



REgeneration of disused Industrial Sites
through Creativity in Europe
607507-CREA-1-2019-1-IT-CULT-COOP1



Co-funded by the
Creative Europe Programme
of the European Union



RESCUE - REgeneration of disused Industrial Sites through Creativity in Europe

ACTIVITY 3 preparation of productions

OUTPUT3.2_SharedStrategyforAudienceDevelopment

Responsible for Act 2 Santo Stefano di Magra

WP3.2 – Shared Strategy for Audience Development

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Preliminary Note

As the Audience Agency states recently in its introductory guide to audience development, “there is no single, right way to create an audience development plan. Every organisation is trying to reach different audiences for different reasons and in different ways [...] developing a useful strategy is likely to be a dynamic and messy process, involving [...] experimentation and adjustment” (*Creating an Effective Audience Development Plan. An introductory guide to Audience Development Planning*, The Audience Agency, 2020, pp. 2-3).

Looking at the recent literature on the topic and relying on their own experience, our partner Klanghaus well summarized how “Audience Development does not just mean building numbers of people. Essentially, it is about involvement, engagement, participation, diversity, outreach and communicating collective socio-cultural values. The quality of audience involvement (in Covid times more than ever) is certainly more important than quantity” (Rescue Creative Project, internal communication partner’s exchange, April, 27 2021).

Audience Development has a long history. Since the 1980s at least, concepts and terms such as audience, audience development, audience engagement, access, participation, impact, social exclusion, arts marketing (*Guide to Arts Marketing*, K. Diggle, 1984) become more and more common within the arts and cultural institutions and European and national agencies and governments. In short, they inhabit and feed a wider and interdisciplinary area today commonly recognized as “Audience Development”.

For Creative Europe, the *Final Report - Study on Audience Development. How to place audiences at the centre of cultural organisations* (edited in 2017 by Alessandro Bollo, Cristina Da Milano, Alessandra Gariboldi, Chris Torch With the collaboration of Luisella Carnelli, Goran Lars Karlsson, Carla Schiavone, Natalie Georgadze) constitutes a kind of watershed for the establishment of operational frameworks and guidelines, such as those developed in the same period by The Audience Agency.

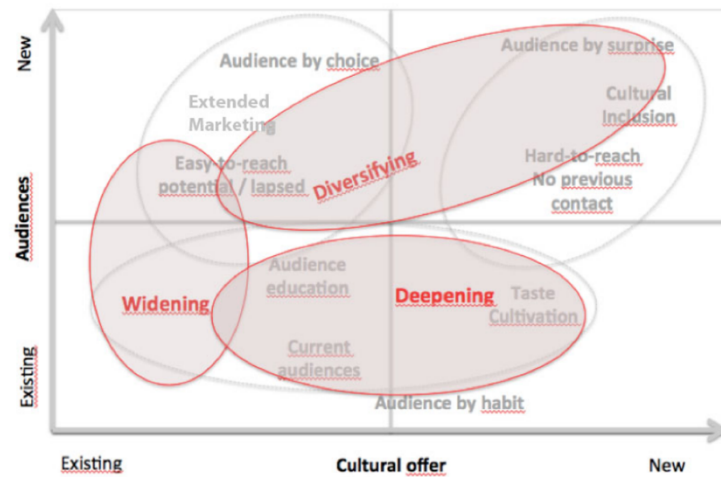
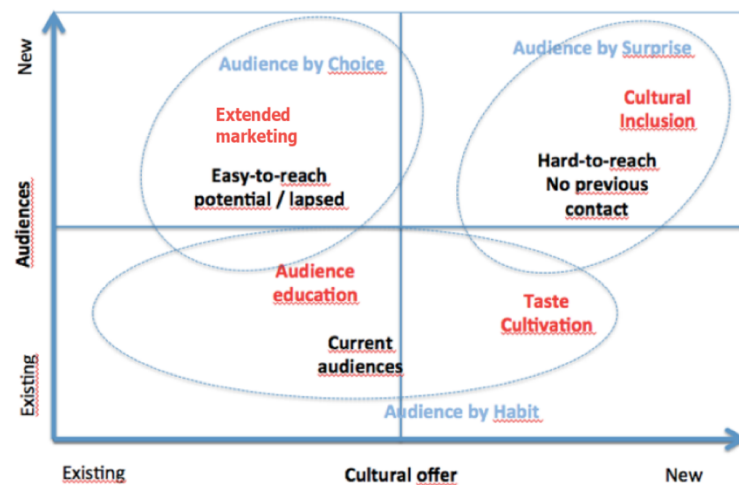
Among several publications, Final Report is useful for the Rescue’s aims because, since its very beginning, clarifies and summarises the objectives and methodologies adopted by the authors to approach audience development.

Every Audience Development Plan is in short addressed to two main aims: “widening already active audiences and deepening their experiences. Simultaneously, the aim of diversifying the present audience is addressed to new target audiences.” (*Final Report*, p. 10)

Then, *widening*, *deepening* and *diversifying* are the three main aims identified by Creative Europe. The Final Report’s authors, by treasuring previous literature, connect these aims to three specific audiences: *Audience by Habit*, *Audience by Choice* and *Audience by Surprise*.

As the Final Report working group explains “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 audiences’ segmentations but as tools to be used in relationship with the strategies of widening, deepening and diversifying audiences [...] and with the key action fields” (*Final Report*, p. 11).

Below, are reproduced the general schemes proposed by the Final Report to place *aims*, *types of audiences* and the *key actions fields* into a Cartesian Chart, where the *Cultural offer* is in the x axis and the *Audiences* are in the y axis.



Regarding the latter, the *key action fields*, the final report makes it clear that “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 [...] Far from being rigid

categories, these instruments are the prevailing action assets (in practices as in rhetoric terms) for developing audience, although with huge crossover characteristics.” (*Final Report*, p. 15)

The four key action field identified, *Place*, *Digital*, *Building Capacity* and *Active participation/co-creation* (and the whole methodological approach and framework) then represent useful assets and tools for widening, deepening and diversifying audiences and at the same time rethink, reframe and concretely redefine the artistic and creative productions and the Institution itself.

Indeed, as a final corollary, one can therefore agree that, “a serious, long-term and integrated Audience Development approach generates changes in at least three main dimensions: the organisation itself; the artists and their production; the audiences and their communities.” (*Final Report*, p. 10)

Although we refer to what has been written so far and to the relevant literature, RESCUE needs a sustainable audience development, engagement and monitoring plan, based upon a simplified operational framework.

Rescue Shared Strategy for Audience Development

Building upon the most up-to-date literature and guidelines, the Rescue proposal for a shared strategy for audience development will be organized on two parts: a) *situational analysis*; b) *strategies and actions*.

The first (analysis) is based on the first principle of Audience Development (place audiences at the centre of cultural organisations) and will create a common and reflective framework, where the very last aim will be to “generate changes” in each partner organisation and artistic proposal.

The second part (the strategies and the actions taken) will be aimed at widening, deepening and diversifying audiences through local actions and during the transnational residence and workshop as a collective and experimental settings. Indeed, as already framed by the RESCUE PANORAMA (the ‘Red Line’ developed during the Act. 2), we strongly rely on the belief that RESCUE must, at the same time, enhance the differences and approaches of the partners and at the same time give back synthetic and innovative visions as a whole.

In other words, a complex scenario such the audiences’ engagement and development “can be mapped only through the tangled and hazardous destiny of a *collective subject*.” (*Géricault, the Panorama, and Sites of Reality in the Early Nineteenth Century*, J. Cray, 2002)

Last but not least, we will adopt a clear and well-defined perimeter and focus of attention: each analysis, strategy, and assessment should be addressed exclusively to the audience development (audience at the centre), into the RESCUE project (and then addressed to the reuse of abandoned spaces) and embedded into concrete past, present and future actions related to RESCUE and its legacy.

Situational Analysis

Description of existing audiences	max 1000 characters
Modes of engagement of existing audiences (place, digital, building capacity, active participation/co-creation, others)	max 1000 characters
Identification of easy-to reach new audiences (audience by habit and by choice: widening, deepening)	max 1000 characters
Identification of hard-to reach new audiences (audience by surprise: diversifying)	max 1000 characters

[N.B.: each partner can add a SWOT or similar analysis if can be useful to better depict its situation]

Strategies and Actions

Having identified audience existing and potential, and by referring to the suggested bibliography and methodologies, the next step is to choose what approaches we will take to engage audiences and which kind of concrete actions we will implement to do it.

Strategies

Maintain existing audiences?	(Y/N)
How? (Y)	max 500 characters
Why? (N)	max 500 characters
Deepen/extend those relationships?	(Y/N)
How? (Y)	max 500 characters
Why? (N)	max 500 characters
Engage new audiences like our existing ones?	(Y/N)
How? (Y)	max 500 characters
Why? (N)	max 500 characters
Reach new and different kinds of audiences?	(Y/N)
How? (Y)	max 500 characters
Why? (N)	max 500 characters

Actions

I. Actions at national/partner level

[Partner's Name Here]	When	Where	What	How	To Whom
RESCUE ARCHIVE (Actions already taken)					
NEXT RESCUE (Actions to be taken within the Project)					
RESCUE LEGACY (Rescue for the Future)					

II. Special Action: Transnational Workshop/Residency as Experimental Shared Setting for Audience Development

On the basis of the analytical survey, the established strategies and the objectives identified by each partner, during the next dedicated meeting each partner is invited to contribute and suggest specific actions and solutions to be tested during the two shared transnational moments (residence, workshop) in terms of Audience Development.

KLANGHAUS

Situational Analysis

Description of existing audiences

We have a very diverse and dynamic audience base. Through years of cultural activity in rural and urban settings in Austria, Europe and internationally, Klanghaus has an outreach policy that combines growing audiences but significantly places great value on audience participation. Our visitors become part of the events, actively involved in cultural exchange and artistic processes.

We are happy that we have broad demographic participation in our urban and rural audiences, including young and old people, those interested in the arts but also newcomers to the artworld and particularly newcomers to contemporary, inter- and trans-disciplinary practice. Furthermore we are actively interested in integrating migrants, asylum seekers and all minority groups in our work – in Austria, we have been working with asylum seekers at Klanghaus for many years.

By inviting international artists to our events, and naturally local, regional and national artists, we create new synergies and these lead to new, broader, profounder audience numbers but also interactions, whose intensity leads to further outreach and sustainable cultural participation.

Modes of engagement of existing audiences (place, digital, building capacity, active participation/co-creation, others)

Intimate urban and rural settings – small spaces, open air events, combination of concerts, installations, food & drinks. No backstage area – direct exchange between artists and visitors.

Workshops – skills, learning, but also understanding artistic processes and learning better „perceptive“ skills. Collaborations. Documentation, sustainable lasting exchange, growing networks, communication. Press, public awareness. Online – accompanying digital presentations with chat platforms, padlets etc.

Identification of easy-to reach new audiences (audience by habit and by choice: widening, deepening)

Partners' audience base – by presenting RESCUE work by each partner in each country we automatically reach more people. NB we disagree with the idea that audience development is necessarily concerned with reaching „new audiences“ and prefer to focus on the quality and added value of audience engagement.

Identification of hard-to reach new audiences (audience by surprise: diversifying) presentations in public space are always useful.

It is important to utilize trans-disciplinary partnerships to attain new audiences, ie involving historians, local archivists, architects etc. in the RESCUE process and thus approaching their audiences too.

Strategies and Actions

Strategies

Maintain existing audiences? yes

How? (Y)

By drawing audiences into cultural processes, we achieve towards a number of different valuable moments for individuals, societies and the arts. Educationally, audiences experience artistic processes and learn about new, foreign cultures. Socially, this leads to more openness. Furthermore, the active participation in artistic and cultural events heightens the general awareness or the inherent value of art and culture, enriching society and upholding important cultural significance.

Deepen/extend those relationships? yes

How?

Every collaborative project brings new outreach possibilities. Audience development happens on quantitative and qualitative levels and also touches on other issues including, significantly in times of Covid-19, digitisation. The lockdowns and travel restriction have changed certain cultural processes profoundly, and some of these changes seem certain to remain.

The hybrid communication and presentation channels many of us (curators, organisers, artists, cultural actors) have employed and are developing are useful and have confirmed what many of us suspected: digital tools are an enhancement, a means towards experimental usage of the internet and digital technologies but ultimately they can never replace live interaction or physical presence. To overcome the advantage-disadvantage paradigm of digital tools, it seems useful to focus on the tool aspect, and consider what the digital dimension can enhance, e.g.: audience numbers (greater outreach through online publication); live feedback and interaction (chats, comments, padlets); repeated viewing / listening; digital interaction through hybrid platforms (like Klanghaus is working on in the 360° project for Rescue)

Engage new audiences like our existing ones?

WE DON'T UNDERSTAND THIS QUESTION

How? (Y) max 500 characters

Why? (N) max 500 characters

Reach new and different kinds of audiences? of course

How? Sharing audience bases. The partners' reluctance to travel even now that restrictions are being lifted, and testing is readily available, has indeed hindered this potential in Rescue. The activities in September in Liguria cannot replace the physical movement of cultural actors, artists and artworks between all partner countries, which is indeed a major element of the Rescue commitment, as in every Creative Europe project. Furthermore, we should consider how to use the remaining months to optimize exchange (publically) in the digital sphere.

Actions

I. Actions at national/partner level

Numerous exchanges and presentations of RESCUE have taken place (we will update the calendar of these events and exchanges asap).

Presentation of the project to the Austrian Cultural Ministry and the Cultural Department of the State of Styria.

Discussion about RESCUE, particularly with regard to the planned workshops, with the ERASMUS coordinator of the State of Styria.

Artist talks (with Klanghaus) to discuss ways of contributing to RESCUE, workshop development, Covid-19 solutions, outreach strategies.

Exchange with cultural partners such as Enterprise Z (Austria), Stazione di Topolò (Italy), Sajeta Festival (Slovenia), the University of San Marino (Italy), USMARADIO (Italy), ORF Ö1 Kunstradio (Austria) about RESCUE, disused industrial sites, regeneration strategies, cultural strategies, audience involvement.

Exchange with local initiatives in Graz and Leibnitz including the „Retzhof“, an educational and cultural centre that also offers schools and children history workshops about the cave in Aflenz and works together with the Mauthausen Committee to ensure awareness and engagement with Nazi history, concentration camps and the holocaust

In progress and in future

We are working on artistic and educational strategies for the Cultural Hybrid Interactive 360° Platform to allow visitors, artists and students to access the Roman Quarry in Aflenz in a digital environment.

This will be a learning tool but also a creative tool, including workshops but also artistic interventions that will be publishable online.

For activities 6 and 7, we have invited two young Italian-Slovene architects to contribute to the analysis of best practice disused industrial sites posited by the partners, compare them with RESCUE initiatives and analyse them in the broader context of regeneration of industrial and non-industrial abandoned spaces including e.g. the village of Topolò, where they live and where they are actively regenerating not just spaces but also social models

II. Special Action: Transnational Workshop/Residency as Experimental Shared Setting for Audience Development

Please note that AUDIENCE DEVELOPMENT is an aspect of cultural practice, not a free-standing goal or element and must always be seen in the context of what happens in the cultural collaborative sphere. Our Klanghaus contributions to the events in Santo Stefano di Magra in September 2021 will demonstrate various approaches to exchange with audiences.

X-OP

Situational Analysis

Description of existing audiences

The biggest audience that follows and attends program of X-OP's association are people who usually attend and/or participate in cultural activities, whose barriers to access are relatively easy to overcome. Thus, this is audience by habit that can be defined more in detail by particular fields of interest, age groups, professional background: young, students of art history, architecture, art academies, artists, various professionals in the field of artistic and cultural production, communication specialists, academic audience, high-school students, art professors and others in educational sector. X-OP has diverse activities in a sense that it produces musical, literature and visual art events and each of these fields has its own particular audience. Furthermore, X-OP organizes discursive and educational events such as panels, symposiums and workshops and at such events it reaches broader interested audience and asks for their engagement.

Modes of engagement of existing audiences

(place, digital, building capacity, active participation/co-creation, others)

The audiences engage on several different levels. The first level is the level that asks for attendance or participation. This is the audience that comes to the opening of an exhibition, to a concert, or participates at the workshop. Another level is the engagement through digital media. These audiences are following X-OP's activities through mailing lists, through social networks such as Facebook and Instagram and through website. These audiences will see most of the content that is available online and from time to time they will attend particular events. The most broad level of engagement is through media such as online portals, newspapers, magazines that are writing about X-OP's activities. This articles may reach audience that is already participating as well as audience by choice 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”.

Identification of easy-to reach new audiences

(audience by habit and by choice: widening, deepening)

Easy-to-reach new audience consist of students that just arrived to the city, of high school students with whom we will establish connections through the project, of different generations from young to senior who are already interested in cultural events, but perhaps are not yet very familiar with X-OP's activities. For example, organized group of senior citizens that attend cultural events would be an audience easy-to reach. Also, the audience that is already following X-OP's activities online via social networks could be easy-to reach in a more engaging way to actually visit the exhibition or attend a concert in person.

Identification of hard-to reach new audiences

(audience by surprise: diversifying)

Hard-to reach audience presents the audience that doesn't have any particular interest in cultural events and often they are indifferent towards attending or participating in any cultural activity.

These audience could consist of minorities group living in Maribor who often for social and language barriers stay encapsulated in their closed communities. There are different groups of minorities that are based in Maribor, those who are coming from post-Yugoslav context and are based in Maribor to pursue education or job opportunity and have less problems with understanding language. Minorities that are not from post-Yugoslav context can be further diversified according to their economic status, language and class.

SWOT ANALYSIS

STRENGTHS

- X-OP and artists reputation and status
- diverse locations in Maribor's city centre
- ensured local and international promotion
- exhibiting high quality local and international contemporary art in Slovenia, challenging and stimulating audience to engage with local industrial heritage
- stimulating the decentralization of arts and culture in Slovenia

WEAKNESSES

- restrictions due to the Covid-19 pandemic and overall pandemic conditions
- not enough resources to continuously work with audience initiatives

OPPORTUNITIES

- shedding a new light on local industrial heritage
- opportunity to build new connections with invited artists and their particular audiences
- presentation of X-OP and its artistic vision through the project, networking and gaining new connections
- contributing to the plurality of the artistic and general social discourse in the area and knowledge exchange
- stimulating public interest in contemporary art

THREATS

- fast changing conditions and restrictions due to the Covid19 which can result in fewer visits

Strategies

Maintain existing audiences? (Y)

How? (Y)

The strategies rely on „place factor” and „digital factor”, separately or combined. X-OP doesn't really have one recognizable space, it often collaborates with various organisations or venues when organising its events. This is an opportunity as the audience can discover new locations or visit familiar ones with unexpected content. The digital sphere is going to be used not only to communicate about physical events but there will be also online events at which existing audience can engage.

Deepen/extend those relationships? (N)

Why? (N)

X-OP will not focus so much on extending existing relationships as we see participatory events as the best strategy for deepening already existing relations with audience, particularly in person. The main reason for this has to do with uncertainty of pandemic conditions that don't allow certainty in planning of participatory events. Therefore, the focus will be more on broadening and diversifying audience.

Engage new audiences like our existing ones? (Y)

How? (Y)

New audiences like existing ones will be reached by their direct involvement in workshops. Not only they are co-creating the content, but they are also finding out about the project and organisation. Another strategy is creation of online events that bring in audiences that are interested in our content but physically could not attend, as they live in another city, country or continent.

Reach new and different kinds of audiences? (Y)

How? (Y) max 500 characters

The participation of different kinds of audiences, such as audiences of minority background is not possible without an intentional and targeted approach. It is difficult to reach this group through usual channels of communication like posters, booklets, flyers. In order to reach this group, connections need to be established as well as mutual trust. When social connections with these communities are established, the communication is by a personal email invitation or invitation in person.

Actions**I. Actions at national/partner level**

X-OP	When	Where	What	How	To Whom
RESCUE ARCHIVE (Actions already taken)	Prior to the beginning of the project	schools	Connecting with particular professors and schools to discuss possible collaboration	Communication through email, on the phone and in person	To reach participants that will co-create program as well as new audiences that will attend particular events
NEXT RESCUE (Actions to be taken within the Project)	1.3. 2021	Zoom platform, Facebook Live, YouTube channel	Online conference	Promotion of the conference throughout digital networks using Facebook Live for streaming the audience in order to reach audience by chance. The documentation of the conference remains available through X-OP's YouTube channel and Rescue's Facebook.	To local, regional and national Slovenian audience as well as to international audience
	May 2021	Zoom platform	Online workshops	Promotion in person and in direct email correspondence with high school professors Creation of an online events moderated by artists	High school students
	June - August	On site	Exhibitions, film screenings	Promotion through all available media – newspapers, online platforms, mailing lists, social networks, radio	Audience by habit, Audience by choice, Audience by surprise based in Maribor and nearby cities
RESCUE LEGACY (Rescue for the Future)	Late 2021/2022	Book promotion	Book	Online and offline promotional events	Audience by habit, Audience by choice

GLI SCARTI

Situational Analysis

Description of existing audiences

Gli Scarti has an audience composed from different groups of people, attending the events we organize, such as the theatrical season and participating to the different workshops, during the year. Running two theatres, in two different cities with different programming, the audience is composed of complementary segments of audience: older aged and higher social status in one case, where the theatrical programming is more "classic" and younger (30-40s) and more various where the programming is more contemporary. In some cases the two main segments of audience merge, for example in particular events, like Fisiko, that is a specific focus on danse, or summer shows. Moreover we have an audience made by young students (high school and university) that attend (or have attended) to the workshops, and all the participants to the workshops, addressed to people with different abilities, involved in all our activities together with their families.

Modes of engagement of existing audiences (place, digital, building capacity, active participation/co-creation, others)

Our audience is the result of a long term relationship-building process, having people following our activities since the first year of the theatrical season, which this year turned 10. The audience has been involved through the years with a peer to peer relation, organizing events and meeting occasions, aside from the shows (critical lessons, meeting with the artists,..), with a discount campaign, mainly directed towards younger people, and other tools. The communication with what is a proper and real community is also by social media and direct messages: through the years we came to know by name almost the majority of the audience. This loyalty to our artistic programming has been built also by running the workshops, having all the participants (students, younger and elder people) becoming regular attendants to the events. Also in the theater we have managed for 2 years we have an active community of followers: in this case the relationship has been strengthened by a seasonal tickets campaign and the opening of the theatre and ticket office daily, having a face to face relationship. Also during the hard time of Covid quarantine, we managed to keep contact with the audience and the families of the participants at the workshops.

Identification of easy-to reach new audiences (audience by habit and by choice: widening, deepening)

This segment could be represented by the participants at the workshops, mainly high school students, that have an annual turnover, and the university students, coming from other cities, being the university in La Spezia a new reality.

Identification of hard-to reach new audiences (audience by surprise: diversifying)

This audience could be the middle aged people who aren't involved in cultural activities or, even being museums or cinema's attendants, consider themselves not interested in contemporary

SWOT ANALYSIS

STRENGTHS

- Different spaces and different cultural activities
- High level and quality of the artistic proposals
- Building of a community
- Very good relations with local and national also stakeholders

WEAKNESSES

- Not efficient enough social media strategies and editorial plan (lack of a dedicated human resource)

OPPORTUNITIES

- networking with similar realities in the same territory and nationally

THREATS

- changing conditions and restrictions due to Covid, that are affecting particularly the relationship with the audience and the working routine

Strategies and Actions

Strategies

Maintain existing audiences?

How? Keeping on with actual strategies (subscription campaign, discounts, collateral events,...) and improving the social media activity

Deepen/extend those relationships?

How? Improving the communication and the proposition of special events, dedicated to long term followers

Actions

I. Actions at national/partner level

RESCUE ARCHIVE

- Strengthened the relationship with Comune di Santo Stefano
- Spread of historical heritage of Vaccari with high school students involved in the workshop and theatrical show in situ
- Involving of local audience
- Spread the knowledge of Vaccari's history to the audience
- Spreading knowledge of Rescue project and historical heritage of Vaccari to national stakeholders (cultural operator, critics, cultural experts and journalists)

NEXT RESCUE

- Increasing national and international knowledge of Rescue project thanks to the focus on transnational residency

RESCUE LEGACY

- Networking with partners and possible others stakeholders, such is the realities engaged for analysis in Act 6