obrazovanju i drugim sferama od javnog interesa? Kakva će sudbina zadesiti one koji će se morati prilagoditi životu zasnovanom na povremenom i privremenom radu? Kakav će biti položaj kulturnih institucija? Nezavisnih umjetnika? Možemo li govoriti o povezanosti i međuzavisnosti “umjetničkih djela” i “umijeća rada”?

Migracije

Rijeka je grad političkog diskontinuiteta s tragovima brojnih migracija. Različite su se kulture tu ispreplitale, sukobljavale ili sljubljuivale. Srećom, iz toga se razvila tradicija tolerancije kao jedna od temeljnih vrijednosti grada. Tijekom čitavoga devetnaestog i dvadesetog stoljeća Rijeka je bila industrijski jaki grad koji je privlačio nove stanovnike, stoga ne čudi što biti Riječanin danas znači živjeti u gradu s 22 nacionalne manjine, dnevnim novinama na dvama jezicima (svojedobno i četirima), redovitim radijskim emisijama na talijanskome jeziku, mogućnosti nastave na manjinskim jezicima u nekim riječkim školama ili romskim naseljem čiji su stanovnici integrirani u rad i društveno bilo grada.

Kao i nekad, Rijeka je danas priznata kao liberalni i otvoreni grad koji se odvijek suprotstavljao diskriminaciji.

Tijekom stvaranja konačne verzije kulturnog programa tema migracija sama se nametnula kao bitan sadržaj raznolikosti. Jasno nam je da se Rijeka, Hrvatska i čitava Europa moraju pripremiti za buduće scenarije, koji uključuju goleme promjene stanovništva, povećanu pokretljivost, fizičko i intelektualno nomadstvo te transnacionalnu razmjenu. No, Rijeka već zna tu priču. Toliko je ljudi emigriralo iz naše okolice i kroz našu luku; neki su se vratili, a neki njegovali njenu kulturu u drugim zemljama i na drugim kontinentima. Želimo da Ri:2020 pruži kreativne poveznice s iskustvima emigracije i imigracije. Želimo živjeti kulturno nomadstvo i interkulturene stilove života.

As an essential human right, work has been completely transformed over the past two decades. In the 1990s, due to the war and a catastrophic privatisation process, Rijeka lost almost 25,000 industrial jobs, as well as the status and identity of an industrial city. In the de-industrialisation processes, which affected many cities, the economic strategy of turning towards the service sector did not bring expected results. Rijeka has yet to discover its full potential in the sphere of intellectual and creative work.

In these times of deep economic and social crisis, accompanied by high unemployment, existential issues arise: what is the fate of work and workplaces in the era of new technologies and industries? Will traditional forms of employment, stable workplaces with full hours and rights, survive after 2020? What will the position of employees be in science, healthcare, education and other spheres of public interest? What fate might befall those that must adapt to a life based on occasional and temporary work? What will the position of employees be in cultural institutions? Of independent artists? Can we talk about a connection and interdependence between the “work of art” and the “art of work”?

Migrations

Rijeka is a city of political discontinuity, marked by numerous migrations both to and from the city. Different cultures have intertwined/ clashed/re-joined. Fortunately, the result is a tradition of tolerance as a fundamental value. During the entire 19th and 20th century, Rijeka as a strong industrial city attracted new residents, so it is no wonder that to be a citizen of Rijeka today means to live in a city with 22 national minorities, where daily papers are published in two languages (four until recently), regular radio broadcasting in Italian and a Roma neighbourhood whose inhabitants are integrated into the working and social life of the city.

As in the past, Rijeka is recognised today as a liberal and open city which has always opposed discrimination.

While forming the final Cultural Programme, the theme of migration imposed itself as important content / the cause of diversity. We understand that Rijeka, Croatia and all of Europe must prepare for future scenarios involving immense changes of population, increased mobility, physical and intellectual nomadism and transnational exchange. Rijeka, however, already knows this story. So many emigrated, through our port and from our countryside, some have returned, some have nurtured their native culture in other countries and on other continents. We want Ri:2020 to provide creative links between the experiences of emigration and immigration. We want to understand the tendency towards cultural nomadism and intercultural lifestyles.

Rijeka je grad koji posjetitelji često zaobiđu na putu prema jadranskom ljetovanju iz snova, zato jer ju ne poznaju. Zaobiđu ju, jer je život postao previše težak za posjet složenom postindustrijskom gradu za kojeg su se zbog njegova strateška položaja tijekom čitave povijesti mnogi borili. S oko samo 130 000 stanovnika Rijeka je za europske pojmove maleni grad, a opet jepo veličini treći grad u Hrvatskoj. Budući da je još uvijek najveća luka u zemlji, gradska se ekonomija oslanja na brodogradnju i morski prijevoz tereta. Smještena u kvarnerskom zaljevu jadranskoga mora, Rijeka je sjedište Primorsko-goranske županije te njeno ekonomsko, upravno i kulturno središte.

No, možda je i sramežljiva, zbog razočaranja što ju se ne vidi, što ju se podcjenjuje. Grad je naučio ne mariti za to. Rijeka 2020 – Europska prijestolnica kulture i most prema Europi nudi mogućnost oživljavanja i ponosa i skromnosti. Rijeka je okvir prostora bremenitog poviješću nekoć podijeljenoga grada, grada oblikovanog prisilnim i dobrovoljnim migracijama. Rijeka je živući primjer društvenog, kulturnog i ekonomskog diskontinuiteta i opstanka vrijednog pokušaja – unatoč svemu. Europa je, kao kontinent i kao projekt počela sumnjati u vlastite temeljne vrijednosti otvorenosti, raznolikosti i tolerancije. Stara ambicija bivanja svjetionikom slobode pretvorila se u zid podignut u strahu. Kultura je jedini prikladan odgovor.

Trebamo dati primjer aktivnošću i angažmanom građana, stvaranjem Prijestolnice kulture koja će se suočiti s današnjim opasnostima i udahnuti život nadi u budućnost. 2020. Europa će dobiti svoju prvu Prijestolnicu kulture u Hrvatskoj, zemlji koja je još uvijek sinonim za nesigurnost, težak život i ne tako davni rat, sinonim za sve čega se Europa boji. Upravo zbog toga je Europi potrebna Rijeka, grad poznat kao oaza normalnosti usred abnormalnog okruženja.

Upravo ta tvrdoglavost daje Rijeci njenu europsku i kulturnu odrednicu iako je sam grad jedva poznat. Novi identitet u transnacionalnom kontekstu Rijeku vidi kao pomalo umoran grad kojem je nužno i žurno potreban preporod. I tu je Rijeci potrebna Europa. Moramo posegnuti onkraj naših uvriježenih sjećanja i priča o uspješnoj luci i industrijskome gradu koji cvjeta, jer taj grad više ne postoji. Polako je nestao krajem prošloga stoljeća, a s njim i radna mjesta; ostale su samo prazne tvorničke hale, dimnjaci i elektrane. Riječka je industrijska baština golema i epohalna; stvorila je grad. No, nostalgija nije dobar ključ za život u sadašnjosti niti stvaranja budućnosti. Riječka nostalgija hrani njenu apatiju.

I stoga nam trebaju jasne i čvrste prekretnice: energija dvadeset tisuća studenata našeg relativnog mladog i ambicioznog sveučilišta, inovacije u kreativnom sektoru i titula Europske prijestolnice kulture, za razvoj i komunikaciju. Potreban nam je izazov koji će nas izbaciti iz zone komfora koji nam pružaju svakodnevni život i lokalpatriotizam. Potrebne su nam druge perspektive, susret s nepoznatim, znatiželja i solidarnost. Potreban nam je zajednički projekt koji će nas združiti u želji da izumimo budućnost umjesto da ju čekamo.

Riječka kulturna scena uvijek je bila postojana, dinamična, stabilna i progresivna. No, također nikad nije bila jasan dio gradskog imidža. Izvan njenih granica nema puno ljudi koji će Rijeku povezati s kulturom i umjetnošću. Umjesto toga će im spomne Rijeke u um prizvati slike bodova, plavih košulja, kapetana, dizalica, hrđe, nafte i stambenih nebodera za obitelji radnika. Rijeka = Rad, dok je Kultura = Užitak, opuštanje, ljepota, kontemplacija. Rijeka se nikad nije ozbiljno upustila u istraživanje turizma, unatoč svojim predispozicijama i lokaciji. Riječka umjetnost i kultura ostaju gotovo neotkrivene, naročito na međunarodnoj razini. Naša nevjerojatna industrijska baština, domaće glazbene tradicije i maškare koje su zaštićene UNESCO-m tajne su koje čuvaju sami građani. Ako se može reći da kulturu ugrožavaju komercijalizacija i utjecaj masovnog turizma, Rijeka je onda primjer suprotnog.

Nismo nimalo komercijalizirali svoju kulturu i baštinu, stoga smo suočeni sa stvarnom opasnošću lokalnog tržišta koje je premalo da bi se održalo. Riječko kulturno i kreativno polje mora nadici svoje osnovne lokalne funkcije i postati ozbiljni pokretač gradske inovacije, privući turiste i pružiti mjerljivo poboljšanje kvalitete života. Suvremeni su gradovi jedan drugom konkurencija u borbi za ulaganja, nove građane, studente, posjetitelje. U tom je kontekstu Rijeka tek zagrebala površinu svoga kulturnoga potencijala.

Description of the City

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Rijeka is a city that visitors often bypass on their way to dreamy Adriatic summers because they don't know it. They bypass it because life has become too heavy to include a visit to a complex post-industrial town, fiercely contested throughout history due to its strategic position. With only around 130.000 inhabitants, it is a small city on a European level, yet third largest in Croatia. Being the largest port in the country, its economy mainly relies on shipbuilding and maritime transport. Located in the Kvarner Bay of the Adriatic Sea, it is the main city of the Primorje-Gorski Kotar County and its economical, administrative and cultural centre.

There remains maybe a shyness, rooted in the disappointment of not being seen, of being underestimated. The city learned to not care. The Rijeka 2020 – European Capital of Culture bridge to Europe offers an opportunity to re-ignite both pride and humility. At the same time, Rijeka frames a space burdened with historical events, as a divided city, shaped by forced and voluntary migrations. Rijeka is a living case study of social, cultural and economic discontinuity, attempting to maintain a worthy existence, despite everything. Europe, as a continent and as a project, is beginning to doubt its own core values of openness, diversity and tolerance. The old world's ambition as a lighthouse of freedom has turned into a wall built of fear. The only appropriate response is a cultural one.

We need exemplary action and citizen engagement, building a Capital of Culture that faces present danger and revives future hope. In 2020, Europe will designate the first Capital of Culture from Croatia, a country still synonymous with insecurity, hardship and war, for everything that frightens Europe. That is precisely why Europe needs Rijeka, a city known for remaining an oasis of normality in an abnormal context.

This stubbornness is what gives Rijeka its European and cultural determinant, although it is barely known. New identities in a transnational context Rijeka is a somewhat tired city that needs to re-imagine itself. In this way, Rijeka needs Europe. We have to reach beyond our own habitual memories and narratives, as a thriving port, a prospering industrial city, because that city simply does not exist any longer. It slid away at the end of the last century, together with lost jobs, leaving abandoned halls, chimneys and power plants. Rijeka's industrial heritage is vast and epochal, it created the city. However, nostalgia is not an ideal way to live in the present nor to create the future. Rijeka's nostalgia feeds apathy.

Thus, our need for strong tipping points: the energy of 20,000 students of our relatively new and ambitious University, the innovation of the creative sector and the title of the European Capital of Culture, to cultivate and communicate. We need a challenge that throws us out of our comfort zone of daily life and local pride. We need different eyes, encounters with the Other, an identity of curiosity and solidarity. We need a common project to gather us in our desire to invent the future rather than wait for it.

Rijeka's cultural scene has always been constant, dynamic, stable and progressive. However, it has never been a decisive part of the city's image. Outside the city's borders there are not many people who associate Rijeka with culture and the arts. Rather, Rijeka brings to mind ships, blue shirts, captains, cranes, rust, oil and residential high-rises for workers' families. Rijeka = Work, while Culture = Pleasure, relaxation, beauty, contemplation. Rijeka has never seriously explored tourism as a development potential, regardless of its predispositions and location. Rijeka arts and culture remain almost completely undiscovered, especially at the international level. Our incredible industrial heritage, indigenous music traditions and a carnival movement protected by UNESCO are secrets kept by the citizens themselves. If it can be said that true culture is endangered by commercialisation and the influence of mass tourism, Rijeka is the contrary.

We have not commercialised our culture and heritage at all, so we face the real danger of a local market far too small to sustain. Rijeka's cultural and creative sector must outgrow its local basic function and become a serious driver of the city's innovative ambitions, attractiveness for tourists and a measurable improvement of the quality of life. Modern world cities are competitors, they fight for investments, new citizens, students, visitors. In that context, Rijeka's cultural potential has barely been tested.

4. Rujan 2017

9:00 – 9:15 REGISTRACIJA <i>i kava dobrodošlice</i>	9:15 – 9:45 OTVARANJE SEMINARA Pozdravni govor i predstavljanje agencije Rijeka 2020 Emina Višnić, Direktorica, Rijeka 2020, Irena Kregar-Šegota, Direktorica Sektora za razvoj i strateška partnerstva, Rijeka 2020, Tanja Kalčić, voditeljica programa Učionica	9:45 – 10:30 PREDAVANJE Predstavljanje pojma razvoj publike Alessandra Gariboldi, Fitzcarraldo, Italija	10:30 – 10:45 PITANJA I ODGOVORI
10:45 – 11:00 <i>Pauza</i>	11:00 – 11:45 PREDAVANJE Publika u živoj predstavi Armelle Stépien, PR i konzultant za razvoj publike, Francuska	11:45 – 12:00 PITANJA I ODGOVORI	12:00 – 13:30 PRIMJERI DOBRE PRAKSE Razvoj publike po ciljanim skupinama Djeca kao publika i filmska umjetnost Slobodanka Mišković, Art kino, Hrvatska Tinejdžerska publika i suvremeno kazalište Alma R. Selimović, Bunker, Slovenija
13:30 – 14:15 <i>Ručak</i>	14:15 – 16:45 RADIONICA Kako osmisliti i ostvariti projekt kulturne medijacije Armelle Stépien, PR i konzultant za razvoj publike, Francuska RADIONICA Prvo, ono najvažnije! – Što morate imati prije nego što započnete s razvojem publike? Paul Bogen, Olivearte, UK	16:45 – 17:00 <i>Pauza</i>	17:00 – 17:30 Komentari, pitanja, rasprava, zaključci
19:00	KULTURNI PROGRAM		

4th September 2017

<p>9:00 – 9:15 REGISTRATION & coffee</p>	<p>9:15 – 9:45 OPENING SESSION <i>Greeting & presentation of Rijeka 2020</i> Emina Višnić, CEO, Rijeka 2020, Irena Kregar-Šegota, Development and Strategic Partnerships Director, Rijeka 2020 Tanja Kalcic, Classroom / Capacity Building Programme Manager</p>	<p>9:45 – 10:30 LECTURE <i>Introducing audience development</i> Alessandra Gariboldi, Fitzcarraldo, Italy</p>	<p>10:30 – 10:45 Q&A</p>
<p>10:45 – 11:00 Coffee break</p>	<p>11:00 – 11:45 LECTURE <i>Living theatre Audiences</i> Armelle Stépien, PR and audience development consultant, France</p>	<p>11:45 – 12:00 Q&A</p>	<p>12:00 – 13:30 EXAMPLES OF GOOD PRACTICE relating to target groups <i>Children as audience and the cinema</i> Slobodanka Mišković, Art kino, Croatia <i>Teenage audience and contemporary theatre</i> Alma R. Selimović, Bunker, Slovenia</p>
<p>13:30 – 14:15 Lunch</p>	<p>14:15 – 16:45 WORKSHOP <i>Creating and executing a cultural mediation project</i> Armelle Stépien, PR and audience development consultant, France WORKSHOP <i>First things first! – What you need to have in place and working effectively before you commence audience development</i> Paul Bogen, Olivearte, UK</p>	<p>16:45 – 17:00 Coffee break</p>	<p>17:00 – 17:30 Comments, questions, discussions, conclusions</p>
<p>19:00</p>	<p>CULTURAL PROGRAMME</p>		

5. Rujan 2017

9:00 – 9:15 <i>Kava dobrodošlice</i>	9:15 – 10:00 PREDAVANJE Planiranje razvoja publike: između ideje i stvarnosti Alessandra Gariboldi, Fitzcarraldo, Italija	10:00 – 10:15 PITANJA I ODGOVORI	
	10:15 – 11:00 PREDAVANJE Organizacijske promjene i usmjerenost na publiku: Europske perspektive Cristina Da Milano, ECCOM, Italija	11:00 – 11:15 PITANJA I ODGOVORI	11:15 – 11:30 <i>Pauza</i>
11:30 – 12:15 PREDAVANJE Vrijednost evaluacije Jonathan Goodacre, The Audience Agency, UK	12:15 – 12:30 PITANJA I ODGOVORI	12:30 – 13:45 PRIMJERI DOBRE PRAKSE Razvoj publike u institucijama i razne umjetničke forme Izgradnja publike kroz preobrazbu ustanova Tijana Palkovljević Bugarski, Galerija Matica srpska, Srbija Postavljanje publike u središte iskustva muzeja: primjeri dobre prakse Sofia Tsilidou, NEMO, Hellenic Ministry of Culture and Sports, Grčka Od publike do čitatelja Mika Buljević, Booksa, Hrvatska	13:45 – 14:30 <i>Ručak</i>
14:30 – 17:00 RADIONICA Razvoj publike kao put do kulturne demokracije Niels Righolt, Danish Centre for Arts & Interculture (DCAI/CKI), Danska RADIONICA Segmentacija i određivanje prioriteta Alessandra Gariboldi, Fitzcarraldo i Cristina Da Milano, ECCOM, Italija	17:00 – 17:15 <i>Pauza</i>	17:15 – 17:45 Komentari, pitanja, rasprava, zaključci	
19:00	KULTURNI PROGRAM		

5th September 2017

9:00 – 9:15 CHECK-IN	9:15 – 10:00 LECTURE <i>Audience development planning: between idea and reality</i> Alessandra Gariboldi, Fitzcarraldo, Italy	10:00 – 10:15 Q&A	
	10:15 – 11:00 LECTURE <i>Organisational change and audience centrality: European perspectives</i> Cristina Da Milano, ECCOM, Italy	11:00 – 11:15 Q&A	11:15 – 11:30 <i>Coffee break</i>
11:30 – 12:15 LECTURE <i>The value in evaluation</i> Jonathan Goodacre, The Audience Agency, UK	12:15 – 12:30 Q&A	12:30 – 13:45 EXAMPLES OF GOOD PRACTICE <i>relating to artistic forms and transformation of institution</i> <i>Building an Audience through the Transformation of Institution</i> Tijana Palkovljević, Matica Srpska, Srbija <i>Putting audiences at the heart of the museum experience: examples of good practice</i> Sofia Tsilidou, NEMO, Hellenic Ministry of Culture and Sports, Greece <i>From audience to readers</i> Mika Buljević, Booksa, Croatia	13:45 – 14:30 <i>Lunch</i>
14:30 – 17:00 WORKSHOP <i>Audience development as a way towards cultural democracy</i> Niels Righolt, Danish Centre for Arts & Interculture (DCAI/CKI), Denmark WORKSHOP <i>Segmenting and prioritizing</i> Alessandra Gariboldi, Fitzcarraldo and Cristina Da Milano, ECCOM, Italy	17:00 – 17:15 <i>Coffee break</i>	17:15 – 17:45 Comments, questions, discussions, conclusions	
19:00	CULTURAL PROGRAMME		

6. Rujan 2017

9:00 – 9:15 <i>Kava dobrodošlice</i>	9:15 – 10:00 PREDAVANJE <i>Razvoj publike kao put do kulturne demokracije</i> Niels Righolt, Danish Centre for Arts & Interculture (DCAI/CKI), Danska	10:00 – 10:15 PITANJA I ODGOVORI	10:15 – 12:30 PANEL <i>Razvoj publike u europskim prijestolnicama kulture</i> Moderator: Paul Bogen <i>Jedno bez drugog ne ide. Ili možda ide?</i> Agata Etmanowicz, Impact Foundation, Poljska <i>Europska prijestolnica kulture: jedinstvena prilika za proširenje angažmana publike</i> Mary McCarthy, National Sculpture Factory, Irska
12:30 – 13:15 <i>Ručak</i>	13:15 – 17:00 RADIONICA <i>Planiranje razvoja publike</i> Alessandra Gariboldi, Fitzcarraldo, Italija i Jonathan Goodacre, The Audience Agency, UK RADIONICA <i>Kako napisati uspješnu prijavu za kulturni potprogram Creative Europe</i> Paul Bogen, Olivearte, UK	17:00 – 18:00 ZATVARANJE SEMINARA <i>Komentari, pitanja, rasprava, zaključci</i>	
19:00	ZAVRŠNO DRUŽENJE		

7. Rujan 2017

10:00 – 16:00	RADIONICA <i>Tko jest naša publika, (a tko nije?)</i> <i>– Istraživanje publike može biti super zabavno!</i> Agata Etmanowicz, Impact Foundation, Poljska
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6th September 2017

9:00 – 9:15 CHECK-IN	9:15 – 10:00 LECTURE <i>Audience development as a way towards cultural democracy</i> Niels Righolt, Danish Centre for Arts & Interculture (DCAI/CKI), Denmark	10:00 – 10:15 Q&A	10:15 – 12:30 PANEL <i>ECOC audience development</i> Facilitated by Paul Bogen <i>This I tell you brother, you can't have one without the other. Or maybe you can?</i> Agata Etmanowicz, Impact Foundation, Poland) <i>European Capital of Culture: A unique opportunity for Expanded Audience Engagement</i> Mary McCarthy, National Sculpture Factory, Ireland
12:30 – 13:15 <i>Lunch</i>	13:15 – 17:00 WORKSHOP <i>Audience development planning</i> Alessandra Gariboldi, Fitzcarraldo, Italy and Jonathan Goodacre, The Audience Agency, UK WORKSHOP <i>How to write a successful Creative Europe, Culture sub-programme application</i> Paul Bogen, Olivearte, UK	17:00 – 18:00 CHECK-OUT <i>Comments, questions, discussions, conclusions</i>	
19:00	FINAL GATHERING		

7th September 2017

10:00 – 16:00	WORKSHOP <i>Who is our audience (and who's not?)</i> – <i>Researching audience can be super fun!</i> Agata Etmanowicz, Impact Foundation, Poland
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4. Rujan 2017

Predstavljanje pojma razvoj publike

PREDAVANJE

Alessandra Gariboldi, Fitzcarraldo, Italija

Razvoj publike je transversalan fenomen koji nadi-
lazi granice ne samo specifičnih kulturnih politika
kojima je cilj podržavati pristup i sudjelovanje u
kulturi kao i kulturi u širem smislu riječi, već i
politika kojima je cilj potaknuti korištenje kultur-
nih sadržaja u mladim ljudima te novih tehnologija.

Pojam se razvio od gotovo potpuno marketinški
orijentiranog pristupa u viziju razvoja publike koja
je više holistička i fokusirana na proces, kao sred-
stvo produbljivanja, jačanja i proširenja odnosa iz-
među kulturnih institucija i različitih vrsta publike.

Što je, dakle, zapravo razvoj publike? Što se u Euro-
pi u 2017. godini događa u kontekstu razvoja publi-
ke? I općenitije, mislimo li svi na isto kada razгова-
ramo o tome? Zašto je to tako važno za kulturni i
društveni razvoj? Kako izgleda „uspješni“ razvoj pu-
blike? Ovo predavanje pozabavit će se najvažnijim
značajkama tog složenog pojma postavljajući, tako,
okvir za razvoj teme tijekom trodnevnog seminara.

Publika u živoj predstavi

PREDAVANJE

Armelle Stépien, PR i konzultant
za razvoj publike, Francuska

Na koji se način razmatra pitanje publike danas
u Francuskoj? Što to koči ili potiče posjećivanje
kazališta? Kako primijeniti strategije za razvija-
nje i diversifikaciju publike u vezi s umjetničkim
projektima? Izlaganjem nekoliko primjera u javnim
kazalištima u Francuskoj, potruditi ćemo se odgo-
voriti na ta pitanja. Koristeći kao posebne primjere
dva programa umjetničkog i kulturnog obrazovanja
koje je razvilo kazalište Odéon-Théâtre de l'Europe
u Parizu, razmišljat ćemo i o načinu kako uspostavi-
ti nove odnose s publikom i to inovativnim meto-
dama i praksom posredovanja koje, u kontekstu
koji se neprestano mijenja, valja stalno osmišljavati.

Djeca kao publika i filmska umjetnost

PRIMJERI DOBRE PRAKSE

Slobodanka Mišković, Art kino, Hrvatska

Art-kino djeluje kao platforma za razvoj riječke
audiovizualne kulture. Ono nije samo mjesto
prikazivanja i gledanja filmova, već i mjesto
rasprave, komunikacije, istraživanja, edukacije.
Upravo stoga, posebna pažnja se poklanja razvoju
filmske kulture u djece i mladima te ih se nastoji
potaknuti na gledanje, razumijevanje i stvaranje
filmova. U mnogim aspektima života djeca i mladi
stvaraju i dijele pokretne slike, a digitalni svijet i
zajednica sve više prožimaju njihovu stvarnost te
je nužno promišljati načine na koje im možemo
pomoći u razvoju vještine razumijevanja, inter-
pretacije i primjene filmskoga jezika. Art-kino
kontinuirano provodi više obrazovnih projekata, a
svakako je najprepoznatljiviji i najuspješniji – *Škola
u kinu*, u suradnji s lokalnim osnovnim i sred-
njim školama. Temeljem ovoga projekta gotovo
devet tisuća lokalnih školaraca posjeti Art-kino
tijekom školske godine pa se tako upoznaje s
vrijednim filmskim djelom. Obrazovni programi
koje razvijamo u suradnji s lokalnim školama
predstavljaju jednu od ključnih programskih
odrednica Ustanove. Oni su bitna kulturna i druš-
tvena vrijednost za zajednicu u kojoj djelujemo te
predstavljaju ključni razvojni potencijal Art-kina.

Na seminaru ćemo se imati prilike upozna-
ti s primjerom dobre prakse Art-kina, od-
nosno projektom *Škola u kinu*, počecima
rada, kontekstom, metodama, programskom
orijentacijom i ciljevima projekta.

4th September 2017

Introducing audience development

LECTURE

Alessandra Gariboldi, Fitzcarraldo, Italy

Overall, Audience Development is a transversal phenomenon which cross-cuts not only specific cultural policies addressed to support access and participation in the cultural sector but also policies addressed to support cultural access and participation in a broader sense, as well as policies aiming at fostering cultural consumption by young people and the use of new technologies. Generally speaking, the concept evolved from an almost purely marketing-oriented approach to a more holistic and processual vision of AD as a multi-faceted means aimed at deepening, strengthening and widening the relationship between cultural institutions and different audiences. So what is actually Audience Development? What does Europe mean for AD in 2017? And more generally, do we all mean the same when we talk about it? Why is it so important for cultural and social development? What does “good” AD look like? This lecture will try to look at the main features of this complex concept, setting the framework for the development of the three-day seminar.

Living theatre Audiences

LECTURE

Armelle Stéprien, PR and audience development consultant, France

How is the issue of audiences viewed today in France? What encourages people to visit the theatre, and what discourages them from doing so? How to apply strategies for audience development and diversification in relation to art projects? Using the examples of two programmes for artistic and cultural education that have been developed by the theatre Odéon-Théâtre de l'Europe from Paris, we will be discussing how to establish new forms of relationship with the audience through the use of innovative methods and the practice of mediation – which are practices that have to be constantly reinvented within the ever-changing context.

Children as audience and the cinema

EXAMPLES OF GOOD PRACTICE

Slobodanka Mišković, Art kino, Croatia

The Art-kino is a platform for developing Rijeka's audiovisual culture. It's not just a place to go see a film but also a hub of discussion, communication, exploration, and education. Precisely because of this special attention is given to developing film going habits in children and the young, and motivating them to watch, understand, and make their own films. In many aspects of their lives children and the young create and share moving images and the digital world and community are becoming increasingly larger parts of their reality. Because of this it is necessary to consider the ways we could help them develop skills necessary to understand, interpret, and apply the language of the cinema. The Art-kino has several continuous educational projects, of which the most known and successful is the “Škola u kinu” (“School in the cinema”) one, made in cooperation with local elementary and high schools. The project resulted in over nine thousand local schoolchildren visiting the Art-kino during the school year and having an opportunity to acquaint themselves with valuable films. Educational programs developed in cooperation with local schools are one of the key programming goals of the Art-kino institution. They are an important cultural and social value for the community we're active in and are also the Art-kino's key development potential.

The seminar will acquaint us with examples of good practice made by the Art-kino, i.e. its Škola u kinu project, its beginnings, context, methods employed, and programming and project goals.

Tinejdžerska publika i suvremeno kazalište

PRIMJERI DOBRE PRAKSE

Alma R. Selimović, Bunker, Slovenija

Poznato je da tinejdžeri većinom ne sudjeluju u umjetničkim događanjima na koja su ih u djetinjstvu upućivali škola i roditelji. Budući da su prerasli i previše *cool* da bi išli na dječja događanja, a premladi za događanja za odrasle, malo je koji od preostalih izbora kvalitetan i izvan domene srednjestrujaške kulture.

Bunker razvija nekoliko programa suvremene kazališne umjetnosti za tinejdžere i njih će nam predstaviti Alma R. Selimović: nekima se pokušava ostvariti kontakt s tinejdžerima putem škole, a u nekim programima tinejdžeri postaju vodiitelji – nudi im se platforma za vlastiti program.

Kako osmisliti i ostvariti projekt kulturne medijacije

RADIONICA

Armelle Stépien, PR i konzultant za razvoj publike, Francuska

Kulturnom medijacijom stvaraju se veze između djela i građana. Da bi ostvarile uspjeh kako kod tvorca projekata, tako i kod korisnika, uz stvarno poštivanje specifičnosti teritorija i aktera, provedene aktivnosti moraju u obzir uzeti različite parametre.

Nakon kratkog predstavljanja izazova kulturne medijacije, predložit ćemo sudionicima da u malim skupinama rade na osmišljavanju i provedbi projekta kulturne medijacije. Predložit će se metodologija koja uzima u obzir pitanja koja se mogu postaviti vezano uz umjetnički projekt, ciljne publike, ciljeve, kalendar, evaluaciju, informaciju, promidžbu i proračun. Potom će se svaki projekt predstaviti cijeloj grupi nakon čega će sudionici moći razmijeniti ideje.

Prvo, ono najvažnije! – Što morate imati prije nego što započnete s razvojem publike?

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RADIONICA

Paul Bogen, Olivearte, UK

Razvoj publike nije projekt, već dugotrajni proces – proces koji, da bi bio učinkovito izveden, zahtijeva zdravu, dobro uhodanu organizaciju koja je već ustanovila i razradila neke od ključnih struktura, procesa i politika. Stoga će glavna tema ove radionice biti – kako procijeniti jesmo li zaista spremni za otpočinjanje procesa razvoja publike? Raspravljat ćemo i preispitati teme vezane uz ciljeve, viziju, politike, komunikaciju, strategije, financije, ljudske resurse, materijalne resurse, strukture i organizacijsku kulturu. Zatim ćemo obraditi sve one specifične stvari za koje se moramo pobrinuti prije nego što započnemo s procesom razvoja publike, a predstaviti ćemo nekoliko ideja i mogućnosti za provedbu navedenog u djelo.

Radionica je namijenjena svima koji su zainteresirani za implementaciju razvoja publike, osobito direktorima/glavnim izvršnim direktorima, producentima, programskim voditeljima/kustosima i djelatnicima u području komunikacija/ marketinga i odnosa s javnošću.

Što možete naučiti?

Kako procijeniti koliko je vaša organizacija trenutno zdrava, koji su najvažniji čimbenici i kako ih procijeniti. Kako procijeniti kakav stav vaša organizacija trenutno ima prema svojoj publici te kakav odnos ima s njom. Jeste li zaista spremni za razvoj publike i, ako niste, kako razviti spremnost i izraditi plan za to.

Teenage audience and contemporary theatre

EXAMPLES OF GOOD PRACTICE

Alma R. Selimović, Bunker, Slovenia

Teenagers are known to lose interest in all art events that school and parents were taking them to when they were younger. Being too grown-up and too cool for children's performances and too young for adults' performances they are left with many choices, but few of these are of high quality and outside the mainstream culture. Bunker is developing several programs for teenagers in the field of contemporary theatre that Alma R. Selimović will present: with some we reach out to teenagers through schools and with some they join us as curators – we offer them a platform for their own programming.

Creating and executing a cultural mediation project

WORKSHOP

Armelle Stéprien, PR and audience development consultant, France

Cultural mediation creates connections between a work of art and its audience. Its activities should take into consideration a variety of parameters in order to achieve success with both the project's authors and with users, while respecting the social spaces and actors involved.

After a short presentation on the challenges related to cultural mediation, the participants will be asked to work in small groups on the creation and execution of a cultural mediation project. Methodologies that take into consideration issues that may arise during the creation of the project, such as target audiences, goals, schedule, evaluation, information, promotion and budget, will be proposed. Next, each project will be presented to the entire group after which the participants will be given the opportunity to exchange their views and opinions.

First things first! – What you need to have in place and working effectively before you commence audience development

WORKSHOP

Paul Bogen, Olivearte, UK

What's it about?

Audience Development is not a project – it is a long-term process. And if you want to do it effectively, you first need to have a healthy, well-functioning organisation with some key structures, processes and policies already in place and working well.

So, this workshop is all about how to assess if you are really ready to start developing your audience. This will include discussing and examining areas such as purpose, vision, policies, communications, strategies, finances, people, resources, structures and organisational culture. It will then cover specifically what you need to have in place before embarking on audience development with some ideas and options of how to do this.

Who is it for?

Anyone interested in or considering doing Audience Development, especially Directors/CEOs, producers, programmers, curators, and people in communications/marketing and PR should participate.

What might you learn?

How healthy your organisation currently is, what's most important and how to assess this. What your organisation's relationship with and attitude towards its audience is at present. If you are really ready for Audience Development, and if not, how to develop and deliver a plan for this.

Planiranje razvoja publike: između ideje i stvarnosti

PREDAVANJE

Alessandra Gariboldi, Fitzcarraldo, Italija

Prije nego što je postao teorijom, razvoj publike započeo je kao razjedinjena praksa utemeljena u potrebi kulturnih organizacija da ostvare svoje misije. Projekti razvoja publike većinom su planirani i pokretani u pojedinačnim odjelima (obično onima za obrazovanje ili marketing), većinom bez strateške vizije i radnoga plana koji bi omogućili da ih se najbolje iskoristi. Planiranje je najbanalniji i istovremeno najsloženiji izazov kod uspostavljanja odnosa s publikom, zato što stvarnost često kvari naše jednostavne i savršene planove za budućnost. Unatoč tome, dobro planiranje je jedini način da se pokušaju postići naši ciljevi vezani uz publiku i najbolji način da se u tome uspije. Predavanje će dati pregled strukture plana razvoja publike i načina na koji ih neke organizacije pokušavaju kombinirati sa stvarnim radnim procesima.

Organizacijske promjene i usmjerenost na publiku : Europske perspektive

PREDAVANJE

Cristina Da Milano, ECCOM, Italija

Postoji mnogo načina pomoću kojih se možemo suočiti s izazovima vezanim uz razvoj i uključenost publike, a koji se međusobno razlikuju ovisno o tome o kakvoj je kulturnoj ustanovi riječ – je li riječ o etabliranoj ustanovi koja se nalazi u procesu rekonceptualizacije, organizaciji koja je usmjerena na publiku već od samog svog početka, organizaciji umjetničkog smjera koji prirodno teži participativnim praksama ili pak o promjenama u marketinškom i komunikacijskom pristupu koje je potaknula promjena vodeće strukture.

Bilo kako bilo, nedavna *Studija o razvoju publike* koja je financirana sredstvima Europske unije, podrobnom je analizom 30 studija – slučajeva diljem Europe ukazala na to kako sve ustanove koje su se pokazale uspješnim u promicanju i provođenju pristupa usmjerenih na publiku imaju nekoliko zajedničkih točaka: usmjerenost na slušanje, pristup temeljen na metodi pokušaja i pogreške, relevantnost podataka i zajedničke ciljeve. Većina njih jasno opisuje vezu između razvoja publike i organizacijskih implikacija i pitanjima vezanih uz vodstvo. Analizirani slučajevi predstavljaju poprilično raznoliku i uravnoteženu mješavinu "reaktivnih" i "proaktivnih" promjena: reaktivni pristup je i dalje prevladavajući način na koji mnoge kulturne ustanove odgovaraju na pritiske izvana. S druge strane, proaktivni pristup temelji se na organizacijskim oblicima ponašanja koji predviđaju i interpretiraju nadolazeće društvene fenomene, a na njih uzvraćaju s *ad hoc* odgovorima i inovacijama u obliku prijedloga strategija za djelovanje.

Pomak prema pristupu koji je usmjereniji na publiku zahtijeva organizacijsku klimu koja potiče promjene putem otvorenih procesa inovacije i snažnog naglaska na uključenost svih zaposlenika: vodstvo igra važnu ulogu u uvođenju alternativnih i inovativnih pristupa te u slamanju svih oblika otpora unutar organizacije.

Audience development planning: between idea and reality

LECTURE

Alessandra Gariboldi, Fitzcarraldo, Italy

AD came into being as a fragmented practice rooted in the cultural organisations' need to pursue their various goals. AD projects have been mostly planned and run by single departments (usually education or marketing), most of time without a strategic vision and operational planning that would make the most of it. Planning is the most trivial and at the same time a very complex challenge when it comes to establishing relationships with audiences, since life has the nasty habit of meddling with our straightforward and perfect plans. Nevertheless, good planning is the only way to pursue our audience goals, and the best way to succeed. The lecture will give an overview of what an AD plan looks like, and how some organisations try to combine it with real life work flow.

Organisational change and audience centricity: European perspectives

LECTURE

Cristina Da Milano, ECCOM, Italy

There are many different ways to tackle the challenges related to audience development and engagement that depend on the diversity of cultural organizations: from established institutions that are reinventing themselves, to organizations created as audience-centred, from artistic paths naturally leading to participatory practices, to marketing and communication changes motivated by a new management.

Nevertheless, as the recent EU funded "Study on Audience Development" demonstrates with an in-depth analysis of 30 case studies from all over Europe, those which have been successful in promoting and implementing audience-centric policies have some things in common: a receptive attitude, a trial and error approach, data relevance, and shared objectives. Most of these clearly describe the link between audience development and organisational implications and leadership issues. The cases analysed present a varied and balanced mix of "reactive" and "pro-active" changes: the reactive approach still remains a dominant state for many cultural organisations trying to respond to external pressures; the proactive one is based on organisational behaviours that anticipate and interpret emerging social phenomena, producing ad hoc answers and innovation in terms of proposal, format and engagement strategies.

The shift towards a more audience-centric approach requires the creation of an organisational environment able to provide change through open innovation processes and a strong involvement of all the staff: leadership plays an important role in introducing innovative and alternative approaches and in removing internal resistance.

Vrijednost evaluacije

PREDAVANJE

Jonathan Goodacre, The Audience Agency, UK

Evaluacija se često smatra procesom koji moramo proći na kraju nekoga projekta, najčešće kako bismo ulagačima i dionicima opravdali svoje postojanje. No, evaluacija, također, može predstavljati i iznimno vrijednu vježbu koja nam može pomoći da bismo promijenili, razvili i poboljšali svoju praksu te razumjeli ključne trendove i utjecaje. Stoga će ovo predavanje razmotriti vrijednost evaluacije, pri čemu ćemo se osobito osvrnuti na ulogu publike te koristiti praktične primjere koji pokazuju na koje nam načine evaluacija može pomoći u unaprjeđenju svoga rada.

Izgradnja publike kroz preobrazbu ustanova

PRIMJERI DOBRE PRAKSE

Tijana Palkovljević Bugarski,
Galerija Matica srpska, Srbija

Početkom 21. stoljeća kulturne ustanove suočile su se s velikim izazovom – kako prilagoditi svoje djelovanje, programe i aktivnosti publici novoga milenija. U muzejskoj profesiji pojavilo se sljedeće pitanje: može li se stvoriti nova publika bez sveobuhvatne preobrazbe tradicionalno ustrojenih muzeja i galerija? Galerija Matice srpske, kao konzervativna nacionalna galerija, odlučila je problem nedovoljno razvijene publike riješiti pomoću desetljeća kontinuirane preobrazbe prostora, programa i komunikacijskih strategija. Nakon deset godina rada vidljivi su sljedeći rezultati: broj publike je narastao a i struktura publike je raznovrsnija. No, budući da je riječ o procesu koji nikada ne završava, svi uspjesi koje je Galerija dosad postigla predstavljaju tek temelj za daljnji razvoj publike. A mogućnosti su beskrajne...

Postavljanje publike u središte iskustva muzeja: primjeri dobre prakse

PRIMJERI DOBRE PRAKSE

Sofia Tsilidou, NEMO, Hellenic Ministry of Culture and Sports, Grčka

Uprave muzeja posljednjih su se godina suočile s globalnim trendovima i izazovima koji su ih potaknuli na preusmjeravanje pogleda s predmeta na publiku te usvajanje pristupa koji u središte stavlja publiku. Preusmjeravanje fokusa na publiku potaknulo je odgovorne osobe u muzejima na prihvaćanje promjena profesionalnog, strukturalnog i organizacijskog razvoja. Što ta promjena podrazumijeva? Što je zajedničko muzejima koji su preusmjerili fokus na publiku? Kroz analizu pojedinih slučajeva muzeja iz različitih dijelova Europe, ovom prezentacijom nastojat ćemo prikazati kako su različiti ciljevi vezani uz razvoj publike utjecali na izbor različitih načina na koji muzeji privlače novi i širi dijapazon publike, povećavaju interes postojeće publike i razvijaju obogaćujuća iskustva za sve vrste publike.

Od publike do čitatelja

PRIMJERI DOBRE PRAKSE

Mika Buljević, Booksa, Hrvatska

Osnovni cilj *Kulturtregera* je promocija književnosti pa je temelj njegova rada razvoj čitateljskih navika. Ovaj pristup podrazumijeva čitatelje ne kao kupce knjiga, već kao aktivne građane koji svojim djelovanjem utječu na samo književno polje i oblikuju ga. Strategije njihova uključivanja i aktiviranja stoga su osnova programskog promišljanja organizacije. Predstavljanje rada *Kulturtregera* tako fokus stavlja upravo na ove strategije i način na koji se one implementiraju u glavnim programima poput književnog kluba *Booksa* i portala za književnost *Booksa.hr*.

The value in evaluation

LECTURE

Jonathan Goodacre, The Audience Agency, UK

Evaluation is often regarded as the process you go through at the end of a project, usually to justify your existence to a funder or stakeholder. However, it can be an immensely valuable exercise that can help us change, develop, and improve our practice and understand underlying trends and impacts. This lecture will therefore look at the value of evaluation with a particular focus on the audience and using practical examples of the way it can help us develop our work.

Building an Audience through the Transformation of Institution

EXAMPLES OF GOOD PRACTICE

Tijana Palkovljević, Matica Srpska, Srbija

At the beginning of the 21st century, cultural institutions faced a major challenge – how to adapt their actions, programs and activities to the needs of the audience of the new millennium. In the museum profession the following question was raised: could a new audience be created without the overall transformation of traditionally designed museum and gallery institutions? The Gallery of Matica srpska, as a national conservative gallery, has decided to solve the problem of less developed audience building through continuous decennial transformation of space, programs and communication strategies. After ten years of work, the results are visible: audience numbers have increased while the types of audiences have been diversified. However, all that has been achieved in the Gallery so far is only the foundation for the further audience development since this is an never-ending process. And the possibilities are numerous...

Putting audiences at the heart of the museum experience: examples of good practice

EXAMPLES OF GOOD PRACTICE

Sofia Tsilidou, NEMO, Hellenic Ministry of Culture and Sports, Greece

Museums have in recent years been confronted with global trends and challenges that have urged them to shift their focus from objects to audiences and increasingly adopt an audience-centric approach. Becoming more audience-centered has prompted museums to embrace change in terms of professional, structural, and organizational development. What does this change entail? What do museums that changed to become more audience-centered have in common? By analyzing museum case studies from different parts of Europe, this presentation will seek to illustrate how different audience development goals have informed the choice of different interventions by museums to attract new and wider audiences, increase commitment of existing audiences, and develop more enriching experiences for all audiences.

From audience to readers

EXAMPLES OF GOOD PRACTICE

Mika Buljević, Booksa, Croatia

Kulturtreger's main goal is the promotion of literature which makes the development of reading habits the foundation of its work. This approach views readers not as book buyers but as active citizens whose actions influence and shape the literary field. Strategies for reader involvement and motivation form the basic tenets of the organization's programming. A presentation of Kulturtreger's work puts focus on these strategies and the way they are implemented in their main programmes, such as Booksa literary club and Booksa.hr online portal for literature.

Razvoj publike kao put do kulturne demokracije

RADIONICA

Niels Righolt, Danish Centre for Arts & Interculture (DCAI/CKI), Danska

Radionica će tematizirati neke od ključnih izazova s kojima se većina organizacija suočava u procesu proširivanja svoga rada na uključivanju publike. Radionica će se sastojati od kratkog uvoda u neke od osnovnih metoda i ideja, nakon čega će sudionici imati priliku primijeniti naučeno na primjeru jednog ili dva slučaja koji(e) će predstaviti sami sudionici. Fokus će biti na identifikaciji, segmentaciji ciljnih skupina, organizacijskim temeljima, internim procesima, načinima uključivanja publike te održavanju odnosa s publikom.

Segmentacija i određivanje prioriteta

RADIONICA

Alessandra Gariboldi, Fitzcarraldo i Cristina Da Milano, ECCOM, Italija

Svaki plan razvoja publike započinje ključnim pitanjem: koje vrste publike? Određivanje ciljeva vezanih uz publiku na temelju naše misije i analize težak je korak, no promatranje naše publike, njeno razumijevanje i segmentacija može biti još teže. Nijedan proces razvoja publike ne može se započeti prije nego što si priznamo da vjerojatno ne možemo doprijeti do svih, a pogotovu do svih istovremeno. Da bismo pravilno planirali, ključan korak u prepoznavanju potreba publike je njena unutarnja podjela – segmentacija. Uzimajući u analizu osobno iskustvo, sudionici će tijekom radionice učiti kako odrediti segmente i prioritete.

6. Rujan 2017

Razvoj publike kao put do kulturne demokracije

PREDAVANJE

Niels Righolt, Danish Centre for Arts & Interculture (DCAI/CKI), Danska

Niels Righolt će nam predstaviti suvremena kretanja u kulturnoj politici Danske i Skandinavije te obrazložiti način na koji povećana potražnja za kulturnom participacijom utječe na stvaranje politika i struktura – što se, primjerice, odražava u razvoju publike kao institucionalnoj strategiji za uključivanje nove u postojeću publiku na lokalnoj i široj razini.

Jedno bez drugog ne ide. Ili možda ide?

PANEL

Agata Etmanowicz, Impact Foundation, Poljska

U kakvom su odnosu razvoj publike i *outreach* kategorija europskih prijestolnica kulture? Kako se razvoj publike može tumačiti u kontekstu EPK? (Radi li se o trendu ili prolaznoj modi? Može li poslužiti kao alat za postizanje ‘većega dobra’?) Kakve koristi kulturni sektor i građani mogu imati od nje? (Kad bi barem.../Kako iskoristiti razvoj publike u širem kontekstu) Što možemo naučiti iz iskustava prethodnik EPK? (Ima li se što za naučiti? Uzmimo Wrocław 2016. kao primjer!)

Audience development as a way towards cultural democracy

WORKSHOP

**Niels Righolt, Danish Centre for Arts
& Interculture (DCAI/CKI), Denmark**

The workshop will touch on some key areas of conflict which most organisations face in the process of widening their audience engagement work. The workshop will include a short introduction to some basic methods and ideas and it will allow the participants to test them on one or two cases from the group of participants. Focus will be on identification, target segmentation, organisational anchorage, internal process, engagement, and maintenance of the relationship.

Segmenting and prioritizing

WORKSHOP

**Alessandra Gariboldi, Fitzcarraldo and
Cristina Da Milano, ECCOM, Italy**

Every AD plan starts with the crucial question: which audiences? Deriving Audience goals from our mission and analysis is a difficult step but looking at our audiences, understanding them, and segmenting them can be even harder. No AD process can be set before admitting that we probably can't reach everybody, and we certainly can't reach them at the same time. Segmenting is therefore a critical step for recognising audience needs and purposes in order to plan properly. During the workshop participants will learn how to define segments and how to prioritise them.

6th September 2017

Audience development as a way towards cultural democracy

LECTURE

**Niels Righolt, Danish Centre for Arts
& Interculture (DCAI/CKI), Denmark**

Niels Righolt talks about present threads in Danish and Scandinavian cultural politics and how an increased demand for cultural participation influences the design of politics and structures reflected in e.g. AD as an institutional strategy to engage both locally and in a wider scope with both new and existing audiences.

This I tell you brother, you can't have one without the other. Or maybe you can?

PANEL

Agata Etmanowicz, Impact Foundation, Poland

How does ECOC's 'outreach' category relate to audience development? (Going beyond frequency, numbers...) How can audience development be interpreted in the context of ECOC? (Is it just a trend or a fad? Can it be a tool for achieving a "greater good"?) How can the culture sector & citizens benefit from it? (If only.../How to make audience development work in the border scope) What can we learn from experiences of previous ECOCs? (Is there anything to learn? Let's take Wrocław 2016 as an example).

Europska prijestolnica kulture: jedinstvena prilika za proširenje angažmana publike

PANEL

Mary McCarthy, National Sculpture Factory, Irska

Za razliku od drugih projekata, status europske prijestolnice kulture nudi jedinstvenu priliku za istovremenu interakciju s više različite publike. Ovaj program gradu omogućava širenje ambicija i iskustava njegovih stanovnika i posjetitelja. Mary McCarthy će održati raspravu o ovoj prilici i svratiti pažnju na nekoliko EPK projekata koji su urodili neočekivano postojanom publikom.

Planiranje razvoja publike

RADIONICA

Alessandra Gariboldi, Fitzcarraldo, Italija i Jonathan Goodacre, The Audience Agency, UK

Ova praktična radionica o razvoju publike pomoći će sudionicima razviti strategije kojima će moći unaprijediti svoj rad. Radionicu će voditi Alessandra Gariboldi i Jonathan Goodacre, koji su pomogli u stvaranju *Adeste i Engage Audiences* razvojnih modela. Radionica će potaknuti sudionike na razmatranje načina kojima svoje ciljeve mogu pretvoriti u stvarne strategije za razvoj publike.

Radionica će se nastaviti s temama koje su prethodno obrađene na seminaru *'Applause Please'*, pokazujući na koje sve načine se iz misije, vizije i ciljeva može razviti akcijski plan. Proces će se odvijati korak po korak, pri čemu će sudionici biti slobodni razmijeniti osobna iskustva te naučiti nešto novo iz uspješnih strategija za razvoj publike primijenjenih diljem svijeta.

Kako napisati uspješnu prijavu za kulturni potprogram Creative Europe

RADIONICA

Paul Bogen, Olivearte, UK

O čemu se radi?

Radionica će biti vrlo praktičan vodič za pisanje uspješne prijave za kulturni potprogram Kreativne Europe uključujući što treba a što ne treba raditi, kad bi se trebalo napraviti te tko bi trebao napraviti – a uz to idu i neki vrhunski savjeti. Radionica ne jamči da ćete se naći u 10 do 15% onih koji godišnje dobivaju sredstva iz svakog segmenta programa ali mogla bi vam dati bolje šanse za uspjeh!

Radionica je namijenjena svima koji se prijavljuju ili se planiraju prijaviti za dobivanje sredstava iz kulturnog potprograma Kreativne Europe.

Dosadašnji rad Paula Bogaena

Paul je dobio sedam milijuna eura od strane kulturnog potprograma Kreativne Europe te prethodnog Kulturnog Programa, u periodu između 2007. i 2013. Sredstva koja je dobio bila su za sedam njegovih vlastitih projekata te niz projekata drugih organizacija. Projekti su uključivali male i velike projekte u trajanju od 2 do 4 godine s od 4 do 15 partnera. Ima stopostotnu uspješnost prijavljivanja vlastitih projekata te je bio jedan od procjenitelja za Kulturni Program EU od 2007. do 2013.

European Capital of Culture: A unique opportunity for Expanded Audience Engagement

PANEL

Mary McCarthy, National Sculpture Factory, Ireland

The ECOC unlike any other project provides a unique opportunity to engage with many audiences simultaneously. This programme allows a city to expand its ambitions and the experiences of its residents and visitors. McCarthy will discuss this opportunity and highlight some ECOC projects which created unforeseen sustained audience legacies.

Audience development planning

WORKSHOP

Alessandra Gariboldi, Fitzcarraldo, Italy and Jonathan Goodacre, The Audience Agency, UK

This practical workshop on audience development will help participants develop strategies that make a difference in their own work. Led by Alessandra Gariboldi and Jonathan Goodacre, who helped to create the Adeste and Engage Audience Development models, participants will be encouraged to consider how their aims can be converted into realistic strategies for the development of their audiences.

The workshop will build on elements discussed previously in the 'Applause Please' seminar showing how action plans can be developed from original vision, mission and aims. It will be a step by step process in which participants can share their own experiences as well as learn from successful audience development strategies from around the world.

How to write a successful Creative Europe, Culture sub-programme application

WORKSHOP

Paul Bogen, Olivearte, UK

What's it about?

This workshop will be a very practical guide on how to write a successful Creative Europe, Culture sub-programme application including what to do, what not to do, when to do it, who should do it and some top tips. It will not guarantee you will be one of the 10% – 15% who annually receive a grant from each strand of the programme, but it will hopefully increase your chances!

Who is it for?

Anyone applying or considering applying for a Creative Europe, Culture sub-programme grant.

Paul Bogen's experience

Paul has obtained €7 million from the Creative Europe Culture sub-programme and the previous Culture Programme 2007-13 since 2010, for 7 of his own and other organisations' projects. This includes small and large-scale projects from 2 to 4 years in duration with 4 to 15 partners. He has a 100% application success rate for his own projects and was an assessor for the EU's Culture Programme 2007-13.

Tko jest naša publika, (a tko nije?) – Istraživanje publike može biti super zabavno!

RADIONICA

Agata Etmanowicz, Impact Foundation, Poljska

Razvoj publike naravno započinje s Vama (s vašom organizacijom), ali sljedeći/paralelni korak je skupljanje što je više moguće podataka o vašoj publici. Obično smatramo i tvrdimo kako znamo sve o našoj publici, ali je li tomu zaista tako? Koliko dublje od samih brojeva možemo zaći? Možemo li se riješiti predrasuda i stereotipa o našoj publici i krenuti iz početka, vođeni znatiželjom? Istraživanje publike može biti “sve u jednom”. Može biti i zabavno i nešto što zbližava čitavu organizaciju. Ne mora se svesti na upitnike; može biti iznimno kreativno, u skladu s karakterom organizacije te dio umjetničkoga procesa. Može ojačati veze s postojećom publikom i povezati nas s potencijalnom, novom, budućom. Otkrijmo ponovno neke stare istraživačke alate i dizajnirajmo nove!

Who is our audience (and who's not?) – Researching audience can be super fun!

WORKSHOP

Agata Etmanowicz, Impact Foundation, Poland

Audience development process of course starts with you (your organisation) but the next / parallel task is to gather as much knowledge as possible about your audiences. We usually think and claim that we know all about them but do we really? How far can we go beyond just numbers? Are we able to get rid of prejudice and stereotypes about our audience and start from scratch, driven by curiosity? Audience research can be “all in one”. It can be both fun and a task involving and bringing together the whole organisation. It doesn't have to be only about questionnaires; it can be super creative, in line with the character of the organisation, and part of the artistic process. It can strengthen relationship with existing audiences and create a bridge towards new, future, potential audiences. Let's rediscover some old research tools and design new ones!

Govornici / voditelji radionica

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Alessandra Gariboldi

Alessandra Gariboldi is a senior researcher and consultant in the fields of visitor studies and cultural project evaluation, with a primary focus on audience engagement and participatory approaches. She's Coordinator of the Research and Consulting Department of Fondazione Fitzcarraldo, and collaborates with the Cultural Observatory of Piedmont, Italy. As researcher and trainer she's been involved in three EU funded project on audience development: *ADESTE (Audience Developer Skills and Training in Europe)*, *CONNECT (Connecting Audiences)* and *Be SpectActive*, whose aim is to test and develop performing arts projects actively involving audience in programming. She is adviser and mentor within national funding programs for empowering cultural organizations through entrepreneurship and a deeper relation with communities, such as *IC_Cultural Innovation*, *CheFare*, *Culturability* and *fUNDER35*, all promoted by Italian private institutions. She is passionate about arts and strongly believes they must be at the very heart of social development. Among her publications/essays on visitor studies and impact evaluation of cultural policies, she has co-authored: *Study on Audience Development – How to place audiences at the centre of cultural organisations* (2017), *Mapping of practices in the EU Member States on Participatory governance of cultural heritage*, to support the OMC working group under the same name (*Work Plan for Culture 2015–2018*).

Alessandra Gariboldi je stariji istraživač i konzultantica u polju istraživanja posjetitelja i procjene kulturnih projekata, s primarnim fokusom na animaciju publike i pristup sudjelovanju. Koordinatorica je odjela za istraživanje i savjetovanje zaklade *Fitzcarraldo* te surađuje s *Opservatorijem kulture* u Piedmontu u Italiji. Kao istraživačica i obučavateljica sudjelovala je u trima projektima razvoja publike, koje je financirala Europska unija: *Adeste (Audience Developer Skills and Training in Europe)*, *Connect (Connecting Audiences)* te *Be SpectActive*, čiji je cilj bio testirati i razvijati projekte performativne umjetnosti u čijoj izvedbi sudjeluje i publika. Savjetnica je i mentorica u nacionalnim programima za financiranje projekata koji jačaju kulturne organizacije putem poduzetništva i produbljivanja veza sa zajednicom, primjerice *IC_Cultural Innovation*, *CheFare*, *Culturability* i *fUNDER35*, što su sve projekti koje promoviraju privatne talijanske institucije. Strastvena je u vezi s umjetnošću i snažno vjeruje da umjetnost mora biti u samoj srži razvoja društva. Objavila je mnoge publikacije i eseje na temu istraživanja posjetitelja i procjene kulturne politike; između ostalog, suautorica je sljedećih tekstova: *Studija o razvoju publike – kako publiku učiniti dijelom kulturnih organizacija* (2017.), *Mapiranje praksi participativnog upravljanja kulturnom baštinom država članica EU*, pisano za potporu radnoj skupini OMC pod istim imenom (*Radni plan kulture 2015. – 2018.*)

Speakers / workshop leaders

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Alma R. Selimović

Alma R. Selimović has a master's degree in Management of non-profit organizations and a bachelor's degree in Cultural studies at the Faculty for Social Sciences in Ljubljana. She also holds a European Diploma of Cultural Management by Marcel Hicter Foundation and she studied Cultural Management at the City University, London on a British Council scholarship. She has joined the Bunker team in 2003 as part of the production team for the *Mladi levi* festival and has stayed with Bunker ever since (production, PR) and also managed some other activities of Bunker (volunteer programs, European Cultural Capital bid ...). In 2009 she worked for an advertising company Formitas BBDO Pleon in Ljubljana as an Account Director and Head of PR department. Her clients were: European Commission (DG TREN, DG SANCO, DG COMM), Unilever, Spar, Nokia Siemens Networks ... In 2010 she has returned to culture and has been the producer of the festival *Mladi levi*, festival *Druganje* in Maribor, Festival of letters in Ljubljana (focus on typography). She was also the communications officer for the Slovene dance platform *Gibanica*. Currently she is the Development Director for Bunker, focusing mainly on fundraising, development of projects bringing together education and art and heading the Create to Connect network. She is interested in cultural policies, linking contemporary art with formal education, and art as a generator of social change and innovation.

Alma R. Selimović (1980.) diplomirana je menadžerica neprofitnih organizacija te prvostupnik kulturnih studija na Fakultetu društvenih znanosti u Ljubljani. Ima, također, europsku diplomu kulturnog menadžmenta zaklade *Marcel Hicter*, a studirala je i kulturni menadžment na City University u Londonu za što joj je školarinu platio British Council. Pridružila se *Bunkeru* 2003. kao dio producenškog tima za festival *Mladi levi* nakon čega je ostala dijelom *Bunkera* (kao producent i PR) te rukovodila još nekim njihovim aktivnostima (volonterski program, EPK kandidatura...) 2009. je radila za marketinšku tvrtku *Formitas BBDO Pleon* iz Ljubljane kao poslovna direktorica i upraviteljica PR odjela. Njeni klijenti bili su, između ostalih, Europska komisija (DG TREN, DG SANCO, DG COMM), Unilever, Spar, Nokia Siemens Networks... Godine 2010. vratila se kulturi te producirala festival *Mladi levi*, festival *Druganje* u Mariboru, *Festival slova* u Ljubljani (s naglaskom na tipografiju). Radila je kao komunikator za slovensku plesnu platformu *Gibanica*. Trenutno radi kao razvojna upraviteljica *Bunkera*, s fokusom na skupljanje sredstava, razvoj projekata koji spajaju obrazovanje i umjetnost te predvodi mreže. Zanimaju ju kulturna politika, povezivanje suvremene umjetnosti s formalnim obrazovanjem te umjetnost kao pokretač društvene promjene i inovacija.

Cristina Da Milano

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Cristina da Milano je stekla diplomu iz arheologije (Sveučilište u Rimu); diplomu iz Likovne i dekorativne umjetnosti od antike do 1450. godine (Kraljevska akademija umjetnosti, London); magisterij iz Muzejskih studija (Odjel za muzejske studije, Sveučilište u Leicesteru); magisterij iz Tehnoloških instrumenata za ekonomsku evaluaciju kulturne i prirodne baštine (Sveučilište u Ferrari). Članica je ECCOM-a (Europskog centra za organizaciju i upravljanje u kulturi) od 1996. godine, a od 2010. godine njegova predsjednica. Sudjelovala je u nekoliko istraživačkih projekata na nacionalnoj i međunarodnoj razini na temu društvene uloge muzeja i procesa cjeloživotnog učenja unutar muzeja, a na istu temu objavila je i nekoliko radova. Isto tako vodila je nekoliko projekata financiranih sredstvima Europske unije unutar okvira *Programa za cjeloživotno učenje 2007.-2013.*, *Kultura 2007-2013* i *Kreativna Europa*. U svojstvu višeg istraživača sudjelovala je u projektu *Studija o razvoju publike – kako staviti publiku u središte kulturnih organizacija*, što je financirala Europska komisija putem Generalnog direktorata za kulturu i obrazovanje. Predaje na mnogim postdiplomskim i magistarskim studijima. Članica je uprave organizacije *Culture Action Europe* kao i kazališta Teatro di Roma.



Cristina Da Milano holds a degree in Archaeology (University of Rome); the Diploma of Fine and Decorative Arts from Antiquity to 1450 (Royal Society of Arts, London); the MA in Museum Studies (Department of Museum Studies, University of Leicester); the MA in Technological Instruments for the Economic Evaluation of Cultural and Environmental Heritage (University of Ferrara). From 1996 she has been member of ECCOM (European Centre for Cultural Organisation and Management) and in 2010 she became its president. She participated in several research projects at a national and international level on the issue of the social role of museums and of lifelong learning processes within museums, subjects on which she has published several papers. She has also managed many European-funded projects within the framework of the programmes Life-long Learning 2007-2013, Culture 2007-2013 and Creative Europe programme. She has taken part as senior researcher in the "Study on Audience development: how to put audiences at the centre of cultural organizations" funded by the DG Culture and Education of the EU Commission. She is a lecturer in many post-graduate courses and Masters. She is a member of the board of directors of Culture Action Europe and Teatro di Roma.



Jonathan Goodacre

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Jonathan Goodacre is a senior consultant at The Audience Agency based in the UK and is responsible for their international work including Adeste and Connect. He is part of the Pedagogic Team of the Association Marcel Hicter. Jonathan has contributed to books such as 'Turning the Tide' about arts regeneration projects (Momentum, UK 2007), 'Sustaining Cultural Development' (Gower, UK 2013) and 'Culture at the Edges' (Marcel Hicter, Belgium 2014). Before joining The Audience Agency in 2013, he worked for a variety of arts and cultural organisations including a cultural centre, touring agency, university, festival, community organisation and consultancy.

The Audience Agency works in the UK and internationally to help museums, arts, heritage and other cultural organisations understand their audiences and increase public engagement and reach. It is a partner of the Connect project which is researching and setting training standards in audience development across the arts, heritage and cultural sectors in Europe and contributed to the Engage Audiences initiative for the European Union.

Jonathan Goodacre je viši konzultant društva *The Audience Agency* iz Ujedinjenog Kraljevstva Velike Britanije i Sjeverne Irske te je odgovoran za međunarodni rad društva, uključujući *Adeste* i *Connect*. Član je pedagoškog tima Udruge *Marcel Hicter*; sudjelovao je u izradi nekoliko knjiga, primjerice *Promjena trenda* na temu projekata za revitalizaciju umjetnosti (Momentum, UK 2007.), *Održiv razvoj kulture* (Gower, UK 2013.) i *Kultura na rubovima* (Marcel Hicter, Belgija 2014.). Prije no što se 2013. godine pridružio društvu *The Audience Agency*, radio je za razne ustanove iz područja kulture i umjetnosti: kulturne centre, turističke agencije, sveučilišta, festivale, udruge i konzultantske tvrtke.

Društvo *The Audience Agency* djeluje u domovini i inozemstvu, a njegova je misija pomoći muzejima, ustanovama za umjetnost i baštinu te ostalim kulturnim organizacijama kako bi bolje razumjeli svoju publiku, povećali angažman javnosti i poboljšali svoju vidljivost. Društvo je partner projekta *Connect*, koji istražuje razvoj publike u djelokrugu umjetnosti, baštine i kulture u Europi i postavlja standarde obuke u istome području, a sudjelovalo je i u inicijativi *Engage Audiences* Europske unije.

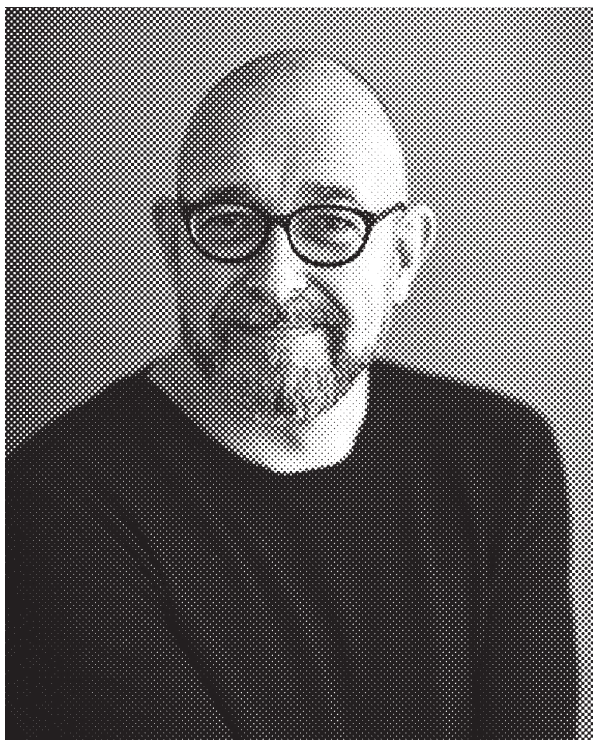


Mary McCarthy

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Mary McCarthy is a Director of the National Sculpture Factory, Cork. The National Sculpture Factory (NSF) is an organisation which provides and promotes a supportive and enabling environment for the making of art and the realisation of creative projects. It supports artists and their practices through studio facilities, residencies, lecture programmes, cultural exchanges, master-classes and professional development as well as by initiating ambitious commissions and opportunities. Previously Mary was the first Executive Arts and Culture manager for Dublin Docklands Development Authority. While in that role, she was responsible for the integration of the arts across the Dublin Docklands organization and for the development + implementation of their arts and culture strategy. Previous to that, she was Director of Programmes and Deputy Director for Cork 2005, the company established to manage Cork's designation as European Capital of Culture. While there she was responsible for the initiation of many large scale civic programmes as well as new works and commissions. Mary is currently Chair of Culture Ireland's EAC, and a Board member of the Irish Museum of Modern Art (IMMA). She has previously been an international expert panel to assess future Capitals of Culture and frequently moderates international forums and events.

National Sculpture Factory / Nacionalna tvornica skulptura/ je organizacija čiji je cilj razvoj poticajnog okruženja za stvaranje umjetnosti i provedba kreativnih projekata. Organizacija pruža podršku umjetnicima i njihovu stvaralaštvu uslugom korištenja studija i organizacije rezidencijskih programa, predavanja, kulturnih razmjena, radionica i tečajeva za stručno usavršavanje te pokretanjem izazovnih prilika i narudžbi. Prije toga, Mary McCarthy je bila na dužnosti prve izvršne upraviteljice u *Tijelu za razvoj dublinskog obalnog područja za umjetnost i kulturu/ Dublin Docklands Development Authority* /, gdje je bila odgovorna za integraciju umjetničkog programa čitave organizacije *Dublin Docklands*, kao i za razvoj i implementaciju njene strategije u kulturu i umjetnost. Isto tako obnašala je dužnost programske direktorice i zamjenice direktora za *Cork 2005*, društvo koje je osnovano u svrhu upravljanja titulom Europske prijestolnice kulture grada Corka. Tijekom rada na navedenom projektu, bila je zadužena za pokretanje čitavog niza velikih građanskih inicijativa te novih radova i narudžbi. M. McCarthy trenutno obnaša dužnost pročelnice Stručnoga vijeća savjetnika organizacije *Culture Ireland*, a članica je uprave Irskoga muzeja moderne umjetnosti (IMMA). Bila je, također, i članica međunarodnoga stručnoga odbora za procjenu budućih Europskih prijestolnica kulture pa često moderira međunarodne skupove i događaje.



Niels Righolt

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Niels Righolt is the managing director of CKI – the Danish Centre for Arts and Interculture. he has a broad background and experience from more than 25 years in the arts field. He has worked as Head of Information, Producer, Artistic Director, Cultural Political Developer, Managing Director and Political Advisor within a variety of cultural institutions and organizations over the years, among others, as Managing and Artistic Director of the Dunkers Arts Centre in Helsingborg, Sweden, as Chief Curator and producer for Møstings Hus & Byggeriets Hus, Copenhagen and as co-founder of the intercultural magazine and communication bureau Cultures. At present Niels is lecturing and counseling widely both in Europe and outside it. He has been involved in policy design processes in the Copenhagen Culture Region, Region Western Gothia in Sweden, the Greater Oslo Region, Nordic Council of Ministers as well as on a municipal level in all Scandinavian countries. He is a board member of, among others Inkonst in Malmö, Sweden, Teatergrad in Copenhagen and the Audience Europe Network. Niels has a background in Literature, Modern Culture & Cultural Communication and Spanish Culture & Language from the University of Copenhagen.

Niels Righolt je upravni direktor CKI – danskog Centra za umjetnost i interkulturalnost. Tijekom više od dvadeset i pet godina rada u području umjetnosti stekao je bogato iskustvo. Bio je na čelu informativnog odjela te komunikacijskog ureda, producent, umjetnički direktor, osoba za razvoj kulturne politike, upravni direktor i politički savjetnik za brojne kulturne ustanove i organizacije; bio je upravni i umjetnički direktor centra za umjetnost Dunkers u švedskom gradu Helsingborgu, glavni kustos i producent kuće Møstings Hus & Byggeriets Hus u Kopenhagenu, suosnivač časopisa za interkulturalnost Cultures. N. Righolt trenutno predaje i savjetuje diljem Europe i svijeta. Radio je na procesima razvoja politike u Kopenhagenu, u švedskoj pokrajini Zapadna Gotija, u Oslu i njegovoj pokrajini; surađivao je s ministarskim zborom nordijskih zemalja kao i s gradskim i okružnim upravama diljem Skandinavije. Član je više odbora, uključujući Inkonst u švedskom Malmu, Teatergrad u Kopenhagenu te organizacije Audience Europe Network.

Niels Righolt je na sveučilištu u Kopenhagenu diplomirao književnost, suvremenu kulturu i kulturnu komunikaciju te španjolski jezik i književnost.

Paul Bogen

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Paul Bogen ima više od trideset i pet godina iskustva u djelokrugu organizacije kulturnih aktivnosti; od 2008. godine radio je kao voditelj projekata, konzultant, prikupljač sredstava, istraživač, mentor i učitelj za brojne klijente iz javnog i privatnog sektora u više od dvadeset europskih država. Od 2010. godine do danas uspio je prikupiti 8 milijuna eura iz europskih fondova što za svoje, što za tuđe projekte.

Trenutno Paul Bogen radi kao producent na projektu *Creative Lenses*, četverogodišnjem projektu pod okriljem programa Europske unije *Kreativna Europa* s ciljem istraživanja i razvoja održivih modela za sektor te kao voditelj *Escalatora*, programa za izgradnju kapaciteta nezavisnih organizacija i umjetnika u Slovačkoj. Pruža, također, podršku dvama većim projektima unutar *Kreativne Europe*, a djeluje i kao financijski strateg za društvo NIE Theatre Company (Ujedinjeno Kraljevstvo).

Paul Bogen je jedan od direktora agencije *Olivearte Cultural Agency*, bio je direktor *Junction Arts Centre* u Cambridgeu između 1989. i 2016. godine. Od 1999. do 2007. godine bio je predsjednik Europske mreže kulturnih centara *Trans Europe Halles*, djelovao kao ocjenjivač Programa kulture EU-a između 2007. i 2013. godine. Kao član Kraljevskoga društva za umjetnost obnašao je dužnost člana uprave u šest umjetničkih i kulturnih organizacija. Tijekom karijere P. Bogen je otvorio, vodio i razvio čitav niz objekata za izvođenje glazbene i izvedbenih umjetnosti, uključujući kazalište vrijedno 10 milijuna eura u Cambridgeu.

2017. godine P. Bogen se sa suprugom Milom preselio na otok Ġhawdex (Malta), gdje se trenutno bavi istraživanjem mogućnosti osnivanja centra za osobni i profesionalni razvoj i odmor.



With over thirty-five years experience in the sector, since 2008 Paul has been a project manager, consultant, fund-raiser, researcher, mentor and trainer working for a wide range of public and private clients in over twenty European countries. Since 2010, Paul has obtained €8 million in European grants for his own and others' projects.

Currently, Paul is producing *Creative Lenses*, a 4-year EU Creative Europe project to research and develop sustainable models for the sector, running *Escalator* – a capacity building programme for independent organisations and artists in Slovakia, supporting the management of two large-scale Creative Europe projects and is the financial strategist for NIE Theatre Company.

Paul is a co-director of Olivearte Cultural Agency, was Director of The Junction Arts Centre, Cambridge from 1989-2016, President of the European network of Cultural centres, *Trans Europe Halles* from 1999-2007, an assessor for the EU's Culture Programme 2007-13, has been on the board of director's for six arts and cultural organisations and is a fellow of the Royal Society of Arts. During his career, Paul has opened, managed and developed a range of performance and music venues including building a €10 million theatre in Cambridge.

In 2017, Paul moved to the island of Gozo with his wife Mila where they are currently researching creating a personal and professional development + well-being retreat centre.

Sofia Tsilidou zaposlena je u Upravi za muzeje Ministarstva kulture i sporta Helenske Republike, gdje je prvenstveno odgovorna za suradnju u poslovima vezanim uz muzeje i baštinu na europskoj razini. Od 2013. godine imenovana je nacionalnom stručnjakinjom u Odboru za poslove u kulturi Vijeća Europske Unije, a od 2011. je izabrana članica Izvršnog odbora *Mreže europskih muzejskih organizacija (NEMO)*. Kao nacionalna stručnjakinja S. Tsilidou je sudjelovala u raznim radnim skupinama i mrežama EU-a te projektima financiranim iz fondova EU-a vezanim uz nadnacionalnu suradnju u kulturi. Sudjelovala je, također u aktivnostima sa svrhom promocije i podizanja svijesti o kulturnoj baštini i muzejima na nacionalnoj razini, kao i u organizaciji nacionalnih i međunarodnih privremenih arheoloških izložaba. Završila je preddiplomski studij arheologije i povijesti umjetnosti na Sveučilištu u Ateni (Grčka) te diplomski studij upravljanja umjetničkim galerijama na Sveučilištu u Essexu u Ujedinjenom Kraljevstvu Velike Britanije i Sjeverne Irske.



Sofia Tsilidou works at the Hellenic Ministry of Culture and Sports – Directorate of Museums, where she is mainly responsible for European cooperation on museum and heritage issues. Since 2013, she has been an appointed national expert at the Cultural Affairs Committee of the Council of the EU and since 2011 an elected member of the Executive Board of NEMO/Network of European Museum Organisations. Sofia has participated as a national expert in various EU working groups, networks and EU-funded projects of transnational cultural cooperation. She has also been involved with the promotion and raising of awareness of cultural heritage and museums at national level, as well as with the organization of national and international temporary archaeological exhibitions. She holds a B.A. in Archaeology and History of Art from the National and Kapodistrian University of Athens, Greece and a M.A. in Gallery Studies from the University of Essex, UK.



Tijana Palkovljević Bugarski

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Tijana Palkovljević Bugarski diplomirala je na Odsjeku za povijest umjetnosti Filozofskog fakulteta u Beogradu 1999. godine i magistrirala na istome fakultetu 2003. godine. U rujnu 2016. obranila je doktorsku disertaciju na Odsjeku za povijest umjetnosti – muzeologija i heritologija. Njeno područje istraživanja obuhvaća proučavanje međunarodne i nacionalne umjetnosti 20. st. te pitanja obrazovanja, upravljanja i marketinga u muzejima. Od 2001. godine zaposlena je u Galeriji Matice srpske u Novome Sadu, a 2010. godine imenovana je njezinom ravnateljicom. Uz to se bavi izradom i objavljivanjem programa i izdanja Galerije, kao i izradom obrazovnih programa za djecu. Dosad je ostvarila brojne izložbe, a autorica je nekoliko knjiga, kataloga i članaka u stručnim časopisima. Na Odsjeku za arhitekturu i urbanizam Fakulteta tehničkih znanosti na Sveučilištu u Novome Sadu predaje *Povijest umjetnosti i kustoske prakse*. Godine 2017. izabrana je za predsjednicu Izvršnog odbora Zaklade Novi Sad – Europski grad kulture 2021.

Tijana Palkovljević Bugarski graduated from the Faculty of Philosophy, Department of Art History in Belgrade, in 1999 and finished her master studies at the same Faculty in 2003. She defended her doctoral thesis at the Department of Art History – Museology and Heritology in September, 2016. Her research field involves the study of international and national art of the 20th century and issues on education, management and marketing in museums. Since 2001, she has been employed at the Gallery of Matica srpska in Novi Sad and in 2010 became its director. Moreover, she is engaged in creating and publishing programs and editions of the Gallery, as well as in creating educational programs for children. So far she has implemented numerous exhibitions and has authored several books, catalogues and articles in professional journals. She is also a lecturer at the University of Novi Sad, Faculty of Technical Sciences, Department of Architecture and Urban planning for the subject History of Art and Curatorial Practices. In 2017, she was elected president of the Executive Board of the Foundation Novi Sad – European Capital of Culture 2021.

Armelle Stépien

Armelle Stépien, koja je diplomirala komunikologiju i kazališne studije, glavni je dio profesionalne karijere provela kao voditeljica komunikacije i odnosa s javnošću. Poslovni je put započela u kazalištu *Théâtre national de la Colline*, gdje je radila petnaest godina, nakon čega je 2008. godine prešla u kazalište *Comédie de Reims* pa 2013. u kazalište *Théâtre national de Chaillot*, a 2015. u *Odéon-Théâtre de l'Europe*. Na diplomskome studiju iz javnih poslova na Institutu političkih znanosti Sciences-Po u Parizu predaje predmet *Publika kulturnih događanja*.



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Armelle Stépien graduated in communication and theatre studies and spent the bulk of her professional career as Manager of Communications and Public Relations. Her career path began at the theatre *Théâtre national de la Colline*, where she worked for fifteen years, after which she moved to the theatre *Comédie de Reims* in 2008, and to the theatre *Théâtre national de Chaillot* in 2013. Since 2015, she has been working at the theatre *Odéon-Théâtre de l'Europe*. She also teaches the course "Cultural Audiences" at the graduate study programme in public affairs at the Sciences Po Institute of Political Studies.



Slobodanka Mišković diplomirala je sociologiju na Sveučilištu u Zagrebu. Kulturom se bavi još od 1993. pa je tijekom godina kao producent i koordinator kulturnih programa sudjelovala u radu više udruga (*Trafik*, *Drugo more*). 2003. zapošljava se u Odjelu za kulturu grada Rijeke kao Vodeća suradnica za knjižničnu, nakladničku i filmsku djelatnost. Godine 2004. je u svojstvu izvršne producentice sudjelovala u organizaciji 19. Svjetskog kongresa UNIMA-e te pratećeg međunarodnog lutkarskog festivala koji se održao u Rijeci i Opatiji. Od 2008. sudjeluje u inicijativi za osnivanje Art-kina te koordinira proces osnutka. Od 2009. do 2014. vodi Službu za film pri Odjelu za kulturu Grada Rijeke. 2009. koordinirala je razvoj i implementaciju Sporazuma o jačanju lokalnih filmskih kapaciteta. Uspostavila je dogovor između HAVC-a i Grada Rijeke kojim se ista količina sredstava osigurava za autorske filmove kratke i srednje dužine. Dogovorom je sufinancirano 28 filmova čiji su autori, produkcija ili tema vezani uz Rijeku; tako se u kratkom roku značajno razvilo i ojačalo lokalne kreativne i produkcijske audio-vizualne kapacitete. S. Mišković je od 2014. i ravnateljica javne kulturne ustanove Art-kino te članica upravnog odbora Hrvatske mreže nezavisnih kinoprikazivača.

Slobodanka Mišković has a degree in Sociology from the University of Zagreb. She has worked in culture since 1993 including, over the years, as producer and cultural program coordinator for different organizations (*Trafik*, *Drugo more*). In 2003 she started working for the city of Rijeka's Department of Culture's library, publishing and film section. In 2004 she participated in the organization of 19th World UNIMA Congress as well as serving as the executive producer of the international puppet theatre festival that took place alongside the congress in Rijeka and Opatija. In 2008 she participated in and coordinated the initiative to establish the local art cinema which she's been in charge of ever since. Between 2009 and 2014 she was head of Rijeka's Department of Culture's Film section. In 2009 she coordinated and implemented the Agreement for strengthening local filmmaking industry. She brokered a deal between the Croatian Audiovisual Center and the city of Rijeka which ensured funding for short and medium length authorial films. This agreement financed 28 films whose authors, production, or themes were connected with Rijeka and also made a significant increase in and strengthened local creative and production capacities. Since 2014 she has been the managing director of the Art-kino public cultural institution and a board member of Croatian Independent Cinemas Network.



Miljenka Buljević

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Miljenka Buljević is a cultural operator and translator who focuses on promotion of literature and reading habits as well as on non profit cultural management and networking. She is a co-founder of Kulturtreger and the manager of its literary club Booksa in Zagreb. From 2010 to 2016, Miljenka was the chairwoman of Alliance Operation City, a platform of local organizations active in the field of independent culture and youth in Zagreb which co-founded POGON – Zagreb center for Independent Culture and Youth with the City of Zagreb. In June 2016 she became the chairwoman of Clubture, national network of independent cultural organizations in Croatia. She is a member of the Editorial Board of European network of cultural journals Eurozine.

Miljenka Buljević radi u kulturi i kao prevoditeljica s fokusom na promociju književnosti i navika čitanja te neprofitni kulturni menadžment i povezivanje. Suosnivačica je *Kulturtregera* i upraviteljica njihova zagrebačkog književnog kluba *Booksa*. Između 2010. i 2016. godine M. Buljević je predsjedala savezom udruga *Operacija Grad*, platformom koju su činile lokalne organizacije što se bave nezavisnom kulturom i mladima u Zagrebu, a koja je s gradom Zagrebom osnovala *POGON – zagrebački centar za nezavisnu kulturu i mlade*. U lipnju 2016. postala je predsjednica *Clubture*, hrvatske nacionalne mreže nezavisnih kulturnih organizacija. Članica je uredničkog odbora *Eurozine*, europske mreže časopisa za kulturu.

Agata Etmanowicz

Pomirila se s osudom na “doživotnu kaznu u sektoru kulture”, ali je zahvalna na posjetima iz i u druge djelatnosti. Predsjednica je zaklade *Impact*, (koja pruža podršku razvoju publike organizacija i institucija), surađuje s *Fabryka Sztuki* iz Lodza i njihovim *Art_Inkubatorom* (domom za mlade kreativce poduzetnike). Surađuje s organizacijama iz čitave Europe (i svijeta). Osim toga je suosnivačica zaklade *Poland Without Borders* te volontira, navija i najveća je obožavateljica ragbija u kolicima.



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Agata Etmanowicz made peace with being sentenced to “life in cultural sector” but is grateful for regular visits from/in other sectors. She’s the president of Impact Foundation (supporting audience development processes in organisations/institutions), cooperates with *Fabryka Sztuki* in Łódź and its *Art_Inkubator* (a home for young creative entrepreneurs). Works with organisations from all over Europe (any beyond...). She also co-founded the *Poland Without Barriers* Foundation and is a volunteer, supporter and biggest fan of wheelchair rugby.

Prijedlog za dalje čitanje

Some literature to read

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PREDLOŽIO / SUGGESTED BY

Niels Righolt

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A wide range of articles on audience development, arts marketing, fundraising and a variety of topics.

The Audience Agency

– <https://www.theaudienceagency.org/insight>
A series of articles and case studies about audience development, connected to the work of the organisation.

1. SUBJECT MATTER

Many culture makers have embraced the theme of Audience Development (AD); we all want audiences, preferably large and enthusiastic ones. But how can we demonstrate to our investors that we have taken the task seriously? How do we measure our efforts? Here, the key terms are: **cultural impact; immaterial indicators; shared knowledge; shared practice; people to people; citizen/visitor.**

What are the needs and the possible impact? What can public authorities, patrons, friends, sponsors and policymakers gain from a mapping of the Audience Engagement (AE) territory? Here, the key terms are: **creating conditions; making demands; challenging tradition.**

The study, carefully framed by the European Commission, can help guide in policy development, to create conditions for true AD.

It aims at:

- providing innovative approaches and methods in the area of AD to the European Commission;
- providing a basis for selection criteria in future calls for proposals framed by the Creative Europe Programme;
- equipping cultural leaders with developed means for making a convincing case, within an organisation, for transition to an audience-centric approach;
- investigating common elements across the diverse European landscape, clear differences and potential peer-learning opportunities.

2. TASKS AND METHODOLOGY

Throughout the study the following tasks have been accomplished:

Task I – Desk research. It gave the consortium the foundation to work. Different approaches in the past have been referenced, re-inventing them to meet the special conditions of Europe approaching 2020. A glossary and a commented bibliography have been provided;

Task II - Overview of praxis and creation of a catalogue. An open call has been launched in order to gather examples of good practice in AD across Europe in different cultural sectors and on their in-depth analysis, focussing on small and medium-sized organisations. 87 initiatives have been analysed and a catalogue of 30 of them from 17 countries has been provided (chapter 3);

Task III - Communication and dissemination. This activity is still going on and it aims at disseminating the study to a broad spectrum of people, networks, governments and organisations. The Consortium is committed to see that last task completed, urgently and effectively, together with our partners, with the cultural organisations who engaged, with the Commission and with local/national authorities throughout the EU.

3. MAIN FINDINGS

The desk research and the case analysis confirmed that the link between artists and audiences is - at the roots - an immensely local phenomenon. Culture grows where people meet: in their neighbourhoods, in their cities, in their schools, at cultural centers often within a short distance of their homes.

The consortium has been both surprised and affirmed when meeting the variation and intuition that locally based organisations are using, as they reach out to wider, deeper and more diverse relations with their audiences, unveiling context dependent strategies.

The models available had become both complicated and not always relevant. It was therefore decided to search for a non-academic, intuitive and user-friendly model, that reflects the sincere need by many cultural organisations to re-evaluate their relationship with the audience. Starting from earlier literature and theory, the adopted methodology tries to integrate previous approaches, at the same time shifting the perspective from “users” to “participants”. The study identified three main audience categories:

- **audience by Habit.** People who regularly attend and/or participate in cultural activities, whose barriers to access are relatively easy to overcome. Different strategies can pursue further aims: audience education; attracting audiences of the same kind but not currently participating; taste cultivation to deepen current audience’s cultural practices.
- **audience by Choice.** People who participate less, or in an intermittent way for reasons of life stage, lack of specific interest, opportunities or financial resources. For this group, participation is not a habit. They may rarely attend a show, an exhibition or a concert, but they don’t share any particular social or cultural disadvantage. They also might be audience by habit of other cultural experiences, but not of *yours*.
- **audience by Surprise.** People hard to reach, maybe indifferent or even hostile, who do not participate in any cultural activity for a complex of reasons, related to factors of social exclusion. For this group, participation would hardly happen without an intentional, programmed and targeted approach.

At the same time, four Key Action Fields have been distilled, that represent the main assets for AD strategies. Far from being rigid categories, these instruments are the prevailing action assets (in practices as in rhetoric terms) for developing audience, although with huge crossover characteristics:

1. The **Place Factor** is especially significant when the cultural organisation has a geographical and architectural venue, a physical space, where the core of the activities take place. This is the arena of confrontation between the audiences and the artists. The act of “invitation” to join the gathering, to repeat the experience, to become regular visitors defines specific AE tools. Place also meant the will to move outside the usual settings, looking for unusual and unconventional places and extraordinary circumstances in order to renovate old liturgies, to encourage as many people as possible to take part and to make culture resonate with their daily life;

2. The **Digital Factor** is crucial to maintain relations with a visitor both before and after the cultural encounter; to engage with people not in our immediate territory; to share information, experiences, performances; to activate

participative and creative processes; to provide tools for analysis of audience profiles;

3. **Building Capacity** is a necessary step for cultural organisations dealing with heritage, tradition and stable audiences. Audiences by Habit need to be met appropriately by staff (communicators, ticket vendors, artists), continuously adjusting to the tastes, concerns and needs of the citizen/visitor. Actions which empower the capacity of the staff also leads to **embedding** AE into the fabric of the organisation;

4. **Co-Creation** has been identified as a field of action for cultural organisations, with diverse motives. For those with a stable and habitual audience, the intention might be to deepen the experience for all parts, to actively transform the artwork with the audience. Other, community oriented organisations may find co-creation and active participation as an opening and a prologue to a longer relationship.

These categories have been integrated after the field research phase of this study, which added some key action field such as **Programming** (Offer innovation in terms of format, programming, language, theme, place) **Organisational change** and implications, **Use of Data, Collaboration and Partnership**.

4. THE GUIDE: TOOLS AND RULES

The desk research and the analysis of the selected experiences led the consortium to the delivery of a Guide, composed by two parts: one of tools for cultural organisations willing to undertake their path to put audience at the heart of their activities (GUIDE-PART 1); and one of recommendations (GUIDE-PART 2), addressing policy makers but considering also that production methods used by artists, companies, directors, even arts trade unions, must be brought into question to seriously engage with new and more sophisticated audiences.

4.1. The Guide/Part 1 - Tools of Audience Development

Starting from the main planning tools already developed in the management area to tackle the AD challenge, the consortium focussed on 5 steps, meant to support organisations' reflections over the process of finding their own sustainable way to become audience-centred:

1. **Who are we? Who do we want to meet?** The starting point for every possible approach to Audience Development is to be very clear about who we are, what makes us special and for whom we want to make a difference.
2. **Balancing priorities: Audiences and you.** How far do you want to go to achieve your audience goals? Is it coherent with your values and with your cultural and artistic vision?
3. **Focusing, Listening and Understanding.** Once you have agreed upon the role of audience within your priorities and you have identified the segments you are willing to reach, it's time to focus on those you want to primarily work for/with.
4. **Am I able to do that?** Facing an audience challenge might be beyond your possibilities. Are you able to do it by yourself? Does your staff have all the necessary skills and knowledge? Is there any competence you can grab from outside the organisation?
5. **Figuring consequences.** What impact will this have on your organisation on the short/medium/long term? Can you afford it?

For each step examples of “useful mistakes” and of good practices (“others did”) are provided. A self-assessment tool is also provided to support the process.

4.2. The Guide/Part 2 - Rules of Audience Development

The consortium defined a cluster of 8 concrete recommendations for adapting cultural policy to an audience-centric approach:

1. Raising awareness about the AD concept among the different cultural sectors and stakeholders. AD interpretation varies significantly from a sectoral, geographical and institutional point of view and it is often polarised (synonym of marketing and an expression of a “missionary” agenda, paying attention to marginal and hard-to-reach audiences). It is important to raise awareness among cultural operators that AD is a long-term process that embraces the whole organisation and it is about positioning the different kinds of audiences in a strategic perspective.

2. Raising awareness about the importance of adopting an evidence-based approach to measure advancements in the area of AD. Evidence-based policy-making represents a fundamental opportunity to build decisions upon a rational basis and to support the policy process in addressing strategies and priorities in the area of access and participation. It is important to analyse the systemic impact of these new approaches on the main participation performance indicators (both quantitative and qualitative) and to stimulate the use of data and comparable assessment tools.

3. Reinforce the links with the education area. Promote a better integration between the cultural sector and schooling system. In a medium-long term perspective art education can be considered as a key precondition for enabling positive environments where to experiment AD strategies at different levels of intervention.

4. Building capacity related to AD and AE among cultural institutions and professionals. Cultural organisations need to empower themselves through the revision of competences and skills that are required to design and implement new AD and AE projects and tools. Some skills and competences are particularly lacking: data analysis, marketing, participatory project management, mediation, digital and social media management, evaluation, team working and lateral thinking.

5. Promote the importance of stimulating new models of active participation in the arts. According to the 2009 UNESCO Framework for Cultural Statistics (and with the recent recommendations and reports of the European Commission), active participation is considered as an inclusive concept that embraces “cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs”.

6. Enable conditions to secure and uphold long-lasting processes and projects. To be fully effective AD processes require medium-long term perspective, devotion, continuity, sedimentation of internal competences, risk-taking and financial coverage. It

is, therefore important to create the conditions to guarantee continuity and secure these processes. One long term effective approach might be the implementation of AE Resource Centers, cooperative efforts that make cost-effective initiatives possible.

7. Establish clear and realistic guidelines for artists and artistic directors at cultural institutions supported by public funding to adapt their programmes and objectives to a more audience-centric perspective. Artistic leadership for publicly financed arts organizations must develop a greater sensitivity to the long term development goals of any society. At the same time, policy makers must offer legitimacy for serious audience development

8. Prioritize cultural venues and initiatives that mix audiences, bringing diverse ethnic, age and social groups together for common experiences. A strong motivation for Audience Development is to open cultural experiences to wider participation. It also clear that cultural institutions and their venues are unintentionally often designed for "traditional" audiences, and don't reflect the actual social environment and complexity

5. CONCLUSIONS

The study has highlighted examples of both successful initiatives and constructive failures. It focuses on what cultural organisations manage to do until now, concrete actions leading to measurable impacts. This is not naive. On the one hand, arts and culture organisations throughout Europe have turned to the art of encounter, the two-way street that a cultural experience contains and some of them do it very very well. On the other hand, culture is partly a testing ground for social development. Behind every fruitful audience relationship, there is a river of failed messages, mistaken identities and hopes lost in translation. These "failures" are our background, our reminders. The embryo to new approaches is often grounded in a sincere but unsatisfying attempt at shaking the boat.

The study makes reference to cases that underline or inform us about what has been done: they are intended to be inspirational, not models or preferred methods. Simply proof that cultural organisations all over Europe are hard at work, imagining ways to surprise and serve their audiences.

As the study comes to a close, it demonstrates this: **a strong attention to AD can re-frame a role for culture in a rapidly changing social and political context.**

An altered perspective by cultural operators, policy makers and artists towards a citizen/visitor perspective can **trigger the change**, in the organisation, in the community, in the entire social structure.

When cultural organisations open themselves to audience impulses, it makes great demands on the staff, on the cultural leadership and ultimately on the budget. The study tries to offer advice around how one might best **manage the change**.

Limitations of the study

The main limitations of this study are related to the call for actions to select the experiences: although the consortium put all its efforts to reach the wide EU area by promoting the call, the consortium struggled to detect case studies from some EU countries, achieving to cover 17. Due to the qualitative approach of this study, it's worth noticing that if countries are missing this doesn't mean that there are no interesting experiences there, but just that the consortium didn't reach them.

Another limitation was related to the terms used in carrying out the case studies analysis. By reading the 87 cases received, it emerged that some organizations had the following problems in filling in the questionnaires:

- Difficulty in fully understanding the term "AD", which was very often associated only with marketing and communication. This led to confusion when answering to the questions about the organisation's being audience-centred, since answers were often limited to the marketing and communication activities;
- Difficulty in fully understanding what the consortium meant by "use of digital means", which was very often intended as use of social media.

Other problems were related to the size of the organisations (when organisations were too small, it was more difficult to articulate strategies and organisational structure; some organisation were very advanced in AD, but too big to be part of this study) and to the criteria established to analyse the experiences (since the aim of the study was to find best practices, the criteria were possibly too sophisticated and narrow to detect good experiences that were possibly just at the beginning).

Furthermore, in terms of types of organizations represented, the selection has provided a good balance, but it also revealed a consistent group of agencies/resource centers/platforms whose aim is to promote AD at different levels and to build capacity in order to reinforce thematic and territorial systems for tackling the main audience challenges. Although those agencies were outside the original "parameters" of the present study, which is focused on single organizations, the consortium considers them an interesting field of analysis that should be further investigated, since they can increase the speed and effectiveness of change at the local level.

Based on learning from this study, as well as our continuous exchange during the last 10 months with professionals and stakeholders across Europe, we have designed a "Guide", formed in two parts: Tools for cultural organisations who want audiences at the heart of their activities, and Rules - recommendations for policy makers who want to effectively support the shift. (see further: THE GUIDE - PART 2).

1. RATIONALE AND INTRODUCTION

The aim of this study is to investigate **how organisations shift towards "audience centricity"**. We do not intend to define "good" Audience Development. But finding an appropriate balancing between audience and artistic objectives means - necessarily - some kind of change. The proposed **Tools** are to be used freely keeping in mind that each organisation must first be fully aware of what role audiences have in the organisation's mission.

There are already a number of functional toolkits, developed during the last 15 years, which attempt to summarise and codify Audience Development. Some focus on how to build an AD Plan (<http://www.adesteproject.eu/guidelines-set-guidelines-effective-vocational>), while others focus on skills, implementation and results. (<http://www.wallacefoundation.org/knowledge-center/Documents/The-Road-to-Results-Effective-Practices-for-Building-Arts-Audiences.pdf>).

Clearly, most organisations we analysed didn't achieve their goals with a straightforward process as described in the toolkits. Real life processes are rarely linear. Change must take place even while carrying on daily activities. The Guide tries to balance well known planning tools with the learning we gained from this Study.

1.1. *How to use this guide*

We focus on 5 challenges to be met when putting audiences at the centre of a cultural organisation. These steps don't tell organisations what to do, nor do they list utopian best practice examples. Instead they are meant to inspire sustainable ways to become audience-centered, in a range of contexts. A **self-assessment tool** is provided to support the process (see chapter 2).

These **Tools** are meant to be used involving the entire staff. We encourage you not to do it individually: Audience Development is an organisational challenge, not an individual one. Take your time to share this with colleagues.

1.2. *Five challenging steps to place audiences at the heart of your organisation*

You must find your own ways. The challenges are interlinked and might be faced at different moments, but all are fundamental. In real life, you will probably find yourself bouncing back and forth. These are guaranteed steps to engage audiences, rather reflections to be kept in mind over time, so that a long lasting impact can result.

Challenge 1. Who are you? Who do you want to meet?

The starting point is to be very clear about who you are, what makes your work special and for whom you want to make a difference. You can avoid many problems that might arise later if you enter into the developmental work with a clear idea about your objectives. Who would you like to invite? Who is your actual audience? Is there a missing audience? Focus on them.

Useful mistakes we met:

- *Doing this alone. And later discovering that your colleagues disagreed*
- *Trying to reach 'everybody', without segmenting and prioritizing*
- *Reaching to new audiences without considering those you already have*
- *Skipping this step and going directly to what you would like to do*

Others did...

Künstlerhaus started to look at its own organisation. They realised that their main audience was the artists themselves, not the wider community they wanted to meet. They started focusing on their key assets (artists as members) and on a specific segment (families), developing tailored programmes.

Challenge 2. Balancing priorities - Audiences needs and your own

How far are you willing to go to meet audience goals? Are they coherent with your values and artistic vision? You should be sure how "badly" you want to reach them, since there might be a "price" that the organisation is not willing to pay. At this stage, it is not a financial issue, but one of excellence and ethics. This is a critical bridge to cross since it challenges your artistic identity. Are you willing to adapt programming for a cultural offer more appealing for target audiences? Are you ready to give up a part of your authority, empowering people to interpret contents in their own ways? Are you ready to share ownership? The answer affects the weight that you will give to audiences and focus you on feasible strategies and actions.

Useful mistakes we met:

- *Education and marketing staff agree, but scientific/artistic direction doesn't. Different perspectives are not taken into account*
- *Extensive work with an audience segment, setting up programs that are later contradicted by other factors, like letting blind people touch artworks but neglecting website accessibility*
- *Begin participatory processes without knowing how to manage them*

Others did ...

York Royal Theatre was engaged in an extensive and stressful process to make the "Take Over" of the theatre possible. Their shared aim was to empower young people through a "theatre-based" total experience, impossible without the full commitment of the organisation and beyond pure "taste appreciation".

Challenge 3. Focusing, Listening and Understanding

Once you have agreed upon the role of audience within your priorities, it's time to focus on who you want to work for/with. Long term, we all want to take care of an entire spectrum of potential audiences, those by Habit, by Choice or by Surprise.

But there are two main reasons to segment and focus the efforts. First the only effective and measureable way to engage with audiences is to target them. This means recognising different needs. Second, you will most likely not have the resources to target all possible visitors at the same time. Where do you want to start? What do you know about your target groups? How could you know them better?

Useful mistakes we met:

- *"We are not for a specific segment, we want to be for everybody"*
- *Targeting audiences by Surprise, forgetting to take care of your core audiences, with a backlash effect from those your loyal visitors*
- *Dispersing energy, trying to do everything at once and missing the opportunity to measure and evaluate*
- *Targeting an audience segment without knowing their needs, interests and features*

Others did ...

Mercat de les Flors, the Point, Zuidplein and others use data segmentation to identify priorities and design strategies adapted to different segments. CAOS staff, with small resources and without a solid quantitative analysis tool, activated intense qualitative strategies to be in constant relationship with their audiences. Part of this "listening" strategy led to the decision to rotate staff responsibilities, each member working for a while at the front desk, to become further aware of audience needs.

Challenge 4. Am I able to do that?

Facing an audience challenge might be beyond your possibilities. Are you able to do it by yourself? Does your staff have the necessary skills? Is there any competence you can grab from outside the organisation? You might need to train your staff - in marketing, communication, facilitation, reception. You might consider partnering with other stakeholders. In many of our Case Studies, capacity building processes were fundamental to trigger the change. We also identified extensive partnerships which led to new mixtures of audiences.

Useful mistakes we met:

- *You have data, but you don't use it for planning or evaluation, as no one is able to interpret and turn it into shared knowledge*
- *You don't have data and you rely only on impressions*
- *You want to reach a segment that is out of your sight and you use wrong channels or misleading communication styles*
- *Your front-of-house staff is not trained to deal with sensitive audiences*

Others did ...

Auditorio de Tenerife and others participated in capacity building programmes like ADESTE because they felt the need to train themselves. This led to shared Audience Development plans for their organisations. Maison des Métallos reorganised the outreach team to be more effective in reaching segments valued as primary in the social exclusion and education area. Renlund Museum developed a wide range of active partnerships aimed at reinforcing its Audience Development strategies: local groups/third sector, provincial actors and projects, national museums, other organizations and universities; at the same time, it also collaborates at a municipal level with the library, theatre, schools and kindergartens. The Point works closely with local partners, including businesses, schools, charities, artist networks, libraries, and a regional dance network. When Bunker operates in a specific community, they cooperate with experts, academics and researchers to get more information on the neighbourhood needs.

Challenge 5. Foreseeing the consequences

What impact will this have on your organisation over time? Can you afford it? An Audience Development plan requires change that can be stressful for your organisation. Even when all agree in principle, actions taken will lead to consequences and you must be sure that you are able to manage them. Intense flows of visitors, extended opening hours, audiences with special needs - all this will bring stress to your staff and even lead to uncomfortable situations. Initiating an open process with audiences means it doesn't end when the project ends. You need planned resources (human and financial) for managing people's participation and expectations.

Useful mistakes we met:

- *Working hard to connect with a specific audience, convincing them that your place is their place, letting them down when project funding ends*
- *Being overwhelmed by intense flows of new visitors*
- *Inviting people to join in curatorial choices that finally you don't approve*
- *Setting up a service which is unsustainable over time*
- *Focusing on one segment and ignoring the impact this can have on others, for example school children playing freely and loudly in the same space where adults look for quiet.*

Others did ...

To understand how audiences felt in the library, John Rylands Library developed a 'journey mapping' - tracking how people moved through and used the space - that showed necessary changes. The exhibition and display spaces were re-vitalized, previously dark and unfriendly. The TakeOver experience led York Theatre Royal to change its mission and staff organisation. Maison des Métallos runs a bar which is financially not self-sustainable because they believe that it is an essential asset to make their venue welcoming for a wider community.

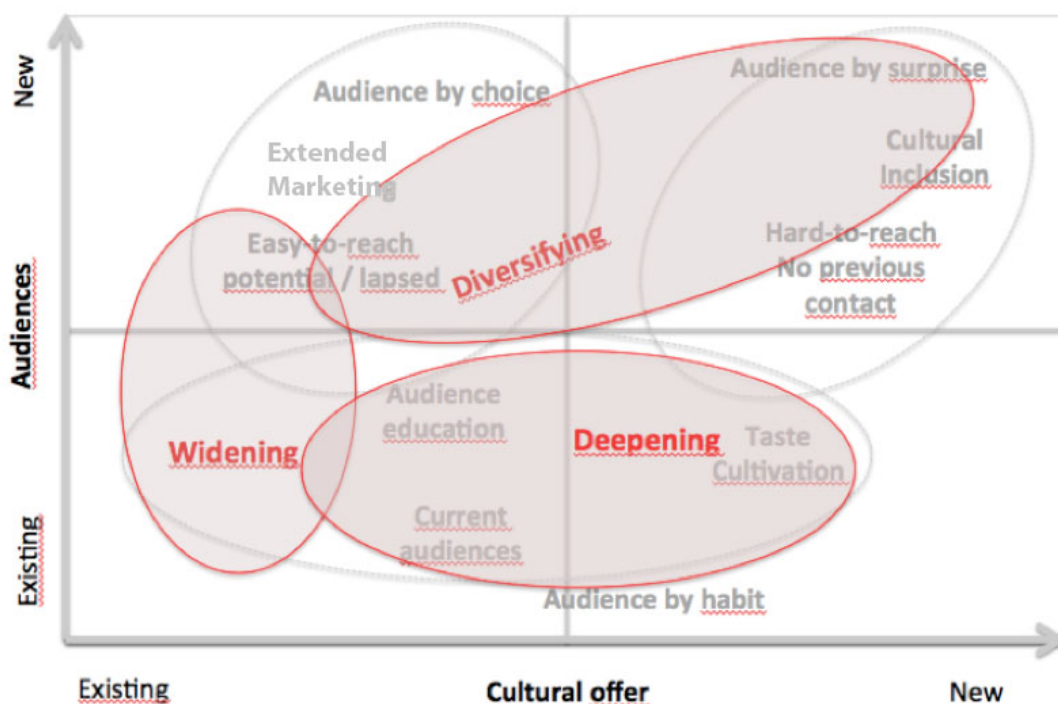
2. SELF-ASSESSMENT TOOL

1. Background information

- 1.1. Please provide a summary of your institution/organisation focusing on its mission and vision:
- 1.2. Please indicate the number and the typology of performances/exhibitions/events planned in the current and next year

2. AD within your organization/institution - The current situation

- 2.1. Please provide information on your organisation:
 - 2.1.1. Number of staff
 - 2.1.2. Professional figures in charge of audience development activities
Audience development activity budget
- 2.2. Please specify how you collect data and information about your audience:
- 2.3. What are your three largest audience groups? (Example: young, tourists, adults, schools, etc.) ;
- 2.4. Have you ever evaluated or assessed the effectiveness of your audience development programs? If yes, how? (Staff debriefings of engagement events/programs; Participant satisfaction surveys; Collected anecdotes about participant experiences; Focus group discussions with participants; Online survey, Expert observation or quality assessment blog; Newsletters; Other)
- 2.5. Please provide information on your AD goals (in relationship with the key-concepts of access, participation and representation and the 3 typologies of audiences - by habit, by choice and by surprise)
- 2.6. Please provide a general explanation of your organisation AD strategies (staff training, partnerships, tools, dissemination, programming, etc)
- 2.7. With reference to last performances/exhibitions/events, were your initiatives effective in audience development? What worked and what didn't? What could be done better?
- 2.8. Have you undergone organisational changes to achieve a more audience-centric approach? If yes, please shortly describe them
- 2.9. Have you developed any particular management tool to implement audience development actions (e.g. audience development plan, market analysis, ecc.)?
- 2.10. Map your organization: which areas do you cover today?



3. AD within your organization/institution - The future

3.1. Please provide information on your future AD activities:

Objectives

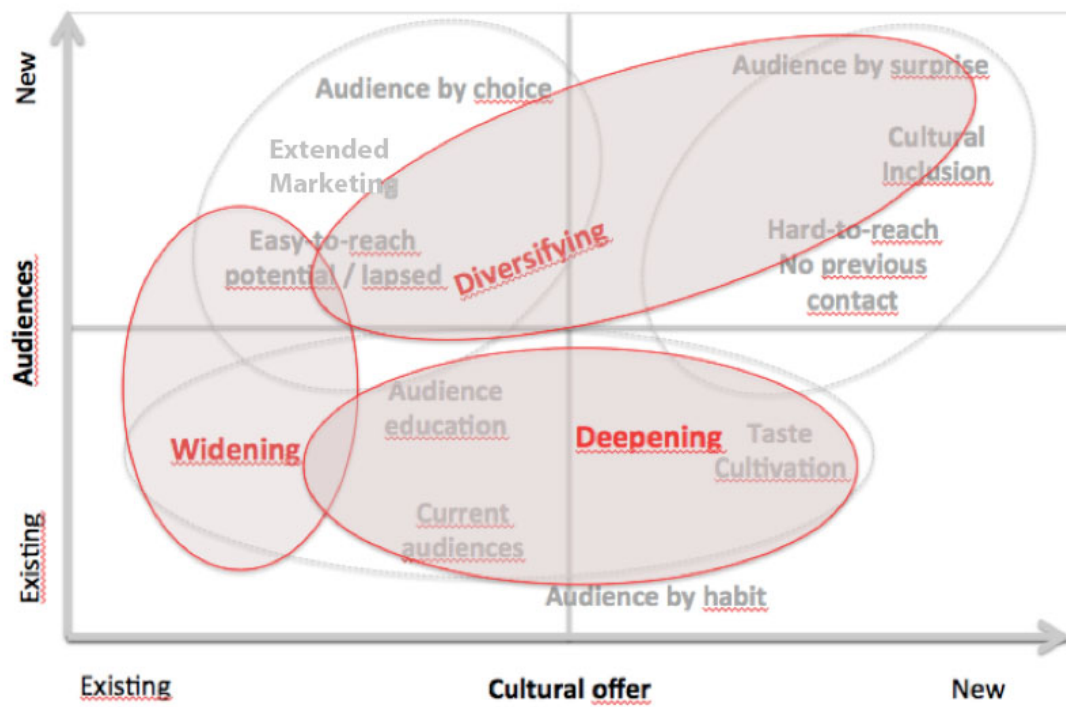
Target groups

Strategies/Tools

Desired outcomes

How will you measure them?

3.2. Re-map your own organization (how are you going to cover all areas?)



1. RATIONALE AND INTRODUCTION

This section intends to provide a series of implementable policy recommendations targeting decision makers at the local, regional, national and EU levels. We have also included recommendations targeting cultural organizations, citizens' initiatives and artists themselves.

We have understood Audience Development as a complex system, with policymakers and practitioners sharing responsibility. Just as audiences are multiple and diverse, the people responsible for meeting their cultural needs have different competences.

As Dragan Klaic, the late cultural policy expert, once wrote: *"Art can be international but audiences are always local"*. By this he meant that regardless of artists' backgrounds, the mixture of expression and tradition, the geographical mobility of the artworks or the languages used - the audience member is always in a local context.

We especially value all policy initiatives that create conditions for meaningful encounters between arts and citizens, at the ground level, in a live setting.

Audience Development policies should be implemented taking into consideration the parallel levels of political influence: European, national, regional and local.

But our study also concludes that empowering organizations with capacity building programs focused on audience relations is equally important. Cultural operators, neighborhoods, educational institutions - all have shown themselves to be worthy targets for policy initiatives.

Although the analysed cases have sometimes took advantage of public policies and schemes, most of them didn't face the AD challenge in the framework of specific programmes, but rather responded to a need, more or less felt and formalised at the policy level. For this reason not all the 8 recommendations are followed by a concrete examples of specific schemes and programmes ("others did") that created the right conditions or fostered innovation. Nevertheless, all cases indirectly gave useful clues about the enabling conditions that actually made them possible.

2. RECOMMENDATIONS

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

Audience Development remains a foggy concept. Interpretation varies significantly from a sectoral, geographical and institutional point of view.

For some European countries (like UK and in the Nordic region) the audience development discourse is alive among professionals. For other countries, the notion remains unknown, both on the political agenda and in daily practice.

Moreover, the range of interpretation is heavily polarized. On the one side, AD is a synonym for marketing. On the other, AD is a progressive agenda, paying only attention to marginal and hard-to-reach audiences, non-attenders. **Cultural operators** need to understand that AD is a long-term process embracing the entire organization. Reinforcing cultural participation is not a simple matter of making culture accessible or cultural organizations economically sustainable. Concrete practice shows links between cultural participation and crucial dimensions of our lives. Citizenship, health, well-being and innovative competence - all are affected by collective and creative encounters.

Awareness needs to be raised also among **policy makers** and **public officers** at all levels. They need to make clear their expectations regarding public investment in culture. In the great majority of cases we studied, cultural professionals were frustrated by a lack of clarity from decision- and policymakers. Investment was made but expected impacts were fuzzy. A clear agreement between culture funders and culture makers that the focus is **audience** would facilitate the work and change the landscape quickly.

Implementation possibilities:

- Set up a **European Agency on Audience Development** in order to provide information and opportunities, raise awareness among the key stakeholders, organize dedicated events, stimulate peer-to-peer environments, showcase good practices and reinforce links with the training sector
- Provide continuity to the **Engageaudiences.eu** web-site, transforming it into a permanent platform for gathering resources, relevant practices and key information.
- Organize gatherings and dedicated workshops for cultural operators, policy makers and public officers, possibly in association with the Creative Europe Desks.
- Create digital tutorials/content, to be disseminated through major cultural networks

Others did:

- In the UK, an Arts Council national scheme to develop theatre audiences aged 26 and under ('A Night Less Ordinary') was the starting point for the York Royal Theatre to develop TakeOver Festival. The Theatre saw the opportunity as being much greater than simply providing free tickets; it was a way for younger people to be invited into the building and to be able to put their mark on it. More in general, the high number of submissions to this study coming from the UK, and the average high level of proposals, seem quite coherent with the structured and long lasting commitment of the Arts Council to raising awareness on AD as a national priority.

Target groups: European, national and local public servants, policy makers and politicians. Cultural operators and associations. Media/journalists/communicators.

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

Evidence-based policy is fundamental from a medium-long term perspective, both for policy makers and practitioners. Indicators and measurement data becomes truly useful first when expected outcomes are defined explicitly and transparently.

Many Creative Europe projects and most nationally, regionally and locally supported initiatives, indicate AD as a priority. But no specific indicators and assessment methods are required for evaluating to what degree these objectives have been effectively pursued. It is therefore vital to analyze the systemic impact of AD approaches, based on participation indicators.

Tools need to be developed, indicators need to be defined, and expectations need to be clarified.

Implementation examples:

- Set up a European Observatory on Audience Development (possibly linked to the European Agency on Audience Development; see Recommendation 1) to assess results stemming from different EU funded cultural initiatives, to conduct research and to test indicators and innovative approaches
- Stimulate EU funded projects to provide sound evaluation data to measure AD objectives and make comparison between the projects' impact possible
- Stimulate research, at both European and national levels, to identify indicators able to go beyond traditional data, for assessing participation and the impacts, to test qualitative outcomes and sustainability.
- Empower the work of appropriate OMC groups, creating further links to Member States and even cities, about the importance of good practice for monitoring and evaluation.

Others did:

- **CORNERS**, a Creative Europe funded project, embedded evaluation into artistic activities at events throughout Europe during 2015-2017. A questionnaire/"passport" was introduced that audience members carried with them and responded to during their visits to various activities. The data was then collected and is in the process of analysis, thanks to a cooperation with Donostia/San Sebastian 2016 and the University in Bilbao. Such attempts could be shared and developed.

- Where existing, like in Denmark, Netherlands and UK, cultural organisations that we studied used extensively national knowledge frameworks (like for example Audience Finder in UK and Cultural Compass in DK) and tools for targeting and empowering their AD strategies.

Target groups: Policy makers and public servants at all governmental levels: European, national, regional and local. Universities and research institutes. Larger cultural institutions. Trans-national cultural projects (especially CE funded).

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

Arts Education is a key pre-condition for audience development and sustainability. Cultural experiences during the school life are vital for inspiring creative and cultural capital. This means nurturing the capacity for creative expression, in a range of media and through a set of integrated actions. Cultural organizations and the educational systems must cooperate actively to make cultural experiences accessible and to integrate these skills into primary and secondary education.

Cultural organisations can make a proactive contribution to arts education, working closely with schools, approaching young visitors, getting them involved. Collaboration is possible in both curricular and extra-curricular activities, the local authorities and the schooling system has to be more exploited. School premises can be developed for artistic activities or cultural initiatives targeted to the pupils and families and the local community.

Implementation examples:

- On a national and local level, clear requirements should be formulated to direct cultural institutions as well as schools towards the improvement of arts education provision and a more fruitful co-operation. At the same time awarding of good practices can stimulate actors in the field to overcome existing obstacles
- In many countries, a stronger inter-institutional collaboration (particularly between ministers of culture and education) should be developed
- Stimulate good practices, their exchange and ad hoc longitudinal studies to assess impacts and results
- Reinforce the degree of professionalism of the cultural sector through the development of cooperation between universities, schools and training centers and a stronger coordination among training systems and international and national professional networks

Others did:

- Many of the cases, such as Cirkus Cirkör (SE), Kindovar (SI) Künstlerhaus (AT) and many others work extensively and in a structured way with schools and the larger educational system, hence empowering competences and mutual understanding of educational and cultural professionals involved.

Target groups: Policy makers at the national and local levels. Education professionals (including teachers, professional organizations and leaders). Artists and arts organizations.

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

The adoption of an audience-centric approach and the need to identify sustainable models determine available resources. For many organisations, real change management is needed to reshape the way they develop audience strategies. It becomes clear: the necessity to empower an organisation with appropriate skills to design and implement audience engagement projects is a priority. Some competences are particularly lacking: data analysis, marketing, participatory encounters, mediation, digital and social media management, evaluation and monitoring.

These emerging training needs are often difficult to meet. The European formal education system is not yet prepared to enable future professionals to tackle audience development effectively.

European funded projects and networks can be good platforms for sharing experiences and common problems and for empowering staff.

Recent European Capitals of Culture are especially good learning examples of long-term cultural investment, dedicated to capacity building of the different actors involved: institutions, professionals, artists, civil servants. *E.g: **Wroclaw 2016, Matera 2019, Rijeka 2020, Timisoara 2021.***

Implementation examples:

- Strengthen opportunities, in the frame of the main EU programs related to culture, education, research and training (Creative Europe, Erasmus+, Horizon 2020) for cultural organisations to share experiences and solutions in the area of AD. Concrete initiatives to enhance specific competences and skills on a European level.
- A European Agency on Audience Development (see recommendation 1) might also stimulate peer-to-peer environments, showcase good practices, reinforce the links with the education and training sectors - from a transnational perspective. For the moment, "European" often means a coalition of "national" interests. A broader and international approach might stimulate a better use of public funding for culture.
- Stimulate cultural institutions and professionals to look for benchmark models "outside" the frame of "traditional" cultural sectors and instead stimulate cross-fertilisation, intersectoral cooperation.

Others did:

- The Auditorium de Tenerife (ES) and CAOS-Indisciplinarte (IT) took advantage of the training provided in the framework of the EU funded project ADESTE. The

Leonardo da Vinci programme Development of Innovation provided the essential framework for testing new competences and training methodologies that would have been difficult to develop individually by single cultural organisations. Kilowatt Festival and York Theatre Royal took, instead, advantage of the training and of the exchange moments provided by the Creative Europe project Be SpecACtive!.

- During the study, we encountered a number of “*audience resource centers*”, sometimes coalitions of engaged cultural associations, who shared practice and platforms. Although this was not a primary aim of our study, and not visible in the Case Studies, in the interviews it is remarkable that the need for sharing and cooperative effort was so strong.

Target groups: Policy makers at the European, national, regional and local

2.5. Promote innovative models of active participation in the arts

The idea of “active” participation is broad and difficult to define. It includes attendance at formal events, like going to a movie or to a concert (Audience by Habit or Choice), as well as informal cultural action, like participating in community activities or taking care of local heritage, amateur productions or daily activities like reading a book. Sometimes an artwork just arrives in your public space (Audience by Surprise).

Many of the Case Studies in this Report highlight a massive range of tools, approaches and strategies for engaging in a consistent and meaningful way. People with different background, needs and expectations are invited. A need emerges to re-conceive audiences as partners and guests, rather than as consumers. Participatory approaches need to be further cultivated and assessed. There is clearly, as we interpret from the Case Studies, a connection between active participation and the sustainability of the relations. The democratic impact on a community, although not yet properly measured, is demonstrated again and again by our Case Studies.

To be fully effective, it is necessary that public policies combine measures in support of access with measures focused on supporting **active participation**: in decision-making, in creative production and in defining relevant content. Audiences can be met as active interlocutors, through a range of practices, from the occasional consultation to participatory planning and co-created actions.

Implementation example:

- On a national and local level, clear requirements should be formulated to encourage cultural institutions to experiment and to implement active participation in their projects and institutional praxis.
- Provide space for self-managed, independent arts initiatives that dare to enter into direct, participatory relations with their audiences.
- Stimulate the use of participatory approaches in the funding and design of new cultural places. New kinds of spaces are needed, designed and maintained by the users.
- Stimulate research focusing on co-creative practices, in order to assess different impacts on audience engagement, on sense of community, on well-being.
- At the local level, policies should encourage and support bottom-up initiatives aimed at preserving, taking care, (re)generating and promoting cultural heritage

and at producing and sharing amateur practices. Citizens engaged through culture become active citizens.

Others did

- Organisations like Maison des Metallos (FR), Renlund Museum (FI), Teatro dell'Argine and others work extensively with a participatory approach, although only sometimes linked to policy priorities (eg the Municipality of Paris re-opened a venue and nominated new artistic directors with the explicit mandate to involve excluded citizens through theatre).

Target groups: National, regional, local public servants and policy makers. Artists and cultural operators. Arts Universities and other formal educational institutions. Community centers.

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

AD and AE projects are often conceived and implemented in a very limited timeframe (normally a year or less), with impossible objectives and quick-fix thinking. This reduces significantly the capacity to transform brave attempts into changed organisational praxis. This concern was expressed by many of the Case Studies and when they felt insufficient, it was often because of the lack of continuity and dedicated staff time.

Audience Development processes, to be fully effective, require a medium-long term perspective. It is important to create the conditions that guarantee continuity and secure audiences relations and spin-offs to projects.

Time and continuity represent crucial factors for managing the risk of inevitable “failures” to obtain immediate results. Arts organisations set ambitious and challenging objectives, reaching out to difficult audiences or creating belonging in a community. Managing the legacy of a project is sometimes more important than the project itself. A sudden and unexpected interruption, before any outcomes could possibly emerge, can have discouraging effects on all the subjects involved: the audience, the staff and the artists.

It is essential to create political and institutional conditions aimed at supporting the courage to test and develop fragile AD initiatives, with long term perspectives.

Implementation examples:

- On a national and local level, clear requirements and dedicated multi-annual funds should be dedicated to organisations that develop challenging AD projects or medium-term processes/investments in engagement efforts.

- Raise awareness among cultural leaders about the importance of planning proper conditions to manage the “legacy” of AD projects and guarantee continuity, in case of success.

Others did:

For being included in this study, organisations should have a stable staff dedicated to AD. Some of them took a while - and an economic effort- to get there. On the other hand, the ADESTE project showed how fragile can be AD staff positions within organisations as the importance of their strategic role is not fully understood (and concretely put in practice through the required investments). Most of failures reported to us happened because of the missing point of continuity.

Target audience: Policy makers and public servants at the national, regional and local levels. Cultural leaders and institutional directors. Boards of cultural organizations.

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

Artistic leadership for publicly financed arts organizations must develop a greater sensitivity to the long term development goals of any society.

At the same time, policy makers must offer **legitimacy** for serious audience development.

Implementation example:

- All public financial investment - at the European, national, regional or local levels - should have defined Audience Development expectations, acceptable to all shareholders. This should be a clear part of any funding agreement and developed in close association with the artists and cultural institutions doing the work.

Target groups: Evaluators of Creative Europe and other EU funding schemes. Boards and policy makers at the national, regional and local levels. Cultural leaders and operators. Artists.

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

It is clear that one of the greatest cultural challenges in Europe today is breaking down barriers between different circles and groups in our society. A strong motivation for Audience Development is to open cultural experiences to wider participation. It is also clear that cultural institutions and their venues are unintentionally often designed for “traditional” audiences, and don’t reflect the actual social environment and complexity.

The true value of a cultural experience is in sharing, since our common experiences become the basis for shared values.

Implementation example:

- To encourage crossover, when supporting the building or renewal of cultural venues, policies should encourage the project design as diverse places, providing

a variety of opportunities for diverse audiences, rather than art form or tradition-specific venues.

Case Studies - indicative examples:

- Södra Teatern (SE), Maison des Métallos (FR), John Rylands Library (UK) and other organisations selected for this study went through important changes in space design to be able to attract and push forward the mixité of their audiences. An effort that can be strongly supported by a well conceived space to make different kind of people welcomed.

Target groups: Policy makers at national, regional and local levels. Architects. Civil associations. Activists. Cultural and community centers and their leadership.

1. Definitions

There seem to be at least four major aspects to ‘audience development’ which can be distinguished by paying attention to the products and audience groups to which each aspect is related. The four types of audience development will be called Cultural Inclusion, Extended Marketing, Taste Cultivation and Audience Education (Table 1). It must be noted however that these four definitions are delineated for the sake of discussion and are not necessarily mutually exclusive. In practice they overlap to a certain extent and may even work together.

Table 1. Different Types of Audience Development

	<i>Target</i>	<i>Form</i>	<i>Purpose</i> ⁽¹⁾
Cultural Inclusion	People least likely to attend, eg low-income	Outreach	Social
Extended Marketing	Potential attender, Lapsed attender	The same product offered, but with improvement to cater for the target	Financial, Artistic
Taste Cultivation	Existing audience	Introduction to different art forms and genres	Artistic, Financial (and educational)
Audience Education	Existing audience	The same product offered with extensive education	Educational (and financial)

Note: (1) only refers to the main one(s), but not excluding the others.

The first and second uses of the term audience development, ie Cultural Inclusion and Extended Marketing, are different from arts marketing as narrowly-defined in terms of the target customer group. According to McCann (1998: 8) arts marketing in a narrow sense and in the short term is about inducing people who are already interested in the arts to actually take action to visit a museum or come to an arts event. Audience development by contrast is persuading people outside of that core market into it. Whilst arts marketing tends to concentrate on existing audiences, audience development is seen to be different in that it targets not easily available audiences. ‘Not easily available audiences’ however range from those who have almost never attended any arts events to lapsed or infrequent attenders, and this is where the distinction between the first and second definitions emerge.

Audience development for Cultural Inclusion targets the group of people who for apparently social reasons are the least likely to attend the arts. The under-representation of some communities in arts audiences, be they ethnic minorities or low-income groups, has been a concern for cultural policy and management. Outreach projects, which take the arts into the community, have been undertaken to target such groups, even though they are not expected to

add significant monetary value to box office intake in the immediate future. Similarly, in 'inreach' projects building-based institutions of culture may go out and try to bring people to their own buildings.

The other type of audience development, Extended Marketing, by contrast, focuses on people with high attendance potential but who are not yet in the customer group. It is largely based on the basics of arts marketing, arousing the latent interest in the arts of potential audiences and persuading them to come to performances whilst improving aspects of the arts which deter their attendance. Tactics used include arts marketing techniques such as special discounts.

The third version of audience development, Taste Cultivation, refers to efforts to cultivate the taste of the existing audience. It seeks to introduce different art genres and forms to attenders of specific art forms. It therefore differs from the previous versions in offering different products but to the same individuals. For example, a project may encourage attenders of classical music concerts to experience the visual arts or to experiment with contemporary music. Such efforts are made increasingly possible by co-operation between arts organisations which swap their customer databases, and helped particularly by the work of the marketing agencies which exist in most regions in Britain. The target pool of consumers is therefore for the most part the existing one, but by offering products that they do not currently consume this strategy aims to expand the arts attendance market as a whole. This version of audience development should result in an increase in the total number of attendance/visits by cultural consumers, but not necessarily in an increase in the absolute number of arts attenders. Thus it may provide financial rewards, but very often it is to achieve the organisation's artistic desire to deliver their works to as many people as possible.

The fourth definition of the term, Audience Education, is similar to Taste Cultivation in that it mainly targets the existing audience, but it tries to enhance the understanding and enjoyment of the arts which existing attenders currently consume. If Cultural Inclusion and Extended Marketing are concerned with the quantitative aspect of arts attendance, this is more about the quality of the audience's experience. On its own this does not lead directly to a market expansion, but it can be expected that with enriched experience the core audience will return to the arts events more frequently. Examples include pre- or post-performance talks which aim to help the audience to have a better understanding of the event or a different perspective from which to appreciate the performance. Such a version of audience development is very similar to life-long learning, an area that has also been expanding in recent years. The difference which can be artificially made for the sake of conceptual distinction between life-long education

and Audience Education lies in the weight lent to the arts and education. Arts education may be for the virtue of education, or personal development, to which the arts contribute, whereas Audience Education in contrast has a clearer focus on audience, whether existing or potential, and education is an implicit means for making the arts accessible to audiences.

Taken together, the definitions and origins of the term audience development outlined so far show that it has at least four distinct aspects: financial, artistic, social, and educational in the sense of human development in general. The benefits of audience development are supposed to be greater financial security for the arts industry, an increase in artistic opportunities, 'social cohesion' and individual development and fulfilment.

As can be seen in the table above, Cultural Inclusion and Extended Marketing refer to the targeting of non-customers with the existing product, whilst Taste Cultivation and Audience Education relate to the existing customer. The product offered in Taste Cultivation is different from the one that the existing customer is in the habit of consuming, whereas Audience Education is about the depth and quality of experience for the existing customer of specific art products. Purposes of audience development are also very different from one definition to another. Cultural Inclusion is much concerned with social purposes in trying to rectify the under-representation of a particular group (or groups) through offering them good access to culture and by actively encouraging their participation in cultural life. Taste Cultivation however concentrates on the same customer who may well be from a higher socio-economic stratum and there is little concern over the demographic composition of the current audience. Conceptually, therefore, these four types of audience development have marked differences in the specific groups of people to be targeted and the 'products' offered to them. In practice, however, they are not mutually exclusive and the term audience development has been used as an umbrella term, which has sometimes been confusing.

Not only the term audience development itself but also the term 'new' has been used in various ways. The New Audiences programme run by the Arts Council of England used to be described as designed to 'bring new audiences to the arts and *to take new art to audiences*' (italics mine). The italicised part of the grant purpose was unclear and hence open to wide interpretation to include support for 'new' work. The logic here was that when some new work within the established categories of the arts or works in experimental and innovative styles are first produced, there is normally no audience and one must be created. If a grant application merely mentioned a plan for reaching a new audience, the *prima facie* case was made: a project primarily about creating a new work could qualify for audience development

funding. After one year, interestingly, the latter part of this phrase has now been amended to 'to take art to new audiences' (Press Release, Arts Council, October 1999). This change in the purpose of the grant itself suggests the confusion over the meaning of the term audience development².

2. Audience Development: Origins

Such a variance in definition can be paralleled in the origins of the awareness of audience development. Although it is difficult to pin down the origins with precision and to trace their chronological development in cultural policy, several strands of associated ideas and policy developments can at least be identified. (Some of them have occurred in contexts beyond the narrowly-defined cultural sector).

First of all, as was mentioned in the Introduction to this paper, the concept of access and its perceived importance goes back at least to the Victorian era when the division between the middle and working classes which had developed during the Industrial Revolution was more firmly established in England. This was the time when the state rapidly expanded its sphere of interest into what was formerly provided privately, such as education and social services. Throughout the second half of the nineteenth century and in the early decades of the twentieth century early cultural policy, consisting mainly of ad hoc interventions in the field of culture, can be seen in the context of defining the identity of the nation state (or the Empire) vis-à-vis the rest of the world. The establishment of museums and galleries and the public sponsorship of world exhibitions contributed to the social construction of a national public culture (Roche 1998). At the same time, internally, cultural policy in this period can be characterised by middle-class articulation of its distinctiveness and class solidarity through the use of culture. This tendency was enhanced in the early decades of the twentieth century in the wake of reproducible mass culture such as broadcasting and film. The dominant class monopolised the production of Culture but not necessarily that of consumption. Instead the upper classes chose to grant access to Culture on its terms, at least to respectable working class people and in some cases to the mass as a whole, as it was considered to be effective for civilising these relatively uneducated people and thereby achieving social cohesion and harmony. The establishment of publicly-funded cultural institutions (eg museums, art galleries, libraries and later the BBC) was thus often justified on the grounds of access.

² Maitland however gives me a critical view that it is not confusion but the manipulation of the system by artform departments of the Arts Council of England to divert resources for production away from consumption.

Summary and Conclusion

To sum up what I have discussed so far, the audience development project in question has attracted the same kind of people who go to concerts of classical music and made some success in introducing contemporary music to the people who knew very little about it. People were grateful for the efforts of the BCMG to bring musicians of high quality into the countryside, an opportunity rarely available. They had no reason to miss this opportunity particularly because there was no attendance fee which freed them from the need to think whether to take a risk or not. Audiences loved the whole ambience of the concerts, ie informality, the opportunity to meet the musicians, the short introductory talk which involved school children by demonstrating musical instruments and the encouragement to bring children.

There was a range of views on the pieces of music they heard, in the two dimensions of intellectual interest and emotional response to them. Part of the audiences felt excited and loved the music, the same proportion of the people said they liked the music in a polite, non-committal way. A larger part of the audience group found the music interesting but did not understand it and could not respond emotionally. The same proportion of the people disliked the music, leading some to believe contemporary music tuneless and unstructured. The relationship between the attitude to the music and the social class the respondents came from was largely predictable. The Enthusiasts were mostly cultural workers, the Rejectors working class people and in between were the middle classes in non-cultural occupations.

Despite the variety of responses, three interesting features were shared across the response groups. The first of these is related to some examples which defied the linear progression from a non-attender with latent interest to a frequent, loyal attender, a model generally assumed in arts marketing. I have argued that the extent to which people follow such a theoretical model is very questionable. The second feature that was seen across the group was the strong belief that all the people in the venues were feeling more or less the same way, whether positive or negative. I have discussed the strength of communal feelings which audiences have, even when they are not favourable to the music they are listening to, and drawn attention to the potential threat of introducing new people to the current audience community. The third feature seen in the audiences regardless of their responses to the music is the remarkable ability of some respondents to remember what the event and the music were like. Many interviewees also talked much about the instrumentalisation, the use of musical instruments, some specific performers and the overall commitment exhibited by the BCMG. This aspect is seen regardless of whether an interviewee liked or disliked the music, and suggests that overall the

audiences were actively engaged with the event. People also made a variety of suggestions on the ways in which the BCMG could improve its future tours to Shropshire, many of them pushing their personal needs forward. I have discussed the difficulty of making a specific genre of the arts or a specific arts event relevant to a large number of people.

On the whole, based on the fact that the audiences would not bother to come to Birmingham for BCMG's regular concerts the project may not have been particularly successful from an Extended Marketing point of view. I have also mentioned that this project would not qualify as one of Cultural Inclusion. It is most likely to have aimed at Taste Cultivation. It takes time however to evaluate whether the concerts have managed to cultivate the taste of the music lovers or not. This is because, as I have argued, the process by which people develop interests in contemporary music is very complex and time-consuming, and we still do not know enough about the dynamics of audience progression to make any sound judgement. It is true that the cultural pursuers in the sample expanded their repertoire for once but for how long the momentum will stay alive or how it can be revitalised if it becomes dormant is not known. To shed more light on this process is a task left not only for arts marketers of contemporary music but also for music professionals in general including radio programmers and record producers.

Ever since Berlin 1988, which Myerscough (1994: 98) considers the first city “to commit serious resources to the promotion of the event”, respective ECoC hosts have created logos and designed a corporate identity for the year that could be applied to a range of media to make the brand visible and widespread. The most common ECoC communication approach is exemplified by Turku 2011. The city used a range of regular communications methods and mediums, including: press releases, meetings and media materials available online; a listings calendar; magazine supplements with national and local newspapers; an online presence; presence at tourism fairs and work through tourism agencies and tour operators; a targeted promotional campaign for nearby countries (in the case of Turku, Sweden and St. Petersburg in Russia); and inviting journalists to view the city (ECORYS, 2012a: 50). The latter method can be an important source of (medium- to long-term) impact, as travel and culture journalists can be motivated to visit the city for the first time and thereafter use it as a point of reference (see Chapter 5 for a discussion on available evidence). An additional and, if adequately used, very effective mechanism for ECoC branding is to devise a ‘look of the city’ programme, involving the distribution of flags and banners displaying the year’s corporate identity at the most popular city streets and public squares, around iconic buildings and throughout the main city entry points (airport, train stations, road links); this is alongside the display of branded signage, helping visitors find their way around the city. Research on the Liverpool 2008 experience (Impacts 08, 2010d) shows how such programmes can play a key role in shaping first impressions of the year for external visitors, as well as ensuring that tourists not originally motivated to visit the ECoC develop an awareness and interest. The issue of awareness/interest can also apply to locals, with programmes shaping or enhancing their opinion of the year and its value for the city - the subject of the following Section.

4.7. Audiences, participants and volunteers

Most host cities have stressed the importance of engaging local people in the planning and delivery of the year (see, for example, Pécs 2010, 2008: 51), as well as building audiences for activities from within the local population (de Munynck, 1998; Cogliandro, 2001). The rhetoric of social inclusion is strong in relation to ECoCs. The Director for Cork 2005, for example, stated that: “This project [the ECoC] can only be regarded as a success if all of Cork’s citizens have an opportunity to participate in this celebration of our culture” (quoted in Quinn & O’Halloran, 2006).

What has sometimes been called the ‘citizenship dimension’ of the ECoC is considered key to the success of an ECoC by several commentators (Buursink, 1997; Besson & Sutherland, 2007; Boyko, 2008). For several cities – such as Rotterdam 2001 (Buursink, 1997), Salamanca 2002 (Herrero *et al.*, 2006) and Liverpool 2008 (Prado, 2007) – the ECoC was seen as an opportunity to change public participation in the cultural activity in a significant way. Several ECoCs have demonstrated significant challenges in balancing local participation with other agendas, and the perceived absence of appropriate or significant engagement of local populations is an area of significant critique in literature about the ECoC Programme. For example, Besson and Sutherland note that Cork 2005 acknowledged a tension between the “once in a lifetime agenda of international cultural events” and the potential for excluding local people, resulting in “a loss of public support during the cultural year” (2007).

Despite this emphasis on the importance of public engagement, relatively little information emerges through the main sources to identify what cities did to engage citizens, and particularly what were the mechanisms and detailed approaches. Some evidence is available of different kinds of public engagement sought by cities. Discussed in this Section are:

- Evidence of activity targeted at specific groups
- Approaches to audience development and participatory activity
- Volunteering programmes.

Activity targeted at specific groups

As with other areas in this study, a single dataset looking at activity targeted at specific groups has been brought together using two major multi-city studies (Myerscough, 1994 and Palmer/Rae Associates, 2004a) and the ECORYS ex-post evaluations of ECoCs from 2007 onwards; where cities fall between these studies, other sources have been used.³⁹

Using these sources, the following Table shows those groups that are most regularly noted as having been targeted by an ECoC through its programme; the Figure indicates the number of cities targeting a given group in this way.

Table 8: Target Groups for ECoCs

Demographic group	No.
Children and young people	32
Socially disadvantaged people	15
Disabled people	12
Minority groups (unspecified)	9
Different neighbourhoods	8
Elderly people	8
Ethnic minorities	7
Women	5
Unemployed people	4
Gay/Lesbian people	3

Sources: ECORYS (2009a; 2010a; 2011c; 2012a; 2013a); Lille 2004 (2005); Palmer/Rae Associates (2004b)

It is important to note that this does not represent a comprehensive assessment of the programme of every ECoC, but rather identifies those groups that different ECoCs have been noted in previous evaluations as targeting. Beyond this, some groups are very broadly defined in the source material (e.g. socially disadvantaged people, or minority groups), and so this data offers only a general indication. The recurrent focus on programming for children and young people is worth noting, however, as is the emergence of programming for other more specific groups. Not included in this Table, but highlighted once or twice in the dataset was work with immigrant populations, religious groups, hospital patients, prisoners, and families, reflecting the range of engagement and outreach work that takes place as part of regular artistic and cultural programming in organisations across Europe.

There do not appear to be any strong relationships, either between the phase of the ECoC Programme and targeted groups, or between other contextual factors (e.g. size, EU status, type of city) and groups which are targeted; the limitations of the data as an indicator may be partially responsible for this.

³⁹ For analysis in this section, see Appendix B, which provides a full list of sources by data indicator and city.

Engaging audiences and participants

Amongst the available sources, most of the activity reported, and most of the commentary on approaches undertaken by ECoCs to engage the public, falls into one of two categories:

- Activity or marketing approaches designed to engage a more diverse population as audiences for cultural activity.
- Approaches designed specifically to engage groups in participatory activity.

Attracting a diverse audience

At the level of awareness-raising, the ex-post evaluation of Essen for the Ruhr 2010 suggests that the allocation of a significant budget; the creation of co-ordinated teams across communications, press and marketing; the structuring of promotional activity around clusters; and a focus on projects with the most potential for profile, were extremely successful approaches in raising the visibility of the ECoC with local residents (ECORYS, 2011c: iv). Beyond this, specific programming is sometimes cited as a route to 'new' audiences. The ex-post evaluation of Pécs 2010 suggests that a mixture of events, including mass participation and niche events, helped to engage people; in addition, it highlights the importance of non-governmental organisations in working with specific communities (ECORYS, 2011c: v).⁴⁰ Maribor 2012's plans sought a particular engagement with politics through, amongst other items, a festival of rhetoric and a programming theme on the 'Muses of Socialism' (Maribor 2012, 2009b).

The location of activities can be important. In Copenhagen 1996, activities took place around the region (Davies, 2012). 'Alternative' venues are considered by some ECoCs to be particularly effective in terms of engaging different types of audiences, e.g. Luxembourg GR 2007's Rotundas and Stavanger 2008's use of outdoor and 'countryside' spaces (ECORYS, 2009a).

Dedicated programme strands with partners from other sectors have been one way in which ECoCs have sought to engage different groups of the public. Cork 2005 had a *Culture and Health* strand and a *Culture and Community* strand with projects throughout the wider cultural programme (Quinn & O'Halloran, 2006). Both areas of the programme demonstrated engagement with non-arts and cultural partners (for example, the Health Services Executive for the area), and some of the potential longer-term effects of Cork 2005 emerged through the commitment of those partners post-2006. Essen for the Ruhr 2010 similarly developed "new partnership structures, including representatives from a variety of organisations, such as youth groups, churches and sporting associations" in order to support participation from different groups (ECORYS, 2011c: iv).

Turku 2011 also approached engagement by exploring cross-sectoral relationships, by identifying 'well-being' as a core objective across the cultural programme:

The theme of well-being was of key importance during the title year, through a number of projects that encouraged the active participation of older people in the cultural activities or that increased access to and accessibility of culture, as well as through research and analysis of the impact of culture for health and well-being. This theme was reflected in the communication and marketing activities with such slogans as "culture does good" (ECORYS, 2012a: vi).

⁴⁰ The evaluation suggests that this resulted in a "widening of participation in culture", although the study appears to point at the activity rather than at audience/participant data as evidence of this (ECORYS, 2011c: vi).

Bruges 2002 worked significantly with the Flemish Ministry of Education to develop projects (Decoutere, 2003), and Brussels 2000 with the Centrum voor Amateurkunst in developing projects for schools (Brussels 2000, 2001). Liverpool (Liverpool City Council 2007) sought to comprehensively engage schoolchildren within the city as part of their *Creative Learning Networks* programme:

Link Officers for Creativity & Culture were established in every school to improve communication, maximise creative and cultural education opportunities and develop a themed programme of collaborative teaching & learning with creativity (Liverpool City Council 2008: 3).

Tallinn 2011 had a *Young Audience Programme* and a programme specifically targeting disadvantaged youth, as well as activities in counties outside Tallinn (ECORYS, 2012a: v). Tallinn also focused on specific activities for the Russian community, which was not as well-served by the cultural offer as the Estonian-speaking community (ECORYS, 2012a: 15). This approach was mirrored in the marketing spending and organisation of Tallinn 2011, with a commitment of "600EUR per week throughout 2010 to enable a story to be told about the city each week from a different perspective, including Russian, Ukrainian, etc." (ECORYS, 2012a: 24).

Connolly (2013) argues that the approaches to engagement with the public embodied in Liverpool's bid to become ECoC 2008 remove the consideration of structural factors that may cause deprivation, and place the responsibility with the individual to enact change for themselves through engaging with 'culture'. His analysis goes on to suggest that planning documents from Liverpool Culture Company attribute deprivation to a lack of access to cultural activities. Liverpool 2008 tried to address access and inclusion issues by developing a significant programme, *Creative Communities*, in this area. More broadly, Bullen argues, in her twin case studies of Liverpool and Marseille, that:

officials are coming up with ideas of populations that bear little reality to what or how people actually live their lives, in order to win funding or to control populations or create order (Bullen, 2013: 84).

As noted earlier, Chapter 6 considers some of the challenges to public engagement, and the wider critical discourse in this area, more fully.

From other available material, some examples of targeted work are available. Bruges 2002, for example, had an *Artists in Residence* programme in schools, a project with prisoners, and activities at a neighbourhood level; it also engaged amateur artists in activities and established a *Citizen's Pass* and a *Public Network* (Decoutere, 2003). However, not all targeted activity has necessarily been well-received by intended groups; for instance, research by Churchill and Homfray (2008) into the opinions of gay residents of Liverpool concerning the 2008 programme suggested mixed views, with some believing gay-themed programming to be well-integrated into the main programme, and others seeing this as a mere 'box-ticking' exercise. The challenges of attempting the engagement of diverse communities are not unique to the ECoC, or, indeed, to cultural activities as a policy area. However, what is clear from the range of commentary concerning this area is that the way in which the role and identity of different groups is constructed within the context of the ECoC is an area for potential debate and challenge. Some of these issues are discussed further in Chapter 6.

Overall, more recent ECoCs (2005 onwards) demonstrate greater awareness of the need to engage with different groups, and invest significantly in organised programmes to support this kind of engagement.

1) Audience development - what is it?

Audience development is a strategic and interactive process of making the arts widely accessible by cultural organisations. It aims at engaging individuals and communities in fully experiencing, enjoying, participating in and valuing the arts. Its focus is on a two way exchange.

The appropriateness of the term “audience development” was discussed in order to frame the subsequent discussions in the conference. It was generally considered to be a more holistic term than, for example, concepts such as “cultural education”, “arts marketing” or “cultural inclusion”. “Access to culture” is a more rights based concept, while cultural education implies the implication of schools and linkage with educational curricula. Arts marketing and cultural inclusion are both more mono-dimensional focusing on either economic or social aspects.

In contrast, audience development integrates cultural, economic and social dimensions and refers to a space in which cultural organisations can act directly. Whilst distinct, it is however closely related to these other concepts. For example, the recently published report of a Member State expert group on Access to Culture ², confirms that audience development by cultural institutions, through long-term strategies, is an essential contributor to making access to culture a reality. Opinions on terminology in this field are unlikely to ever be totally unanimous. Audience development is nevertheless a term that is widely understood by the sector.

2 http://ec.europa.eu/culture/our-policy-development/policy-documents/omc-working-groups_en.htm

Probing the concept of audience development more deeply, it can be concluded that it has several dimensions in relation to target groups:

- **developing or increasing audiences** - essentially attracting new audiences with the same socio-demographic profile as the current audience; this can include working with those who are hopefully the audiences of the future, such as children and young people;
- **deepening relationships with existing audiences** - enhancing their experience of the cultural event and/or encouraging them to discover related or even non-related, more complex art forms, and fostering loyalty to the cultural institution and return visits;
- **diversifying audiences** - attracting people with a different socio-demographic profile to the current audience, including non-audiences, those with no previous contact with the arts.

Whilst some cultural institutions may work on all these dimensions, others may focus on one or the other depending on their circumstances and strategic priorities.

2) Why engage in audience development and why now?

The debate on audience development is not new. The arts community has always been an engaged part of society, serving as an engaged critic of the world around it, dealing with problematic issues, questioning our comfort zones and reflecting on values and solutions. The will to engage in this dialogue has existed for a long time, but today audience development is increasingly a necessity, if broader access to culture – a common priority for culture ministries across Europe as expressed in various Council conclusions - is to become a reality.

It is a necessity because the world is changing rapidly. The digital shift, more educated populations, greater competition for leisure time, demographic change including declining and ageing audiences for some art forms, and the squeeze on public funding means that most cultural organisations face a more uncertain future than in the past. They cannot afford to stand still - there is immense pressure to innovate and adapt. Organisations need to develop their audiences and diversify their revenue streams, in some cases literally as a matter of survival, in others due to the priorities of public funders.

Furthermore, a paradigm shift is occurring. In the past, cultural institutions were created to increase and reflect national pride and to share the dominant cultural values, and in practice acted as mediators between the artist and the audience, as gate-keepers to what the public would and could access or see. Now we are moving to a more multi-dimensional and interactive world, due largely to technology which is changing the way we create, distribute, access and monetise cultural content, offering the potential to transform audiences from passive receivers into creators and/or active users of cultural content without needing to pass through intermediaries. It is empowering the audience in ways never seen before, and phenomena such as social media are contributing to this paradigm shift by changing people's behaviour and expectations. Nowadays people want greater interaction and dialogue in all walks of life, and they are no longer willing to be passive spectators anymore when it comes to the arts. There is an increasing hunger for dialogue, debate and interaction.

In addition to the need in many cases to engage in audience development, it is

also desirable in itself. As well as bringing enjoyment, inspiration and personal fulfilment, cultural participation brings benefits to individuals' creativity, something which is increasingly essential in a knowledge based society and has spill-overs for other spheres of life, including people's working lives even if they are not employed in the cultural sector. For disadvantaged children and young people, it can help them re-connect to schooling and society.

It was also argued, with reference to the work of the late Dragan Klaic, that there is a direct connection between active audiences and active citizenship, with research indicating that cultural participation increases the likelihood of broader civic engagement, including voting in political elections. The arts give people the opportunity to express themselves, it gives them a voice to tell their stories and culture plays an essential role in any democracy, taking the political debate from the political sphere and giving it back to citizens, with cultural organisations thereby providing a space for politics, debate and reform. People are today hungry for social engagement and connecting in communities. This is why social media and phenomena such as crowd funding which create a sense of community and foster loyalty have become so successful.

From the European Commission's perspective, audience development brings cultural, social and economic benefits. Cultural benefits in that it helps cultural works and artists to reach larger audiences, which has an intrinsic value in itself, and exposes more people to the educational benefits of the arts. It brings economic benefits as new and increased audiences can mean new revenue streams. Finally, audience development brings social benefits as artworks convey mean-

ings and values, they give insights into other peoples' lives and realities thereby broadening our horizons, fostering empathy, mutual understanding and intercultural dialogue. So by helping to reach the excluded, it contributes to social inclusion and people's engagement in society.

3) The different stages of audience development throughout the visitor's chain

Audience development can take place at all stages of the artistic value chain: upstream (programming, creation, production) and downstream through dialogue with the artists and producers after the event. The next section of these conclusions will look at how audiences are even becoming involved "mid-stream", in the artistic process itself.

Regarding **upstream involvement**, in a general sense, new audiences cannot be gained by "selling them old experiences in new packages". There must be some serious re-thinking examining who actually currently is your audience, why others are not your audience and who do you want to attract, as well as what is engaging and relevant for them, involving them in programming by re-inventing the repertory in collaboration with them to find narratives and produce works that are relevant to their lives and social reality.

The *Zuidplein Theatre*³ in a deprived

3 More information on the projects presented at the conference can be found on the following website:

http://ec.europa.eu/culture/our-programmes-and-actions/doc/culture/20120904_eac_audiences-for-culture.pdf

area in Rotterdam in the Netherlands explained how it was trying to ensure it connected with its contemporary reality and local community. They contend that "the customer (the audience) is always right", not in a commercial sense, but in a social sense, in their need to debate through the arts on the topics that concern them directly. To survive, the theatre had to reinvent itself as the "people's" theatre, embedded in its community and serving the city's large population of people with low incomes and limited education, whether of Dutch or foreign origin. The theatre is a pioneering venture in incorporating the growing diversity of its population in programming, marketing, financing and staffing. The social dimension is paramount. The theatre has succeeded in re-inventing itself and audience numbers are up, but it admitted that it is a continual process to remain relevant. The future is still challenging and there is no room for complacency, but the theatre was optimistic and prepared to embrace the uncertainties and opportunities ahead of it.

Empowering audiences through upstream participation is a long term process which is valuable in itself. The context, the journey that artists, cultural organisations and audiences undertake together is the most important element. It helps audiences overcome an initial fear of the unknown (which is at the same time fascinating), to remove the weight of (self-imposed) expectations, embracing surprise and stimulating engagement.

Engaging in a dialogue with audiences from the very beginning of the creative process, co-creation, developing direct relations, where artists engage with the audiences to get their inspiration, is also beneficial to artists, enabling them to remain in contact with the reality of their time, and making sure their creativity remains relevant today.

Audience development may be something that should be systematically incorporated into artists' training.

The question of engaging audiences in programming repertoire triggered some fears about the potential "dumbing down" of the artistic process. This issue needs serious consideration, but many considered that the real danger of dumbing down actually arises when cultural organisations under-estimate and patronise the tastes of the public or when they pander to mainstream channels.

Properly carried out audience development in relation to involving audiences in programming requires careful reflection and preparation and asking the right questions is critical in this process. The example was given of a Swedish theatre which had undertaken some audience research and asked first what they "wanted" to see performed, and then what plays had "moved" them most in the recent past, with dramatically different and telling answers, demonstrating that audiences do not always know what they want until they are presented with it. Intelligent questioning and research, followed by careful interpretation of this information is crucial.

The *London Bubble Theatre Company* demonstrated how involving audiences in the creative process and maintaining quality could go hand in hand. The theatre crowd sources creativity in developing its plays, including co-creation with local communities. Audiences could vote on the choice of show and be involved in its development and the first play developed in this way was a huge success. The theatre retained the right to take the final artistic decisions, but it opened up to the participation of audiences at all stages. This model has the potential for generating engagement and an active and sym-

pathetic audience and thereby also potential for crowd-funding.

The debate about "dumbing down" is present also in the film sector, where there are sometimes misconceptions about "audience design". The term means choosing among the existing threads imagined by the film director to create interest from future audiences with the help of social media, without changing content or the creative process itself. Experience shows that audience design supports independent productions to get niche audiences, therefore it supports artistic integrity and quality. For example, emerging film-makers at *TorinoFilmLab* involve audience designers from the script development stage; they start building a community of support, for example on Facebook, while the film is being made. This does not mean that films are made on demand or that artistic quality is at risk, but that engagement and a true and open dialogue is created from a very early stage.

Another fundamental part of the visitor's chain is **downstream engagement**, in other words engaging in dialogue with audiences after a cultural experience, either virtually through social media or through physical opportunities to connect audiences with the artists and producers. New technologies and social media are introducing new ways for cultural organisations (and any organisation in society in general) to communicate and network with their audiences and communities. This places cultural organisations in the middle of the conversation, and not in the position of unique intermediary as in the past. Tools are already in place and being used in the cultural world. A cultural organisation cannot expect to be credible if it does not react to this reality.

The *Rec>ON* project designs theatre projects with a strong emphasis on work-

shops and debates with the audience on the theme of reconciliation and an audience with close experience of conflict. *Modul-dance* runs community dance programmes led by professional choreographers, ranging from family sessions for children, to customised work with particular groups such as older people, communities at risk of exclusion, people with disabilities. The audience is brought close to the creative process with possibilities for feedback and presentations, there are talks before and after the shows, and promotions with the theme “Don’t be afraid of dance”. There are even dinners between dancers and local people.

Other speakers gave original ideas on how to engage directly with an audience during the visitor’s chain: give rather than seek attention; use volunteers and ambassadors representative of the community you want to engage with; engage audiences with art without them realising it is art as such and that they are the audience; create events that people remember, because they feel they own them; create events that take people by surprise in their regular life and disrupt their daily routines; work creatively with partners; create ownership even before getting in contact with it, “get their hands dirty”.

4) Reaching non-audiences: from public space to participatory art

The conference also confirmed that it is important to gather information not only about “who is coming”, but equally important to understand “who is NOT coming and why”, and to put this into perspective when deciding on audience goals. This leads on to another important challenge, namely the urgency of reaching the

non-audiences of today, breaking down the obstacles which prevent them from meaningful cultural participation. Available data suggests that almost 60 per cent of the public across Europe never attend live performances or visit cultural heritage sites, and in most countries, well below 20 per cent of the population actively engage in artistic activities. Surveys also suggest that there is still a strong correlation between cultural participation and higher education levels⁴.

Indeed, some participants indicated (and this is confirmed by research) that policies lowering the barriers to access in cultural institutions, such as offering free access, have had little impact on non-audiences, essentially attracting students, or the relatively highly educated who would have attended the exhibitions/performances anyway.

To reach the real non-audiences, it was clear from the projects that cultural institutions or operators must move outside their walls – physically and mentally – into the community, into public space, unconventional venues, creating innovative experiences, and developing partnerships with other sectors, such as schools, hospitals, local authorities, supermarkets, etc. A considerable number of the projects were taking place outside traditional cultural venues, including some very unusual public space. This kind of art was also free of charge, removing both financial and physical barriers to access, and is not burdened by the public’s interpretation of cultural institutions as not for them.

The *Exchange Radical Moments! Live Art Festival* surprises people, creating spontaneous interventions in public space, presenting them with “radical moments”

4 Figures drawn from “Cultural statistics”, Eurostat pocketbooks, 2011 edition

A think piece exploring the questions around how and why we measure art and culture...

- Who is the greatest Italian painter?
- Leonardo da Vinci, Miss Brodie
- That is incorrect. The answer is Giotto, he is my favourite.

The Prime of Miss Jean Brodie by Muriel Spark

How can you measure art or culture? Art is, after all, about the vision of an artist and on the other hand, a personal interpretation. Can we measure this? Should we?

The quotation above sums up the problem with evaluation. We aim for objectivity but we just find subjectivity. We may sit in the same theatre, but whilst one person is enjoying the summit of human achievement, another is wondering how much money has been spent on such a boring evening. And that, in a sense, is what the arts is about.

That's not really what evaluation is about though. That would be a misunderstanding about what it is, what we are evaluating and why.

What is evaluation?

A question often asked is – what is the difference between evaluation and monitoring? The terms are sometimes used interchangeably and there is some overlap in practice. However, evaluation is distinctive in that it is measurement against a set of standards, usually the objectives of a particular project, programme or set of activities. It is also 'outcomes' orientated in the sense that it focuses on making judgements about the effect or impact of the activities rather than focusing purely on the characteristics of the audience or stating what is happening or has happened.

The idea of evaluation has been strongly influenced by work in the health sector. St Leger and Walsworth-Bell (1991) refer to:

“The critical assessment, in as objective a manner as possible, of the degree to which a service or its component parts fulfils stated goals.”

Of major note in the arts sector is Felicity Woolf's Partnerships for Learning, published by the Arts Council of England. It focuses specifically on education but its principles are transferable to many aspects of cultural practice. She writes:

“Evaluation involves making judgements, based on evidence, about the value and quality of a project.”

Evaluation is therefore distinct from monitoring, which is more to do with the systematic collection of information as a project progresses. Monitoring can form part of the evaluative process but it tends not to have the analytical component at the heart of evaluation. It's like the difference between checking how many tickets have been sold in the lead up to an event and an assessment of whether the right audiences have been reached afterwards.

What are we evaluating?

It is unlikely that evaluation would be used in deciding if Leonardo da Vinci was a 'greater' Italian artist than Giotto. Measuring 'greater' would be quite difficult and it would be unclear what could be done with the answer once it was known.

In terms of the actual use of evaluation to arts managers, it is probably better to concentrate on the processes, management, participant and audience view of what is happening. Usually, this sort of evaluation can split into three elements:

- Evaluation of processes
- Evaluation of the outcomes for audiences and participants
- Evaluation of wider and longer term impacts (e.g. on society or the economy)

Sometimes, this is described in terms of efficiency, effectiveness and impact.

It can also be thought of as being like a radiating circle with rings or ripples moving out from the centre. The part that is closest to you is the assessment of the processes – the management and organisation of the project – which will mainly involve the people working around you. Then there are the set of people connected to you – such as audiences and participants. Finally, there are the impacts on people and elements that might not have a direct connection with you such as on a city or area as a whole.

Why evaluate?

There are many good reasons for undertaking evaluation and they aren't all about proving to funders that their money has been well spent. Fundamentally, it helps us to learn and improve what we do and to do this in an evidence based way. Beyond this, it can also provide a chance to reflect – on yourself and other's attitudes and efforts – to enable you to have a sense of the importance or place of your work in wider contexts and can provide useful legacy or ideas for the future.

It is therefore a tremendously powerful and useful tool, even though within the sector there can be negative and sceptical concerns about its purpose. This reluctance is usually based on a refusal to accept that anything needs improving, combined with what is seen as having to justify what shouldn't need justifying to people who have no right to know.

When undertaken well, evaluation can be a liberating experience; it demonstrates organisations have confidence in what they are doing and are strong enough to accept what evaluation might discover. Thus, to say why evaluate? is equivalent to saying why learn? The highest performing people, companies and organisations are ones that strive constantly to examine, review and reflect in order to change and improve.

“I’ve not failed, I’ve just found ten thousand ways that won’t work”

—Thomas Edison

If work in the arts and cultural sector is seen as a journey or a continuous cycle of improvement – as with David Kolb's learning cycle – then it can help to release organisations from instinctive defensive reactions. To improve, does not negate what has been done previously. Of course, the inherent problem is a fear of failure or criticism. We'd rather not know. As a result, we live in a never, never world in which we are always right. Kathryn Schulz, author of 'Being Wrong:

Adventures in the Margin of Error' presents it as:

“the present tense is where we live ... so we're trapped in this bubble of feeling very right about everything ... if you can step outside of this feeling it is the single greatest moral, intellectual and creative move you can make”

This can happen through personal reflection, but evaluation, if done well, enables it to be done in a systematic way. It can also help attitudinal problems because it is de-personalised, making it about process rather than blaming people.

Another reason for doing evaluation – showing impact – can also be problematic for arts and cultural organisations. The truth is that art, theatre, music, literature etc is being assessed all the time; the critic, professor, programmer or funder judge it and this is accepted because these people are informed insiders or part of a peer group; they’ve been educated into accepted ways of articulating the cultural offer. Asking the audience or public on the other hand may run the risk of puncturing this protective bubble.

Evaluation enables an organisation to take control of the process. As Felicity Woolf states, a key element is the ‘evidence’. This is crucial because it moves assessment away from the opinions and decisions of a few people, and places it within a less biased and more objective framework. By making this clear and transparent, it also makes it capable of further scrutiny.

Therefore, good evaluation makes its methodology clear, a good example being the Creating an Impact report about Liverpool 2008’s European Capital of Culture. Not everyone will agree with the analysis, but the authors are clear about how the evaluation was conducted and there is a distinct connection between findings and analysis.

The danger is that if we don’t do this ourselves, someone else will do it for us. It makes us susceptible to the imposition of targets and outcomes which are not useful, appropriate or desirable for our work. In addition, whilst not wanting to over emphasise the ‘justification’ element of evaluation, organisations need to be mindful of the reality that resources, whether public, private or individual are in short supply. As the sector increasingly competes with other demands on the public purse, funders (on behalf of their tax paying citizens), have a right to know how resources are being used.

Tips for carrying out evaluation effectively

Evaluation at its heart is a simple process. It involves:

1. Stating what you intend to achieve
2. Deciding how you will show whether this has been achieved
3. Gathering the necessary evidence
4. Summarising and analysing the evidence
5. Comparing findings with what was originally outlined, deciding on the implications and providing recommendations and ideas for future work

The elements that organisations seem to find most difficult are steps 1 and 2. When external evaluators are called in at step 4 they sometimes have to engage in back tracking – an unpicking of what the project was trying to achieve – which can hinder the overall credibility of the final report. So whilst it may be a cliché, it’s worth remembering that evaluation is not something undertaken at the end of the process but integral throughout.

A simple framework can be used to articulate this. For example, starting with questions such as ‘what do we want to achieve?’ against each aim. Each subsequent objective is then given a ‘measure of success’, i.e. the ‘evidence’ that is needed, the ‘methodology’ by which it will be collected and an outline of how this will be ‘reported’.

There are other ways of bringing these ideas together, depending on the requirements of the project. For example, Ixia’s evaluation of public art looks with sophistication at areas such as the values of the partners and stakeholders involved. Their matrix and personal project analysis tools are described in more detail here.

Similarly, the W.K. Kellogg Foundation’s Logic Model emphasises the importance of linking the planning and evaluation of the project by articulating its desired results.

So deciding what success means at the outset will help to devise what measures to use and the evidence to gather. This is important across the cultural sector, as looking at the opinions of those involved and presenting them in a robust and rigorous way requires careful consideration. Qualitative research or ‘anecdotal comments’ can be a valuable component of evaluation, but needs to be well structured. Evaluation reports are often peppered with quotations from participants exulting that this was the best project they’d ever been involved in – however, the question(s), contexts, circumstances involved are also rather important. Quoting from the one person that enjoyed it and ignoring others obviously wouldn’t be very representative. In addition, a participant may have enjoyed the

workshop or performance but where did they start from? Had they done anything like this before? Did it make a difference in the longer term?

This means being careful about what it is that requires demonstrating, paying close attention to some of the more onerous aspects like establishing 'baselines'. In this way, rather loose concepts can be better tied down e.g. looking at the 'distance travelled' of a participant rather than purely where they have arrived from.

Standardising approaches to evaluation is also important at a bigger quantitative level too. One of the aims of Audience Finder is to set comparable questions across the whole sector. Without this, it is difficult to create meaningful benchmarks. Some ratings questions for example, need to ask about the same elements and use the same scales. This makes comparison possible in all sorts of ways, not just between organisations in a geographic or sectoral cluster, but between different types of organisations or for the same organisation year on year.

Having said this, it's important not to get too bogged down in methodology. It's much better to do some evaluation even if it's not perfect. A few simple questions can elicit a great deal of useful information. For example, The Mill Road Winter Fair in Cambridge is an annual community arts festival with a large number of volunteers. Every year volunteers are asked the same three questions, one of which is 'How can we improve what we do next year? Approximately 50% usually respond with a range of excellent suggestions, many of which have been implemented at subsequent events.

Many people work in the arts and cultural sector because it is an inspiring, magical, mysterious, emotional and energising sector – elements which are somewhat intangible and difficult to evaluate. But organisations can be creative and imaginative with evaluation. The Museum of Modern Art, New York's 'I went to MOMA and ...' is a wonderfully simple way of gaining feedback. It's open but consistent – visitors draw pictures, diagrams, make statements and MOMA then share these on their website.

If you want to go further, the work of Alan Brown in the USA on 'intrinsic impacts of culture' is further evidence of how it is possible to measure how people might be changed by an arts experience. Brown's studies investigate the impact of the arts and culture at individual, group and societal levels, researched rigorously over time. He is not limited by the niceties of this process, stating:

"If you can describe something, you can measure it. It took a long time to work out that no matter how abstract something is, if it can be described, then questions can be drafted that would elicit responses to offer an insight into the process"

Their 'arc of engagement' doesn't 'dumb down' but on the contrary, demonstrates how powerful the arts are to the people who see, hear and feel what they do. By showing the effect, it enriches understanding of the connection between artist and audience.

Reporting

Evaluation reporting is dependent on the nature of the project and the people who need to see the results. However, there are a few principles worth noting.

Firstly, good evaluation reports combine summative and formative elements. That is, that there is a mixture of reporting of numbers and outputs together with an assessment of what its implications are and recommendations for the future. Torbay Council's evaluation of their summer events from 2013 does this well here. It's clear and open and outlines the way in which the organisations involved can benefit from the evaluation. It is not evaluation which sits on a shelf or is used to make funding decisions; it's a useful, shared document which addresses key questions for the area.

Secondly, good evaluation separates reporting from the advocacy of the project. An organisation may want to make a case for the worth of their work and disseminate its outcomes, but ideally this shouldn't be confused with the evaluation itself. It could draw from it, but the original evaluation should aim to be objective and unbiased in assessing what has happened.

Finally, let's not forget that this should serve a purpose. To do this, we need to find the right place for evaluation in the work. The late Dragan Klaic once said that 'the problem with the Brits is that they are obsessed with evaluation, you can never go to any conference or event in the UK without someone coming up to you and asking you to fill in a feedback form'. However, the point he really wanted to make was that he wouldn't have minded if it made any difference; instead every conference he went to was 'just as dreadful as the last one'!

The goal is not just to analyse the world but to change it.

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