

# The Future of Audience Development: Research, Policy & Practice

Daniela Urem

Razvoj publike i upravljanje baštinskim lokalitetima:  
Novi koncepti za nove modele razvoja javne kulture

TVRĐAVA KULTURE ŠIBENIK / Fortress of Culture Šibenik,  
TVRĐAVA SV. MIHOVILA  
Šibenik, 21.09. 2018



> NEXT

CREDIT: VLATKA HORVAT, THIS HERE AND THAT THERE, 2007



# BIOGRAPHY

Daniela Urem is president of the Croatian Creative Cultural Alliance. She initiated the Office of Culture and Art of the University of Rijeka in 2012, participated in the development of the first strategy for culture of the University of Rijeka and of the founding of the Student Cultural Center of the University of Rijeka. Daniela established the first Life-Long Learning Programs in the field of culture at the University of Rijeka (Pixel Film, TV and New Media and The International Dino Ciani Piano Masterclasses) and KvadArt initiative focused on the international cooperation, capacity building and policy in arts and culture.

In 2013 as part the city of Rijeka nomination for the European Capital of Culture, Daniela created the first cultural capacity building program in Croatia, Unicult2020, the International Arts & Cultural Management and Cultural Policy Programme, designed for cultural producers and researchers from Europe and beyond. In 2018 Unicult2020 program became the first European Interfacing Academy of the winning Mater Module in Arts, Science and Technology (MAST) at the Technical University of Graz, University of Nova Gorica and University of Madeira.

Daniela graduated psychology at the Pace University, New York. In 2004 she founded the "Doors Art Foundation" in the New York City, where as an artistic director she produced more than 70 programs at the Isaac Stern Auditorium of Carnegie Hall, Tribeca Cinemas, Museum of the Moving Image, Lincoln Center and others, curating the internationally known artists while promoting the Croatian culture and art scene to the international audience. At present, Daniela Urem works on educational and cultural development and cultural policies focusing on educational innovations, creative universities, educational and cultural policy and intercultural education. Daniela actively participates in capacity building, advocates open and intercultural dialogue and is a regular guest lecturer and speaker.



# What is Audience Development?

Audience development is broad in scope and covers a large number of activities, approaches and philosophies, but is a term used to describe the way in which relationships between audiences and cultural organizations are managed.

The Audience Agency definition: a planned, organization-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions.

What is an audience development plan?

We consider that an audience development plan is an explicit, suitably detailed plan for achieving a range of audience aims.

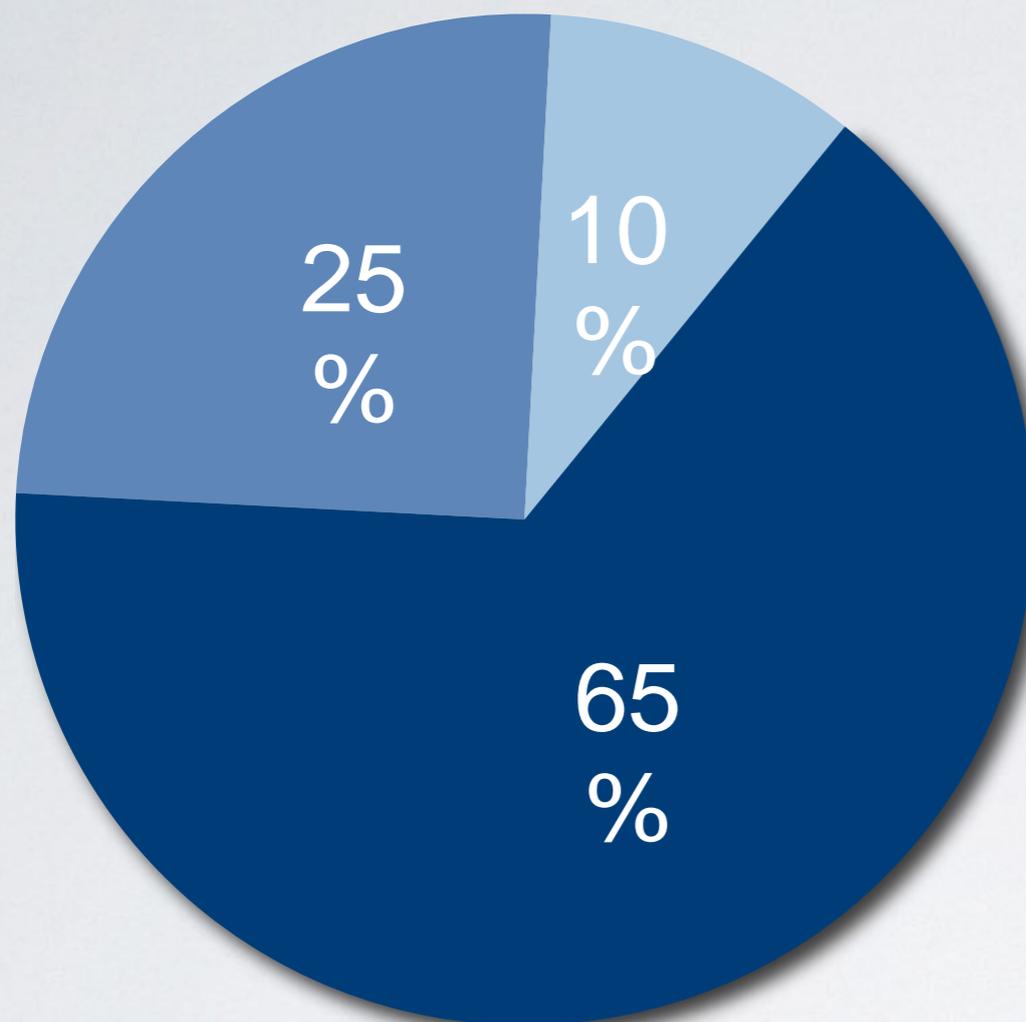
These might be social, financial, creative and/or educational; most cultural organizations have the demanding task of managing all sorts of competing priorities, and a plan can therefore help them to balance these.

Actions listed in the plan might combine programming, marketing and communications, educational and environmental activities.

However, such a plan requires collaboration between those responsible for all these areas. An audience development plan is therefore not a marketing or campaign plan for a specific event, activity or season, nor is it a programme of special activities, nor an outreach initiative but could set the context for such activities and inform a delivery plan.



*CREDIT: VLATKA HORVAT, THIS HERE AND THAT THERE, 2007*



25%  
POVREMENI posjetitelji (2-3  
puta godišnje)

10%  
REDOVITI posjetitelji (4 plus  
puta godišnje)

65%  
JEDNO-POSJETITELJI (1 put  
godišnje)

Before writing your plan you could begin by asking yourself some questions. The answers to these questions can be developed into sections of your audience development and marketing plan.

What services do you provide?

Who are your present audience or attendees? How do you reach them?

Do you have new activities you want to do? Who do you want to reach with these new activities? What do you think the potential demand is?

Have you asked for the views of your customers? If so what did you find out?

If you have staff, do they have enough time to focus on the needs of audiences?

What marketing and audience development work have you undertaken in the past? How successful was it?

What ideas do you have for new audience development and marketing?

Have you carried out any evaluation work that could help with your plan?

Are there other people you could learn from, for example people who have experience of doing similar things?

What other sources of income do you have?

If you have financial targets, are you meeting them?

If you sell tickets, how many are you selling and to who?

What are your prices? How have they changed over the last few years?

Do you have a marketing or audience development budget? Is it adequate?

What additional money will you need to put your new ideas into place? Where will the money come from?

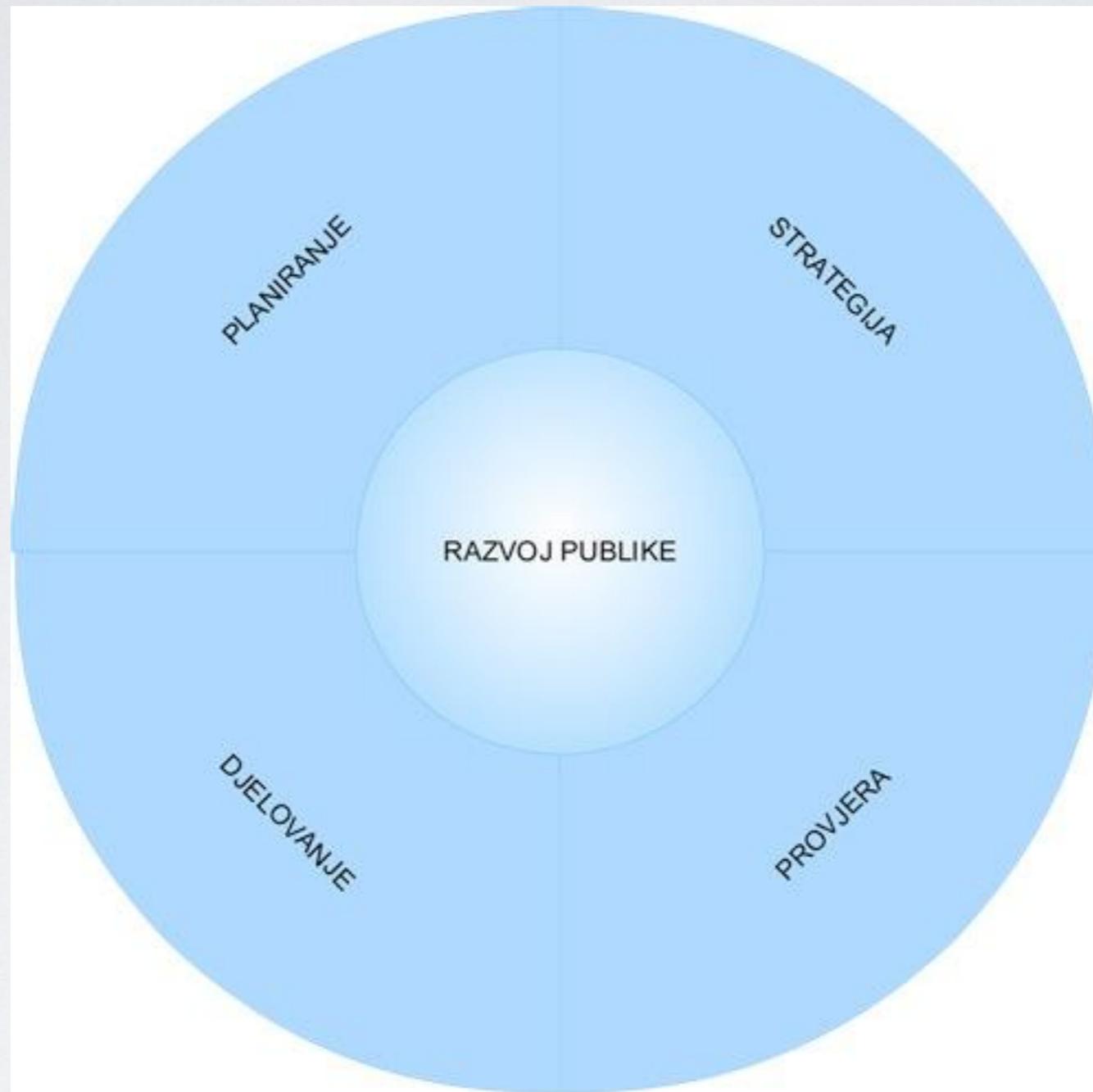
Who are your main competitors and how do they compare with you?

What influences might affect your project, such as social or economic issues nationally or locally?

What are your strengths, weaknesses, opportunities and threats?



*CREDIT: VLATKA HORVAT, THIS HERE AND THAT THERE, 2007*



## Audience Development approach: Ansoff matrix

		Programme	
		Existing	New
Audiences	Existing	<p><b>Market penetration</b></p> <p>Forging deeper relationships</p> <ul style="list-style-type: none"> <li>* Grow the work</li> <li>* Develop loyalty</li> </ul>	<p><b>Product development</b></p> <p>Encouraging regulars to take a risk</p> <ul style="list-style-type: none"> <li>* Provide incentives</li> <li>* Talk in different ways, emphasising benefits of new product.</li> </ul>
	New	<p><b>Market development</b></p> <p>Making relationships with new people</p> <ul style="list-style-type: none"> <li>* Demystify the offer</li> <li>* Develop your welcome</li> </ul> 	<p><b>Diversification</b></p> <p>Encouraging new audiences to try something new for the first time</p> <ul style="list-style-type: none"> <li>* Community engagement &amp; outreach</li> <li>* Trial offers &amp; taster events</li> </ul> <p>the audience agency</p>



# UNICULT2020



**Unicult2020, the International Arts  
& Cultural Management and Policy Programme  
4th EDITION exploring Spaces of Art, Science and Technology**

**RIJEKA | VENICE | OSOR**

University of Rijeka | Venice Biennale 16. International Architecture Exhibition | Stanzia Castellani

02-09 JULY 2018 + two weeks online

Transversal Competences for Innovative and Participatory Cultural and Heritage Management and Policy

+

02-16 JULY 2018 + two weeks online

Master Module in Art, Science and Technology (MAST), first pilot: \* MBody \* Embodiment of (Self)

Management – The Future Worker Leading own Body through Spaces of Art, Science and Technology \*4 ECTS

LECTURERS: AIRAN BERG | NAYARI CASTILLO | CHRIS CSIKSZENTMIHALY | MILENA DRAGICEVIC SESIC  
ANDREW DUBBER | GAELLA GOTTWALD | JURIJ KR PAN | HAKAN LIDBO | DARKO LUKIC  
MICHELA MAGAS | ROBERT MANCHIN | DAVOR MISKOVIC | HEDVIG MORVAI | PETER PURG  
DANIELA UREM | ALEKSANDRA UZELAC | LIDIA VARBANOVA | ASHTANGA YOGA STUDIO RIJEKA  
GUEST LECTURERS: DAVID BATSTONE | ARIANE KOEK | DEJAN LUKIC

[www.unicult2020.com](http://www.unicult2020.com) | APPLY BY JUNE 15th 2018



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

# UNICULT2020

Unicult2020 programme increases participant's knowledge and skills related to cultural policy and management which emphasizes the importance of cultivating creative capital and acting as a bridge between education and the community.

Unicult2020, the European LLL programme in its 4th edition becomes an Interfacing Academy for the winning Master Module in Art, Science and Technology (MAST). It becomes a creative platform, embedding both formal and non-formal lifelong learning into a holistically managed trans-disciplinary course of events and encounters.

This year, the "MBody" part of the programme seeks to deploy tools for innovation and a (re)organisation of society, fostering transversal management as reflected within particular aspects of architecture, heritage, spaces, participation, audience and public policy.

[www.unicult2020.com](http://www.unicult2020.com)



# RESEARCH



A STUDY BY:



[Home](#)

**[About](#)**

[Partners](#)

[Experts & Associate Partners](#)

[News](#)

[Upcoming Events](#)

[Materials](#)

[Reserved Area](#)

[Contacts](#)

[FAQ](#)

## About

[Home](#) / [About](#)

*"Study on audience development – How to place audiences at the centre of cultural organisations"* is a study by **Fondazione Fitzcarraldo**, together with **Culture Action Europe**, **ECCOM** and **Intercult**, as a consortium, developed in the framework of the **Creative Europe** programme.



# Study on audience development: How to place audiences at the centre of cultural organisations.

## Guide part I, tools of audience development : a practical guide for cultural operators

The aim of this study is to investigate how organisations shift towards "audience centricity".

Finding an appropriate balance between audience and artistic objectives means - necessarily - some kind of change.

The proposed Tools are to be used freely keeping in mind that each organisation must first be fully aware of what role audiences have in the organisation's mission.

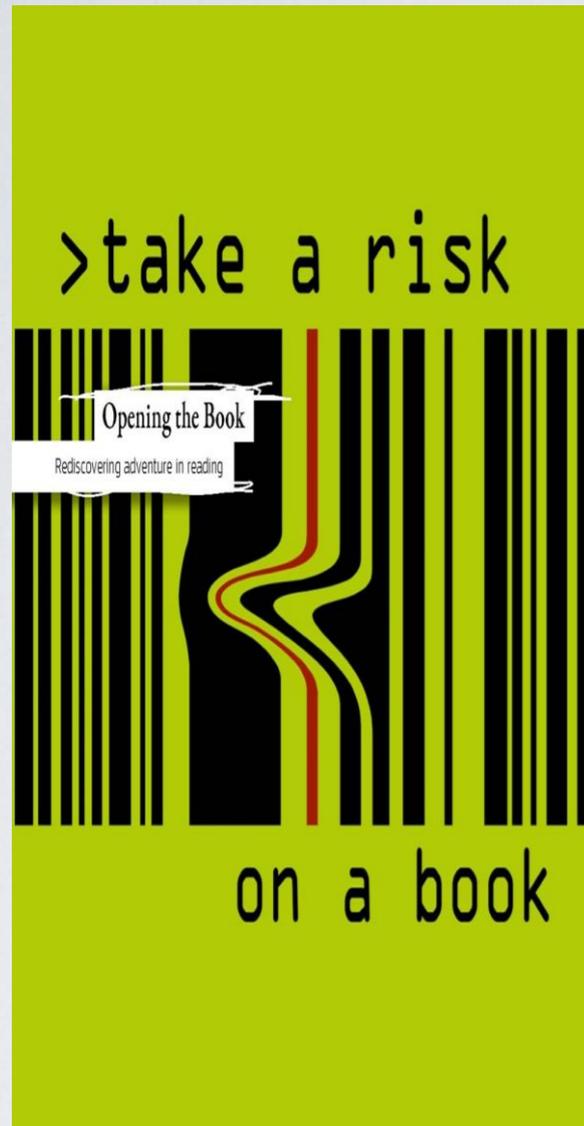
# Rules for Audience Development: Key recommendations

“Audience Development. How to place audiences at the centre of cultural organisations” is a study promoted and commissioned through an open call for tender by the European Commission – Directorate-General For Education And Culture

1. Raise awareness about Audience Development, as a concept and a strategy, among the different cultural stakeholders
2. Implement an evidence-based approach for measuring advancements in the area of Audience Development
3. Reinforce links with the Educational Sector, promoting integration between the cultural sector and the educational system
4. Build capacity for Audience Development and Engagement strategies, in cultural institutions and among arts professionals. Training. Practice
5. Promote innovative models of active participation in the arts
6. Enable conditions for long-lasting processes, including investments in dedicated staff positions to focus on innovative approaches to Audience Development
7. Establish clear and realistic guidelines for artists and artistic directors in cultural institutions supported by public funding to adapt their programmes and objectives to a more audience-centric perspective
8. Prioritize cultural venues and initiatives that mix audiences, bringing diverse ethnic, age and social groups together for common experiences.



# BEST PRACTICES



## Opening the Book

Imagination and a little inspiration drawn from the retail sector can entice people to read books they might never have looked at. The latest tool is Whichbook, a website delivering suggested books in response to visitors' own stipulations of mood, emotion, plot shape, type of main character, or location, rather than by title, author, or genre. Each suggestion offers a brief and thought-provoking commentary on the book, and a link to where to borrow or buy it.

Opening the Book | Training for library staff in audience development for literature since 1998 | Workshops in Belgium, the Czech Republic, Denmark, Greece, Netherlands, Portugal, Slovakia, Slovenia, Spain, Sweden plus programmes in the UK and Ireland | [www.openingthebook.com](http://www.openingthebook.com).

# THE CLEVELAND ORCHESTRA'S CENTER FOR FUTURE AUDIENCES



The Cleveland Orchestra's Center for Future Audience was established to fund programs to develop new generations of audiences for Cleveland Orchestra concerts in Northeast Ohio.

## Future Audiences

Standing on the shoulders of more than nine decades of presenting quality music education programs, the Orchestra made national and international headlines through the creation of its Center for Future Audiences in 2010. Established with a significant endowment gift from the Maltz Family Foundation, the Center is designed to provide ongoing funding for the Orchestra's continuing work to develop interest in classical music among young people. The flagship "Under 18s Free" program has seen unparalleled success in increasing attendance and interest — with 20% of attendees now comprised of concertgoers aged 25 and under.

<https://www.clevelandorchestra.com/support-and-volunteers/center-for-future-audiences/>



**European**  
**Audiences:**  
**2020** *and beyond*

Culture

## Top tips, thoughts and advice from The Audience Agency...

All

Case Study

Digital Snapshot

Opinion

The Learning Diaries

Top Tips

More

TYPE HERE TO SEARCH



Event | Museums  
Association  
Conference III



Event | Museums  
Association  
Conference II



Event | Museums  
Association  
Conference I



Top Tips | Survey  
Data Collection

ABOUT

encatc is the european network on cultural management and policy.

OUR MISSION >

NEWS



call for contributions to the /encatcscholar has opened!



READ MORE

E-MAGAZINE



JOIN US



HOW WE WORK





KNOWLEDGE CENTER

## Building Audiences for the Arts

The arts generate a range of benefits for people and society, from bringing individuals pleasure and captivation to helping communities build stronger social bonds. Audience building is not an easy matter for arts organizations, however. Diversifying the current audience mix; converting people who are inclined to attend, but don't, into attendees; getting current audience members to attend more often: These are difficult but important challenges that many arts institutions face—and want to tackle.

Browse the reports and other resources on these pages for insights into building audiences for the arts.



IN THIS SECTION

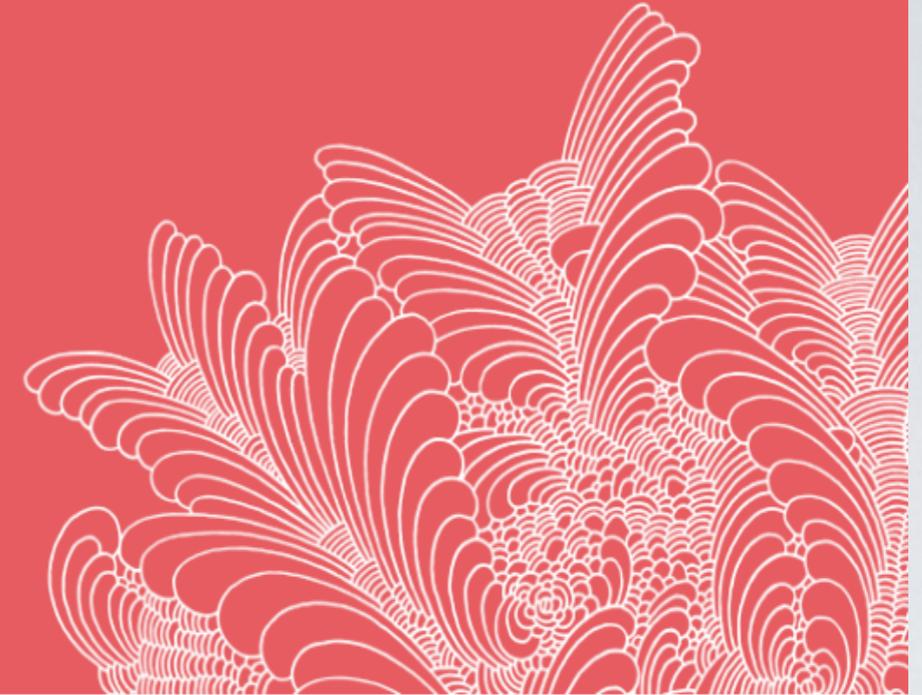
**Building Audiences for the Arts**

Strategies for Expanding Audiences

State Arts Policy

Audience Surveys

# Engaging audiences everywhere



Home > About us >  
How we make an  
impact >  
Engaging audiences  
everywhere

Share   

**We want everyone, everywhere to experience and be inspired by great art, museums and libraries.**

**We encourage our funded organisations to be more focused on audiences – to reach more people, broaden the groups they come from and improve the quality and depth of their experience.**

# THANK YOU!

Daniela Urem, [urem@me.com](mailto:urem@me.com)  
Croatian Creative Cultural Alliance  
[cca@ccalliance.eu](mailto:cca@ccalliance.eu)