

Study on Audience Development - How to place audiences at the centre of cultural organisations *short summary (c) Tenso*

(1) we all want audiences, preferably large and enthusiastic ones.

- key terms are: **cultural impact; immaterial indicators; shared knowledge; shared practice; people to people; citizen/visitor.**

(2) what are the needs and the possible impact?

- key terms are: **creating conditions; making demands; challenging tradition.**

identifying 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, also related to factors of social exclusion. For this group, participation would hardly happen without an intentional, programmed and targeted approach.

Key action fields

- **Place factor** : arena of confrontation between the audiences and the artists.
- **Digital Factor** : both before and after the cultural encounter;
- **Building Capacity**: empower the capacity of the staff
- **Co-Creation** : to actively transform the artwork with the audience.

The study develops tools and rules for organizations to find their own sustainable way to become audience-centred based on

1. Who are we? Who do we want to meet?
2. Balancing priorities: Audiences and you.
3. Focusing, Listening and Understanding.
4. Am I able to do that?
5. Figuring consequences.

A cluster of **8 concrete recommendations** for adapting cultural policy to an audience-centric approach:

1. Raising awareness among the different cultural sectors and stakeholders.
2. Raising awareness about the importance of adopting an evidence-based approach
3. *Reinforce the links with the education area.*
4. Building capacity among cultural institutions and professionals.
5. Promote new models of active participation in the arts.
6. Enable conditions to secure and uphold long-lasting processes
7. Establish clear and realistic guidelines for artists and artistic directors
8. Prioritize cultural venues and initiatives that mix audiences

An altered perspective can **trigger the change**; the study tries to offer advice on how one might best **manage the change**.