

AUDIENCE DEVELOPMENT

within **FABULAMUNDI**



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INTRODUCTION

This report is about the Audience Development (AD) activities which have been implemented during the large-scale project “[Fabulamundi Playwriting Europe: Beyond Borders?](#)”, supported by the Creative Europe programme of the EU in the period 2017-2020.

AD activities – implemented by [Culture Action Europe](#), one of the partners of the Fabulamundi project, have been an essential and crucial part of the project itself. AD has been intended as a way to widen, diversify and strengthening the relationship with existing and potential audiences through different strategies: this vision of AD is perfectly in line with this third edition of Fabulamundi, which – as the title indicates – aimed at projecting itself and contemporary dramaturgy in broad terms beyond the borders of accessibility (physical, geographical, cultural and economic), participation, representation of different cultures, genders, points of view.

It is a theme whose urgency and importance has been several times underlined by the Fabulamundi team already in the past years of activities. After the first edition 2013- 2014 and the one of 2015-2016 Fabulamundi partners had a first overviewing on the different aptitudes of the audience and on the different contexts: it is true that there is an increasing interest on contemporary dramaturgy but it is also true that the need to improve the actions of promotion, audience engagement, in depth activities, exists. Contemporary dramaturgy can risk in some cases to be experienced only by professionals or people from the sector: being aware of this threat, Fabulamundi tried to turn it into an opportunity to develop focused actions to improve the fruition of the shows and to promote the authors. For this reason, this Fabulamundi edition focussed on the AD topic, developing, testing and assessing an overall strategy for theatre organizations, as well as specific ones for each single drama related organization involved.

Fabulamundi has become an ongoing case study, during which CAE tested and assessed some of the models defined in its research “Study on audience development – How to place audiences at the centre of cultural organisations”. CAE experimented its 2 years research on a high quality and large context, tested the methodology and the findings presented in that report and assessed them.

This report accounts for what has been done during the past 4 years with regard to AD within Fabulamundi, exposing the activities and providing an evaluation of the overall results achieved and lessons learned. It is divided into 2 main parts: the first one is about setting the scene and the theoretical framework within which AD has become one of the fundamental aspects of European cultural policies in the last 20 years; the second one tackles in depth the technical features of AD, with specific reference to the experience made and the results achieved within Fabulamundi.

This report is mainly aimed at cultural professionals, with specific reference to those who work in the field of the performing arts, at a national and European level; policy makers; researchers and students who are interested in cultural policies and in the analysis of the social role of the arts and of the relationship between them and the audiences, conceived not as passive recipients but as active meaning-makers.



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PART I

SETTING THE FRAMEWORK

Culture is a term that is very wide and often contested, with academics recording many variations in meaning: a universally accepted definition of it does not exist and probably never will. Underpinning the notion of culture is the idea that the concept itself is dynamic and changes over time and in different contexts, resulting in many people today identifying with one or more cultures and many different groups¹.

Defining culture is very important also for statistical reasons: in the EU, in the course of 20 years spent developing culture statistics, EU statisticians have also had to deal with a plethora of more practical challenges. Following the EU Council of Culture Ministers' adoption in 1995 of a resolution on the promotion of statistics on culture and economic growth, Eurostat (the EU's Statistical Office) set up a pilot group of national experts (the 'Leadership group – Culture' (LEG-Culture) in 1997.

Three years later, the group issued a first European methodological framework for culture statistics, covering concepts, definitions (including, first, a definition of the field of 'culture' for statistical purposes) and key indicators in the domain of cultural employment, the financing of culture and cultural practices. Further methodological developments, incorporating more and more links to available EU data collections, were to follow, thanks to the Eurostat working group on culture statistics and, in particular, the European Statistical System network on culture (ESSnet-Culture) set up in 2009.

ESSnet-Culture was a wide group of national experts, working over two years in four thematic task forces, on 'framework and definitions', 'financing and expenditure on culture', 'cultural industries' and 'cultural practices and social aspects'. The 2012 ESSnet-Culture final report became a basic reference for culture statistics in Europe. It presents a framework for culture statistics, including concepts and relevant definitions, the methodology elaborated by the thematic task forces, descriptions of 10 cultural domains, and a list of EU and national data sources.

The ESSnet-Culture methodological framework for culture statistics is based on the UNESCO framework for cultural statistics (FCS), but it is structured slightly differently and the domains covered do not include (as in the FCS) natural heritage, equipment/supporting materials, sport or tourism. The ESSnet-Culture framework for cultural statistics² covers ten cultural domains:

- heritage
- archives
- libraries
- books and press
- visual arts
- performing arts
- audio-visual and multimedia
- architecture
- advertising
- art crafts

¹ See video at: <https://www.racismnoway.com.au/cultural-exchange-nsw/about-culture/>

² <https://ec.europa.eu/eurostat/documents/3859598/9433072/KS-GQ-18-011-EN-N.pdf/72981708-edb7-4007-a298-8b5d-9d5a61b5>

It also identifies six functions:

- creation
- production/publishing
- dissemination/trade
- preservation
- education
- management/regulation

In this statistical framework, culture somehow includes/coincides with art and artistic creation and does not take into account its anthropological definition (culture as a complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society): but what is the relationship between art and culture?

As Matarasso states, *“like art, culture is the creation of meaning, the expression of values. It is all that human beings do by choice, not necessity. Art and culture both express human values and meanings but art’s difference lies in its self-consciousness. People express their culture in everything they do, mostly without thinking about or questioning it. Art requires self-awareness: the artistic act is a deliberate response to a felt need. Art is intentional. Creation requires all the concentration, skill and experience the artist can muster, as well as other less controllable qualities such as imagination, courage, sensitivity and integrity. It is therefore always a conscious act related to the artist’s own culture, with which it shares the purpose of meaning-making. Being self-conscious, the artistic act stands back from and can be critical of its own culture. It mediates between the personal and the collective and so - sometimes - enables the individual to influence the group. New ideas in art can produce shifts in cultural values. Culture is the expression of beliefs and values in the everyday conduct of life. Art is the toolbox that enables people to interfere with their own culture. This is why the enlightenment’s idea of fine art has been so powerful. It invited the artist to stand back from their own culture and trust their individual vision. With industrialisation came a consumer economy that freed artists from religious and secular patron age, if at the price of insecurity. Philosophers taught them to use that freedom to respond critically to society. Where art had affirmed, it now learned to question. The new artistic ideas empowered artists imaginatively, and changed their relationship with audiences. Many artists valued the role of social critic, the principled outsider, the under-appreciated genius. But art, as part of culture, cannot only confront. Its role is also to ease and unite, which is partly why it is often valued as a collective experience”³.*

Culture is a defining feature of a person’s identity, contributing to how they see themselves and the groups with which they identify. A person’s understanding of their own and other’s identities develops from birth and is shaped by the values and attitudes prevalent at home and in the surrounding community. Like that of culture, also the notion of identity is complex, with people’s identity or identities becoming more complex over time as they interact with different groups.

Identity adapts due to many factors including mass media, popular culture and increased opportunities for social interaction facilitated by new technologies. These factors, together with globalisation, migration and inter-marriage between people from different cultural backgrounds, means that people are more and more often identifying with multiple cultures.

³ F. Matarasso, *A restless Art*, 2019, p. 41.

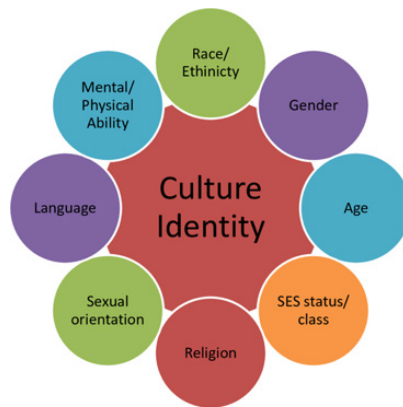


Fig. 1. Model of Cultural Identity (source: Crawford, D., *Culture-based Countertransference*, 2017, https://www.researchgate.net/figure/Model-of-Cultural-Identity_fig2_315497041)

How do these very complex notions relate to that of heritage? The notion of heritage is undoubtedly linked to that of culture and identity: heritage is the legacy that we receive from the past, that we experience in the present and that we will pass on to future generations. Through the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage, UNESCO established that certain places on Earth have “exceptional universal value,” belong to the shared heritage of humanity and are an irreplaceable source of life and inspiration.

However, Cultural Heritage (CH) is not limited to monuments and collections of objects. It also includes lived expressions inherited from our ancestors and passed on to our descendants⁴. These include oral traditions, performing arts, social manners, rituals, celebrations, practices and knowledge and techniques related to traditional handcrafts⁵. Despite its fragility, intangible CH or living heritage is an important factor in maintaining cultural diversity⁶.

The association between heritage and identity is well established in the heritage literature. Heritage is assumed to provide a physical representation and reality to the ephemeral and slippery concept of ‘identity’. Ultimately though, there is no such thing as a fixed notion of heritage: as the notions of culture and identities, also that of CH is a dynamic one: it is based on values associated to it, values which change and shift according to political and societal changes⁷.

⁴ Here we use the definition of heritage given in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society, 2005, <https://www.coe.int/it/web/conventions/full-list/-/conventions/treaty/199>, p.3: “cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.”

⁵ Cultural heritage comes in many shapes and forms:

- tangible – for example buildings, monuments, artefacts, clothing, artwork, books, machines, historic towns, archaeological sites.
- intangible – practices, representations, expressions, knowledge, skills - and the associated instruments, objects and cultural spaces - that people value. This includes language and oral traditions, performing arts, social practices and traditional craftsmanship.
- natural – landscapes, flora and fauna.
- digital – resources that were created in digital form (for example digital art or animation) or that have been digitalized as a way to preserve them (including text, images, video, records).

⁶ <http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/the-unesco-cultural-conventions>

⁷ This concept has been introduced as a milestone in cultural policy in 2005 by the Council of Europe in its Convention on the Value of Cultural Heritage for Society (Faro Convention). Art. 2 affirms that “cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. [...] A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations” (<https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199>).

THE MAKING OF VALUES

The values connected to heritage are multiple and, while the definition of the concept of CH is established *ex lege*, the definitions of its associated values are even more complicated⁸.

Values are the result of a social construction taking place in every community in every age: this is valid for all objects of an evaluation and consequently also for CH. But even if we admit that “every value is a symbolic value” (Pearce 1995:285), it remains to be established how the values associated with heritage are constructed.

We can start from the concept of the economic value of CH, since the analysis of this particular type of value has important implications on the social value of heritage.

It is a multidimensional value, defined as Total Economic Value (TEV), used to describe the total value of non-reproducible resources. It is the sum of the value of its use (direct and indirect) and the value independent of its use, to which option value, bequest value and existence value are attributable.

Given that, as far as CH is concerned, it is not possible to use the replacement cost as an indicator of the value of the asset: the benefit value is used for this purpose – that is, the utility of the cultural object for the users. It is useful to underscore the definition of the so-called social and psychological benefits, which refer to the sphere of social relationships, to the level of quality of life, and to the state of inner wellbeing that arises from the possibility of living in the presence of (and making use of) a high environmental and cultural standard. In particular, social benefits include:

- increase in the cultural level of people
- enhancement of cultural diversity and collective memory in every community
- increase in individual technical skills
- awareness of existential and environmental problems
- raise of the quality of life
- crime reduction
- social relations
- awareness of civil rights

But if the recognition and evaluation of these benefits are less problematic with regards to issues of conservation and re-use of historical-architectural heritage – also because in this area there are well-established methodological practices for research and evaluation – their assessment becomes more complicated in the instance of the use of CH (understood as museums, galleries, archaeological areas) and participation in artistic and cultural activities.

In this case, we speak of community benefits, which suggest that the improvement of an individual’s cultural baggage can lead to the dissemination of positive effects for the benefit of the entire community. In particular, community benefits can have, on the one hand, this specific moral/educational character, while on the other hand they can be linked to themes such as the development of a critical conscience in individuals and their ability to construct their own cultural identity⁹.

⁸ This chapter is largely taken from C. Da Milano, “Values as anchor” in C. Da Milano, E. Falchetti, M.F. Guida (eds.), *Intercultural Rehearsals*, Editrice Bibliografica, Milano 2019, pp. 157-164.

⁹ It is worth underlining how judgment on these alleged types of social and community benefits is extremely controversial, especially with regard to their success as tools for regeneration and social cohesion: in fact, the biggest problem remains how to demonstrate its effectiveness in a clear and unequivocal manner.

But continuing to talk about values associated with heritage, we arrive at aesthetic, cognitive and political values. In Western culture, pairs of opposing concepts determine mental and emotional values, as well as value judgments on culture (Fig. 2). On the left are the aspects embraced by European culture: in fact, we prefer that which is real with respect to what is not; we feel at ease with what is normal, known and identifiable. We prefer interesting things, and we know what art is, believing that this notion is closely linked to the concepts of “importance” and “masterpiece.” By widening the angle from which we observe it, this diagram becomes the representation of a wider contrast between “us” (which we represent as normality, authenticity, importance) and “them” (understood as carriers of non-culture, abnormality, falsehood), thus also assuming a political value. Obviously, within society these aesthetic, cognitive and political values are intertwined and it is very difficult to distinguish one from the other and to understand the mechanisms according to which they operate.

Us	Them
Present	Past
Authentic	Inauthentic
Known	Unknown
Normal	Strange
Art	Non-art
True	False
Extraordinary	Ordinary
Interesting	Boring
Comprehensible	Incomprehensible
Masterpiece	Artefact

Fig. 2. Pairs of opposing concepts that generate the traditional value judgements on culture (source: author's illustration from S. Pearce, *On Collecting: An Investigation into Collecting in the European Tradition*, Routledge, London 1995, p. 285)

The perception of value is also an appropriation, a way of doing something by distancing ourselves from something else (the separation between “us” and “them”). This distance is a cultural distance that operates in the two dimensions of time and space: in both cases, according to our cultural tradition, a line exists that leads us to consider what is above it as being close and similar, and what is below it as distant and foreign.

Among the pairs of opposites that form the value judgments on culture within the European tradition, the first to be indicated is “us” : “them” = “European” : “non-European”¹⁰. It is clear indeed that the recognition of oneself occurs through identification of what is different from us: even if this is true for all human beings, for Europeans this way of conceiving the world is more accentuated and has given rise to this system of dichotomies on which it is based¹¹.

The differences that constitute the essence of “us” and “others” can be identified on two main axes: the spatial and the temporal. The meeting point between the two axes represents the individual: within a certain distance from this, both along the time axes and along the space axes, there is all that is familiar and belongs to us (family, city, language, uses and customs, somatic characteristics, religion), while as we move away we find what is “different” which becomes more alien the greater the distance from the meeting point of the two axes. Having crossed the line of demarcation within which we are “us” Europeans, we encounter “the others” in a crescendo of geographical and temporal diversity, which lie beyond us in geographical terms and before us in temporal terms.

¹⁰ The adjective “European” is used in its cultural sense and is not purely geographical.

¹¹ Historically speaking, in the European world this has happened with the Greeks who pit themselves against the barbarians, then with the Romans—bearers of the concept of Romanitas, who challenged those who did not adhere to it, then with the opposition between Christians and non-Christians, and finally, starting from the second half of the fifteenth century, with the confrontation between Europeans and inhabitants of the new worlds that were gradually being discovered and then colonised.

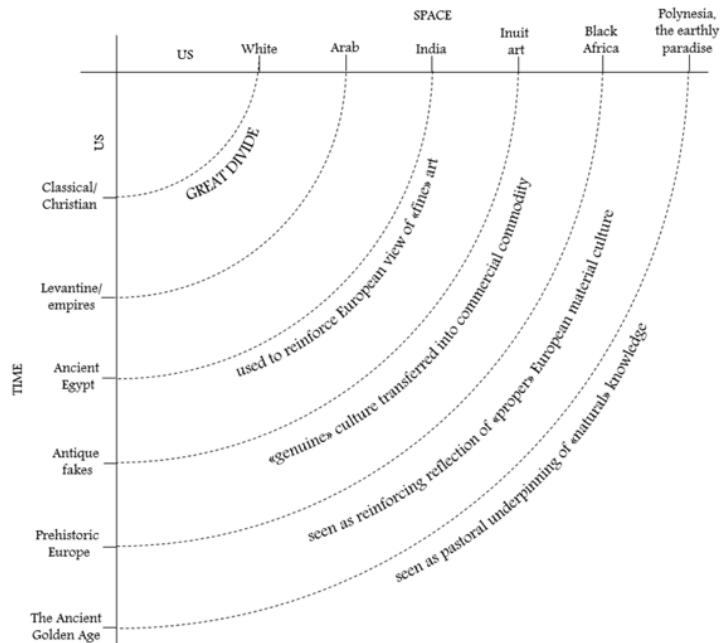


Fig. 3. Differences and distances on the space and time axes between US and THEM (source: S. Pearce, op. cit., Routledge, London 1995, p. 313)

Let's try now to analyse the values of heritage from a post-structuralist perspective¹². We know that heritage is evaluated according to extremely different parameters, depending on the subjective judgment of individuals or groups of individuals. Writers like Barthes, Foucault and Bourdieu have de-legitimised the idea that value judgments are valid, suggesting that they do not actually reflect objective truths, but simply the image of man who, believing that he observes the outside world, actually observes his own image reflected in a mirror. This is to say that there is no objective reality, but that we can all “construct” our personal “discourses”¹³ about objects and their meaning.

Beginning with the distinction made by Saussure between meaning and signifier, Barthes goes further by questioning the existence of a true and indisputable element (the meaning), instead introducing the idea of a continuous flow of meanings that are generated by a third element, the interpreter/observer. Simply put, the meaning of the signifier changes depending on the person that interprets it.

Extending this concept to the whole field of human disciplines, we arrive at the generic conclusion that there is no objective reality, but rather a set of different “realities” that depend on who performs the interpretative act and the context in which it takes place. In our case, we can say that the interaction between heritage and the person who benefits from it, thus determines its meaning.

Cultural history must be contextualized and studied in dialogue with other cultures and anti-colonial histories. Objects (and heritage) - according to Tilley (Tilley, in Pierce, 2003) - should be interpreted for the present and future, that's mean recognize their political nature.

¹² There are also historical, functional and structuralist analyses of heritage, which have not been taken into consideration here and which can in some ways be considered outdated in relation to the post-structuralist approach.

¹³ In post-structuralist theory, language is not considered as an impersonal system, but rather as connected to other systems and, in particular, to subjective processes. This conception of language is summarised in the concept of “discourse”.

Reuse and re-semantisation of CH are creative acts in themselves, as well as the creation of new art. It starts from the existing, to find new form, and requires a sense shift to be fully accomplished. What must actually take place, as a political gesture towards common re-appropriation, is a re-signification linked to new and possible imaginary.

The major risk that such a worldview implies is to consider the meaning of each cultural testimony as “meaningless”; on the other hand, it is a concept that allows us to eliminate the distance between the subject and the object, as it recognises the active role that culture plays in our lives. The post-structuralist attitude towards knowledge allows us to reinterpret the nature of heritage and our relationship to it.

Furthermore, by bridging the gap between the individual and society, it gives us an understanding of individuals who are simultaneously moulded by society and by “social norms”, but whose actions also partly shape these structures.

Let’s now see how – and if – this post-colonial perspective has been embedded in European cultural policies in the last 60 years.

CULTURAL POLICIES IN EUROPE: AN OVERVIEW

Policy models

Although the role of culture in society and the relationship between art and ideology has undergone major changes over the centuries, culture still is a powerful factor in creating barriers, defining borders, legitimising the exclusion of marginalised groups, reproducing inequalities.

Among the Enlightenment's greatest emancipatory innovations is the idea of universal human rights: if art is the act of making and sharing meaning, and thus defining the human experience, then, self-evidently, it is, or should be, available to everyone. Its inclusion in the Universal Declaration of Human Rights (1948) made it also a political claim: Article 27 affirms that "everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"¹⁴.

The right to participate in the cultural life of the community should be seen – to say it with Matarasso – "as a safeguard for the rights that precede it. Denying people the right to participate in the cultural life of the community is to deny them a voice. And preventing people from being heard is the first step to denying them other rights"¹⁵.

In order for this to happen there are key issues we need to address, such as the legitimacy of public support for the arts and the creation of a cultural democratic space; the development of access (not only to cultural consumption, but also to the means of artistic production and distribution), participation and cultural diversity; the overturning of alienation processes and the development of pluralist and democratic values; the correlation between cultural and social capital; the connection between identity, culture and positive freedom; a notion of culture not only as a specific policy domain, but also (and foremost) as a transversal and horizontal factor of social and cultural regeneration¹⁶.

Elite culture, as opposed to popular culture, is traditionally considered the expression of the ruling class, determining who is entitled to take part in the above mentioned processes, and who is not: if we consider museums for example, it's safe to assume that in many respects they represent an "institutionalised" form of exclusion, as they are products of the establishment and authenticate the established or official values and image of a society in several ways, directly, by promoting and affirming the dominant values, and indirectly, by subordinating or rejecting alternative values (*see chapter "The making of values"*).

Actually, this discriminatory role of culture appears to have been significantly reduced in contemporary society as opposed to the past. In fact, on the one side it is no longer possible to consider the relationship between art and ideology as linear; on the other, it is extremely difficult today to define an ideology as the product of a monolithic, homogeneous ruling class, overlooking the complex nature of contemporary social stratification. The birth of cultural studies in the 1960s and the resulting development of the concept of subculture have subverted all social affiliations, drawing distinctions no longer based on the traditional criteria of social inclusion and exclusion. In contemporary societies, the specific worldviews of social actors are determined by class affiliation as much as by gender, ethnic and generational affiliation.

¹⁴ See Art. 27 of the Universal Declaration of Human Rights, 1948: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits", https://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf.

¹⁵ F. Matarasso, *op. cit.*, p. 44.

¹⁶ Some of the reflections contained in this text are drawn from C. Da Milano, "Heritage as relationship" in *op. cit.*, pp. 113-120.

As for the notion of ruling class, the idea of cultural borders, meaning partitions socially created and recreated through negotiation processes between social groups, aimed at legitimising areas of discrimination and unequal distribution of resources, has become far more significant in contemporary society. The distinction between popular culture and elite culture falls within this context, and is an expression of the inequality produced in the domains of artistic production and consumption.

There are three fundamental ways in which CH (and culture in broader terms) acts as an agent of social exclusion: access, representation and participation (converging in the definition of audience development as a strategic and dynamic process placing audiences – understood not only as visitors, but also as individuals and communities – at the centre of cultural policies/actions¹⁷).

Addressing these three dimensions implies the transformation of cultural spaces into “safe” places – in the sense not of safe places because there it is possible to avoid confrontation, but on the contrary because they are places where to practice it safely, giving voice to all points of view.

The problem of access is a crucial one, since it is not only related to physical access (addressed and generally overcome in many spheres of social life thanks to regulatory measures and an increased awareness of the needs of disadvantaged people) but, and probably in a less visible way, to cultural access.

The issue of representation is crucial: if we consider, as an example, institutions such as museums and opera houses, they are the product of a “Eurocentric” conception of the world, and represent the dominant values of the learned European society of the XVIII and XIX centuries, as well as of the cultural policies of individual nation states. Quite clearly, in most cases they do not reflect the current values of our multi-cultural world, and are perceived as exclusive institutions.

The lack of participation in the creative and decision-making processes is the third element which can generate exclusion within the cultural system of a society. The smaller the number of individuals (or social groups) playing an active role in such processes as well as in the safeguard, valorisation and enjoyment of CH, the greater the rift opening between the latter and citizens. The consequences of this divide are, on the one hand, the loss of awareness and sense of belonging on the part of individuals; on the other, the opportunity we miss in terms of the mutual knowledge and recognition which could stem from a genuine interaction and exchange between the different cultural expressions of our increasingly plural society.

In the post-war era, European cultural policy makers have tried to address and solve these issues through different paradigms/approaches (Fig. 4):

The “excellence” model

This is the starting point of the other models, since it is the one stemming from the idea of a dominant élite which hands down culture to other members of society following a vertical path of transmission of knowledge. In this case, participation appears in its most limited forms. The model is still currently applied.

17 European Commission, Directorate-General for Education, Youth, Sport and Culture, Study on Audience Development. How to place audiences at the centre of cultural organisations, 2017, <http://engageaudiences.eu/files/2017/04/Final-report-NC-01-16-644-EN-N.pdf>.

The “access development” model

Widely adopted in Europe during the 1950s and 1960s, this model was rooted in the welfarist idea of the democratisation of culture. Its aim was to extend access to a culture universally recognised as valid by identifying underrepresented groups, developing activities/programmes specifically designed to promote their participation, and removing barriers – whether they be physical, intellectual, cultural or financial. Today, access development in many European countries is embedded into the work of almost every publicly-funded arts and cultural organisation, and the principle that with public funding comes at least some obligation to extend the audience is generally accepted. One of the main weaknesses of the audience development model lies its unidirectional nature and missionary impulse.

The “socio-economic development” model

The second policy approach to securing legitimacy for public cultural investment consists in the “instrumental” use of cultural activities to further socio-economic goals. In this model, cultural and social actors identify specific situations of social malaise (such as urban deprivation, high rates of crime, early school-leaving, unemployment, racism and other forms of discrimination) and develop ad hoc programmes to solve them. The most eye-catching example of the socio-economic development model is the use of culture and the arts in urban regeneration processes. But there is also a wide range of people-centred work with social objectives, such as the development of self-esteem and specific skills in individuals, or the promotion of self-determination in communities.

However, there are also dangers in the use of the arts for non-artistic objectives. In the case of urban regeneration schemes, for example, the excessive emphasis on short-term environmental and economic impacts at the expense of social and cultural ones (understanding the “impact on the culture of a place or community” as an impact on life-styles, identity, and the so-called “cultural governance”, i.e. citizenship, participation, representation, diversity), or unrealistically high financial or social expectations. In the case of community development programmes, the mediocrity of the resulting work from an artistic point of view, the sporadic nature of initiatives (failing to leave a permanent trace on the territory or community life), and a top-down approach, which is rarely based on a thorough analysis of participants’ needs and expectations.

Last but not least, this model is not at all taking into account the contemporary debate about forms of society and economy which aims at the well-being of all and sustains the natural basis of life (“degrowth”). It is still very much based the current economic and social paradigm “faster, higher, further”, based on continuous competition which generates exclusion.

The “cultural inclusion (or democracy)” model

The third response to the democratic questions of public arts patronage – officially born with the term “cultural democracy” during the intergovernmental Conference of European ministers of culture promoted by UNESCO in Helsinki in 1972 – is based on the assumption that the role of cultural policies is to extend access not just to cultural consumption – as do the two approaches already mentioned – but to enlarge the franchise in terms of the means of artistic production and distribution. The emphasis is placed on the engagement of individuals not only as “audience”, but as actors and creators of culture, conceived as a form of expression promoting creativity and a positive sense of identity¹⁸.

18 At the time, in the global south, post-colonial thinkers like Freire were rejecting the subordination of their cultural authority. In Europe, elite culture was subjected to parallel critique by sociologists, including Pierre Bourdieu.

At the heart of this model is the acknowledgement that in order to genuinely combat social inequality and isolation, cultural institutions must become themselves more inclusive, through human resources development, new criteria for the allocation of funds, the experimentation of new partnership models, the inclusion of new skills, voices and narratives. In a word, our final destination: the creation of relationship zones.

One of the greatest challenges is posed by the growing diversity of Western societies, requesting many cultural institutions to radically review the prejudice and assumptions which have traditionally underpinned not only their “culture” and programming, but also their organisational structure. In fact, an overview of cultural policies developed at both national and local level to promote social inclusion in Europe shows how crucial the issues of diversity and cultural dialogue have become, following the increase in migration flows not only in post-colonial countries, but also in those which turned from countries of emigration to the main European “magnets” of immigration.

Matarasso defines cultural democracy as “the right and capability to participate fully, freely and equally in the cultural life of the community, to enjoy the arts and create, publish and distribute artistic work. This definition adds to Article 27 of the Universal Declaration of human Rights in three ways.

First, it recognises that the right of participation in cultural life cannot be exercised without capability. Citizens who do not have access to knowledge, training, space, time and resources to participate in art are effectively denied the right to do so. The playing field is equal only when steps are taken to make it so for all. Secondly, it recognises that participation in the cultural life of the community includes acting as an artist. It is the difference between hearing and being heard, between being ‘passive receivers of culture’ and its active creators. Thirdly, it adds the qualifier ‘fully, freely and equally’ as a crucial reminder of the standard to which democracy aspires and the principle of universal human rights”¹⁹.

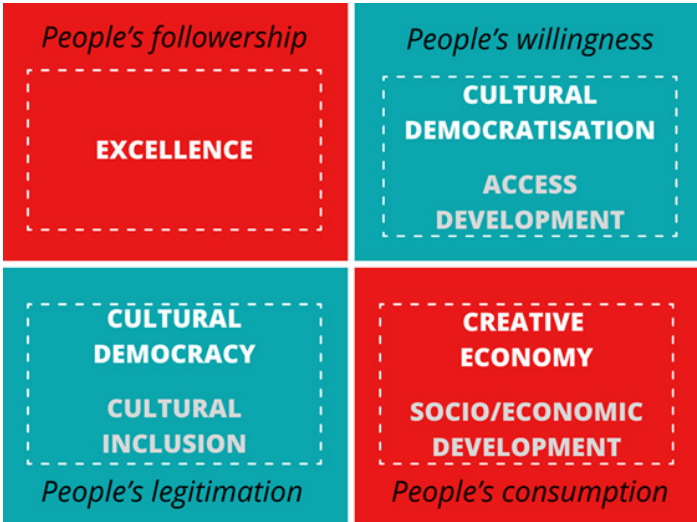


Fig. 4. Models of cultural policies in Europe (source: elaboration of ECCOM after Lluís Bonet, Emmanuel Negrier (eds.), *Breaking the Fourth Wall: Proactive Audiences in the Performing Arts*, Kunnskapsverket, Elverum, report 5/2018)

19 F. Matarasso, *op. cit.* p. 77.

Participatory art and cultural democracy

If it is quite clear as the different models can be linked to the role of cultural institutions in Western society, it is maybe less intuitive to understand how does the concept of participatory art fit into these approaches.

Continuing with Matarasso, “in the Universal Declaration of human Rights culture stands between participation and community. Those words express the concepts most widely used to describe art made collaboratively by professional and non-professional artists: participatory art and community art. Participatory emphasises the act of joining in, and implies that there is already something in which to join. Community, in contrast, suggests something shared and collective. It imagines art not as a pre-existing thing, but as the result of people coming together to create it. Participation and community hold different visions of culture, democracy and human rights. At the risk of over-simplification, the first might be seen as a form of cultural democratisation (or giving people access to the arts), while the second aspires to cultural democracy” (Matarasso 2019:45-46).

Participatory art aims at involving non-professional artists in the creative act and at producing social change²⁰. The first two intentions of participatory art present political and ethical problems, but they are not difficult to understand. But what about its relationship to cultural democracy? In democratic societies, culture is a vast conversation between citizens about their experience, ideas, beliefs, identities and values. It is a space for encounter, exchange and negotiation, praise and censure, celebration and confrontation. It is mostly free, but there are always limits whose extent and basis are themselves a matter of intense democratic debate. It is where sense is made and community built. Democracy without freedom of expression is impossible. Democracy without an artistic life in which everyone can participate freely, fully and equally is impossible too.

The model of cultural democracy - based on people’s legitimization - is the only one which could as well encompass questions about cultural activism, gender issues and whose narratives are we talking about. In a word, is the only one which can step out the institutional dimensions, dealing with the grass roots, the independent, non-institutional or governmental voices. Furthermore, it is also the only one which opens up to wider perspectives, in which the different dimension of sustainability - social, economic cultural and environmental - can be kept together.

The policy approaches we have just described are not mutually exclusive, but create a democratic cultural space where they may be creatively combined, on condition they meet two fundamental conditions:

- that individuals and groups – especially those clearly “disadvantaged” – are not stigmatised as a “problem”, but are genuinely recognised as “resources”
- that these policies are no longer perceived as a “foreign body”, but built right into the institutional fabric, and become an integral part of the thinking and practice of cultural policy makers and operators.

If, however, these conditions are not met, we will keep addressing social and cultural exclusion issues only in response to specific situations, and this lack of an integrated and systemic vision will only compromise the impact of any of these policy approaches.

20 Culture’s potential as a route to education and development has been radically shifted by Freire’s ideas of re-thinking education from a post-colonial perspective, arguing that existing strategies served to reinforce oppression in unequal societies: the alternative model he proposed was based on a dialogic relationship in which teachers and students develop their power to perceive critically the way they exist in the world with which and in which they find themselves, seeing it as a reality in transformation (Matarasso, op. cit.).

Europe and its cultural heritage: the role of the European Union and of the Council of Europe

While policy in this area is primarily the responsibility of Member States, regional and local authorities, the EU is committed to safeguarding and enhancing Europe's CH through a number of policies and programmes²¹.

Since its very first steps in 1974, the action of the then-called European Community (EC) in the cultural field has been closely related to the promotion of European identity and values. The emergence of actions in favour of culture was explicitly determined by the economic crises of the 70ies, which was undermining the process of European integration: the vague concept of European heritage as a core value to humanize the European project, going beyond merely commercial agreements among States, remained as the backbone of the emerging European cultural policy. The safeguarding of cultural diversity was already presented as part of the promotion of European heritage. However, its meaning and definition changed over time: until the 90ies, it mainly referred to diversity of national cultures within a European cultural unity; in the last decades, diversity has been placed at the core of the European Union (EU) cultural policy.

An example of the first kind of actions are the "European Heritage Days": established by the Council of Europe (CoE)²² in 1991 in order to familiarize Europeans with their common heritage, the initiative has been supported by the EC from 1994 to 1998, until it became a co-organizer of it in 1999. Inviting Europeans to (re)-discover symbolic places and objects simultaneously was a performative means of Europeanizing a heritage which has been always perceived as national through a collective ritual²³. The change of pace towards a decentralized use and approach to heritage is recognizable in Article 3.3 of the Lisbon Treaty (2000), which states: "The Union shall respect its rich cultural and linguistic diversity, and [...] ensure that Europe's cultural heritage is safeguarded and enhanced". The EU's role is, therefore, to assist and complement the actions of the Member States in preserving and promoting Europe's CH. The Commission has developed specific actions and a number of relevant policies and programmes, and also supports and promotes policy collaboration between Member States and heritage stakeholders.

The acknowledgement of CH as a tool to promote diversity is clearly visible in European policy documents and programmes – promoted by the EU and by the Council of Europe – of the last 15 years.

On 27 June 2005, Faro, in Portugal, hosted the opening meeting of the Council of Europe on the Framework Convention on the Value of Cultural Heritage for Society, called the Faro Convention, which came into force on 1 June 2011.

21 Although the Treaty of Rome had not provided for any action in the cultural field, some measures in this field were taken already in the 1980s, in particular: the annual naming of a European "cultural capital"; the agreement on special entry conditions to museums and cultural events for young people; and the creation of transnational cultural itineraries. An EU action lays down the procedure for designating the European Capitals of culture for the period 2020 to 2023 [Decision 1419/1999 and Decision 445/2014]. Culture was brought fully into the action scope of the EC/EU through the [Treaty of Maastricht]. The common cultural policy does not aim at any harmonisation of the cultural identities of the Member States, but, on the contrary, at the conservation of their diversity. Article 3 of the treaty on the European Union declares, in fact, that the Union shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced. Article 167 of the Treaty on the functioning of the EU (ex-Article 151 TEC) states that the Union should contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore. Its action aims at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas: improvement of the knowledge and dissemination of the culture and history of the European peoples; conservation and safeguarding of cultural heritage of European significance; non-commercial cultural exchanges; artistic and literary creation, including in the audiovisual sector.

22 The Council of Europe is the continent's leading human rights organization. It gathers 47 countries, 28 of which are members of the EU.

23 Another initiative going in this direction was the European Heritage Label, meant to place certain sites and monuments under the symbolic patronage of the EU (https://ec.europa.eu/programmes/creative-europe/actions/heritage-label/info_en)

That document is still a milestone for the understanding of the role of cultural heritage in contemporary society: starting from the concept that the use of cultural heritage falls between the rights of the individual to come into the cultural life of the community and enjoy the arts, as enshrined in the Universal Declaration of Human Rights of 1948, the Faro Convention represents a step forward since it grants to the populations to play an active role in recognizing the values of cultural heritage and invites States to promote participatory processes, based on the synergy between public institutions, private citizens, associations.

The main element of novelty of the Faro Convention is constituted precisely by the shift of attention from the object - cultural heritage - to the subject, citizens and community: art. 12 of the Convention in fact affirms that the parties undertake to "take into consideration the value attributed by each patrimonial community to the cultural heritage in which it identifies" and "to promote actions to improve access to cultural heritage, in particular for young people and disadvantaged people, in order to raise awareness of its value, the need to conserve and preserve it and the benefits that can derive from it". The Convention therefore sees in the participation of citizens and communities the key to increase awareness in Europe about the value of cultural heritage and its contribution to well-being and quality of life. The key points are therefore the notion of cultural heritage as a common good; the definition of "community of inheritance" and the concept of value as something socially constructed.

Regarding the first point, the term "common good" describes a specific good that is shared and beneficial for everyone - or for the most part - of the members of a given community. This also applies to cultural heritage, that ultimately belongs to humanity and is preserved for future generations. Water, air, environment are common goods in a global sense, but the historic centre of a city, a monument, a local museum, a public garden, a landscape, are goods that benefit specific communities and can be key elements of local development, helping to improve the quality of life of that community and producing integration, social cohesion and sense of belonging.

The second point concerns "heritage communities", which the Convention defines as "a group of people who attribute value to specific aspects of cultural heritage, and who wish, in the framework of public action, to support them and pass them on to future generations". It is clear that the concept of community can be understood in a broader sense but it is anyway closely linked to the notions of access, participation and representation.

As for the third point, communities play a fundamental role in the valorisation of heritage, since - through participatory processes - they consciously appropriated the values connected to it, redefining them: in fact, the concept of value is a socially constructed concept that changes over time and which depends on historical, social and cultural factors. A further strengthening of this concept passes through the UNESCO Recommendation of 2015, in which cultural heritage is defined as a set of material and immaterial values recognized by the populations, key actors of the processes of identifying what heritage is.

In May 2008, it sent out a message full of profound reflections and guidelines to build democratic, equitable and sustainable societies, by valorising the diversity underpinning them, today more than ever. This message is at the core of the White Paper on Intercultural Dialogue "Living together as equals in dignity"²⁴. In the foreword ("Dialogue – A Key to Europe's Future"), managing of Europe's increasing cultural diversity – rooted in the history of our continent and enhanced by globalisation – in a democratic manner is recognised as a priority. The questions and issues at stake are complex and challenging; they imply a vision of the future, before we even start to devise operational strategies on how to respond to diversity.

²⁴ https://www.coe.int/t/dg4/intercultural/source/white%20paper_final_revised_en.pdf.

What is our vision of the society of the future? Is it a society of segregated communities, marked at best by the coexistence of majorities and minorities with differentiated rights and responsibilities, loosely bound together by mutual ignorance and stereotypes? Or is it a vibrant and open society without discrimination, benefiting us all, marked by the inclusion of all residents in full respect of their human rights? How can we valorise diversity, while at the same time preserving social cohesion? The White Book provides the vision; in fact, it believes that respect for, and promotion of, cultural diversity ... are essential conditions for the development of societies based on solidarity, ... that our common future depends on our ability to safeguard and develop human rights, as enshrined in the European Convention on Human Rights²⁵, democracy and the rule of law and to promote mutual understanding.

The proposed strategy is the intercultural approach, which offers a forward-looking model for managing cultural diversity. It proposes a conception based on individual human dignity (embracing our common humanity and common destiny). If there is a European identity to be realised, it will be based on shared fundamental values, respect for common heritage and cultural diversity as well as respect for the equal dignity of every individual. Intercultural dialogue allows us to prevent ethnic, religious, linguistic and cultural divides. It enables us to move forward together, to deal with our different identities constructively and democratically on the basis of shared universal values.

However, intercultural dialogue can only thrive if certain preconditions are met. The White Paper provides some guidance so as to advance it: the democratic governance of cultural diversity should be adapted in many aspects; democratic citizenship and participation should be strengthened; intercultural competences should be taught and learned; spaces for intercultural dialogue should be created and widened; and intercultural dialogue should be taken to the international level. The White Paper therefore tries to provide a conceptual framework, guidance and answers to decision makers and experts (institutions, local communities, civil society, religious/migrant organisations – who will have to address the democratic governance of cultural diversity in the near future), by identifying “Living together as equals in dignity” both as a goal and as a strategy.

In 2014 the EU launched the new programme for culture, “Creative Europe” (2014-2020): it had two main objectives: (a) to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage; and (b) to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audio-visual sector, with a view to promoting smart, sustainable and inclusive growth.

In 2018 the EU launched the European Year of Cultural Heritage, whose aim was to encourage more people to discover and engage with Europe's CH, and to reinforce a sense of belonging to a common European space. As the European Year of Cultural Heritage Report says, Europe's CH “constitutes a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe”²⁶.

In May 2018, the European Commission presented a series of new initiatives in the fields of education and culture, including a proposal for ‘A New European Agenda for Culture’. This Agenda outlines how the European Commission will support EU Member States in tapping into culture's potential to foster innovation, economic growth and jobs as well as fostering ties between communities and strengthening Europe's external relations. Most importantly, the New Agenda outlines how to build on the European Year of Cultural Heritage 2018 and sustain its legacy.

²⁵ https://www.echr.coe.int/Documents/Convention_ENG.pdf.

²⁶ https://europa.eu/cultural-heritage/european-year-cultural-heritage_en.html

The New European Agenda for Culture²⁷ has three strategic objectives:

- social dimension: harnessing the power of culture and cultural diversity for social cohesion and well-being
- economic dimension: supporting culture-based creativity in education and innovation, and for jobs and growth
- external dimension: strengthening international cultural relations.

Cultural heritage is a cross-cutting element in reaching these three objectives: namely the protection and promotion of “Europe’s cultural heritage as a shared resource, raising awareness of our common history and values and reinforcing a sense of common European identity”, but also the important need to “promote the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills”.

Within the EU, CH has been used in a political way, with strong legitimizing functions, in a top-down process of “Europeanization of Europe”: however, the concept of heritage has subsequently become a tool in the hands of different actors who decided to promote their own vision of Europe, defending local cultural expressions, social and economic interests against the homogenizing effects of European integration.

The current position of the EU about heritage is based on the acknowledgment that the CH of the EU is a rich and diverse mosaic of cultural and creative expressions, inheritance from previous generations of Europeans and legacy for those to come. CH enriches the individual lives of citizens, is a driving force for the cultural and creative sectors, and plays a role in creating and enhancing Europe’s social capital. It is also an important resource for economic growth, employment and social cohesion, offering the potential to revitalise urban and rural areas and promote sustainable tourism.

On the other hand, referring back to the cultural policy models, it can be said that the EU is still very much anchored to a model of socio-economic development and not yet fully into that of cultural democracy: it has come very late to the table with intercultural dialogue, gender balance, environmental issues, too often speaking of the larger metropolitan cultural buildings and institutions.

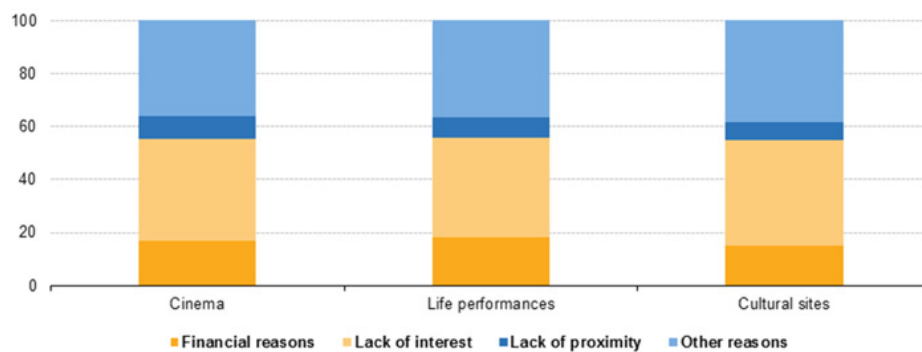
The sector is comprised of freelancers and small organisations, who on a daily basis push the boundaries of cultural practice and presentation, testing new approaches, outside of the scrutiny of the public institutions. These are often the drivers of policy, not always acknowledged as such at EU level.

²⁷ https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf.

Cultural participation in Europe

Cultural policies in Europe take inspiration from international documents such as the already mentioned Universal Declaration of Human Rights, Art. 27, and the Faro Convention, which underlines the role of communities in shaping the values of heritage, in a vision of heritage and its connected values as a process and not as something fixed and immutable²⁸; on the other hand, data on cultural participation show that a quite low percentage of European citizens participate in cultural activities and, far more important, this percentage is made by homogeneous groups of people in terms of social, cultural and economic background²⁹.

Which are the main barriers to cultural participation (Fig. 5) and how could they be overcome? Barriers can be geographical, physical, economic and cultural and in Europe many attempts have been made in the last 60 years to tackle them.



Note: Estimated data for EU-28.

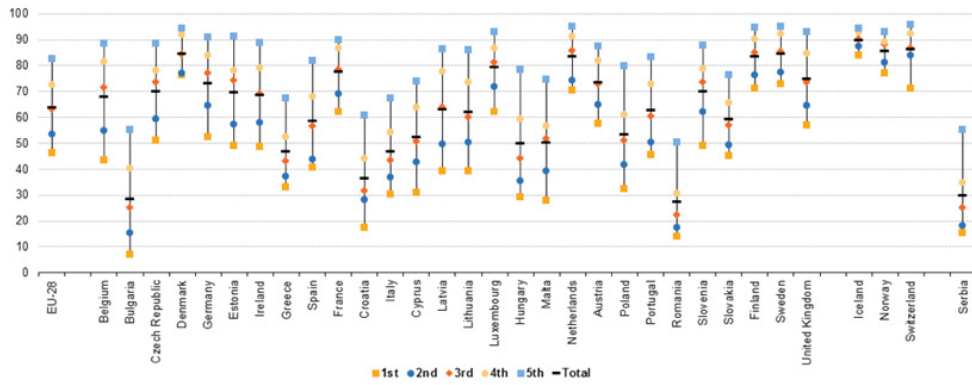
Fig. 5. Main reasons for not participating in cultural activities (source: EUROSTAT 2017)

Lack of interest is strictly connected with lack of perceived relevance, which can be considered as a cultural barrier due to lack of knowledge and lack of self-confidence related to the feeling of inadequacy. Education still has a significant impact on cultural participation: in 10 Member States, more than 90% of people with high (tertiary) educational attainment attended cultural activities.

Cultural participation of people analysed in relation to their income shows a similar pattern to that observed when looking on educational attainment: the higher the income level, the higher the participation. Fig.6 shows that nearly twice as many people with fifth quintile incomes (the highest) had participated in cultural activities than people with first quintile incomes (the lowest).

In nine EU countries at least 90 % of people with high income had been to the cinema, a live performance or a cultural site at least once in the previous 12 months.

28 Council of Europe, Framework Convention on the Value of Cultural Heritage for Society, 2005, <https://rm.coe.int/1680083746>.
29 https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_frequency_and_obstacles_in_participation.

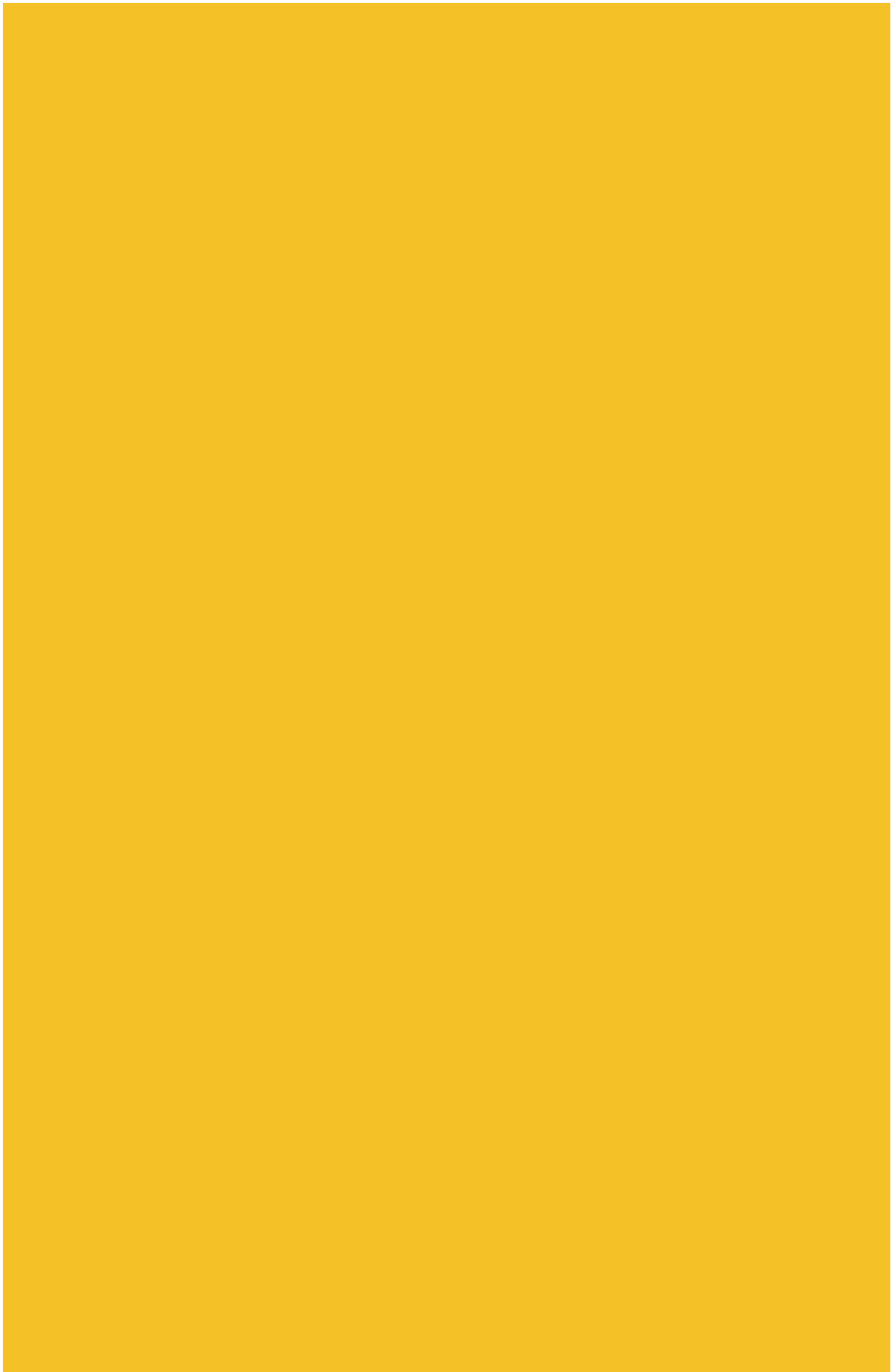


Note: Cultural participation – at least once in the previous 12 months.
 Estimated data for EU-28. Data of low reliability for Ireland, Poland and the United Kingdom.

Fig. 6. Cultural participation by income (source: EUROSTAT 2017)

These geographical, physical, economic and cultural barriers are strictly related to issues such as access, participation and representation (see chapter “Policy models”), converging in the definition of Audience Development (AD) as a strategic and dynamic process enabling cultural organisations to place audiences – understood not only as visitors, but also as individuals and communities – at the centre of their action³⁰.

30 European Commission, Directorate-General for Education, Youth, Sport and Culture, Study on Audience Development. How to place audiences at the centre of cultural organisations, 2017, <http://engageaudiences.eu/files/2017/04/Final-report-NC-01-16-644-EN-N.pdf>.



PART II

AUDIENCE DEVELOPMENT

What is Audience Development?

In 2015, the DG EAC of the European Commission launched a tender to conduct a «Study on Audience Development. How to place audiences at the centre of cultural organizations», in order to better understand the concept from a theoretical point of view and to analyse some case studies from all over Europe³¹.

Starting from the European Commission definition of AD as a strategic and dynamic process enabling cultural organisations to place audiences - understood not only as visitors, but also as individuals and communities – at the centre of their action, the Study identified a model with two main aims addressed to current audiences: widening already active audiences and deepening their experiences; and diversifying the present audience to new target audiences.

This conceptual framework is based on the categories of access (physical, geographical, cultural and economic access to culture); participation in the activities but also in the decision-making processes; representations of all differences. These 3 categories, which are those that generate exclusion and provide barriers to cultural engagement, active participation and legitimation of audiences, have merged into the wider concept of AD.

Responding to this conceptual distinction, the Study renamed the three main audience categories using non-academic, intuitive, easy-to-understand and hopefully inspiring categories: Audience by Habit, Audience by Choice and Audience by Surprise.

This categorisation aims to:

- shift the perspective from the kind of use that people make of cultural contents, to the complex of factors that determine their decision to participate
- underline that every citizen can become "audience" in different ways
- stress that, for cultural organisations, developing different audiences means developing different kinds of relationships.

In more detail, this is how the three audience categories have been defined:

- audience by Habit. People who usually attend and/or participate in cultural activities, whose barriers to access are relatively easy to overcome, and towards whom different strategies are possible, such as audience education to attract similar audiences not currently participating; and taste cultivation to increase and diversify content and attendance. "Habit" in this framework means that those audiences are familiar with the same idea of being an audience, therefore cultural experiences are not just something they are used to do, but much more a part of their identity and self-perception.
- 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. To engage them, different strategies are possible, such as extended marketing but also education and participatory approaches.

³¹ *Ibid.*

- audience by Surprise. People that are 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. Their participation could hardly be possible without an intentional, long-term and targeted approach.

Considering the above-mentioned issues, it is clear that these categories might in some cases overlap, since the boundaries among them are not neat. These are in fact flexible categories, which should help organizations in better understanding their audiences not as self-explaining segmentations, but as tools to be used in relationship with the strategies of widening, deepening and diversifying audiences and with the key action fields.

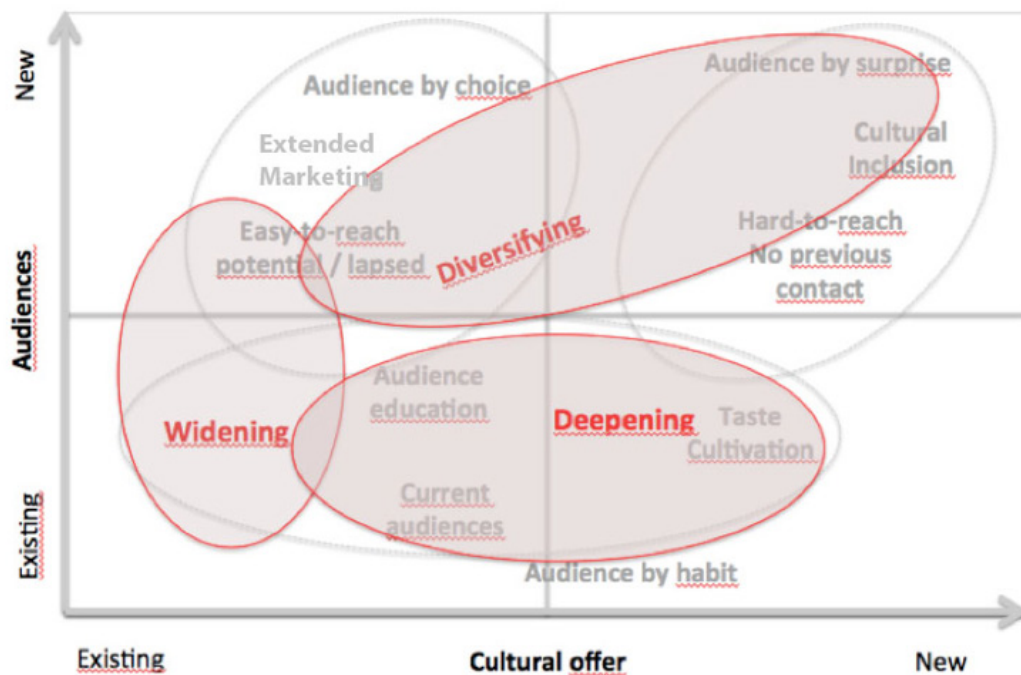


Fig. 7. Re-framing Audience Development objectives within a strategy (source: Study on Audience development)

Fig. 3 shows how the main objectives of Audience Development fit in the proposed frame. According to this interpretation, widening, deepening and diversifying are reinterpreted and slightly overlapped:

- widening refers both to current audience, Audience by Habit (increasing the audience of the same kind as the one who is attending today), and that part of Audience by Choice who has different or lapsed cultural consumption (attracting audience);
- deepening refers to strategies addressed to current audiences, those who by habit already value cultural practice but who can be more engaged in the perspective of taste cultivation (deepening and diversifying their cultural consumptions);
- diversifying refers both to strategies addressed to Audience by Surprise and to those Audiences by choice that have no or little chance to participate in the arts.

In all three cases, AD implies a first step, called REACH, based on the contact established between cultural institutions/organizations or CH itself and the audiences; and a second one, the ENGAGE phase, which consists in the active engagement of audiences through different tools and activities (see Fig. 8).

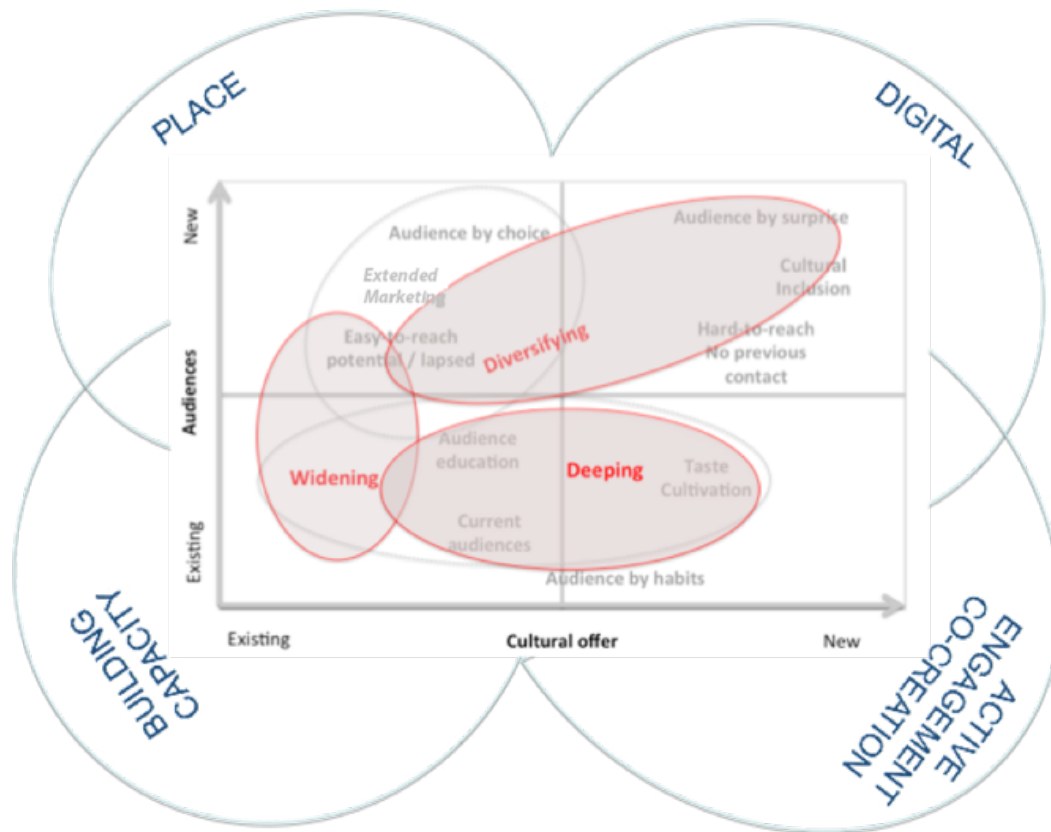


Fig. 8. Key action fields (source: Study on Audience Development)

There are many strategies and tools to pursue different audience goals, and they can be classified in many different ways. For the purpose of the present study, the working group has identified four key action areas that represent the main assets for Audience Development strategies (Fig. 4).

Far from being rigid categories, these instruments are the prevailing action assets (in practice as in rhetoric terms) for developing audience, although with huge crossover characteristics. All these categories seem particularly interesting when it comes to focus on the impacts on organisations.

Place refers to those projects and cultural organisations' strategies strongly relying on the "place factor", creating links and building relationships based on a physical site, (e.g. interventions on space design, brand identity, etc.) and aimed to foster ownership towards a cultural and physical space.

Digital refers to those projects and cultural organisations' strategies strongly relying on the "digital factor", as a key aspect to reach audiences and foster engagement.

Capacity building refers to those projects and cultural organisations' strategies strongly relying on the "people factor": the empowerment of the staff and the development of their skills, competences and leadership are a key factor of different experiences, recognising the need for change inside the organisation in order to alter audience behaviour.

Active participation/co-creation refers to those projects and cultural organisations' strategies strongly relying on the "participatory factor". These are also particularly interesting in terms of their impacts on the organisation.

These categories have been integrated with 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**.

PLACE
PROGRAMMING
CO-CREATION
CAPACITY BUILDING
ORGANISATIONAL CHANGE
USE OF DATA
DIGITAL
PARTNERSHIP AND NETWORKING

Fig.9. Strategic domains for AD (source: Vv. Aa, Study on Audience Development, 2017)

Although in the Study no hierarchy had been defined among these domains, after some years of practical experience in the field, I came to the conclusion that Organisational change is the main result we should aim for when discussing AD: no strategic and deep change can happen without a profound change in the organisation, its structure and its mission (which in most cases it is perfectly in line with AD principles but in practice it is not followed up).

Performing arts and Audience development

Fabulamundi is not the first and only large-scale project supported by Creative Europe strongly focussing on AD. As it has been already said, AD is one of the priorities of the programme, in line with a clear cultural policy orientation based on the concepts of active participation, engagement and legitimization.

With specific reference to projects related to the performing art sector, it is possible to draw a line which connects some of them (obviously, the intent is not to provide an exhaustive list of projects, but to try to identify a thread of continuity/development among some of them).

This line could ideally start in 2012 with “Theatron – Engaging New Audiences”³², whose partners gave birth to the Engaging Stages Network Europe³³; “BeSpectative”, started in 2014 and now at its second edition as large-scale project³⁴; “ADESTE”, started in 2013 and at its second edition as “ADESTE+” which, although not specifically focussed on the performing arts, encompasses them in a journey specifically dedicated to AD and to organisational change within cultural institutions³⁵.

Which are the main elements, in terms of cultural approach, that these projects have in common?

Data of Eurobarometer 2017 show low level of participation, which seems to be restricted to the usual suspects or “audience by habit”: “the median age of audiences is rising and young people, men, and ethnic minorities are proving difficult to engage. As this tendency grows, the challenge to the legitimacy of public funding rises in equal measure”³⁶. The starting point is therefore the concept of participation, the need to enlarge it according to the theoretical and cultural background discussed in the previous chapters.

Talking about cultural participation means discussing the concept of power: if, on the one hand, it is true that “power can be passed on to other people without ceasing to belong to the one who passed it on”³⁷, on the other hand in the artistic field there is a long tradition which has entrusted decisions to a limited number of people. Furthermore, this is not the only problem: another criticism is that there are different forms of participation, linked to different cultural policies (Fig. 4), which show how the participative turn is clearly influenced by technological changes, social changes and political changes:

1. Spectating, related to the artistic excellence model;
2. Enhanced Engagement, related to the cultural democratisation model;
3. Consumption of performances as good, related to the creative economy model;
4. Co-creation/ Audience is the artist as such, related to the cultural democracy model³⁸.

A third issue is that of the different drivers which are behind the decision of an organisation to become more audio-centric: these can be divided into voluntary (strategic) – and this is the position strongly recommended by the European Commission through the Study on AD - or involuntary (based on contingent reactions to crisis)³⁹.

32 <https://issuu.com/theatronnetwork/docs/theatronprojectdescription>.

33 <http://www.theatron-network.eu>.

34 <https://www.bespectative.eu/>.

35 <https://www.adeplus.eu/>.

36 B. Lipps (ed.), *Engaging Stages. Good practice in creative audience development*, DaVinci Institute Editions, Brussels, 2017, p. 12.

37 E. Négrier, “Introduction” in L. Bonet, G. Calvano, L. Carnelli, F. Dupin-Meynard, E. Négrier (eds.), *Be SpectACTive! Challenging Participation in Performing Arts*, 2018, p. 9.

38 “The best run theatres are those that throw open their doors to communities and make them part of their work” (B. Lipps, *op. cit.*, p. 29).

39 G. Devlin, “Why change” in B. Lipps, *op. cit.*, p. 171.

The latter is envisaging change as something that can be forced by external pressures from the political and economic context (decrease of public funding, questioning of the role of institutions); from societal changes (ageing population, cultural diversity, diversification of leisure options, etc.).

Last but not least, participation questions the centrality of the artist and it can also be easily instrumentalised.

All these factors should be tackled strategically, otherwise organisations run the risk not to see beyond contingencies, forgetting the longer terms strategies; furthermore, some of the above mentioned trends are not going to change or to reverse easily; finally, most organisations are already well equipped to work towards new, change-responsive strategies, which are both art-centred and audience-focused.

In 2012 Dragan Klaic proposed his 4Ps approach⁴⁰, based on: programming, partnership, personnel and public outreach. Some of these Ps coincide with the approach identified by the Study on Audience Development published in 2015⁴¹ and focussing on 8 strategic approaches for AD (Fig. 9): programming, capacity building, partnership and networking, data, co-creation, place, digital, organisational change. In both cases, the effort was that of identifying effective strategies to reach the goal of art-centred and audience-centred organisations.

The main challenges cultural organisations are facing in order to achieve this goal are the changing demographics; a high level of competition for people's leisure time; new models of consumption, production and co-production (partially influenced by technological advances); change in political attitude (funding conditions); economic and sanitary crisis⁴².

AD addresses all these challenges, calling upon the performing arts to examine their programming, their communication, their advertising, their networking, their public activities, their artistic leadership and ambitions, recognising that innovation is possible and necessary everywhere.

⁴⁰ D. Klaic, *Resetting the stage. Public Theatre between the Market and Democracy*, Intellect L & DEFAE, 2012.

⁴¹ Engageaudiences.eu.

⁴² Although it is certainly too early to analyse in depth the impact of the Covid19 crisis on the cultural sector, it can be said that it is heavily affecting the cultural demand and the cultural offer, as it happened also for Fabulamundi with regard to the FEF (Fabulamundi Final Festival).

AD within Fabulamundi: a processual work book

How did Fabulamundi work within the broader framework of AD and its implications? First of all, it is important to highlight once more the fact that AD was, together with the capacity building activity focusing on the Mobility Programme (MobPro) for playwrights, one of the two transversal strands of the project, whose main aim was the promotion of contemporary play-writing in Europe. All the 12 partners, plus the associate partner Teatro di Roma, have been engaged in the AD activities.

The following figure show the typologies of organisations which were represented within the project:

Institution/Organization	Typology of organization
PAV (IT)	Private company
Area 06 (IT)	Association
Teatro i (IT)	Cooperative
Divadlo Leti (CZ)	Association
Teatrul Odeon (RO)	Public theatre
University of Arts of Targu Mures (RO)	University
Sala Beckett (ES)	Foundation
Theatre Ouvert (FR)	Public theatre
La Mousson d'Été (FR)	Association
Itz e.V. (DE)	Association
Wiener Wortstaetten (AT)	Association
Teatr Dramatyczny m.st. Warszwy (PL)	Public theatre
Teatro di Roma (IT)	Public theatre

As fig. 10 shows, within the consortium there was a prevalence of non for profit associations (plus 1 cooperative), whose goals are not only cultural but also quite socially oriented: their nature and scope fitted very well with the broad aim of Fabulamundi and especially with those of the AD activities, based on citizens active participation, engagement and legitimization.

The second most represented group was that of the public funded theatres, whose statutory principles are in line with the idea of cultural institutions as players within the social arena and as providers of cultural services for society.

Typology of organisations

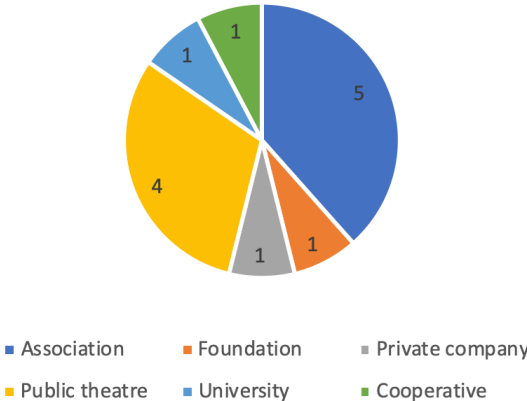


Fig. 10. Partner organisations by typology

The activities related to AD had been designed as such:

- 1. Year 1:** Capacity building. 12 one-day workshops have been realised in each of the theatres which are partners of Fabulamundi;
- 2. Year 2:** Strategic designing. 12 one-day workshops have been realized in each of the theatres which are partners of Fabulamundi in order to identify the most suitable strategic approach for each of them (according to their mission and vision and contingent situations);
- 3. Year 3:** Implementation. An analysis and an evaluation of the strategic approach adopted in practice by each partner has been carried out.

The combination of the 3-year activities⁴³ and their results have been the core basis on which each partner developed its own strategic plan on AD (a sort of work book based on a process which started with the understanding of the multi-layered meanings of AD and then continued by identifying their current AD strategies and their future ones).

1. Year 1 – 13 Capacity building workshops

Each workshop was organized in two sessions: the first one was about audience development (definition, theoretical framework, operational strategies) and its practical implementation; the second one was about defining the state of the art of AD within each institution/organization and the strategic approach/es – identified according to the model shown in Fig. 9 – used or more likely to be used at that time. This second step was based on a self-assessment exercise carried out by each organisation (see Appendix 1). Organisations were invited to take part in the workshop with the participation of staff members representing each department; directors and artistic directors were also invited, but very rarely they have been present, to confirm that AD is still considered in many cases as something related to marketing and communication and not as a strategic process involving the whole organisation. We will see how this has been clearly reflected in the results of the workshops.

Overall, the workshops saw the participation of more than 90 people.

Institution/Organization	Main existing AD strategic approaches - Year 1
PAV (IT)	Programming; Capacity building; Partnership
Area 06 (IT)	Capacity building; Partnership; Use of data
Teatro i (IT)	Capacity building; Partnership
Divadlo Leti (CZ)	Place; Programming; Co-creation
Teatrul Odeon (RO)	Place; Programming
University of Arts of Targu Mures (RO)	Place (Studio 2.1); Capacity building; Partnership; Use of Digital
Sala Beckett (ES)	Partnership; Digital; Use of data
Theatre Ouvert (FR)	Place; Programming; Partnership
La Mousson d'Été (FR)	Co-creation; Partnership
Itz e.V. (DE)	Co-creation; Partnership
Wiener Wortstaetten (AT)	Programming; Co-creation
Teatr Dramatyczny m.st. Warszawy (PL)	Programming
Teatro di Roma (IT)	Programming

Fig. 11. Prevalent AD existing strategies (pre-Fabulamundi)

Among the AD strategies, the majority of the partners indicated partnership/networking and the programming activity as the most important ones. This was quite an expected result, since cultural organisations are commonly relying on networking practices in order to carry out a vast range of activities, although this range includes in most cases traditional categories of partners (from institutional partners to the artistic/cultural ones and to schools): only a few of them was opening up to different social stakeholders (associations, NGOs, etc.).

⁴³ All the activities has been carried out by the writer. A special thank to Laura Belloni for the helpful support.

As for the programming strategy, this was clearly linked to the traditional audiences that each of them was working for and with: the programming – the artistic choice - was in any case decided as the first thing, on the basis of which the most suitable audiences were identified and targeted. It was completely absent the idea of deciding the programming after having consulted different groups of audiences.

Another quite relevant aspect was that none of them actually considered organisational change as a crucial issue for AD, although it is nowadays quite evident that without a deep and quite radical organisational change – involving the whole organisation and starting from the head of it and its mission - it is very hard to reach AD strategic goals.

Beyond the specific AD strategies shown in Fig. 11, it has to be underlined that almost all of them considered marketing and communication as the most important strategy for an efficient AD activity, confirming the fact that there is still in many cultural organizations this huge misunderstanding which leads them to consider AD as a pure communication strategy.

2. Year 2 – 13 Strategic designing workshops

Each workshop consisted in one session during which organisations have been led to identify – in the light of what emerged during the first workshop – their future AD strategies and/or to confirm the existing ones.

A weakness of this second series of workshops was that in some cases it has not been possible to deal with the same staff members who took part in the first one, and this obviously implied a lack of continuity and the need to start again by repeating concepts and tackling issues which should have been taken for granted at that point.

Institution/Organization	Identified strategic AD approaches - Year 2
PAV (IT)	Capacity building
Area 06 (IT)	Use of data
Teatro i (IT)	Capacity building
Divadlo Leti (CZ)	Programming; Place; Use of data
Teatrul Odeon (RO)	Programming
University of Arts of Targu Mures (RO)	Digital
Sala Beckett (ES)	Use of data
Theatre Ouvert (FR)	Place; Partnership
La Mousson d’Eté (FR)	Co-creation, partnership and capacity building
Itz e.V. (DE)	Co-creation
Wiener Wortstaetten (AT)	Place; Co-creation; Partnership
Teatr Dramatyczny m.st. Warszwy (PL)	Programming; Use of data
Teatro di Roma – Teatro India (IT)	Place; Programming; Use of Data; Partnership

Fig. 12. Prevalent AD existing strategies (post-Fabulamundi)

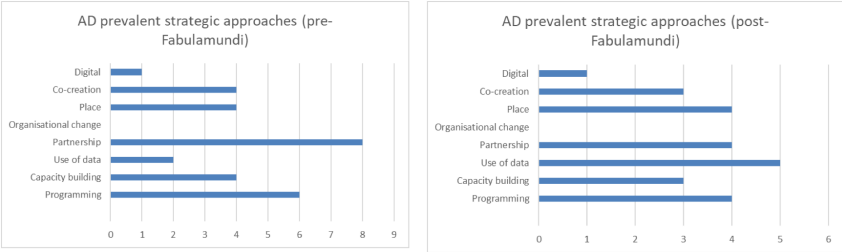


Fig. 13. Comparison between the AD strategies pre and post Fabulamundi (not considering FEF)

Fig. 12 shows the AD strategy/ies each organization identified as the most suitable ones for their future development and fig. 13 shows a comparison between the AD strategies emerged during the first workshops and those indicated during the second ones, in order to underline which changes – if any – occurred.

It might seem surprising nowadays, but the partners did not feel the need to invest on digital and technological means/strategies, which clearly at that time was not a priority and was still seen as something not in line with the cultural offer of performing art-based organisations.

The second workshops also confirmed the difficulty in fully understanding the importance of organisational change as the AD strategy par excellence: this is most probably due to the difficult starting situation (none of them really knew what AD was about and were quite sceptic, if not hostile, to AD, which they mis-interpreted as a purely quantitative strategy of selling more tickets); to the fact that in most cases directors did not take part in AD workshops (and this issue is strictly connected to the first one); to the lack of time (AD activities within Fabulamundi were not the core ones and the amount of time dedicated to it was not enough to trigger a real changing process); to the dimension and the scale of the project itself, which was very demanding for the organisations involved.

Data gathering and analysis: the questionnaires

The most striking result achieved is that the majority of the partner organisations fully understood the importance of gathering and analysing data in order to better know their existing and potential audiences (and to make good use of the information): the request of gathering 1500 questionnaires during the project’s lifetime has been almost entirely satisfied⁴⁴, since overall 859 questionnaires have been gathered and 170 have been postponed to 2021 (Fig. 14), considering that this activity had to stop in March 2020 due to the Covid19 crisis.

Partner	2018	2019	2020
Sala Beckett		100	184
Short Theatre		122	
Divadlo Letì		108	
Teatro di Roma	280		
Teatrul Odeon (postponed to 2021)			170
Teatro i			65
<i>Total per year</i>	<i>280</i>	<i>330</i>	<i>419</i>
TOTAL		1029	

Fig. 14. Questionnaires gathered during Fabulamundi’s lifetime

Although this result can be considered extremely positive, it has to be underlined that the kind of data gathered and analysed are still in large part quantitative ones; the topic of qualitative analysis, based on motivations and change of perceptions, is still perceived as a far too difficult task to be achieved in terms of lack of competences, resources and time.

Anyway, in all these examples of data gathering there is some attention to quantitative analysis and 2 of them (Short Theatre and Teatro di Roma) also show a deep understanding of the importance of partnership (in both cases with Universities) to carry out activities which are beyond the capacity – both in terms of resources and competences – of the cultural organisations.

⁴⁴ The questionnaires were not strictly related to Fabulamundi’s activities but to general ones carried out by the partners.

Among the data gathering activities the one implemented in 2018 by Teatro di Roma was specifically dedicated to the analysis of motivations/needs of the respondents, having therefore a clear qualitative approach.

The questionnaire has been prepared and delivered by the Università of Tor Vergata – Faculty of Economy – Dpt. of Management: the project – called “Audience Development at Teatro di Roma” – was based on a participatory survey addressed at analysing students’ attitudes in relation to cultural activity in general and, in particular, to the cultural offer of the Teatro di Roma.

The work was divided into three fundamental activities:

1. Participation of the entire group of students (41), thanks to the support of the Teatro di Roma, which had made available free admission tickets to five shows of the 2017-2018 season;
2. Design of three types of detection tools:
 - 2.1. The profile of the cultural behaviours of the participating students (questionnaires individual “entry”);
 - 2.2. The evaluation of the experience of participation in theatrical performances (one survey by show, for each student);
 - 2.3. Attitudes about theatre and other forms of cultural activity at the end of the participation in shows (individual “exit” questionnaires).
3. Self-administration of the questionnaires (in total, about 280) and their elaboration.

In terms of results, here are listed some of the most interesting ones:

- 28 out of 41 said that their attitude towards theater has changed for the better.
- Nobody claimed to have made their opinion worse. Indeed, 11 students have confessed the desire to start acting in his spare time.

These have been the answers to the question “What tools would entice you to go to the theater more often?”:

- 23 of them were in favor of an app that gives information on shows and events (there were only 15 before the experiment);
- Only 14 would be convinced by an affordable subscription. This total remained unchanged, confirming that the economic motivation is, all things considered, weak.
- The very low number (4) of people who would be most involved by a streaming offer was also unchanged
- For 18 respondents a 2x1 offer could be convincing. Before the experiment, this option was chosen by 22 students.
- A higher frequency of more innovative shows was a solution preferred by only 5 interviewed, before the experiment. After that, the number rose to 8, but it still remains low.
- Those who would feel encouraged by last minute offers have dropped to 12 from 14.
- 8 of them would have liked to be admitted to the backstage. This number has increased a little after participating in the project.
- 13 of them would like the theater ticket to include other types of cultural activities as well.
- Finally, only 8 out of 41 would prefer to attend theatrical performances at the university.

In fact, most of them are convinced that going to the theater is in itself a special experience and the experiment reinforced this belief.

Among the immediate impacts of participation in the project, it can be noted that the number of those who could be considered “audience by habit” in terms of participation in social networks, communities, forums or blogs dedicated to theater or to dance has tripled, reaching 12.

In the second part of the report, dedicated to the individual and emotional reaction to theatrical experiences, it is important to underline that, while on entry only 7 students had declared that, in the last 12 months, one theatrical performance had a strong impact on them, scored them, the number went out to 24 at the end of the project.

It is quite evident how this kind of analysis could have a strong impact on the strategic choices of the theatre in terms of communication and marketing, programming, use of digital tools: of course, it is necessary to make good use of this data once gathered.

3. Year 3 – Implementation of AD strategic activities

Having decided on which strategic approaches to focus, Year 3 should have been dedicated to the implementation and evaluation of AD activities⁴⁵.

Of the 13 partners involved, 3 did not plan any activity due to the following reasons:

- Theatre Ouvert has been closed in 2019 and it is still in the process of moving to another venue;
- La Mousson d’Eté should have started its activity (“A la table!”) in February 2019 but it has been prevented to do so by the Covid19 crisis and by the consequent lack of funds;
- Teatr Dramatyczny m.st. Warszwy went through a massive change in its staff in 2019-2020 and this ended up in the impossibility of following the process started within Fabulamundi.

Other partners (such as ITZ and Wiener Wortstaetten) started developing their activities but could not take them to a conclusion due to the Covid19 crisis.

The following tables report information about:

- the implementing organization;
- the main AD strategy the organisation focused on (in the table only the prevalent one has been indicated, but obviously there are overlappings among them);
- the aim of the project/activity and its description;
- the results achieved and the impact on the organization.

45 These activities were not meant to be strictly related to Fabulamundi: the most important thing, in terms of AD strategic planning and development, was that they could identify their most suitable strategic approach and could implement it through activities strictly embedded in the partners’ mission and vision, even beyond those foreseen in and funded by the project.

Implementing organization/s	Teatro i (Milan, IT) and PAV (Rome, IT)
Activity/Project	DRAMALAB - Capacity building programme for young playwrights
AD Strategy	Capacity Building
Aim of the activity/project	Diversifying audiences by promoting contemporary dramaturgy and strengthening the role/background of young playwrights.
Description of the activity/project	<p>DRAMALAB was co-funded by SIAE, Fabulamundi and Cariplo Foundation and it was meant to be a capacity building programme addressed to 20 young (under 35) Italian playwrights aiming at internationalizing their careers. The selection of participants was a crucial moment, since they had to be highly motivated and ready to get engaged.</p> <p>It took place in Rome and in Milan in Autumn 2018 and from January to March 2019 the project organized 6 translation residencies abroad for 8 selected authors and 5 translation residencies in Italy involving all the other participants.</p> <p>8 national and international playwrights have been invited to share their experiences and skills with the participants, as well as 6 Fabulamundi partners and 7 translators, whose role is fundamental in an internationalization process.</p>
Results achieved	<p>DRAMALAB has been conceived strategically and tailored made for playwrights' needs. For this reason, it had very concrete outputs: some of the playwrights have been staged, others have worked as assistant directors, others got in touch with translators and are now produced abroad. It also had an impact on participants from an artistic point of view, fostering their creativity and pushing them to open up to new issues.</p> <p>It was a collateral, short-term activity for both organizations and not a core one and for this reason it was quite a heavy burden for the staff in organizational terms and also in financial terms, due to the mechanism of reporting.</p> <p>Notwithstanding that, it gave birth to new partnerships and created new relationships; in terms of programming, in the case of Teatro i, DRAMALAB strengthened their will to work in the field of original dramaturgy, meaning opening up to very diverse and contemporary themes/issues: this variety is very likely to have an impact also on audiences, in terms of diversification of them and in order to strengthen the relationship the theatre has with them.</p> <p>In the case of PAV, DRAMALAB had a strong impact in terms of awareness of the importance of investing in training paths for the young generations of authors, for giving them concrete opportunity to access to real-life work experience and to support their professional development. DRAMALAB has contributed to refocusing PAV priorities making the education one of the core-pillars of its activity.</p> <p>Furthermore, in terms of ability to create sustainable partnerships, DRAMALAB had an impact on both organizations.</p>

Implementing organization/s	Area 06 (Rome, IT)
Activity/Project	Analysis of attendance at the Short Theatre Festival 2018
AD Strategy	Use of Data
Aim of the activity/project	Diversification of audiences (tackling those who do not attend the Festival, particularly elderly people and youngsters).
Description of the activity/project	A questionnaire, based on 10 questions, has been designed by a University student, Serena Ilari, as part of her graduation dissertation in Theatre Studies. Some questions were meant to gather socio-demographic data, others to investigate the relationship with the Festival and with theatre in general. 122 questionnaires have been gathered and analysed.
Results achieved	<p>66% of the respondents were women; 17% were 51-65 years old and 2% were over 65; no one was under 18; the majority (34%) was 26-35 years old; 98% of the respondents were Italians (73% from Rome); 50% did not come from the theatre sector; 68% held a degree; for 56% of them entertainment/leisure time was the main motivation to participate; 39% got to know Short Theatre by word of mouth as communication channel; 43% attended more than 10 performances per year. This has been the first structured attempt to have a data analysis aiming at evaluating the AD strategies of the festival (programming, capacity building, co-creation and partnership being the others). The results achieved show that it is necessary to invest more in human resources devoted to data gathering and data analysis; in analysing more in depth the motivations of the spectators; in focusing also on non-attendants, widening the analysis to diversified samples of people. This analysis has been used to orient/change partially the strategic choices made for the 2019 edition.</p> <p>The analysis was carried out in partnership with a University, increasing the bounds between the two organisations.</p>

Implementing organization/s	Theatre Leti (Prague, CZ)
Activity/Project	Performance “CAMP Q”
AD Strategy	Programming
Aim of the activity/project	Diversifying audiences by promoting contemporary dramaturgy addressing young people not only as passive spectators but as active meaning makers.
Description of the activity/project	<p>Camp Q is a unique immersive production realized in the occasion of the 14th Prague Quadrennial of Performance Design and Space (70 countries exposing in Spring/Summer 2019). CAMPQ is one of the many camps where the newcomers from other planets have found their refuge - mysterious Phoenic women, survivors of the technically advanced civilization Zeyris and animalistic Attas that haven't stopped worshipping their Queen even on the planet Earth. Do they have a right to be among us? Are we able to integrate them? An audience will be given a chance to find answers to these questions during almost eight hours long visit on an Open Day of this unique adaptation camp.</p> <p>In terms of diversification of audiences, CAMPQ reached out young people in general (not just students, but people around 30), who are normally not interested in contemporary drama but they are interested in new approaches, such as immersive theatre, which is a trendy activity for that age group nowadays in Prague. It is also very interesting for people who practise role games, which is very common in Prague: they normally don't go to theatre but they would go to an immersive experience.</p>
Results achieved	<p>The performance reached out young audiences, providing an impact in terms of diversification; it also implied an extensive and innovative use of the external area of the theatre, which became a sort of second venue of the theatre itself and proved to be potentially a very important added value for it.</p> <p>A pitfall of the activity has been the lack of a proper evaluation, both in qualitative and quantitative terms, which has not been carried out due to resources related constraints.</p>

Implementing organization/s	Teatrul Odeon (Bucharest, RO)
Activity/Project	Exhibition “Unseen Beauty”
AD Strategy	Programming
Aim of the activity/project	Strengthening the relationship with existing audiences.
Description of the activity/project	<p>The exhibition, a photographic project dedicated to femininity, was born as an act of generosity and love for the women who work behind the stage and who also deserve to be valued and admired. It was on display in the foyer of the Studio Hall (Odeon Studio Gallery) for a month, with the opening on Women’s Day, the 8th of March 2019.</p> <p>“The novelty of the exhibition is given by two aspects: firstly, we are talking about a photo exhibition, Mihaela Tulea being the one who handled the camera; Secondly, the protagonists of the photographs are ordinary women, who, although working in a theatre, do not go on stage to receive applause, but they contribute (sometimes even decisively) to the success of the shows. Noteworthy at this exhibition is the stylistic unity. Although the portraits themselves are very different, each bringing to the fore personality traits specific to the protagonist in question, they have something in common: the eye of the photographer. We speak of classic portraits as an approach, studio photographs, in which light plays a fundamental role, and expressiveness is obtained from the play of light and colour. This is how women get to express their most hidden aspects of personality, to bring before the other features less visible, but which define and ensure their identity.</p> <p>All twenty portraits become facets of the assumed femininity and together they come to make up a disappearing world. In a way, all these women reach the big stage of the world, playing their own roles, helped by costumes, masks and makeup. Rarely have I seen a better unity between the three dimensions of a successful portrait. In an era of instant photography, in which any phone owner thinks himself a good photographer, making art from the hypostasis of ordinary women becomes more than an act of courage, it becomes a manifesto in itself for photography as visual art. You are surprised by sitting in a row for a single portrait, trying to enter the world in costume, to know the person behind it. And it is all the more beautiful when you realize that each portrait itself is unique, even though, as I said at the beginning, they all have one style unit in common.” (Nona Rapotan, Bookhub.ro).</p>
Results achieved	This project represents a concrete example of how the theatre is investing in a new programming activity, also focusing on transversal practices such as a photographic exhibition; how it is opening up to a new use of a space such as the theatre foyer; how it is strengthening the sense of identity and belonging of its staff by inviting them to represent the theatre and to connect directly with audiences, offering them a new and unusual content (therefore strengthening the relationship with them).

Implementing organization/s	UAT-University of the Arts of Targu Mures (Targu Mures, RO)
Activity/Project	Podcast “The Author is Here”
AD Strategy	Digital
Aim of the activity/project	Diversifying audiences by promoting contemporary dramaturgy addressing young people through technology.
Description of the activity/project	UAT – in the person of Olga Macrinici - recorded a podcast series, based on interviews to playwrights coming from the eight country dramaturgies involved in the Fabulamundi project. Each episode is an exploration of the authors’ creative world and a chance for the audience to familiarize themselves with the process of writing a contemporary play. All the interviews have been recorded in English: however, UAT decided to give the audience the privilege to hear each author reading a fragment of their own work in the original language of the play (five-ten minutes max). Following the interviews, UAT realised an app, Fabcast, which has been launched as part of the Fabulamundi Effects Festival: in the App, the eight interviews are accompanied by a gallery of photos shared by the authors and a fragment of their own plays read by themselves.
Results achieved	The Fabcast have been launched in October 2020, therefore it’s not been possible yet to analyse the results achieved.

Implementing organization/s	Sala Beckett (Barcelona, ES)
Activity/Project	Survey about Sala Beckett carried out in the Poblenou district and addressed to young people (12-20 years old).
AD Strategy	Use of Data
Aim of the activity/project	Diversifying audiences by promoting contemporary dramaturgy addressing young people who live in the area of the theatre.
Description of the activity/project	A questionnaire, based on 10 questions, has been designed and distributed to 100 people in the district through the App Survey Monkey. Some questions aimed at gathering socio-demographic data but there was a set of questions specifically related to the participants' knowledge and perception of Sala Beckett.
Results achieved	54% of the respondents were women; 45% of the respondents have always been living in Poblenou, the district in which Sala Beckett is located; the majority goes to theatre once every 3 months, but those who never go are more than those who twice or once a month; 83% know Sala Beckett but 53% have got to know it very recently. Most of them appreciate the communication strategy of the theatre. 87% are interested in the theatre programming but only 11% are interested in the school of dramaturgy. 64% do not know if the theatre is well integrated in the neighbourhood, although the majority mentioned the restaurant, which is highly appreciated and considered quite cool. This analysis has been a structured attempt to gather data aiming at evaluating the level of visibility/knowledge of the theatre in the district among the youngsters. The results will have consequences on the other AD strategies of Sala Beckett, especially considering that they are quite new in the district and still haven't got a strong relationship with it (issues related to place and partnership are quite strong in this case).

Implementing organization/s	ITZ-Interkulturelles Theater Zentrum (Berlin, DE)
Activity/Project	Play "The suitcase"
AD Strategy	Co-creation
Aim of the activity/project	Diversifying audiences by promoting contemporary dramaturgy addressing young people from intercultural backgrounds not only as passive spectators but as active meaning makers.
Description of the activity/project	ITZ worked together with a group of Arab people on a re-adaptation of the play "The Suitcase". The play... The re-adapted play, called "The Room", was performed in February 2020. The show of "The Suitcase" in the framework of the "Dramatic Republic" was postponed due to the fact that the main actor fell seriously ill last autumn.
Results achieved	n.a. (ITZ planned s to rehearse in May 2020, four actors and a choir of twelve singers, but due the Covid-19 it has not been possible to implement the activity).

Implementing organization/s	Wiener Wortstaetten (Vienna, AT)
Activity/Project	“Beyond Borders”
AD Strategy	Co-creation
Aim of the activity/project	Diversification of audiences, with specific reference to youngsters.
Description of the activity/project	<p>“Beyond Borders” is an audience development project aiming at bringing young people in touch with playwriting as a tool for expressing their own thoughts. In addition, the general interest of young people in literature and theatre should be aroused. The focus here is on the topic of “borders” in all its different forms.</p> <p>The project is being carried out by the young Austrian author Muhammet Ali Bas (Fabulamundi playwright) and the blogger and social worker Esim M. Karakuyu. Both are accompanied in preparation and in implementation by WIENER WORTS-TAETTEN as the implementing organization.</p> <p>The workshop project is designed for apprentices (teenagers aged 15/16) and will take place in collaboration with a school in Vienna.</p> <p>The participants find themselves in dialogue situations and let these experiences flow into the writing. By dealing with the “I - a thinking being” and the “I - a speaking being”, the participants approach the topic of “boundaries” and will reflect on geographical, natural and internal boundaries in the course of the project.</p> <p>The project empowers the participants to find their own language and use their own voice. They should realize that their stories are worth telling and their thoughts are worth hearing.</p> <p>“Beyond Borders” is divided into four units:</p> <p>The first unit deals with a thematic examination of the topic “borders (limits)”. This is worked out and discussed in a playful and reflective manner and is intended to ensure a creative, low-threshold introduction to the topic, as well as to generate the first thoughts and stories on the topic.</p> <p>The second unit serves as a writing unit based on the thematic preparation of the topic “borders”. The participants are introduced to dialogical writing in different settings and variations.</p> <p>The third unit serves to recognize and perceive one’s own voice and the voice of others. In this unit, the participants should become aware of their voice, their attitude and their existence. The dialogues they wrote earlier serve as a separate work that is spoken out.</p> <p>The fourth and final unit is the highlight of the workshop. The participants read their dialogues in a safe, co-designed framework. In a setting associated with the teaching profession, an event should take place in which the participants appear as authors of their texts and present them.</p>
Results achieved	n.a. (the activity has not been implemented due to Covid-19).

Implementing organization/s	Associazione Teatro di Roma (Rome, IT)
Activity/Project	“Oceano Indiano” at Teatro India, which is one of the venues of Teatro di Roma.
AD Strategy	Place
Aim of the activity/project	Diversification of audiences; strengthening the relationship with the neighbourhood.
Description of the activity/project	<p>This 3-year project represents quite a unique experience in the Italian context: it has deeply changed the sense and the public function of the theatre through unprecedented performance methods and new production formats, always in dialogue with the urban context and the artistic landscape. The project is implemented by 5 artistic groups in residence, together to offer not only shows, but hybridizations and unconventional experiences.</p> <p>In addition to producing their works and developing their research, the 5 groups of Roman companies inhabit and co-imagine Teatro India, and the most diverse possibilities for meeting and conversation with the public, through a program of activities and public openings.</p> <p>A plot of site-specific works, performances, workshops, concerts, walks, clandestine radio broadcasts, gardens, chambers of wonders, conversations, readings and projections, workshops, concerts, performances is at the basis of the programme (see the 2020 programme: http://www.teatrodiroma.net/doc/6542/oceano-indiano)</p>
Results achieved	The project has enormous implications on the creation of new partnerships with the civil society groups; on the capacity building of the artists and of the audiences. It is a very clear and strong strategic choice of Teatro di Roma – Teatro India, which by implementing Oceano Indiano deeply changes the route of the institution and imagines a theatre of the future together with the artists - inventing other ways of accompaniment and artistic production - and with the spectators - multiplying the possibilities of meeting with the public.

THE FABULAMUNDI FESTIVAL: FABULAMUNDI EFFECTS

Another crucial element within the Fabulamundi AD activities was the identification of a coherent AD strategic approach for the Fabulamundi festival. The Festival was meant to be the final event of the whole project and it was meant to take place in Rome in September 2020.

Since the very beginning, its AD goal has been widening and strengthening the relationship with the existing audiences of the partners, namely audiences interested for personal or professional reasons in contemporary dramaturgy. Between the end of 2019 and the beginning of 2020 the partners have already started a fruitful discussion about the AD strategies to be implemented in order to achieve the above mentioned goal: the Covid19 crisis forced us to quickly change our perspectives and to focus exclusively on digital as the only possible strategy.



Fig. 15. The Fabulamundi Effects banner

This change had an impact also on the programming of FEF activities and – to a certain extent – also to the main goal, since diversification of audiences became also an interesting opportunity, thanks to the use of a digital strategy (we have all noticed how – during the past months – it has been somehow easier to virtually get in touch with people/audiences who would have never physically come to see/attend certain kind of activities.

The programme of the Festival, named “Fabulamundi Effects” (Fig. 15), has been articulated in many different activities which are described in the following table.

Implementing organization/s	Fabulamundi partners
Activity/Project	Festival “Fabulamundi Effects – A European Digital Storytelling”
AD Strategy	Digital
Aim of the activity/project	Widening and strengthening the relationship with existing audiences; diversifying audiences through the use of technology.
Description of the activity/project	<p>In Autumn 2020, Fabulamundi Playwriting Europe reached its fourth year of the large-scale edition of Creative Europe. The health-emergency that hit us at the beginning of 2020 has pushed the partners to redefine the processes that were gradually emerging and react with the enthusiasm of another possibility of affirming the presence in the theatre.</p> <p>Starting from the awareness that to guarantee the plurality of languages, styles and representativeness of each cultural and productive context of the network has always been the main mission of Fabulamundi, an extensive and plural program has been implemented, thanks to the digitalization of contents.</p> <p>From September 2020, with a specific focus in the week from the 14th to the 20th, and then continuing up to December, “Fabulamundi Effects – a European digital storytelling” tuned Europe with its mix of digital and in presence activities, connecting the multifaceted landscape of identities, languages, and experiences.</p> <p>The festival included:</p> <ul style="list-style-type: none"> • 3 webinars dedicated to the role of Creative Europe in fostering the performing arts; the role of AD within a large-scale Creative Europe such as Fabulamundi; the role of capacity building for contemporary playwrights; • 5 happy hour talks, based on conversations among two playwrights and two theatre directors on different topics related to their profession and the societal challenges they face; • 1 new archive section on Fabulamundi website, including PUBLICATIONS (all Fabulamundi texts that have been translated and published in the frame of the project from 2013 to 2020), INTERVIEWS (“In a new light” by François Matarasso – eight conversations with eight Fabulamundi authors on their human and professional stories), VIDEO PRODUCTIONS made by each Fabulamundi partner in their own country; each contribution wants to be a tool of communication and sharing among members of the network; • A training programme for playwrights based on 3 on-line workshops, 12 masterclasses and 72 professional sessions
Results achieved	<p>The digital version of the FEF achieved many interesting results.</p> <p>First of all, it “forced” the partner organisations to start thinking about the potential of the digital means and about the opportunities it offers, despite the fact that – as emerged quite clearly from fig. 11, 12 and 13 – they were absolutely not keen on it.</p>

Results achieved

Second, this proved to be an interesting alternative not only in this particular, contingent moment but also for the future: digital devices and tools offer a chance of diversifying the products and the audiences.

Third, it forced the organisations to start thinking about the digital space not only as a pure and simple substitute of the physical one but as something different, a sort of “other venue” In fact, it has been demonstrated by quite recent studies that the audiences who take part in cultural activities through digital means are not necessarily the same audiences which will go and visit or attend the physical places. This might be of course more meaningful when talking about museums rather than theatres, due to the nature of theatre itself, but is anyway something to be taken into account as a new perspective.

All in all, the big effort that the partners did has been rewarded by the implementation of a very diverse, multi-faceted range of activities in quite unusual and experimental formats: of course, it paid a price in terms of technical problems and effective communication (to communicate and disseminate something completely new and quite unusual is not at all an easy task), but there are lessons to be learned also from this.

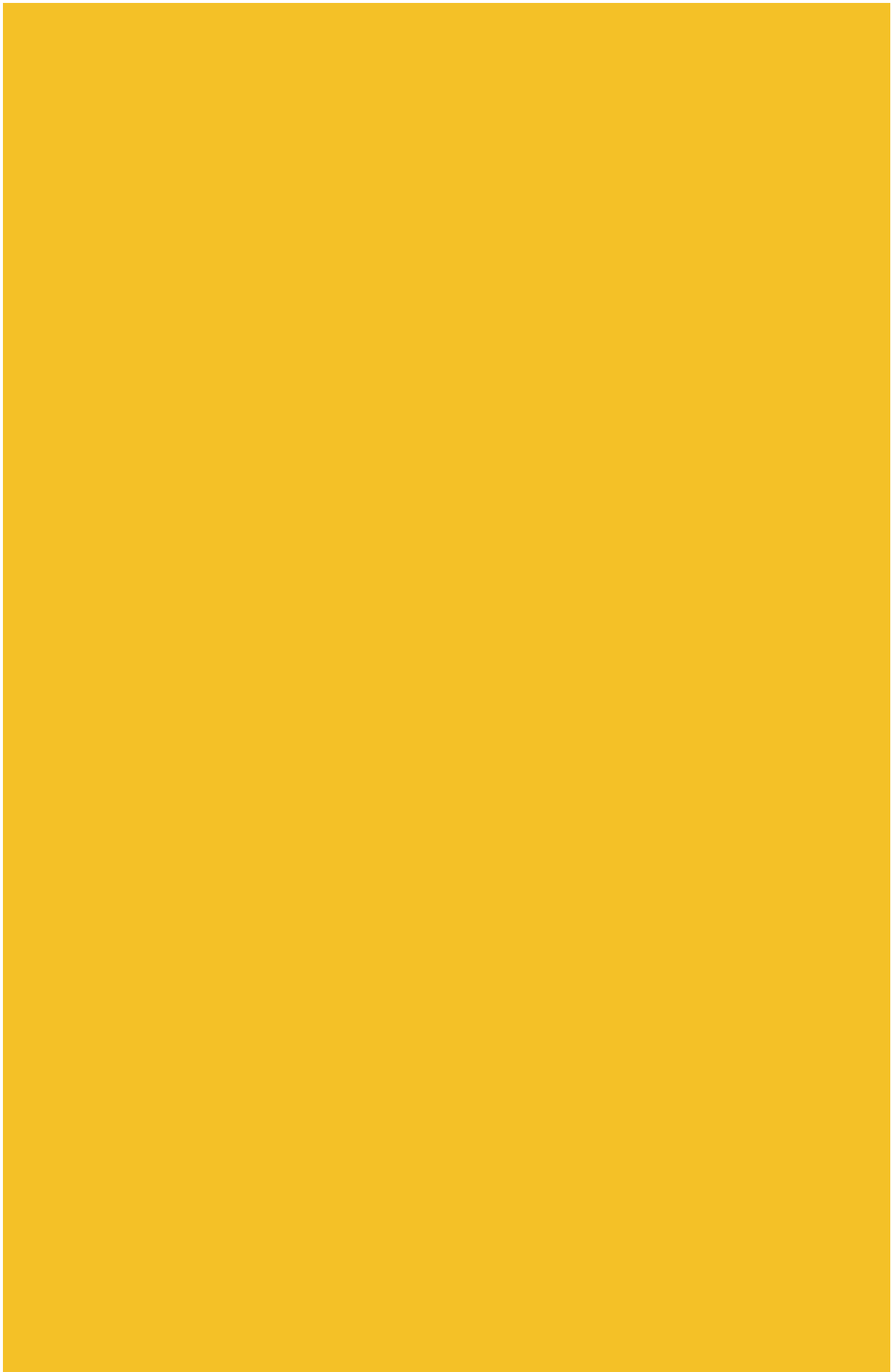
In terms of data gathering, Fabulamundi Effects has not been evaluated by qualitative means but the use of digital tools allowed the gathering of quantitative data related to the interactions registered through the different communication media for the different activities:

You Tube channel:

- Happy Hour Talks: 273 views
- Webinars: 250 views
- Masterclasses: 533 views
- Video “In a New Light”: 238 views
- Workshops: 47 views

Facebook videos and posts:

- Happy Hour Talks: 46 live viewers; reactions, comments & shares 95; people reached 4.515;
- Webinars: live viewers 29; reactions, comments & shares 105; people reached 5.041



CONCLUSION

The quite long journey of Fabulamundi into AD has now come to an end.

It has been a very interesting, challenging and stimulating journey towards a change of perspective, which has been partially achieved.

The partner organisations now consider AD not only as a tool to increase the numbers of spectators through marketing and communication but as a strategic vision which should lead them to become more audience-centred, fully respecting their mission and their values. This shift in perception represents a very good result, considering the initial scepticism; now AD is part of the narrative and of the lexicon of the partner organisations. Notwithstanding this, the majority of them is still quite far from a real implementation of a strategic vision based on AD and many of them embraced the gathering of qualitative and quantitative data as a priority.

This is proved by the difficulty in acknowledging the importance of organisational change for a real audience-centred strategy. The reasons have already been explained (initial scepticism, lack of time and resources, commitment towards the many difficult tasks required by Fabulamundi core activities, lack of active participation of many directors in AD activities and consequent difficulty in operating strategic choices): having acknowledged that, it would be a pity if the partner organisations could not be able to go a step further in this journey into AD, by working harder on knowing their audiences (and their needs and motivations) and operating internal changes.

It would be important for them to have the opportunity of keeping on working on the basis of models such as the impact chain model⁴⁶ and the theory of change one (Fig. 16)⁴⁷, in order to investigate in depth and answer the following questions: for whom are they? Who are the audiences they want to work for and with (needs/motivations/constraints)? What can they do for them?

They should continue working on these issues by using advanced tools such as audience maps and stakeholder maps (Fig. 17): these are quite long and time-consuming processes and should be the focus of a brand new project aimed at accompanying these specific partner organisations – which have already started a process - through the shift to become more social, communicative spaces.

46 The impact chain model is based on the definition of Beneficiaries – Activities – Outputs – Outcomes (short, medium and long term), that should be repeated for each category of beneficiaries and each activity.

47 A theory of change is a description of a program, intervention, or initiative that shows how interconnected elements lead to the accomplishment of a long-term goal. It's a frame to lead organisations through a logical sequence from desired impacts to required inputs. It helps defining a causality chain that links each step to the other, focusing on what is needed to achieve those impacts (which value, for whom, how it happens) <https://www.theoryofchange.org/>

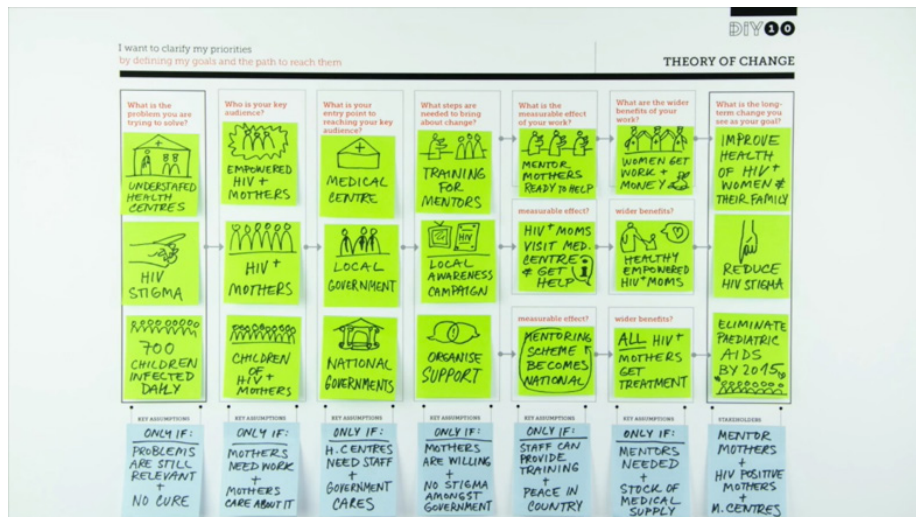


Fig. 16. Modelling of the theory of change within the health system

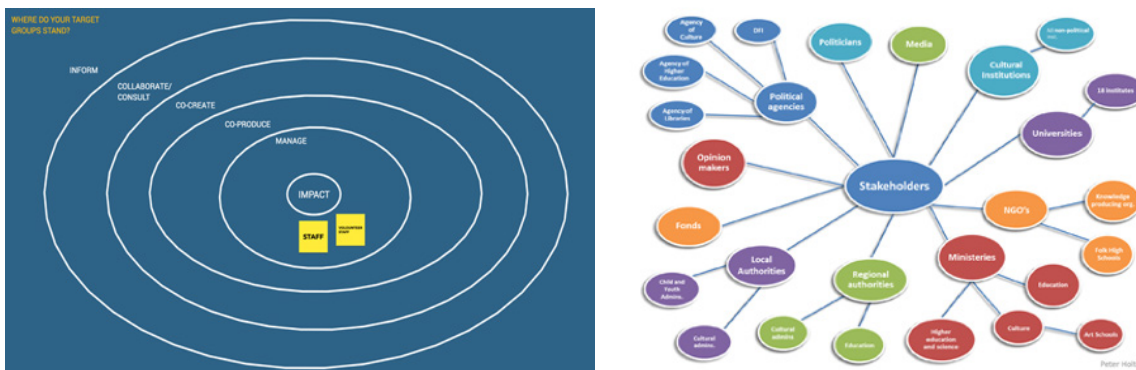
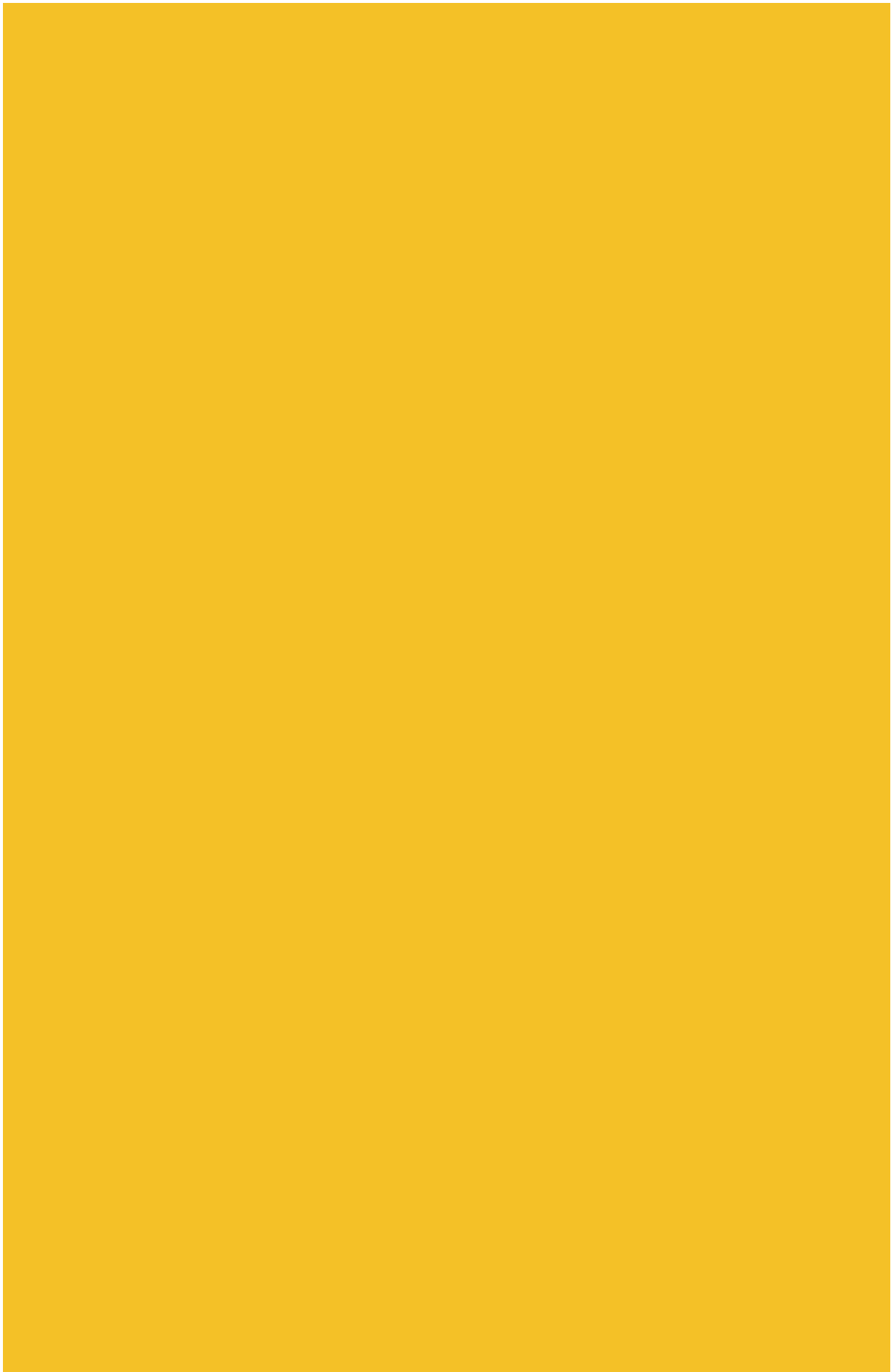


Fig. 17. Tools for advanced Audience Development: audience map and stakeholder map

In Europe today engagement and participation in the arts is much about power and resources, urbanisation, social political tendencies in society, culture politics, audience and diversity, digitisation, competence and innovation.

Culture and the arts need to find resonance in a wider part of society to be perceived as relevant and contemporary. As a result, co-creation, cooperation and collaboration have become the new language of the cultural sector. Institutions are becoming more porous – operating inside and outside their walls, missions and traditions.

Meaningful exchange with audiences, combined with a holistic understanding of culture's place in the community is fundamentally changing the discourse of culture and cultural subsidy.



APPENDIX 1

THE SELF ASSESSMENT FORM

Audience Development Activities and Strategies | Self-assessment form

Name of organisation:	
Location:	

Name of contact:	
Position in organisation:	
Contact Email:	

Part 1: The organisation

1.1 Please provide us a description of your organisation’s mission and vision:

1.2 Please provide information on your organisation:		
Number of staff:		
Professional figures in charge of audience development activities	yes	no
Audience Development activity budget	yes	no

1.3 Please provide information on last season’s activities:	
Number of performances:	
Total attendance:	
Number of Tickets Sold:	

Part 2: The relationship with the audiences

2.1 What are your three largest audience groups?

Example: young, tourists, adults, schools, etc.

1.

2.

3.

2.2 Please specify how you collected data and information about your audience:

2.3 Has your organisation gone through organisational changes due to your work with audiences (positions, responsibilities, governance, procedures, etc.)?

2.4 Can you mention any economic implication (positive or negative) related to the transition towards a more audience centric approach (if this is your case)'

2.5 Please provide information about your current Audience Development strategy
(Outline up to 3 objectives)

Objectives	Target Groups <i>(i.e. Families, Children up to 10, Teenagers 10-18, Youngsters 19-25, Adults 26-50, Adults over 50, Elderly, Artists, People with migrant backgrounds, etc.)</i>	Strategies to Attract <i>(i.e. Marketing Campaigns, Social media campaigns, Networking activities, Ticket policies, Communication strategy, Change in programming/artistic offer, Evaluation of audiences' feedback, Location management, Audience engagement in specific activities (volunteering, participative approach, etc., Other)</i>	Actions

2.6 Have you ever evaluated or assessed the effectiveness of your audience development programs?

Yes	No
-----	----

If yes, how?

<i>Staff debriefings of engagement events/programs</i>	
<i>Participant satisfaction surveys (in person or on-line)</i>	
<i>Collected anecdotes about participant experiences</i>	
<i>Focus group discussions with participants</i>	

<i>Online survey, blog, newsletter</i>	
<i>Expert observation or quality assessment</i>	
<i>Other</i>	

2.7 SWOT analysis⁴⁸ of your strategy: Please identify the strengths, weaknesses, opportunities and threats linked to your strategy

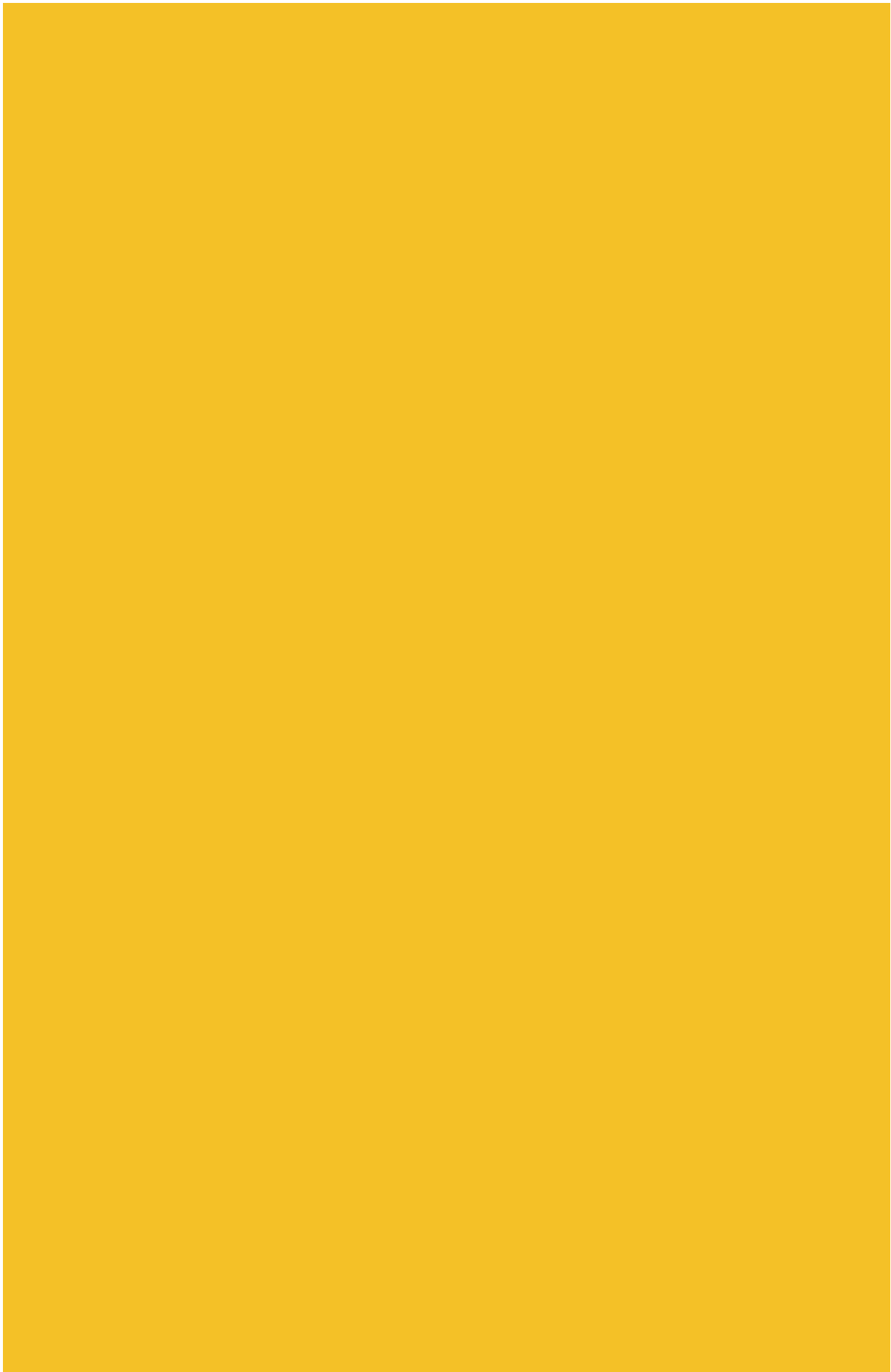
Strengths:	Weaknesses:
Opportunities:	Threats:

2.8 What new audiences/participants would you like to reach or improve your relationship with in the near future? Why?

Thank you for completing this self-assessment survey!

48 SWOT analysis is an acronym for strengths, weaknesses, opportunities, and threats and is a structured planning method that evaluates those four elements of an organization, project or business venture. It involves specifying the objective of the organization/project and identifying the following internal and external factors that are favorable and unfavorable to achieve that objective:

- *Strengths: characteristics of the organization/project that give it an advantage over others*
- *Weaknesses: characteristics of the organization/project that place it at a disadvantage relative to others*
- *Opportunities: elements in the environment that the organization/project could exploit to its advantage*
- *Threats: elements in the environment that could cause trouble for the organization/project*



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Playwriting Europe

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Beyond Borders?



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