Adam Mickiewicz University Poznań
Faculty of Social Sciences

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

/ professional chambre choirs' practice

Dr Marcin Poprawski

Berlin | 24.04.2018

TENSO / Mind the gap…

Audiences in research spotlights

succeeding and failing in diagnosing persons reached by the music organisations

audience development in a self-ironic mirror, a blog story with a drop of poison... ?

John Man, rider of trains, told reporters that he just doesn’t like classical music.

“I just don’t like classical music,” he told reporters. “I have friends who like it, and that’s great for them, I guess. But I don’t like it.”

1. Professional in the Arts (A.D.1?)

Classical musicians responded quickly, that something was obviously wrong with Man. “What **he needs** is **a better education**. If only the government did more to educate people about classical music, Man would quickly find that he does like it, but naturally, with his education.”

Man shrugged off this suggestion. “No, I just don’t like it,” he said. “Actually, it is sort of offensive to tell me that I’m uneducated. **How good can your music be if you have to teach people that it is good**?”

2. Professional in Marketing (A.D.2?)

A young and dynamic marketing consultant was on hand to explain that there wasn't something wrong with Man, there was something wrong with every single person in the music industry. "**We simply aren't marketing to Man effectively**, and that's the fault of all musicians and the marketers and everyone else," she said. "If only we could get Man to come to concerts, then we would know we are doing the right thing."

"Hmmm… No, I don't think so," said Man, bemused. "I just really don't like it. Why don't **you market it to people who have some sort of interest** in it? They might want to go. I don't."

3. Journalists (A.D.3?)

Thankfully, a popular online commentator was able to offer another point of view, one which has not received enough attention in classical music circles. “I think what Man is really trying to say is that he finds the **obscure and elitist etiquette expected of classical audiences quite off-putting**. If he was able to use his phone during the concert and **clap whenever he wanted and maybe see the orchestras dressed in more casual clothes**, then surely he would come to concerts more regularly.”

“No, I really don’t care about any of that crap,” said Man, “I think I have been quite clear on this - I really just don’t like the music.”

(…) **Man hoped that he could get back to whatever it was he wanted to do**. “You know, I also don’t like spinach,” he said. “But no one gives me grief about that. Except my mum. She is always going on about the spinach. It’s like, Mum, give it a rest with the spinach. I just don’t like it.”

Festival of Failure

NEA Survey Public Participation in the Arts
September 2013

adults attending (1/y) classical music concerts in the US
1982, 13%
2012, 8.8%

KANSAS CITY
SYMPHONY

Alternate Concert Formats

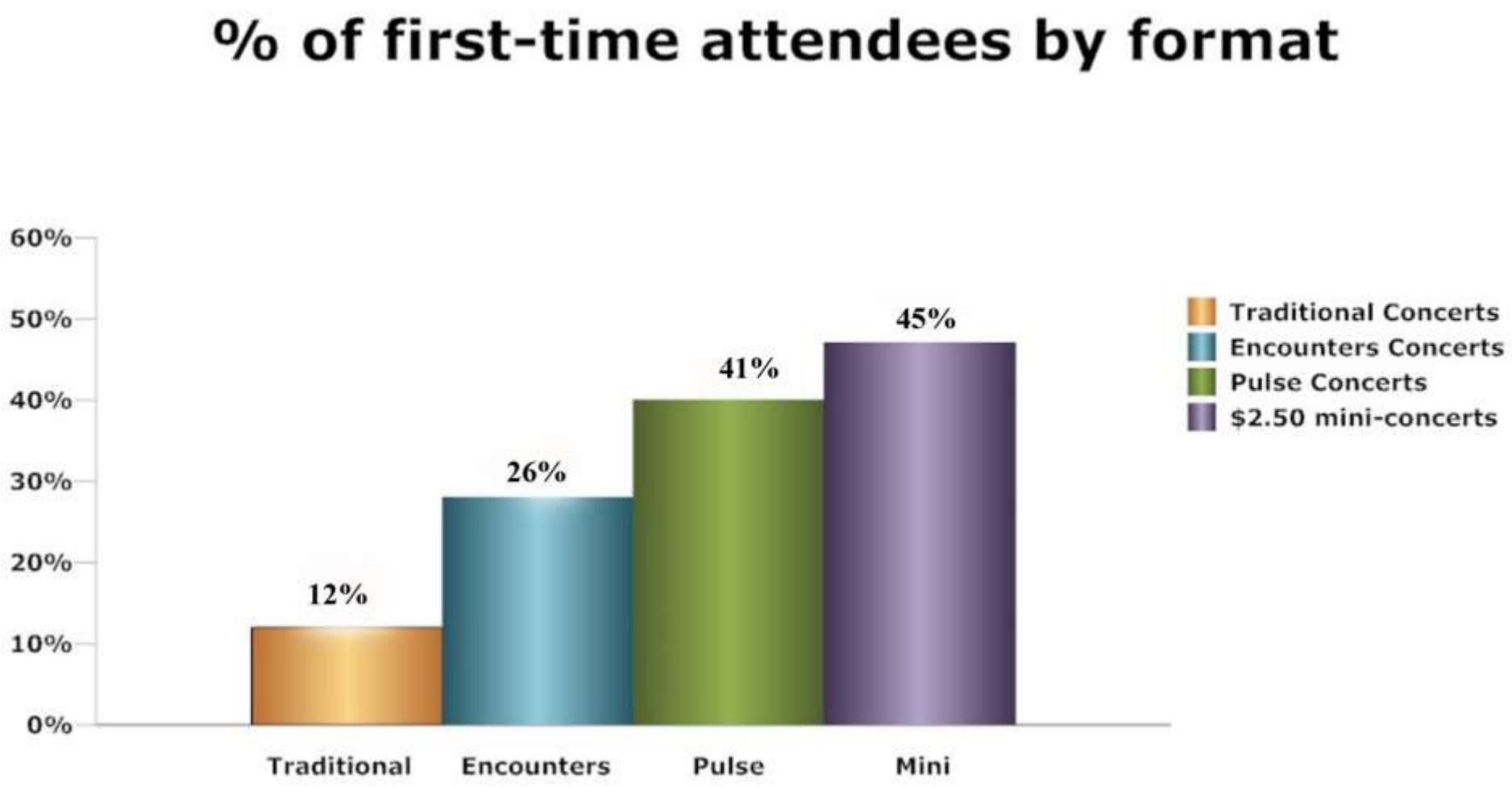
Encounters

Pulse

$2.50 Mini

Journey (Extended Traditional)

Comparing Format Effectiveness of Attracting New Patrons



Sv. Kristoforus Kamerinis Orkestras, Wilno

AUKITE SU
GA

El sistema; Jose Antonio Abreu

Gustavo Dudamel; http://www.youtube.com/watch?v=276oR_tEmbs

Rhythm is it!: Simon Rattle, Royston Maldoom, Susannah Broughton, DBank

http://www.youtube.com/watch?feature=player_detailpage&v=kOUl7-gu4Eo

Mieskuoro huutajat ?

Audience-centric organizations:

- Arts need public = funds
- Arts need public = institutional rationale (sense of existance)

- Public need arts = life quality (?)

Organization-centric audience (?)

who is the A.D. for? Who's profit?

Audiences diagnosis - ? - easy or difficult

- depends! on what?

- where we usually arrive and where we don't…
- where we succeed, where we failed

We often think we REACH: what is quantitative and infrastructural (numbers and visible):
access, facilities, physical and organizational barriers,

We often think we LOOSE: qualitative (values & taste)
grammars of creation, aesthetic, power of taste
experience, art expression, co-creative participation,
shared cultural responsibility, quality of life, frictions, ambiguities

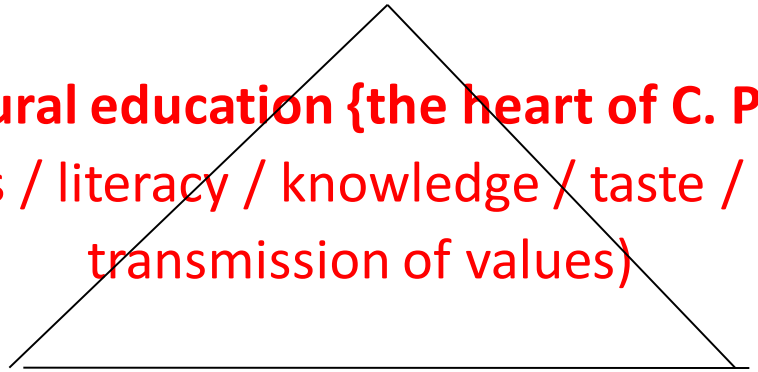
Surveys, indepth interviews and focus interviews - not as a mean to hard data but to deliver a spark for discussion, reflection, change in organization's approach, organization's development strategy, leadership style, teamwork performance quality

Bermuda triangle of culture
by Dragan Klaic + or WHERE WE ARE NOW…

cultural industry

new devices, platforms and formats, copyrights

profit, power, appeal; global oligopolis



Cultural education {the heart of C. Policy}

(competencies / literacy / knowledge / taste / inter-generational transmission of values)

contemp. creativity

fragile, nomadic

cult. heritage

vulnerable endangered

all generate content, styles, conventions

(sometimes frictions & contradictions)

STUDY ON AUDIENCE DEVELOPMENT:

How to place audiences at the centre of cultural organisations

#Euengageaudiences

FITZCARRALDO FONDAZIONE

culture ACTION europe

ECCOM IDEE PER LA CULTURA

INTERCULT

European Commission

THE STUDY

- How does “good” AD look like?
- How did some organisations achieved to become audience-centric?
- Which conditions can enable this change?

THE TEAM

Fitzcarraldo / Intercult / Eccom / CAE

+ Experts

Macarena Cuenca/Amaia Makua
Institute for Leisure Studies, University of Deusto
Marcin Poprawski
Adam Mickiewicz University
Niels Righolt
CKI - The Danish Centre for Arts and Interculture
Antonia Silvaggi
Melting Pro
Iker Tolosa
Donostia - San Sebastian 2016
Anne Torreggiani/Jonathan Goodacre
The Audience Agency
Dea Vidović
Kultura Nova

+ Associate partners

ADESTE - BeSpecACTive! - CORNERS- Donostia/San Sebastian 2016 - Matera 2019 - ENCATC- IETM - River//Cities

FITZCARRALDO FONDAZIONE culture ACTION europe ECCOM IDEE PER LA CULTURA INTERCULT European Commission

DESK RESEARCH

Bibliography about audience development
Glossary of terms
Analysis of main trends

ANALYSIS OF CASE STUDIES

30 cases from UE
Analytic catalogue
Guidelines for practitioners and policy makers

DISSEMINATION AND COMMUNICATION

Website **http://engagegaudiences.eu**
Dissemination events all over EU (Sweden, Norway, Italy, Spain, Greece, Poland, Hungary, Belgium, Malta, Croatia…)

Creative Europe definition

"AD is a strategic, dynamic and interactive **process** of making the arts widely accessible.

It aims at **engaging individuals and communities** in experiencing, enjoying, participating in and valuing the arts through various means available today for cultural operators, from digital tools to volunteering, from co-creation to partnerships"

Audience Development

- It is a strategic approach
- It addresses traditional and new audiences
- It uses different tools and strategies
- It requires **time**
- It requires professional competences
- A trigger for change
- AD is not about developing audiences, but much more about ***developing cultural organisations***

Audience Development

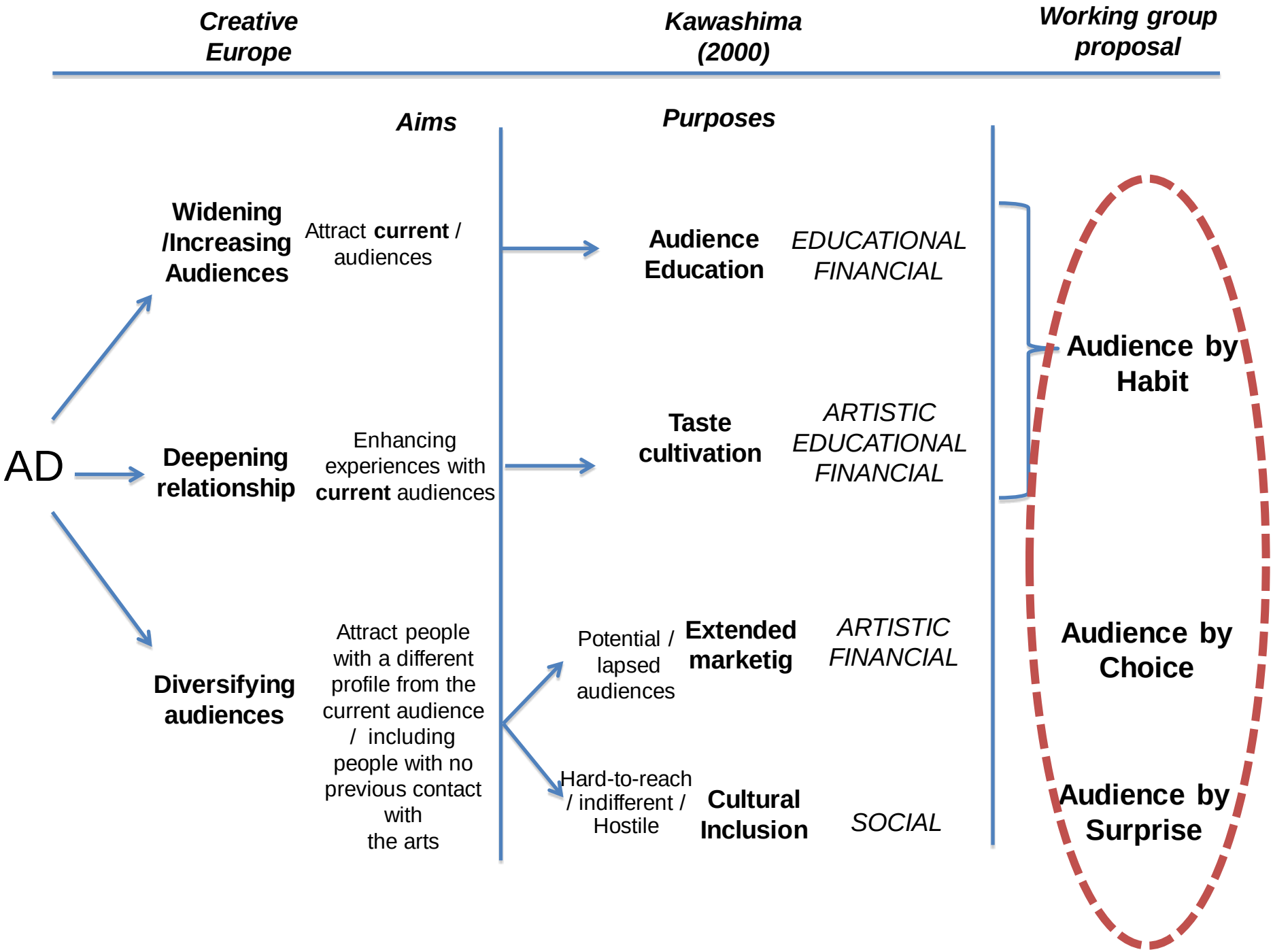
• placing audiences at the centre
• is not a „special" project

• is not responsibility of a single department

• is an institutional dimension and requires: **taking risks**, **investing resources & facing a change process**

AD can be understood as:

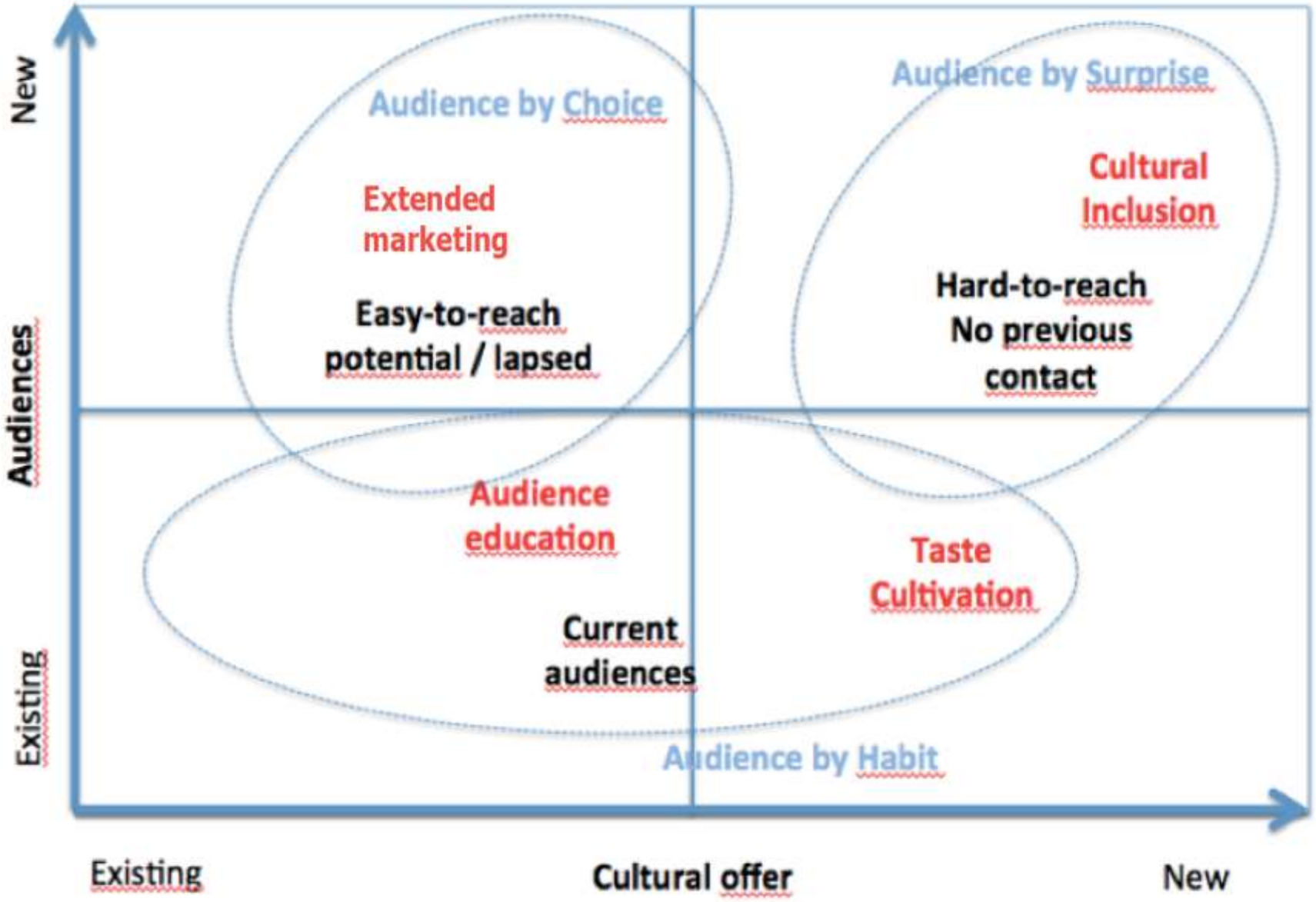
- **increasing audiences**, attracting audiences with the same socio-demographic profile as the current audience;
- **deepening relationship** with the audiences, enhancing the experience of the current audiences;
- **diversifying audiences**, attracting people with a different socio-demographic profile,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

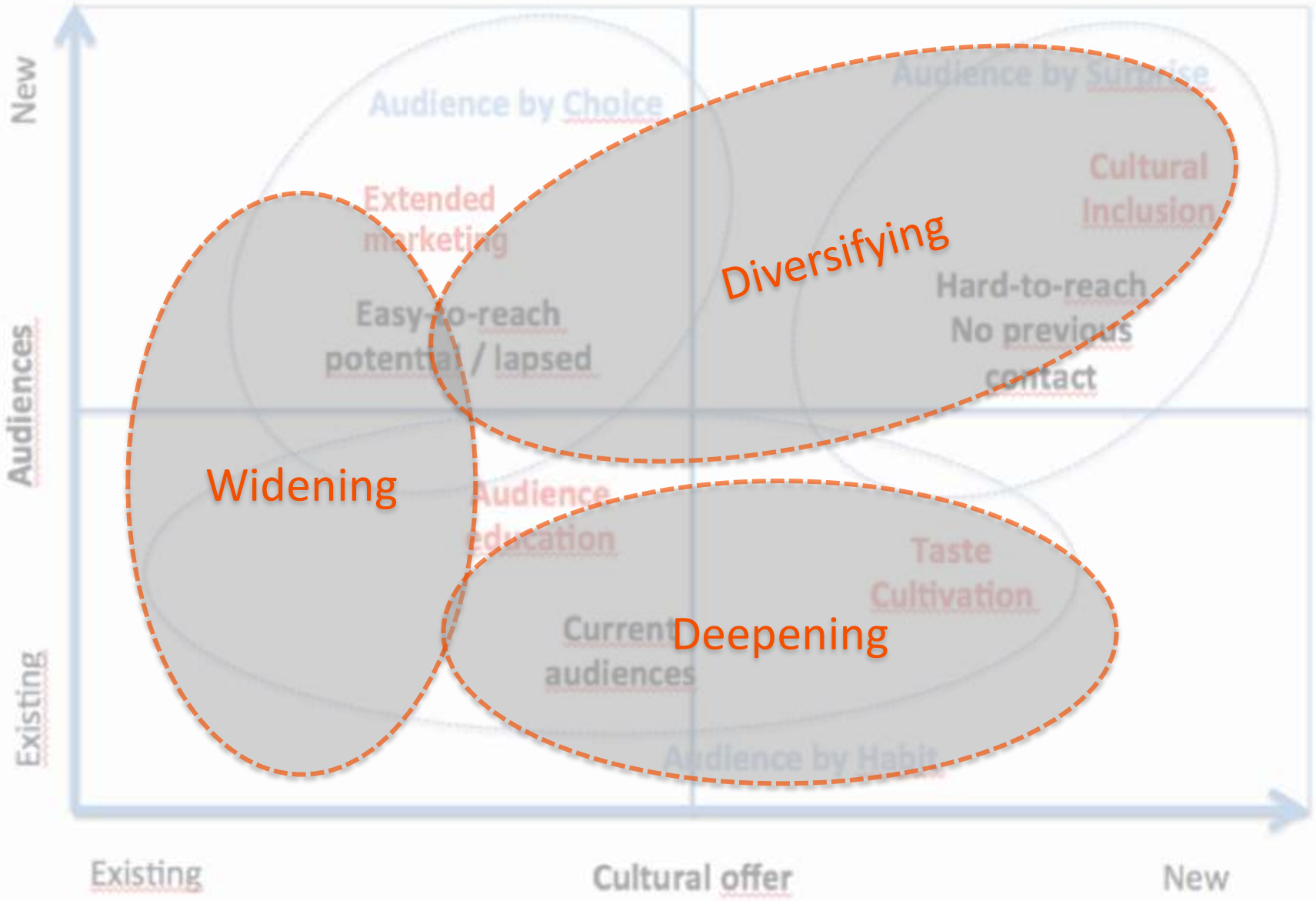

Creative Europe
Kawashima (2000)
Working group proposal
Aims
Purposes
AD
Widening /Increasing Audiences
Attract current / audiences
Deepening relationship
Enhancing experiences with current audiences
Diversifying audiences
Attract people with a different profile from the current audience / including people with no previous contact with the arts
Audience Education
EDUCATIONAL
FINANCIAL
Taste cultivation
ARTISTIC
EDUCATIONAL
FINANCIAL
Potential / lapsed audiences
Extended marketig
ARTISTIC
FINANCIAL
Hard-to-reach / indifferent / Hostile
Cultural Inclusion
SOCIAL
Audience by Habit
Audience by Choice
Audience by Surprise

Audience by habit. People who **usually attend and/or participate** in cultural activities, whose barriers to access are relatively easy to overcome

Audience by choice. People who are **not used to participate for reasons of life style, lack of opportunities or financial resources**; those for whom participating is not a habit, **or who rarely choose to attend a show or a concert, but don't have any particular social or cultural disadvantage**

Audience by surprise. People hard to reach/indifferent/hostile who do **not participate in any cultural activity for a complex range of reasons**, related to **social exclusion factors, education and accessibility**.


New
Audiences
Existing
Audience by Choice
Extended marketing
Easy-to-reach potential / lapsed
Audience by Surprise
Cultural Inclusion
Hard-to-reach No previous contact
Audience education
Current audiences
Taste Cultivation
Audience by Habit
Existing
Cultural offer
New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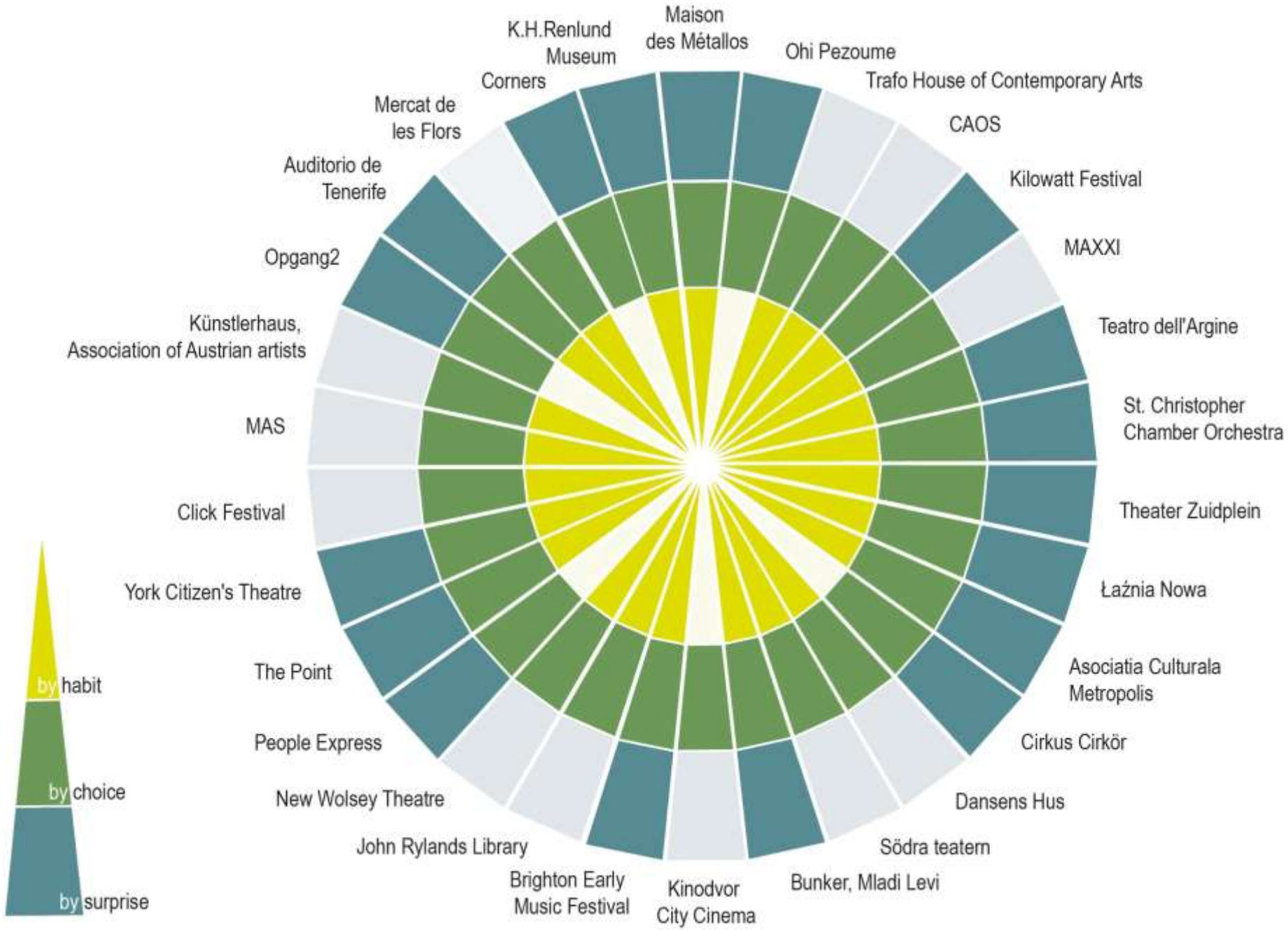
Cultural Inclusion
Hard-to-reach No previous contact
Widening
Audience education
Taste Cultivation
Current audiences
Deepening
Audience by Habit
Existing
Cultural offer
New

1. The study results - CASES BY TYPE


Maison des Métallos
Ohi Pezoume
Trafo House of Contemporary Arts
CAOS
Kilowatt Festival
MAXXI
Teatro dell'Argine
St. Christopher Chamber Orchestra
Theater Zuidplein
Łaźnia Nowa
Asociatia Culturala Metropolis
Cirkus Cirkör
Dansens Hus
Södra teatern
Bunker, Mladi Levi
Kinodvor City Cinema
Brighton Early Music Festival
John Rylands Library
New Wolsey Theatre
People Express
The Point
York Citizen's Theatre
Click Festival
MAS
Künstlerhaus, Association of Austrian artists
Opgang2
Auditorio de Tenerife
Mercat de les Flors
Corners
K.H.Renlund Museum
by habit
by choice
by surprise

LEARNING FROM THE CASE STUDIES:

- **Variety** (programming, resources, priorities)
- **Integration of AD** within the organisation
- **Organisational change** (reaction to external or internal stimuli) **>>>leadership**
- **Difficulty in evaluating** (short, medium and long term results; qualitative and quantitative data; different processes of AD according to the organisation's mission/objectives)

KEY FACTORS

//PLACE

//PROGRAMMING

//CO-CREATION

//BUILDING CAPACITY

//ORGANISATIONAL CHANGE

//USE OF DATA

//DIGITAL

//PARTNERSHIP AND NETWORKING

OUTSIDE THE RESEARCH PERIMETER
(but relevant in a systemic perspective)

- **The role of agencies and resource centres**
- **The role of transnational projects**

2. TOOLS OF A.D.

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

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?

3. RULES FOR A.D.

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

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

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

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

5. **Promote innovative models of active participation** in the arts.

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

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.**

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

www.engageaudiences.eu

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Cultural / music organisations challange… with AUDIENCES

MORE OBVIOUS
- being in focus (sharpening the lens)
- intelligence (data, agents)
- transparency: trust, listening, dialogue

LESS OBVIOUS
- recognizing, supporting masters / mentors
  (intergenerational transmission of values)
- con-sensual leadership (consensus + senses)
- institutional promotion of hope
  (O. Bennett, Culture of Optimism, 2015)

Tensions on cultural organizations:
cultural consequences of globalization & digitalisation

- unlimited transmission, mobility of:
cultural objects / human artifacts / texts / meanings symbols / narrations / interpretations

- crowded field of (more / less powerful) multidisciplinary
players: **Enterprises (media) \ Public Institutions **
NGOs \ cultural entrepreneurs \ sharks and plancton

- festivalisation of culture

- the power of cultural branding

- audience development = marketing research and interventions with a + value (social, education, interaction, dialogue, loyalty, responsibility,

market most precious currency
= TIME consumers can spent

competition (cultural industries!)
vs **SYNERGY** (cultural policy / education units)

A.D. as a WICKED problem challanged by ”culture 3.0” trends

Pierluigi Sacco (IULM) on culture 3.0

open communities of practice,
blurred distinction of audience / author, producers / users,
culture as collective sense-making and networks;
supply / demand chain more complex;
content distributed without mediators

a.d. times vs times of active cultural citizenship and collective sense-making
3.0 platforms of active participation, developing social cognitive skills, cultural expression capabilities through shared practice

dark side of culture 3.0 (on-line cultural presence vs off-line comodities)

+ Public-centrism in remote devices – public deciding on the content / quality

Marketing 21c: flexibile individualization or…the POWER of TASTE

MARKETING: a process of providing customers with parts of a potential mosaic from which they, as ARTISTS of their OWN LIFESTYLE, can pick and choose to develop the COMPOSITION that for the time may seem the best

Sidney. J. Levy, (Symbolism and Lifestyle 1963)

Brands replacing artworks?!

Marketing provides ‘**open texts**’ **which allow space for viewers, readers, and listeners to negotiate thier own personal readings**, even if (especially if) these readings seems to ‘deviate’ from or ‘resist’ the encoded message of the advertiser

Bilton, Ch., **The Aesthetics in Marketing**, in: *Management and Creativity. From Creative Industries to Creative Management*, Oxford 2007, pp. 155-158

Sustainable **development** & culture: CHOICE

The paradox of choice: huge array of choices we in the West have to face is overloading and and leads to dissatisfaction and unhappiness (…)

Being socially connected takes time but the combined pressure of speeded-up work, consumption and CHOICE do not allow **time** for such connections to be made

(Barry Schwartz, 2004)

Participatory cultural organisation

…and what if: institutions audiences are somewhere else already?

ALTERNATE TAKE !

Living History Shows, Volunteering Re-anactors and their Impact on Local Communities (Puy du Fou)

A SUCCESSFUL COMBINATION OF ENTREPRENEURSHIP AND VOLUNTARY WORK

Puy du Fou is a group made up of a non-profit association in accordance with the French law passed in 1901, and an SAS (Simplified joint-stock company). The association organises Cinéscénie and holds the Simplified Joint-Stock Company that manages the Grand Parc.

This model is one of **Puy du Fou's main strengths,** owing to the combined action of **its 3,400 volunteers (at Cinéscénie)** and over **1,380 professionals, including 130 permanent employees, at the Grand Parc.** Puy du Fou has **no shareholders** and receives no **public money.** This adventure is still, as it was originally, a 100% private, self-funded initiative.

The Puy du Fou has invested over 300 million Euros for its growth since 1977; 80% of the development has been carried out by local businesses.

In more general terms, the Puy du Fou contributes to the impressive growth of the regional tourism economy. According to a recent survey carried out by the firm ProTourisme (January 2014), the economic benefits for the region are substantial:

- **193 million euros in overall economic benefits for the region every year,**
- **3,300 jobs have been created by the Puy du Fou, in addition to the 1,380 employees of the Grand Parc.**

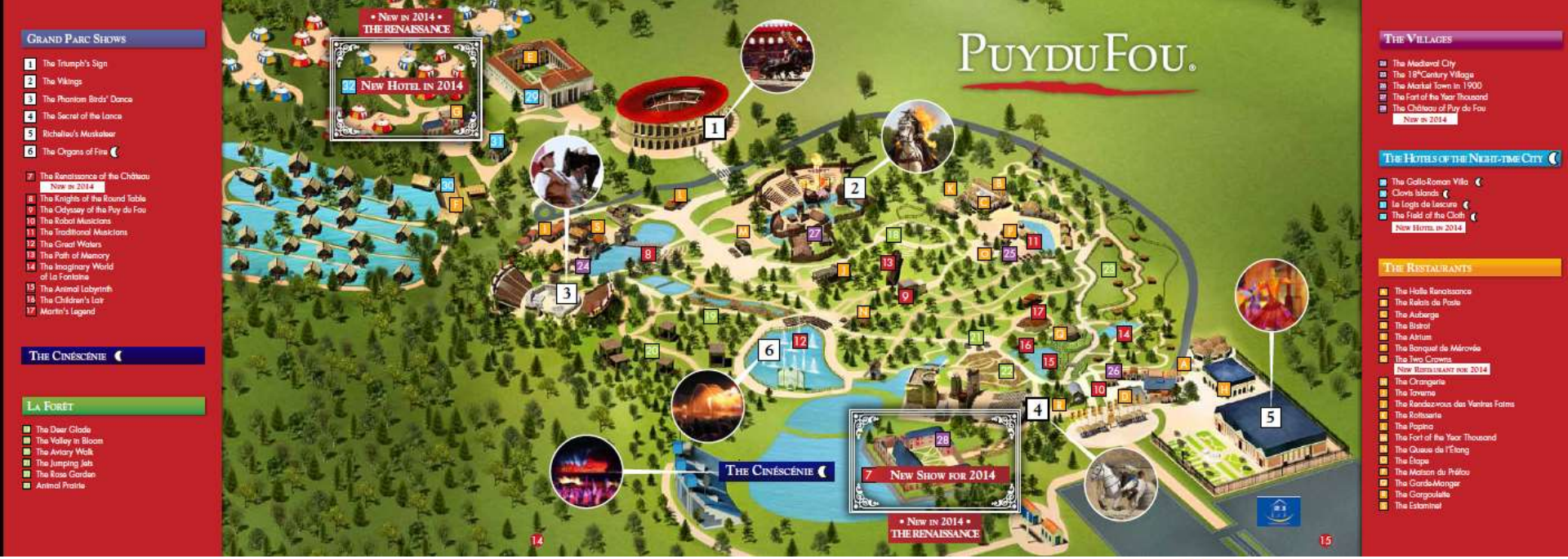
An Artistic Adventure

The Puy du Fou derives its energy from its ability to pursue its relentless strategy of creation and innovation **without the support of external shareholders or government subsidies.** Visitors continue to flock to the Puy du Fou filled with curiosity and they love returning to it (60% of visitors return every three years). It has become an increasingly inspirational model abroad owing to the **development of Puy du Fou International.**

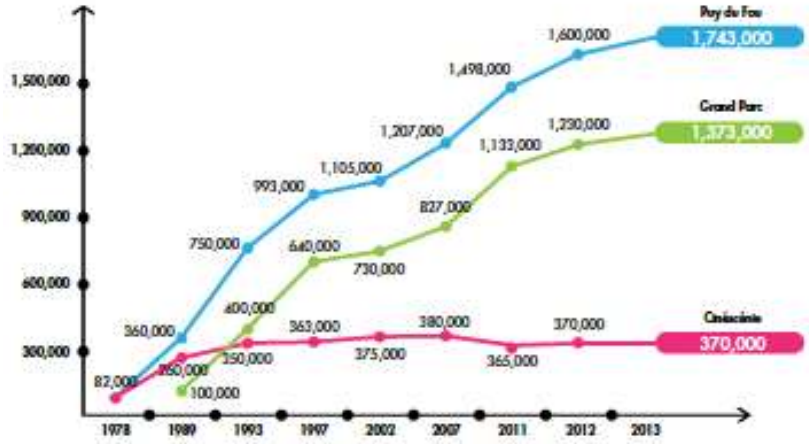
A TALENT POOL **FOR THE BENEFIT OF THE SHOWS**

Since 1977, the Puy du Fou has been developing expertise which makes it one the global leaders in the performing arts. Its unique concept is hailed worldwide and the figures are self-explanatory:

- Created in 1977
- 1,740,000 visitors in 2013
- Turnover of 63.8 million euros in 2013
- 305 million euros invested since its inception
- 23.7 million euros invested in 2014
- 35% of visitors present for 2/3 days
- 9% of foreign visitors
- 60% return visits every three years
- 70% of visitors book their tickets in advance
- 1,000 seasonal employees
- 130 permanent employees
- 3,400 volunteers
- 3,500 jobs created in the region



NUMBER OF VISITORS



TURNOVER

For certainly you would not die for material objects, which belong not to you (for you are but a pathway and a transit)…
You will die for the *meaning* of the book, not for the ink and paper.

You can live only by that which you transform and whereby, since you barter yourself for it, you die a little day by day

Antoine de Saint – Exupéry (1900-1944), ***The Wisdom of the Sands*** [***Citadelle***, *1936-1944, posth.1948], (transl. Stuart Gilbert), Hollis & Carter, London 1952, pp. 291 – 292.

diagnosing cultural organizations audiences:

we need to prepare a heuristic response… ? to understand Anish Kapoor's giant success with the audiences: [conSENSUAL] art as „a proces you go through"

Inviting **aesthetics** and **heuristic** to A.D. research as **theoretical fundament**

authors:

- Pierre **Bourdieu** (Distinction) / Alexis **de Tocqueville**
- George **Steiner** (Grammars of Creation)
- Roman **Ingarden** (Studies in the Aesthetics)
- Hans Georg **Gadamer** (Truth and Method, Hermeneutics, concept of play & be played)
- Roger **Scruton** (Art and Imagination) / F. **Nietzsche /** I. **Kant**
- Karol **Berger –** [Stanford musicologist] (Power of Taste)

keywords:

aesthetic experience, perception, interpretation, reception, concretisation, imagination, creative process, the reader, taste, con-sensual, ambiguity, involvement, sacrifice

APPENDIX:
Participation / co-creation
universal concept of play –
H. G. Gadamer and his Aesthetics

- Truth & Method = truth & concept of play;
- **Art as a playground** for free activity of interpreters
- playing – being played
- play makes you a **participant** (integrates you into community)
- anthropological basis; (J. Huizinga – *Homo ludens*; R. Guardini – **play and religious** practices – **essence of participation, *sacrifice* as a central notion in the arts and culture**)

Cultural ecosystem

Ecology of culture (John Holden)

(A. Markussen)

Culture is much more complex and dynamic reality than logical processes framed in numbers and trends forecasted by economists and politicians. Culture is more an **organism** than a mechanism…

- The Cultural ecosystem can be defined as the reality inhabited by the following interrelated organisms:
  a) subsidized cultural institutions,
  b) commercial enterprises and projects,
  c) **co-creative individuals, private amateur art and culture actors**, ready to volunteer in an art organization or create cultural artefacts in their homes.

- This **co-related trio** is now a basic triangle of **interchanges** that is not regulated by monetary exchange or simple transactions in the economic sense.

- 3 players observe and learn from other / and the 3rd player (creative individual) is the most observed and influential [!]

- An organic approach, as proposed by the ecology of culture, is far more explanatory and insightful to describe and facilitate relations in the world of culture and arts.

- **Metaphors of regeneration, symbiosis, growth and life cycle could bring a much more fruitful picture of processes in the broad field of culture as explained in cultural policy, cultural heritage** and cultural management studies, teaching and training.

- **Local cultural ecosystems are particularly important**. They are crucial places where cultural activity is rooted and **exposed to different conditions for growth or death…**

Where A.D. diagnosis and intervention is easier… or audience development triumphing…

- A.D. processes in **cultural organizations with a** most **powerful identity content**

- A.D. processes in **small local communities**

Cultural sustainability = ?

Cultural dimensions of sustainability
in **small communities:**

- **Continuity, Consistency, Literacy**,
- **Transmittability** (generations dialogue!)
- **Craft, slow life movement, Localisms**,
- **Meaning of a good life, meaningful frictions**
- Role of **Masters and Mentors** (skills, experience, nurtuting your talent, learnig to **select, decide**, make choices, **creative processes**)
- Diversity which comes from **settled, meaningful work with comprehensive community**,

Jarocin

JAROCIN
DZIECI JAROCINA ŚPIEWAJĄ RETROJUTRO
WIELKOPOLSKA: REWOLUCJE

Taylored shape of A.D. approach according to differences from organization to organization

A. D. & **consensual organization = consensual leadership / auditive leadership**

DIMENSIONS of the cultural 'ecosystem'

- **EXTERNAL (between c. organisms): Social environment: organisations, groups, community actors, decision makers on behalf of the community, institutional competitors and cooperators, networks, artists communities, media, education organisations (incl. universities)**

INTERNAL (inside one organism): Organisation internal relations – ***organisational culture dimension (internal communication and sensemaking!)***

Organisational culture piramid: elements that can be seen:

---

by external observer / guest

---------- by all employess of the organisation ----------

--- by few employees (LEADERS) involved in decisions ----------

--------only by organisation 'anthropologists ----------

Schein Model of Organisational Culture
3 LEVELS

LEVEL 1 : O. attributes that **can be seen**, felt and heard by the uninitiated observer.

- facilities, offices, furnishings, visible awards and recognition,
- the way that its members dress,
- how each person visibly interacts with each other and with organizational outsiders.

LEVEL 2: **Professed** culture of organizational members: slogans, mission statements and other operational creeds often expressed,

LEVEL 3: (deepest) O's **tacit assumptions**. The elements of culture that are unseen and not cognitively identified in everyday interactions between organizational members.

- Elements of culture which are often taboo to discuss inside the organization.
- 'unspoken rules' which exist without the conscious knowledge of o. members.
- o. members with sufficient experience to understand this deepest level of organizational culture usually become acclimatized to its attributes over time, thus reinforcing the invisibility of their existence.

researcher's attention to the

dichotomies
contradictions,
'rebel voices',
'other sides of the story',
ironic twists of the plot…,

institution leader as narrator + /
institution staff as narrators…

Leader ***orchestrating***… or

detecting / adressing the

instability, complexity, processes, and heterogeneity

below the surface of ‘official’ communications that try to create an impression of stability, hierarchical order, well-structured, functional coherence. (S. Magala, 2005)

Katowice case

Implementation of the MANIFESTO of 5 VALUES **initiated by the LEADER**

1. **TRANSPARENC**Y - from the first day of the construction work… (comm: neighbours, city inhabitants!)

2. **NEEDS vs** EXPECTATIONS – providing content for (previously researched) NEED and not expectations / broader, longitudinal strategic perspective

3. **CO-DESIGNING** – involvemenet of local community in participatory way to co-design the offer in partnership

4. **ETHICS** as a broader than legal perspective – being first in best practices, standards towards, with the audience and environment in a broad sense

5. **PROPORTIONS** – keeping them, prevent OVERSCALING… sustainability and social responsibility (future generations) first, no empty spaces, no empty declarations and words…

Catalogue – Case studies

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

www.engageaudiences.eu

Alessandro Bollo, Luisella Carnelli, Macarena Cuenca, Cristina Da Milano, Alessandra Gariboldi, Jonathan Goodacre, Lars Göran Karlsson, Marcin Poprawski, Niels Righolt, Antonia Silvaggi, Iker Tolosa, Chris Torch, Anne Torreggiani, Dea Vidovic / January – 2017

[story of the treasure box from ‚The Amelie…'] = the response of your music organisation… **meaningful friction** with your audience – what is in yours audiences' treasure box?