

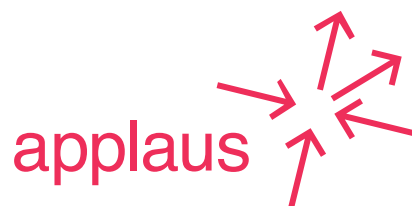
KNOW YOUR AUDIENCE!

An Introduction to Audience Development



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Foreword

Back in 2020, when Applaus initiated its first training programme, we also came up with the idea of writing a textbook about audience development. It would be both a guide for use in training/educational contexts, and a book for any leaders or employees, who lacked a tool and a manual in their day-to-day audience-oriented work.

If one looks at the challenges that Danish cultural institutions encounter in their audience development work, across industries and organisations the issue is more or less identical: lack of resources and knowledge. Whether working in a small regional theatre on Funen or a major performance venue in Copenhagen, you need help in terms of working with a strategic, methodical, knowledge-based approach to audience development.

So, from the outset, the objective of this textbook was to create a tool or guide for leaders and staff in Denmark's cultural institutions on how to run their organisations on the basis of an audience-centred approach.

Based on the challenges that operators in the cultural sector encounter – challenges we identified during our training programme – the book provides guidance in terms of working strategically and methodically on audience-oriented projects.

The book was devised and written by Søren Friis Møller, who has been affiliated with Applaus as an educator and mediator since 2020. Given his extensive knowledge of the cultural sector and his countless years as an educator, Søren Friis Møller possesses expert knowledge, which I am delighted and proud to share – first in our training programme, and now in this guide.

Happy Reading!



Lene Struck-Madsen
CEO, Applaus

An Introduction to *Know Your Audience!*

Welcome to *Know Your Audience!* The book will guide you through the ten most important phases of your audience development work.

If you can or want to remember a single sentence from this guide, let it be this one:

**If it involves someone,
then go ahead and involve them!**

Actually, if you take this sentence to heart, you do not really need to read any further, since it sums up all the crucial factors involved in audience development. That is why this sentence forms the basis for the introduction's approach to audience development and all its significant aspects. If, however, you would like to find out more, off we go! The basic principle is straightforward, but in practice complicated, cumbersome and resource intensive. So, *Know Your Audience!* provides an introduction to the various subject areas, which together can help you progress in your audience development work. Focusing as it does on the tools, models and contexts of the subject areas, *Know Your Audience!* can be applied to the practice that is the reality of most audience developers: a ton of different tasks, far few resources and conflicting interests.

No one – as yet – has come up with an easy, straightforward approach to audience development. It is not enough to think involvement, you and your institution also need to practise it. So, the big question is: How? Partly, because involvement can mean many different things to different people on many levels. Partly because, for historical reasons, most cultural institutions have not aimed to involve their audience. They have just been, well, you know, 'the audience'. So, we need transformation and change in a number of areas, if we are to improve at involving in different degrees and with different purposes, while also looking after the people your institution involves, so they feel like returning.

If we look briefly at the rich, very diverse literature on the subject in the shape of research, public and private studies, political and administrative statements, cases and 'real-world narratives', the initial conclusion is that there is no clear-cut answer – only introductory remarks, points of attention and drafts for preliminary answers. Nevertheless, we find pretty good justification for highlighting four factors that significantly increase the likelihood of succeeding in your audience development work. It needs to be:

- Systematically and methodically clear
- Strategically and organisationally anchored
- Based on accountable forms of knowledge
- Rooted in clear objectives

From a learning perspective, it must also be relevant, challenging, interesting, meaningful and – most of all – fun, so both you and everyone involved will find it positive to explore how you can both retain and expand your existing audience and reach new audience groups that are unlike those who usually visit your institution.

Audience Development in Cultural Democracy and the Attention Economy

For both political and cultural stakeholders, as an interest area, audience development has been on the agenda since the early 1980s. It has appeared in various forms and with different appellations – for example, ‘new audience development’, ‘outreach’, ‘audience-centred development’ etc. – all stemming from England, where the concept originated. The interest arose partly because sociological analyses indicate that, despite the clear task of public engagement/interpretation that has been incumbent on all cultural institutions since the Age of Enlightenment, there is nevertheless an obvious link between social background and cultural consumption.

The establishment of the European Ministries of Culture in the 1960s cemented the task of public engagement/interpretation, which evolved from a philosophical ambition to a political agenda. It was time for art and culture, like the other provisions of the welfare society, to be available to everyone, regardless of social background. This agenda became the cultural-political paradigm: the **democratisation of culture**, which has provided the framework for virtually all cultural policy in the Western world since World War II. The aim is clear: to provide every part of society with the finest of art and culture.

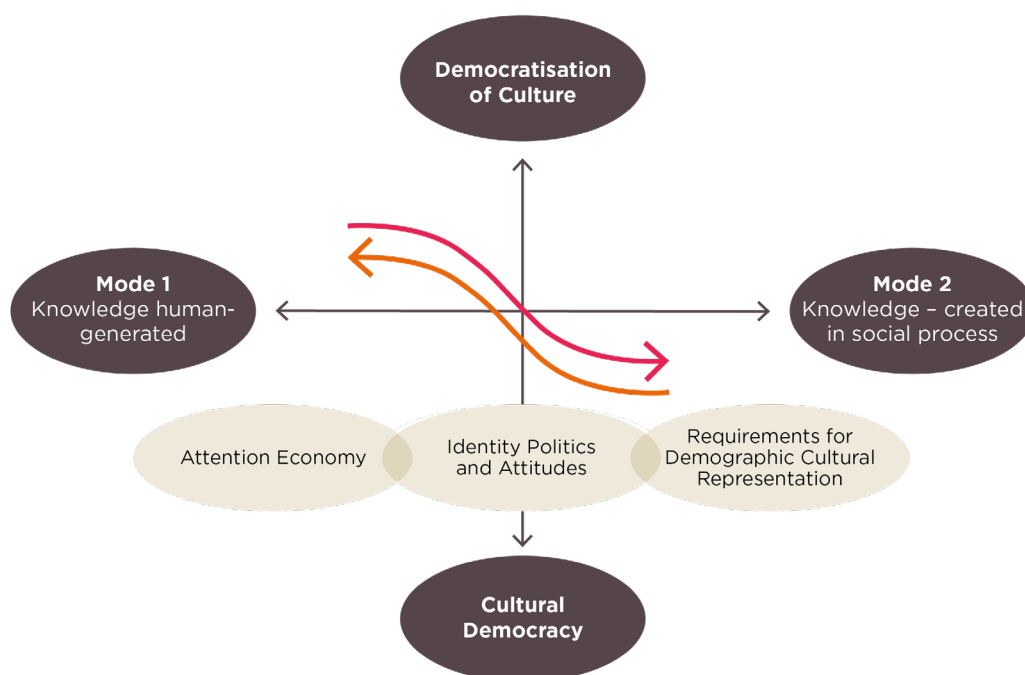
This agenda also gave rise to the resistance and legitimate criticism, which addresses imbalances vis-à-vis gender, cultural and social background, educational level and, not least, a critique of the fact that, to a great extent, access to defining, and thereby also supporting, art and culture with public funds, is limited to specific social groups with a high level of education and income. The resistance and criticism can be summed up in the more pluralistic paradigm of **cultural democracy**, which takes the view that art and culture are a democratic right for everyone, whether they want to experience, share or create art and culture. In cultural democracy, access to art and culture belongs to everyone, regardless of social and cultural background, education and level of income.

In the showdown between the democratisation of culture and cultural democracy, we also see a vehement development in the technological possibilities for producing, sharing and experiencing artistic and cultural content. The possibilities are available to most people, both technically and economically, so the amount of content available at all times of the day, often with no payment or inconvenience, has snowballed. The amount of content available to cultural consumers and creators leads to a particular phenomenon: ‘attention economy’. **Attention economy** implies that we economise or budget our attention, because the supply of content is infinitely greater than that to which we can give our attention.



Cultural Policy and Knowledge

The diagram below features a simplified illustration of the movements that the majority of cultural institutions have to attempt to navigate. The vertical axis is the cultural-political axis with the two paradigms: democratisation of culture at the top and cultural democracy at the bottom. The horizontal axis is the knowledge axis: Mode 1 knowledge - i.e. traditional, human-generated expert knowledge - on the left; and Mode 2 knowledge - i.e. the relational and process-related knowledge that arises, for example, in social media and networks - on the right. Partly due to historical, political and philosophical reasons, cultural institutions are partly products of the democratisation of the cultural paradigm together with Mode 1-based knowledge. The understanding of culture among the well-educated, affluent sector of the population would form the basis for the development of cultural institutions, cultural policy and the ambition to normalise access to art and culture.



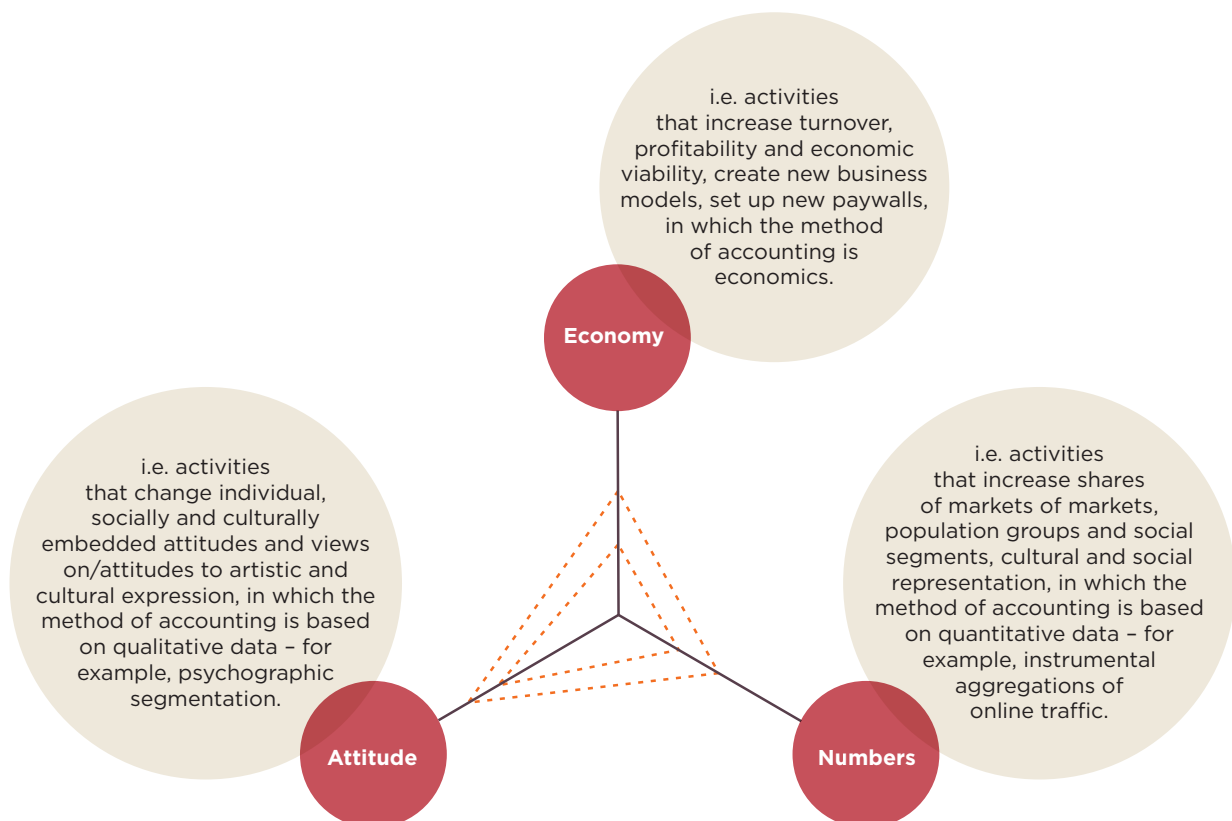
The red arrow indicates the progression in art and culture consumption and production towards cultural democracy and Mode 2 knowledge. The orange arrow indicates the fact that new players in the field of cultural democracy - individual content producers, network-based content mediators and global services - can become new cultural institutions without having been part of the established cultural sector. This is particularly true of a large number of content producers who generate their own content, which they themselves distribute via a variety of digital platforms. Given that most of this content bypasses the cultural institutions and the established Mode 1 knowledge environments, in both form and content it is substantially more diverse, thereby reaching a significantly more diverse audience. Virtually all Danes find content adapted to their preferences on social media and platforms, while cultural institutions reach between one third and half of the population. In other words, cultural democracy and the attention economy have consequences for the ability, not only of your, but of all cultural institutions to reach both existing and new audiences, given that there is such a battle for their attention. That is why it has become increasingly relevant and necessary for your cultural institution to work on audience development.

Audience Development

Know Your Audience! does not take a stance on the various views on cultural policy trends and the consequences of the attention economy. It simply takes the view that the battle for your audience's attention has intensified. Nor does *Know Your Audience!* tackle different points of view on what audience development is and should be. There are very different perceptions of what can be termed 'audience development', and there are endless, interesting, relevant, innovative and necessary initiatives in all cultural institutions, all in different ways aiming to reach existing and new audiences. However, what *Know Your Audience!* does do is restrict the definition of audience development to activities that relate to the following three dimensions:

- **Economy:** i.e. activities that increase turnover, profitability and economic viability, create new business models, set up new paywalls, in which the method of accounting is economics.
- **Attitude:** i.e. activities that change individual, socially and culturally embedded attitudes and views on/attitudes to artistic and cultural expression, in which the method of accounting is based on qualitative data - for example, psychographic segmentation.
- **Numbers:** i.e. activities that increase shares of markets of markets, population groups and social segments, cultural and social representation, in which the method of accounting is based on quantitative data - for example, instrumental aggregations of online traffic.

In other words, when *Know Your Audience!* uses the term 'audience development', it is referring to activities that, to some extent, relate to all three dimensions at the same time, but perhaps to different degrees.



The Structure and Application of this Book

Know Your Audience! comprises ten chapters. Each of the ten chapters features: a short introduction to the topic of the chapter; three tools; three assignments in which to apply the three tools; and a fourth assignment, in which you write a comprehensive presentation of what you worked on in the chapter. Each chapter concludes with some reflection questions, providing food for thought to apply to your future audience development work, and references to the books, articles, etc. used in the chapter. If you follow the ten chapters and complete the assignments along the way, you can accomplish three things: (1) You can significantly increase the likelihood of your audience development project succeeding. (2) You will acquire a systematic, coherent, methodological approach to audience development that you can deploy in your next project. (3) You can evaluate your project, revise your methodology and make necessary, relevant adjustments by adopting a systematic, coherent approach.

You will probably find that the complexity, and accordingly the difficulty of the assignments will increase as you progress. This means that you will probably have to allocate more time to tackling the assignments in the final five chapters (about 5-8 hours) than to those in the first five (about 2-3 hours). If you follow the 'Tomorrow's Audience Developer 1' course, offered by Applaus, you will accomplish all the assignments and elaborate upon the practical and theoretical background to them.

If you do not follow the 'Tomorrow's Audience Developer 1' course, you can also use *Know Your Audience!* as a 'toolbox', and take from it what you need. But, here is a tip. Start by tackling the assignments in the first three chapters, so you have a sound knowledge base to work with before starting to draw on the other tools in the box.

Chapters

- **In Chapters 1 and 2** you will learn how to get to know your current audience on the basis of quantitative and qualitative studies, and describe them in segments and personas, so you have a good basis for further work.
- **In Chapter 3**, you will formulate your audience development project and set objectives for it on the basis of the three parameters of audience development: Economy, Numbers and Attitude.
- **In Chapter 4**, you will work on prioritising the element of audience development work that precedes and paves the way for the 'good idea' for content: partly by taking an 'extended' look at your content and your relationships with the audience; and partly by looking at the maturity level of your institution in terms of generating and utilising data.
- **In Chapter 5**, you will design your process, either on the basis of what already works well, or as an iterative process inspired by design thinking, reflecting on how you can use focus groups in your audience development work.
- **In Chapter 5**, you will design your process, either on the basis of what already works well, or as an iterative process inspired by design thinking, reflecting on how you can use focus groups in your audience development work.

- **In Chapter 6**, you will go one step further, working on how the ethnographic methods of design anthropology – for example, tagging, projective and associative questions and taste clusters – can help you boost your awareness of your audience and involve them in the development of content, before you even introduce them to the ideas and wishes of your institution.
- **In Chapter 7**, you will work on the business aspects of audience development with a view to changing your audience development work from being an additional expense to being additional income for your institution.
- **In Chapter 8**, you will work on the communicative aspects of audience development with a view to enabling your institution to appear in several different universities that are relevant and pertinent to different audience groups.
- **In Chapter 9**, you will work on the strategic and managerial aspects of audience development – partly with a view to preparing a strategy for your audience development work, and partly to incorporate it into your institution and its stakeholders.
- **In Chapter 10**, you will work on creating a production schedule for the implementation of your audience development project and evaluating it when it is completed. Finally, you will take a look at what effect it will have on your institution to address cultural development in continuation of your audience development work.

Acknowledgements

Know Your Audience! is the result of three years of the ‘Tomorrow’s Audience Developer 1’ course. The course participants, their work and subsequent discussions were instrumental in bringing the theories, models and assignments to life and lending them substance. *Know Your Audience!* would not have come about without their involvement, commitment and reflection. I cannot thank them enough!

Know Your Audience! also benefited from the scrutiny of the following critical readers: Trine Bille (Professor, CBS), Brian Kristensen (Head of Marketing, Limfjordsteatret), Signe Demant Hansen (Communications Officer, CPH STAGE) and Nanna Grunwald, who translated all the words into easy-to-understand illustrations with a smart graphic expression. I would like to express my heartfelt gratitude for your tremendous effort.

Finally, I would like to thank everyone in Applaus: the Board – Gitta Malling (Chair), Michel Steen-Hansen (Vice Chair) and Trine Bille, Nils M. Jensen, Adam Stadniki and Peter Westphael (Board Members) – who facilitated the compilation of *Know Your Audience!* I would also like to thank my great colleagues – Lene Struck-Madsen (CEO), Piet Bertelsen (Administrator), Chris Corcoran (Analyst), Charlotte Plesner Bliddal (Communications and Sales), Sebastian Honoré (Research Assistant), Frederikke Sandal Andersen (Student Assistant) – and former colleagues – Nanna Holdgaard, Egil Bjørnsen, Sophie Stougaard Villsen, Emilie Clausen and Maya Fugl – for countless excellent conversations, constructive input and encouragement throughout the process.

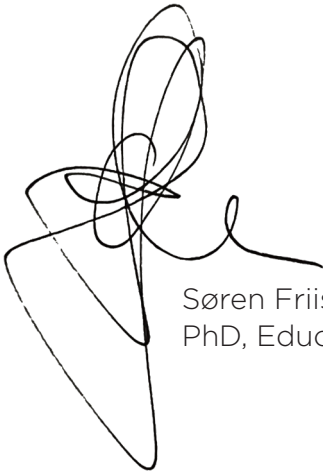
My own interest in audience development arose in the early 1990s. I was at a first night at the theatre where I was working and suddenly realised that I greeted just about every audience. Not only to get to know my audience, but also to underline the fact that we were all equals and moved in the same circles – a little too much.

Ever since, in every cultural institution I have been part of in a variety of roles, I have

been interested in how to increase the areas of contact with a larger and especially more diverse audience: for example, through a greater diversity in terms of content and through the use of the options digitalisation provides.

So, here is the first version of *Know Your Audience!* I hope that by reading it and working on the assignments, you will find inspiration, useful tools and food for thought. The digital format is a clear indication of the fact that there will be more versions of *Know Your Audience!* The field is undergoing rapid development – particularly as a result of new digital opportunities.

Have fun, and thank you for your attention!

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke at the end.

Søren Friis Møller,
PhD, Educator



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Know Your Audience!

Audience development starts with getting to know your institution's current audience so well that you know who they are, what their background is, what relationship they have to art and culture, what special preferences they have, what they want to get out of their cultural experience, what kind of affiliation they want with your institution, what they want in general, and how you can surprise and challenge them. You also need to know more tangible things – for example, how they get to and from your institution, the nature of their life, situation etc. – so you can assess whether it is important for them to get home at a decent hour, whether ticket prices and finances are decisive factors in terms of their cultural consumption, and how they prefer to communicate.

You probably already have an intuitive sense of who the audience is of your institution. That is a great starting point, but far from adequate as a basis for working on audience development. You need to study your audience systematically and in a qualified manner in order to come up with a credible, useful and relevant knowledge base for further work. You also need to work in a clear, precise way to avoid wasting resources.

In order to come up with a systematic, qualified knowledge base for your audience development work, you need to adopt two different approaches in your investigation of your audience:

A quantitative approach, which includes, for example, ticket sales data, the Cultural Habits Survey, questionnaires, traffic on your institution's website, Statistics Denmark,

etc. Quantitative studies reduce complex material to something more manageable – the likes of figures and statistics, for example – by applying deductive methods: i.e. inferences from the general to the individual case. There is a low degree of interpretation, but conversely a high degree of generalisability. Quantitative studies strive towards descriptions of objective legalities: e.g. “52% of 16- to 17-year-olds in the municipality are in upper secondary education.” In other words, the goal is to describe the world as objectively as possible, using combinations of variables that change, constants that do not change, and analyses of statistics and controlled data.

A qualitative approach, which includes the likes of participant observation, interviews, segmentation, focus groups, taste clusters and interpretations. Qualitative studies are associated with complex empirical material: for example, attitudes to culture, language, words and meanings, social identification, inductive methods – i.e. inferences from the individual case to the general, a high degree of interpretation and a low degree of generalisability. Qualitative studies take the view that there is no objective reality, and that each culture constructs its own reality, which we as investigators can try to understand by using qualitative studies. By combining the two forms of knowledge, you will arrive at a sound basis for audience development work.

The two approaches to studying your audience can provide a good overall picture of your audience. But do not forget that the quality of knowledge depends on its revisability. In other words, when it comes to methodological approaches, it is important to record accurately how you study your audience, so you can make revisions at a later point if you need to. In this chapter, you will start by studying your audience on the basis of quantitative approaches. These can include:

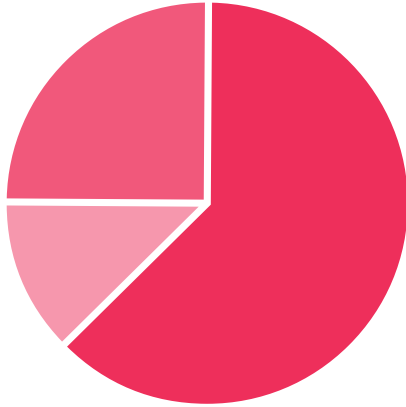
- Numbers, gender, age and postal code – e.g. from your ticket system
- Household income, level of education: for example, from questionnaires or from municipal statistics or Statistics Denmark, who map the cultural habits of the Danes
- Purchase history, and other data and statistics from ticket sales – e.g. from the summaries your ticket distributor compiles
- Data and statistics from traffic on your website and SoMe – e.g. from Google Analytic
- Contractual data (e.g. requirements for specific target groups) – e.g. from your institution’s operating agreement with the municipality, grant letters from the Danish Agency for Culture and Palaces, grants etc.
- Other

Use the material you have compiled to draw up a profile of your audience. Given that the profile is provisionally based on quantitative data, it needs to say something generalisable and, to the greatest extent possible, objectively correct:

“73% of our core audience is made up of women with an average age of 62, who have completed a long higher education, who live in postal code 1234, and who have an above-average income.”

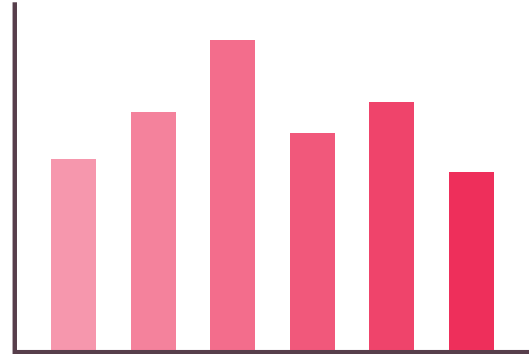
You can then compare the profile to the entire group of people with similar profiles in the municipality or the area your institution targets, thereby gaining information about how large a share of the potential audience your audience represents: e.g. How many 55- to 64-year-old women with a long higher education and above-average income live in your municipality?

Tool 1 Pie and Bar Chart



Tool 1a Pie Chart

E.g. overall ticket sales. For example, insert age groups on the horizontal axis and numbers of tickets sold on the vertical axis so the darkest part represents 'Come once a year'. The second darkest, 'Come once or twice a year' and the lightest, '3-4 times a year'.



Tool 1b, Bar Chart

E.g. insert age groups on the horizontal axis and the number of tickets sold on the vertical one.

If you need to illustrate the different parts of your quantitative study of your audience, you can use different types of charts. The most common are pie charts and bar charts. A pie chart, in which the total amount of what you illustrate is constant, is particularly suitable for illustrating the relative relationships between the individual parts of the study: e.g. the core audience or the percentage of 16- to 21-year-olds in the audience. A bar chart is particularly suitable for illustrating comparisons of different parts of your survey: e.g. the repurchase rate or bar purchases per age group.

A pie chart is easiest for calculating the individual groups in percentages, which in total will be 100% for the entire circle. In a bar chart, you can write age groups, for example, on the horizontal axis and the number of tickets sold on the vertical axis. You can thereby use different charts to convert the data you have gathered into easy-to-understand, comparable charts that can provide an overview of your audience.

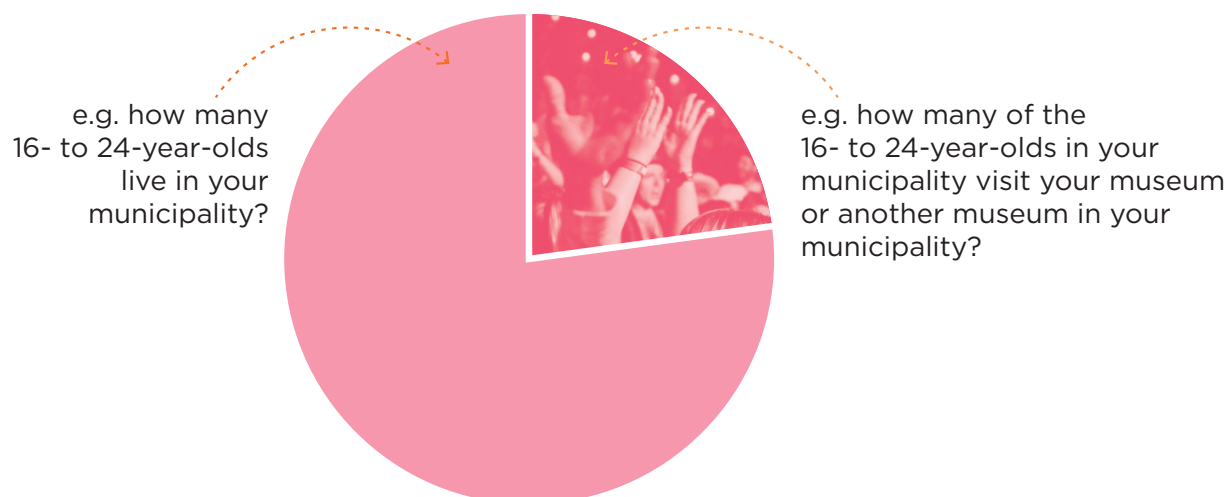
Tool 2 Potential Audience and Benchmark

In your audience development work, it is interesting to look at how much of the potential audience your institution reaches with the activities it already offers. You can divide the potential audience into two parts: effective and latent.

The effective part is, for example, the total purchase of theatre tickets in your municipality or your catchment area: i.e. the purchase of tickets both in your institution and in the other corresponding institutions.

The latent part is the audience that does not yet buy any theatre tickets, for example, but who might start going to the theatre if you succeed with your audience development work, so it will become easier, cheaper, more relevant etc. to buy a theatre ticket in your institution. You can obtain figures for your municipality – e.g. categorised by age – from Statistics Denmark. It is crucial to gain an overview of the realistic success criteria you can set for your audience development work – not, for example, whether there is room in your theatre for everyone in the municipality over the age of 16. Once you have an overview of your potential audience, you can ‘benchmark’ your institution.

Benchmarking your institution entails, for example, looking at how good your institution is at reaching a certain audience group, compared to how good one or more other similar institutions are at reaching the same audience group. You can also benchmark, for example, in relation to frequency. In other words, by using the Cultural Habits Survey, you can compare how often the 55- and 70-year-olds in your municipality go to the theatre with how often the 55- to 70-year-olds go to the theatre in general. With potential market and benchmark, you can gain an indication of the areas in which you need to up your audience development work.



Tool 3 List of Requirements

Often your institution is bound by framework agreements, operating agreements etc. in terms of reaching particular audience groups. The same applies, of course, when you have applied for, and received a grant from a private foundation to target a specific audience group. The requirements may be phrased mildly in the form of opportunities you must strive to achieve, or strictly as requirements you must meet as a prerequisite for receiving the grant. By reviewing the various demands placed on your institution in the formal sense, and the expectations and ambitions that either your own institution or its (political and media) context, you can gain an overview of the requirements that influence the ability of your institution to reach certain audience groups.



Make a clear list of the different requirements. Make sure you note the likes of numbers, time periods, descriptions of audience groups etc. You could, for example, highlight them in different colours, depending on whether they are 'can', 'must' or 'maybe' requirements. The list of requirements will provide you with a sound basis for creating priorities for your audience development work.

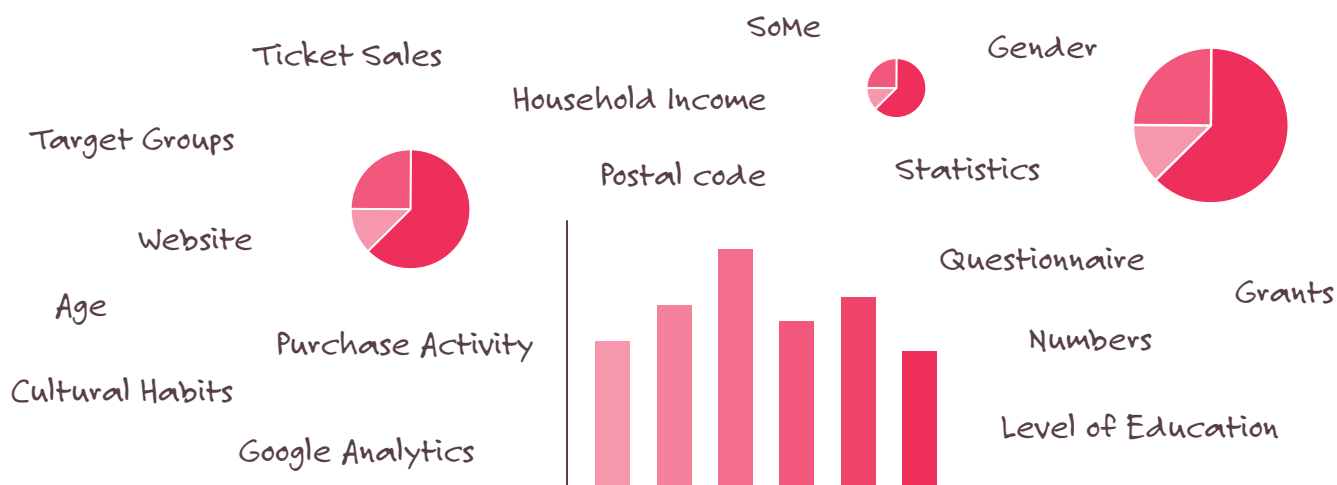


Assignment 1 A Study of Your Audience Using Quantitative Approaches

Create a list of the quantitative data to which you already have access, and the data you need to investigate further. This could include the following:

- Numbers, gender, age and postal code – e.g. from your ticket system
- Household income, level of education: e.g. from questionnaires or more generally from municipal statistics, Statistics Denmark and the Cultural Habits Survey
- Purchase history, and other data and statistics from ticket sales – e.g. from the summaries your ticket distributor compiles
- Data and statistics from traffic on your website and SoMe – e.g. from Google Analytics
- Contractual data (e.g. requirements for specific target groups) – e.g. from your institution’s operating agreement with the municipality, grant letters from the Danish Agency for Culture and Palaces, grants, etc.
- Other?

Describe your audience using the results of your studies. What does the study reveal about your audience? Who and what defines your core audience? Who comes from time to time? Whom do you have no contact with at all? What do you spot that you did not already know? Create an overall presentation of your current audience based on your study. Use pie charts and bar charts, for example.





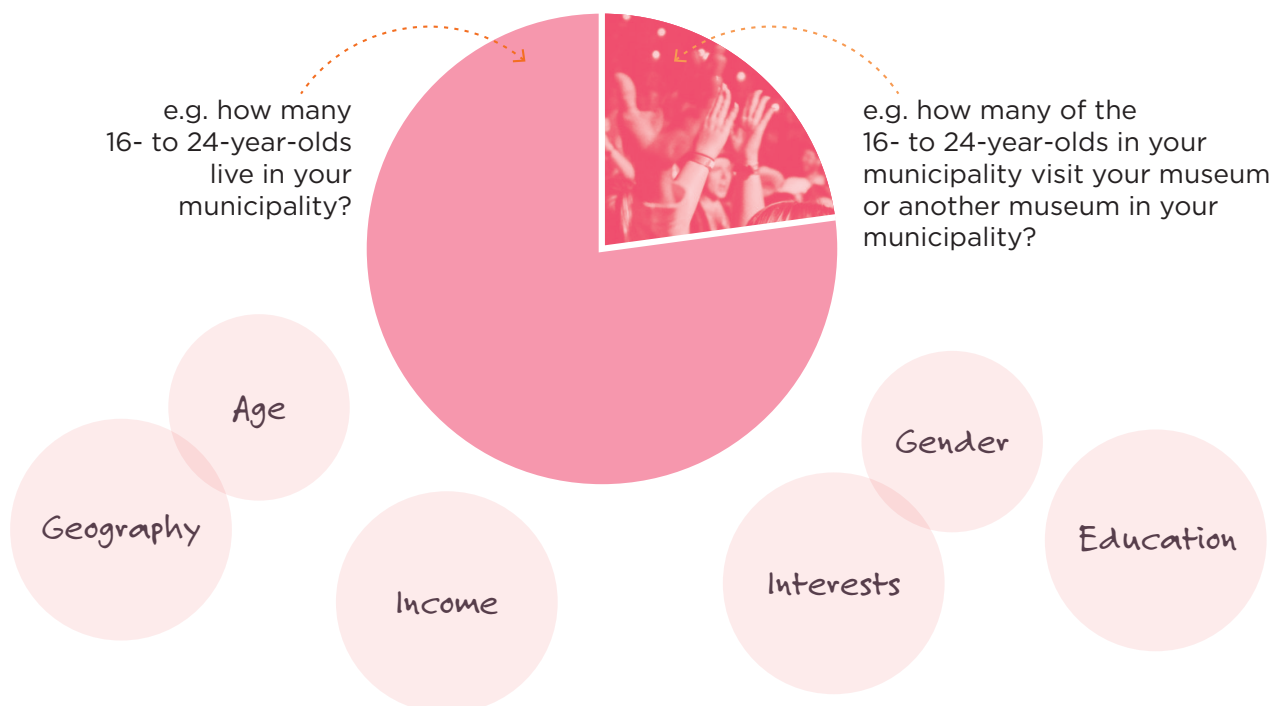
Assignment 2

Potential Audience and Benchmark

Draw a line of demarcation that indicates your potential audience, and divide it up into effective and latent. You could, for example, use the geographic line of demarcation, which you regard as the home turf of your institution – e.g. district, municipality, province etc. – or the group(s) at which your institution is aiming. You can find data, statistics and analyses about the area of your institution (e.g. number of young people, level of education, household income, etc.) in Statistics Denmark and/or municipal statistics. Then draw a pie chart illustrating your current audience as a proportion of the effective potential audience. Then draw a pie chart illustrating your current audience as a proportion of the latent potential audience if, for example, a larger proportion of the 17- to 21-year-olds in your catchment area started going to a museum, or the residents of your area started going to a concert as often as the tourists visiting the area.

Compare the two sets of charts: How large a percentage of your potential audience do you have? What else do you notice? What would be relevant and interesting to work on in terms of audience development?

In the Cultural Habits Survey, the calculation of the cultural habits of Danes is based on a comprehensive number of telephone interviews. Find the genre and the target groups that correspond to your audience and download data and statistics on, and analyses of their cultural habits. Then compare that material with the material you have on your own audience. What do you notice? Does your audience use your institution more or less than the corresponding audience generally? Can you set a relevant benchmark, either for what your institution should achieve in relation to the general audience described in the Cultural Habits Survey or as a comparison between you and a corresponding institution?





Assignment 3 The Requirements and Expectations Your Institution Has to Meet in Relation to Its Audience

Write a list of the requirements and expectations your institution has to meet in relation to its audience: e.g. in framework agreements, project grants, policy objectives, strategic objectives etc.

Make a precise note of numbers, descriptions, time frames etc. Highlight the individual requirements with different colours, depending on whether they are 'can', 'must' or 'maybe' requirements. What do you notice? How can you use the list to create priorities for your audience development work?



Assignment 4 Overall Presentation

Prepare a summary of the results of the studies you conducted in the three previous assignments. Using PowerPoint or the like will make it easier for you to present your results.

Be aware that audience development work involves your entire institution. That is why it is important to include the communication aspect in your overall presentation. You can use the overall presentation to illustrate both the results your institution has already achieved and the areas where there is room for improvement. Bear in mind that as yet you are only in the descriptive phase, which is all about identifying and clarifying challenges and areas that are relevant for your institution to work on in terms of audience development.

In other words, at this stage you do not need to come up with solutions. When preparing your overall presentation, you should be aware of how routines, habits and practices in your organisation could be changed to make your audience development work less resource intensive. If, for example, you have spent a lot of time obtaining relevant data about ticket sales, etc., make a note that the purpose is to find a way to make it easier in the future. If there are any 'gaps', where you were unable to obtain data, make a note of that too. Maybe your institution has not been in the habit of gathering data about its audience. So, that is understandable. However, in order to continue working on audience development, you will have to change your practice going forward.





Reflection Questions

- Where was it easy and where was it trickier to obtain the data you need for your audience development work?
- How good is your institution at reaching certain audiences when compared to other similar institutions?
- Going forward, what three measures will you adopt to make it easier for you to generate and activate the data you need for your audience development work?



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Qualitative Data and Segmentation

Your audience uses art and culture to render visible and develop their identity. They refer to themselves as ‘the type’ who go to experimental theatre or rock concerts, and they label themselves as ‘the first people who saw an awesome musical’. Given that cultural consumption is closely linked to identity, you need to know your audience’s tastes, preferences, cultural and social background, worldview and attitudes towards art and culture, as well as their age group, postal code, level of education, etc.

Whereas audiences formerly used cultural products to absorb and acquire certain socially accepted ideals – i.e. ideals of civilisation and edification – now the opposite is the case. Your audiences use your cultural products to become themselves. Since your audience devotes part of their quality time to a cultural product in your institution, you need to be aware that it can be extremely difficult to capture their attention. Conversely, you can count on the fact that they will be more likely to come back, if they find that the content you offer helps them enhance their narrative identity and their individual self-actualisation. Your audience wants to feel that they appear unique, even if paradoxically this implies that sometimes they appear as unique as all the other ‘unique people’. On the other hand, you can no longer assume that your audience will visit your institution because they want to live up to some old concept of edification dictated by tradition.

Audience development involves all of these aspects, so you need knowledge based on qualitative studies of your current audience and the audiences you would like to reach. We will take a closer look at them in this chapter. Qualitative studies can include interviewing focus groups and observations of audience behaviour in the foyer. You can use such studies to gain information about the attitudes, tastes, preferences, wishes, beliefs and worldviews, etc. of your audience. It goes without saying that your institution cannot accommodate the individual wishes of each audience member, so you also need tools to categorise the countless, diverse individual wishes and requirements in order to 'translate' them into something more tangible that your institution can utilise. That tool is segmentation.

In the field of culture, there are a number of different segmentation tools: e.g. *Sådan oplever danskerne - en segmentering af danskerne til aktører* (The Confederation of Danish Industry/ Epinion, 2021), *Mosaic* (Experian, online), *The Audience Spectrum* (The Audience Agency, online), *Kompas* (KANTAR/Gallup, online) and *Culture Segments* (Morris, Hargreaves, McIntyre, online).

There is a difference between segmentation tools based on quantitative data and those based on qualitative data, and sometimes they are a combination of the two. So, it is important to be aware of the types of data your segmentation tool uses before you start segmenting your audience.

A persona makes it easier for you to identify who your institution's audience is and who you want to attract in the future.

Using knowledge from your quantitative study of your audience and the segmented information from your qualitative studies of your audience, you can create a persona – a fictitious person with the quantitative and qualitative characteristics that you have come up with. A persona makes it easier for you to identify – both for yourself and for the other members of staff in your institution – who your institution's current audience is and who you want to attract in the future. When creating one or more personae, you can also compare the results of your quantitative studies (as reflected in statistics, ticket sales, etc.) with points of views expressed in interviews, participant observations and focus groups, etc.

Firstly, you can compare the results of the two different kinds of study to qualify your knowledge of the audience groups you would like to work with. Secondly, it will help reduce any 'noise' and inaccuracies in the studies. For example, in the context of feel-good consumption – for example, cultural consumption – as cultural consumers we often tend to exaggerate our consumption, because we want to come across as 'opera lovers', 'book nerds', 'Spurs fans' or 'theatre-goers' to a greater extent than our actual consumption would reveal. In other words, the attitudes of your audience are not necessarily reflected in actual behaviour – and vice versa. By comparing the results of various quantitative and qualitative studies, you can get closer to more accurate results and a sounder knowledge base for your further work. To begin with, the most realistic approach is to focus your audience development work on 1-3 segments. You can always move on to the others at a later stage.

Tool 1 Culture Segments.

Who Are You Talking About?

Culture Segments is a segmentation tool based on psychological parameters: e.g. attitudes to the role culture plays in the life of the audience, their wishes, motivations, values, expectations, preferred forms of communication, etc. Culture Segments can save you a lot of work on qualitative studies, because the tool already has already been used for qualitative studies of a large number of cultural consumers in different countries, including Denmark. Culture Segments is not based on demographic and socioeconomic parameters such as age, gender, household income, education level and place of residence (e.g. city/country), so you need to combine Culture Segments with the results of your quantitative studies in Chapter 1. Culture Segments came into existence as a result of Audience Atlas, implemented in a number of countries both within and outside Europe. **Applaus's Citizen Survey** combines the psychographic parameters of Culture Segments with various demographic and socioeconomic parameters to give a useful and accurate picture of the general audience in Denmark.

When segmenting your audience using Culture Segments, the simplest thing is use your audience survey from Applaus. If your institution does not have such a facility, with a licence for Culture Segments, you can get the provider to make the selection. If you do not have access to any of the parts, you must work out a solution. For example, you can get the recipients of your institution's newsletter or Facebook group to take the Culture Segments test and send the answers to you. Remember, it is far better to have even a few answers than to have no answers at all.

Table1 – Culture Segments Descriptions

Modified from Morris, Hargreaves & McIntyre, 2022

Culture segment	Description	Statement
Affirmation	Conscientious. Make conscious decisions. Dedicated to what they see. Take some risks, but prefer the familiar, which reliable sources have vouched for.	Art and culture are enriching, but I can't be bothered watching anything too experimental. I prefer something classic and familiar names.
Enrichment	Respect for the past, very independent, but cautious. Seeks the tried and tested.	It's important for Denmark to retain a rich cultural life. Cultural experiences are an important part of being Danish. Traditions must be upheld, and history is important. Long-lasting is best.
Entertainment	Wants to be entertained. It needs to be mainstream. Preferably part of a 'package' in which everything's included.	I have a mixed attitude to art and culture. I like being entertained, but I don't go out unless it's something really big. I prefer experiences with friends and family.
Essence	Confident. Knowledgeable. Art is important for their existence. Seeks the highest quality. Engages emotionally in art.	Art and culture are good for the soul. The experiences are enriching, enlightening, tragic, funny. They make me more whole as a person.
Declaration	Enthusiastic, 'culturally omnivorous', social, community-oriented, embracing and inclusive.	In my family, art and culture bring us together. It gives us the opportunity to meet.
Perspective	Happy in themselves. Not so interested in expanding their 'field of vision', but like exploring and learning something.	Art and culture don't do much for me, unless they tackle something I'm already into. What other people say doesn't matter. I make my own choices.
Release	Escape from a stressful, demanding working day and obligations.	We have almost no time for art and culture. If it has to be, it needs to be something reasonably reliable with friends and family.
Stimulation	Active. Looks for new, unusual experiences. Social, but likes to stand out from the crowd and the trend.	I love art and culture. I'm happy to travel far in search of special experiences.

Tool 2 Culture Segments. How Do They Like Their Communication?

Different segments often have very different preferences: for example, in relation to forms of communication, affiliation, and whatever else happens to catch their attention. As cultural consumers, we are discerning, because the amount of communication we are exposed to is almost endless. Consequently, we are becoming increasingly aware whether those people who want our attention have made an effort to approach us in the form that we prefer. If not, we often overlook the communication. Similarly, the affiliations I want to have – e.g. with cultural institutions – differ greatly. Some people could not dream of being associated with a cultural institution, while others see themselves as life-long ‘club members’ and ‘subscribers’.

The table provides you with an overview of how the individual segments relate to these questions and a few tips on how to engage them in the culture you offer. The first column features the eight segments. The next column features some concise approaches you can use in your audience development work in relation to the individual segments. The next column describes what catches the attention of the segments (and what scares them away!). The fourth column describes the favourite communication channels of the segments. The last column describes the relationship, which the individual segments prefer to have with culture and cultural institutions. For example, if you want to attract more people in the stimulation segment to your cultural institution, you need to turn the marketing material into an experience in itself, which promises something special that only a few people can experience.



Table 2 – Culture Segments Communications and Relations

Culture segment	Top Tip	Catch Their Attention	Channels	Relationships
Affirmation	Membership and affiliation	Use lots of recommendations and guarantees. Word-of mouth recommendation from a trusted friend is the ultimate validation. TripAdvisor, reviews, newspaper star ratings will assure them that there's no risk. Once they've decided, they are assured of the best possible experience.	Loyalty schemes and clubs. Like to be kept up to date and informed well in advance. Will be able to see themselves in the event.	Return to where they feel comfortable. Familiarity with venue and people means everything.
Enrichment	Loyalty programme, club for volunteers	Don't want to be fooled by marketing, but look for simple information in Danish, which accounts for the quality of the experience. Like to have tasters before buying, so clips, extracts and thorough information guarantee a good purchase. Are sensitive to price, and weigh price against quality so they know what they are buying.	Nostalgia, the familiar and established, 'tasters' and extracts.	Loyal. Want to be members of places where they feel comfortable and which accommodate their needs.
Entertainment	Bar, food, gadgets, etc.	Prefer sticking to the tried and tested. Regard popularity and famous names as a guarantee of quality. They like marketing and adverts - it's a handy way to get information. A large expensive campaign on billboards, for example, indicates that something has high production value.	TV ads, events, features with famous names.	Want to be part of a big experience, but not members of friends' clubs, etc.
Essence	Meet the artist and privileges	Regard marketing as something for other people, who need it more. Are less prone to reading marketing material than other people, so forget extensive info. They are so vehemently independent, that they almost make a virtue out of not being influenced.	Print media, websites, radio, niche media, personal agenda and societal importance.	Want to be part of an overall 'important' project that's all about culture and art.
Declaration	Close-ups, moods, people.	Don't want to belong to a marketing segment. Want to feel 'inside' and part of the conversation. Don't want to be the subject of adverts - it's impersonal. Want an emotional, personal connection. Want to be treated like a friend. Marketing should be 'inclusive'.	'We' language, Facebook groups, networks, radio and printed magazines.	A part of something bigger.
Perspective	Value for money and special interests.	Least afraid of missing out. If what you create is in line with their existing interests, they will be motivated to get involved - hope you make things come alive for them. Make up their own mind whether the event is relevant to them.	Only subscribe to something that already interests them: e.g. via mailing lists.	Only concerned with their own interests.
Release	No hassle. Make it easy for them	You only have one chance to capture their attention. Present all sales arguments at the same time and give more than one good reason for coming. Dish up everything with a clear call to try something new. Make sure they know if the event is a one-off.	Only subscribe to something that already interests them: e.g. via mailing lists.	Only concerned with their own interests.
Stimulation	Brands, first mover opportunities	Enjoy marketing as an art form, share it if it is intelligent, beautiful or visually strong, otherwise not. The marketing needs to spotlight what makes the experience exceptional and different. Arouse their curiosity and interest, 'the great reveal' during the visit.	Social media, WOM, event calendars, info in public spaces.	Volatile, after something radical, something extraordinary. Deliver this as a brand.

Modified from Morris, Hargreaves & McIntyre, 2022

Tool 3 Persona

A persona is a fictitious person, whom you create on the basis of quantitative and qualitative data. A persona serves as a tool to reduce the complexity of the different results you have acquired from your studies of your audience, making it easier and more accessible to work with them.

For example, you can choose to create 2-3 personae, representing 2-3 of the most important groups among your audience. This enables you to assess whether, and to what extent, there are elements in your communication, content, offers, etc. that need to be adapted if they are to better accommodate the wishes and needs of the selected persona. You can also base a persona on the group of audience members who absolutely do not, or at least only to a limited extent, use your institution, the idea being to gain a clearer picture of what it would take to reach this audience group.

In each of the bubbles in the diagram, write the relevant information, which will provide a good picture of the persona. You could also add a photograph and a name to make it easier to share with your institution.





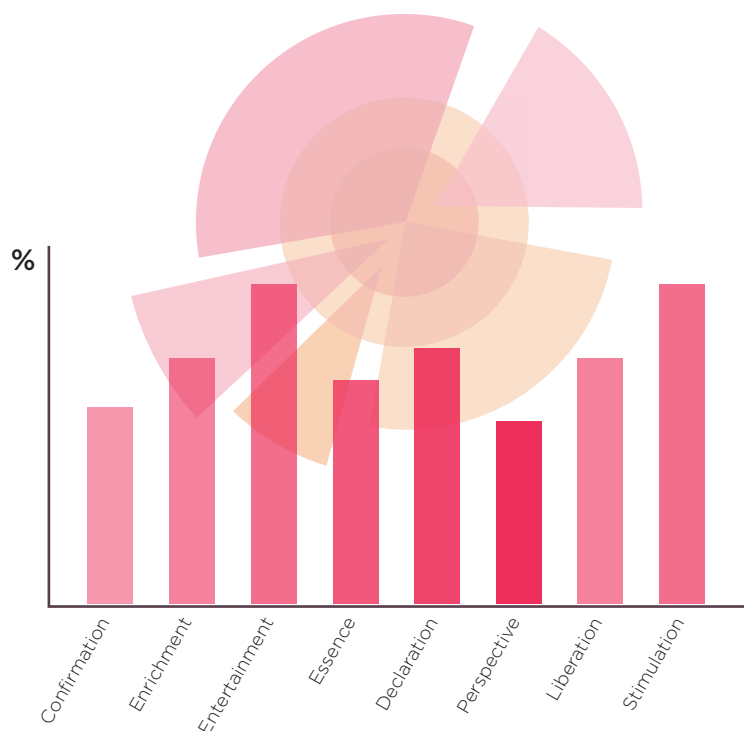
Assignment 1

Segment Your Audience!

To segment your audience, select a segmentation tool and a population: in other words, a specific, demarcated audience group that you want to segment. Of course, the easiest thing is for your institution to get Applaus to make an audience survey for you, because it contains a segmentation of your institution's audience based on the responses your institution has submitted. If your cultural institution has a licence for Culture Segments (or another segmentation tool), you can use that instead for your segmentation. If your institution does not have a licence or has not had an audience survey made, you can conduct your segmentation based on the data you have available. For example, select three typical performances/concerts/exhibition days/activities, which you can use as a population. This will not provide a comprehensive picture, but it is enough for you to start segmenting your audience.

If your institution gets the chance to do so, you can always conduct an in-depth segmentation of your entire audience at a later date. For inspiration, take a look at [Culture Segments | Morris Hargreaves McIntyre](#). Make a note of the number of completed tests and the answers. If necessary, further qualify by applying data from your friends' association, your Facebook group, etc. to do the same. Bear in mind that, in your further audience development work, a smaller study is often sufficient, and that even a small study is far better than no study at all.

For example, you can use your Facebook group or the recipients of your newsletter, or you may even stand at the entrance to your cultural institution and ask visitors over a few days. Conversely, you may want to consider the impact less representativeness will have on the outcome of your study. Then, draw a bar chart to show the percentage distribution of the eight segments of the audience group you studied.





Assignment 2

Communication and Affiliation Preferences

Based on the audience segmentation you conducted in Assignment 1, now you will look at the correlation between your segmented audience and their communication and affiliation preferences.

For each segment, use the list in Tool 2 to examine the preferred kinds of communication and affiliation. Then, look at the correlation between the segments' preferred kinds of communication and affiliation and the kinds of communication you use and the kinds of affiliation your institution offers – e.g. clubs, friends' associations, Facebook groups, newsletter recipients etc. What patterns do you notice? Where is there positive correlation, and where do you need to adapt or replace something? What new opportunities do you envisage that could help you reach your audience to a greater degree?

	Top Tip	Catch Their Attention	Channels	Release
Affirmation	Membership and affiliation	Use lots of recommendations and guarantees. Word-of-mouth recommendation from a trusted friend is the ultimate validation. TripAdvisor, reviews, newspaper star ratings will assure them that there's no risk. Once they've decided, they are assured of the best possible experience.	Loyalty schemes and clubs. Like to be kept up to date and informed well in advance. Will be able to see themselves in the event.	Return to where they feel comfortable. Familiarity with venue and people means everything.
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Entertainment	Bar, food, gadgets, etc.	Prefer sticking to the tried and tested. Regard popularity and famous names as a guarantee of quality. They like marketing and adverts - it's a handy way to get information. A large expensive campaign on billboards, for example, indicates that something has high production value.	TV ads, events, features with famous names.	Want to be part of a big experience, but not members of friends' clubs, etc.
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Declaration	Close-ups, moods, people.	Don't want to belong to a marketing segment. Want to feel 'inside' and part of the conversation. Don't want to be the subject of adverts - it's impersonal. Want an emotional, personal connection. Want to be treated like a friend. Marketing should be 'inclusive'.	'We' language, Facebook groups, networks, radio and printed magazines.	A part of something bigger.
Perspective	Value for money and special interests.	Least afraid of missing out. If what you create is in line with their existing interests, they will be motivated to get involved - hope you make things come alive for them. Make up their own mind whether the event is relevant to them.	Only subscribe to something that already interests them: e.g. via mailing lists.	Only concerned with their own interests.
Release	No hassle. Make it easy for them	You only have one chance to capture their attention. Present all sales arguments at the same time and give more than one good reason for coming. Dish up everything with a clear call to try something new. Make sure they know if the event is a one-off.	Only subscribe to something that already interests them: e.g. via mailing lists.	Only concerned with their own interests.
Stimulation	Brands, first mover opportunities	Enjoy marketing as an art form, share it if it is intelligent, beautiful or visually strong, otherwise not. The marketing needs to spotlight what makes the experience exceptional and different. Arouse their curiosity and interest, 'the great reveal' during the visit.	Social media, WOM, event calendars, info in public spaces.	Volatile, after something radical, something extraordinary. Deliver this as a brand.



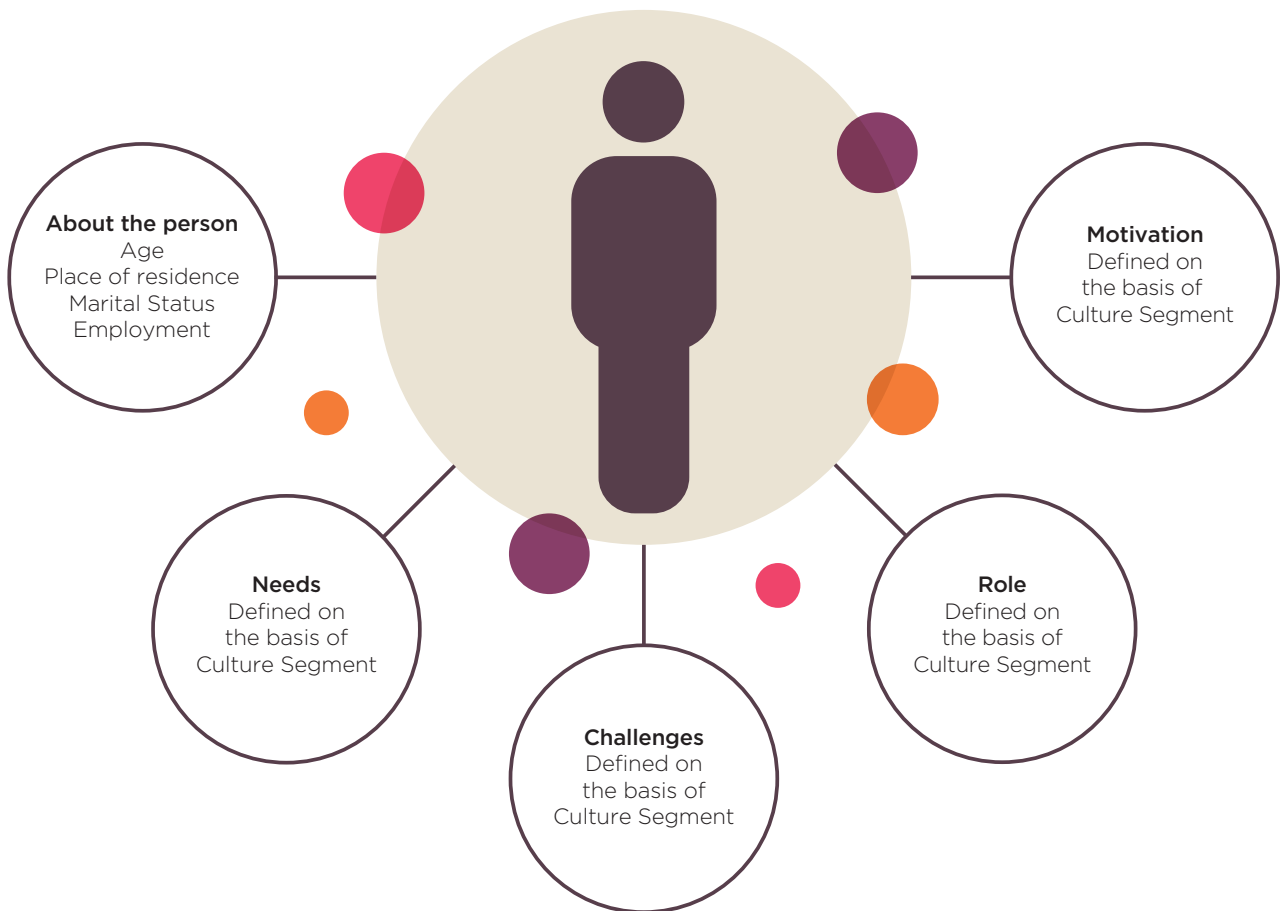
Assignment 3

Persona

Now use the results of both the quantitative and qualitative studies you have conducted so far to create 2-3 personas of your institution's most important audience groups and preferably also a persona that represents one of the audience groups your institution does not reach at all.

You can use the collation of results from both the quantitative and qualitative studies to qualify your personas. For example, you can look at the average age of the individual Culture Segments at your institution, whether a very large difference between the latent and effective audience in your municipality may be due to the fact that all cultural institutions address a particular segment. Be aware that when you compare different quantitative and qualitative forms of knowledge, the typical patterns you come up with are not truths, unless you have a very large database to work with.

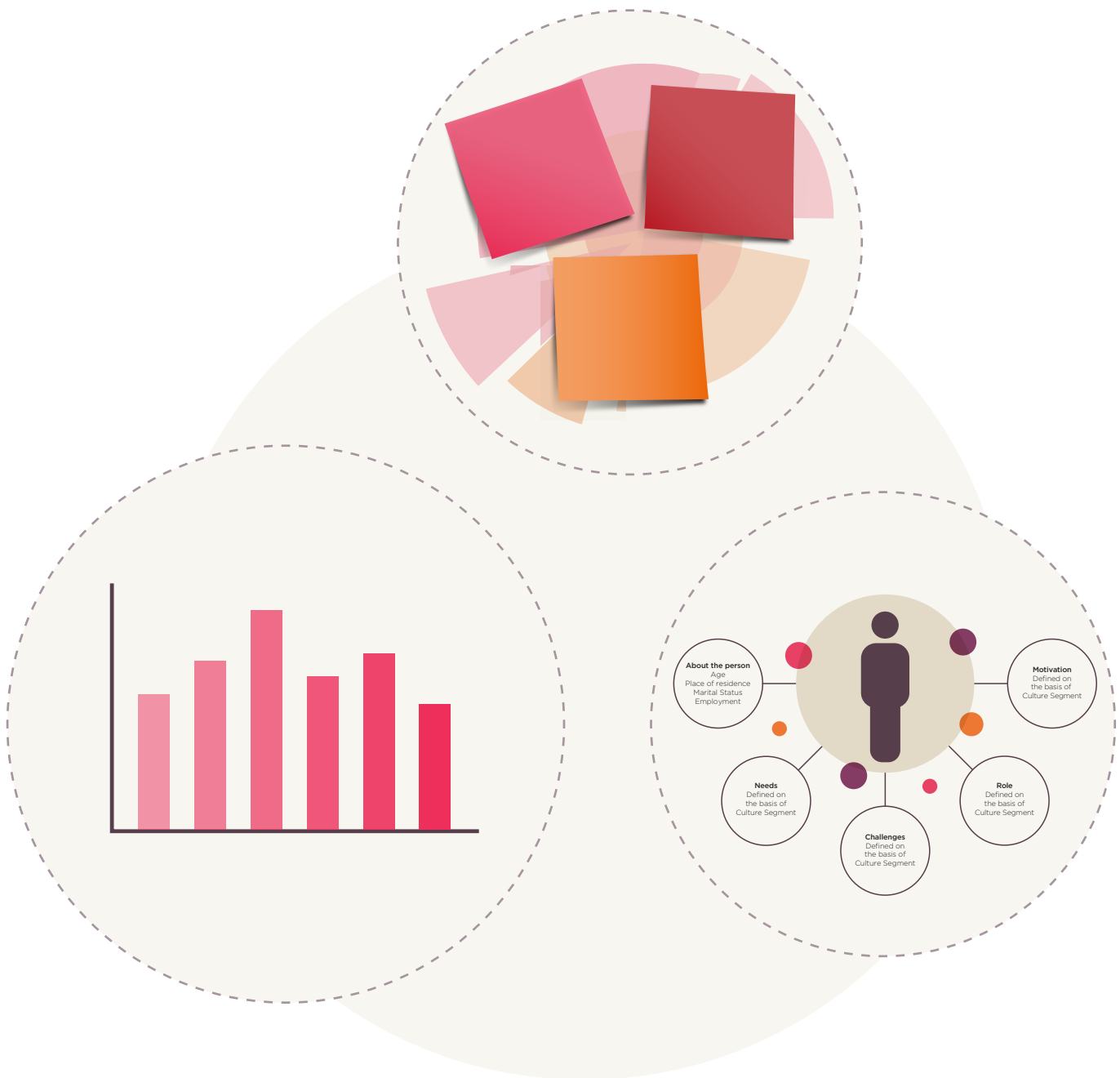
Fill in the fields in the persona template, give the personas names and give each of them a picture. Do you recognise the personas? Would you be able to qualify your personas by inviting three of your audience members to qualify the persona that represents them to give the personas local context?



Assignment 4

Overall Presentation

Prepare a summary of the results of the studies you conducted in the three previous assignments. What do you spot when you compare the results? What ideas and thoughts do the results provide you with vis-à-vis determining a relevant audience development project? Then make an overall presentation of the results of Assignments 1-3, together with your deliberations in Assignment 4.





Reflection Questions

- What thoughts did segmenting your audience give rise to?
- What conscious and unconscious segmentations does your cultural institution already deploy?
- What impact would it have on your cultural institution if the segmentations became explicit?

In what ways could your institution end up 'resembling' more the other audience groups you would like to reach?



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Design Your Audience Development Project

Now it is time to design your audience development project. In Chapters 1 and 2, you gained greater knowledge of your audience on the basis of quantitative and qualitative studies, which together provided you with a sound knowledge base to work with. Did your studies also make it obvious what your audience development project should be about?

Either because there are some requirements for your institution vis-à-vis certain audience groups that it does not meet, or because it is now clear that there are some audience groups that your institution does not reach to the extent that it would like to. It may also indicate that some resources need to be re-prioritised to support audience development – rather than, say, traditional marketing. Whatever the case, your audience development project should be based on a sound knowledge base, so you can set clear goals, frameworks, requirements and needs that you and other people can later evaluate.

There must be a clear correlation between the idea/concept of the project, the methodological approaches you want to deploy and the outcome you want the project to achieve. When structuring your audience development project, it may also be a good idea to incorporate elements of ‘prototyping’ – elements that aim to test, explore and experiment with new ways of working and methods – so that the project can also provide your institution with learning and new knowledge.

Audience development often implies that the institution must change habits, views of itself and the outside world, and ways of working, and re-prioritise resources. That is why it is crucial to involve the management team and the rest of your institution in your project, so that it can make the very best contribution to the institution's strategic objectives.

First, you need to decide what the purpose of your project should be. (1) Do you want to reach more of those people who already use your institution? (2) Do you want those people who already use your institution to use it even more (e.g. come more often, spend more money at the bar, participate in other offers, etc.)? (3) Do you want to reach an audience that does not usually use your institution? Then you need to decide what will drive the project. Artistic content? Economy? The desires and needs of the audience? Sustainability? Communities? Something else?

For historical reasons, the work of most cultural institutions is driven by the artistic/cultural content and/or by the visions and ambitions of artists and other culture professionals. If your project needs to be driven by one or more of the other considerations, make it clear to everyone from the outset that it will be easier to tackle the resistance your project may encounter when habits and decision-making processes need to be changed.

Finally, you need to set goals for the outcome of your project, so that you can then evaluate whether and to what extent you achieved what you wanted to. To do this, you must take into consideration the three dimensions of audience development:

Economy: e.g. increased earnings, higher turnover in the bar, new income-generating activities, etc.

Numbers: e.g. a larger proportion of young people between 14 and 17 in your municipality, more residents in your local area, more with a vocational education, etc.

Attitude: e.g. segments other than those you usually reach, changes in attitude towards your institution and its activities, new activities that make your institution relevant and interesting to new audience groups.

The relationship and correlation between the three dimensions can vary, so it is crucial to decide on the goal of your project for each of the dimensions. For example, you cannot assume that you will increase the interest from certain segments or demographic groups by lowering the ticket price. Conversely, if you want to attract a low-income group, such as young people, while also increasing your income, you need to think about developing new paywalls.

Before, during and after the project, you must carefully document who does what, and how they do it. Bear in mind that the quality of knowledge depends on its revisability, and we cannot revise on the basis of gut feelings, enthusiasm and bargain considerations, even though these forms of knowledge are also crucially important in the cultural sector. Don't be afraid of also documenting things that are not going as well as you had expected. You can use this to qualify and adapt your audience development work in the future.

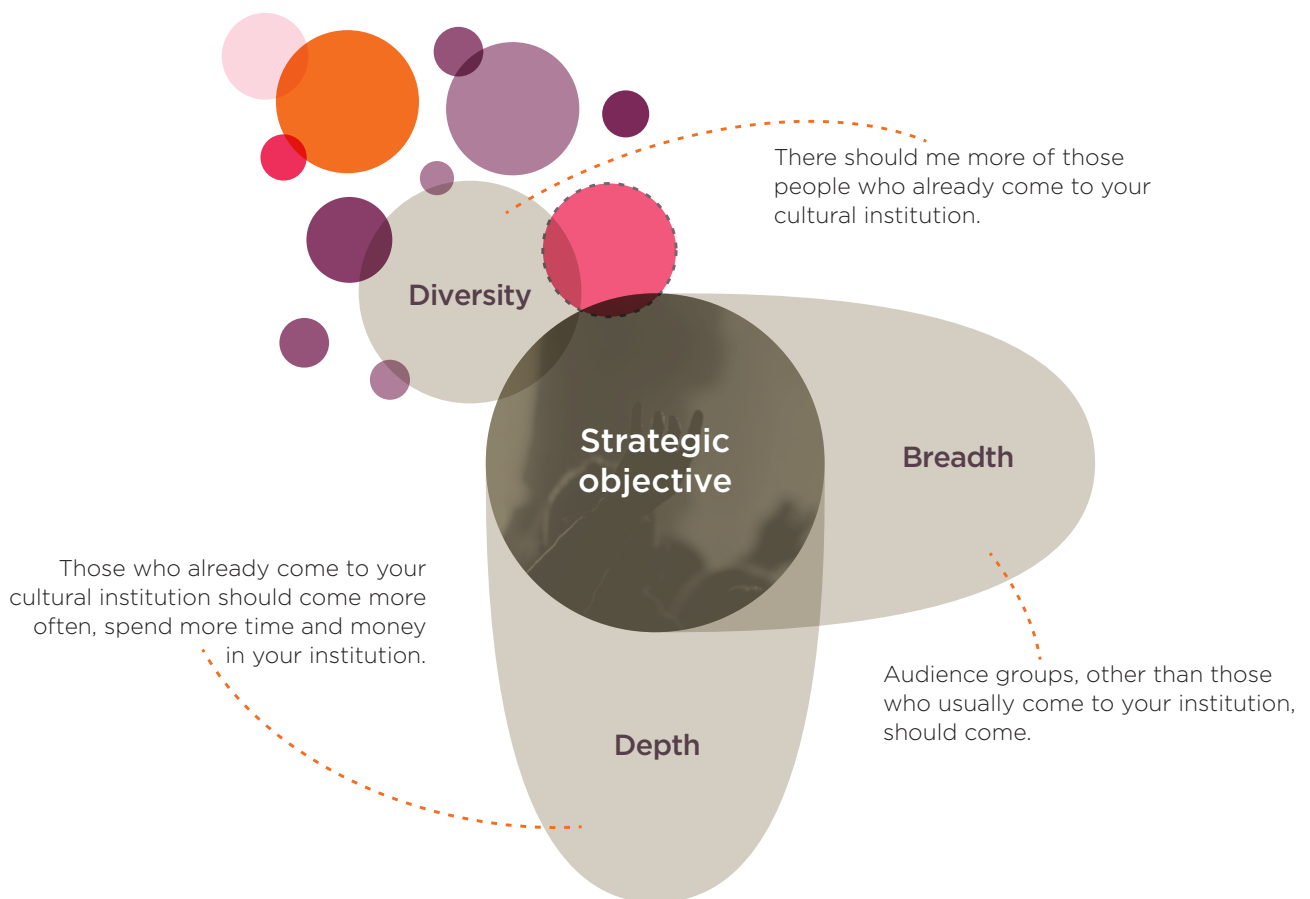
Tool 1 Strategic Objective

The strategic objectives of audience development projects can be divided into three broad categories. You can use the categories to clarify the ambition of your project for yourself and your organisation.

Breadth: There should be more of those people who already come to your cultural institution.

Depth: Those who already come to your cultural institution should come more often, spend more time and money in your institution.

Diversity: Audience groups, other than those who usually come to your institution, should come.



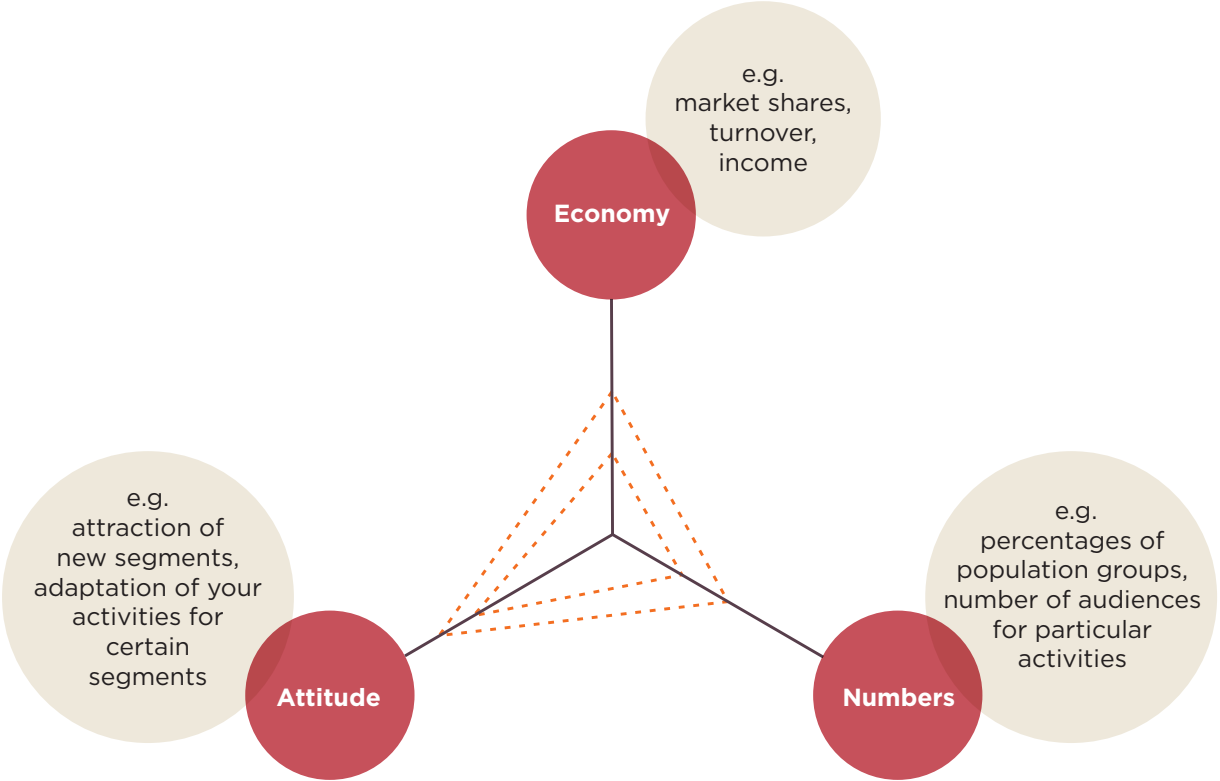
Modified from Bollo et al., 2017

Tool 2 The Three Dimensions of Audience Development

You can use the three dimensions of audience development to create an overview of the scope of the task, where you stand now and when you complete your project.

For each of the three dimensions, list relevant points you want to deploy in your project: Economy (e.g. number of tickets, additional sales at the bar, development of an app for people to buy); Numbers (e.g. 35% of the 14- to 17-year-olds in the municipality, 10% of the local community with a vocational education); and Attitude (e.g. Culture Segments, taste clusters). Next, write a relevant declaration of objectives for each of the three dimensions (e.g. number, percentage, good, better, best) and mark where your institution stands now (the inner triangle). Then, mark where you want your institution to move to, on the basis of your work on your project (the outer triangle). Together, the two triangles will provide an overview of the ambition of your project in relation to the outcome of the work.

The inner triangle outlines where your institution stands now, and the outer triangle where your institution wants to move to via your audience development project. The difference between the two triangles indicates the scope of the task and what particular focus your work requires. If the difference is small, your project may not be ambitious enough. If it is too big, it may not be realistic. Choose a reasonable balance between ambition and realism.

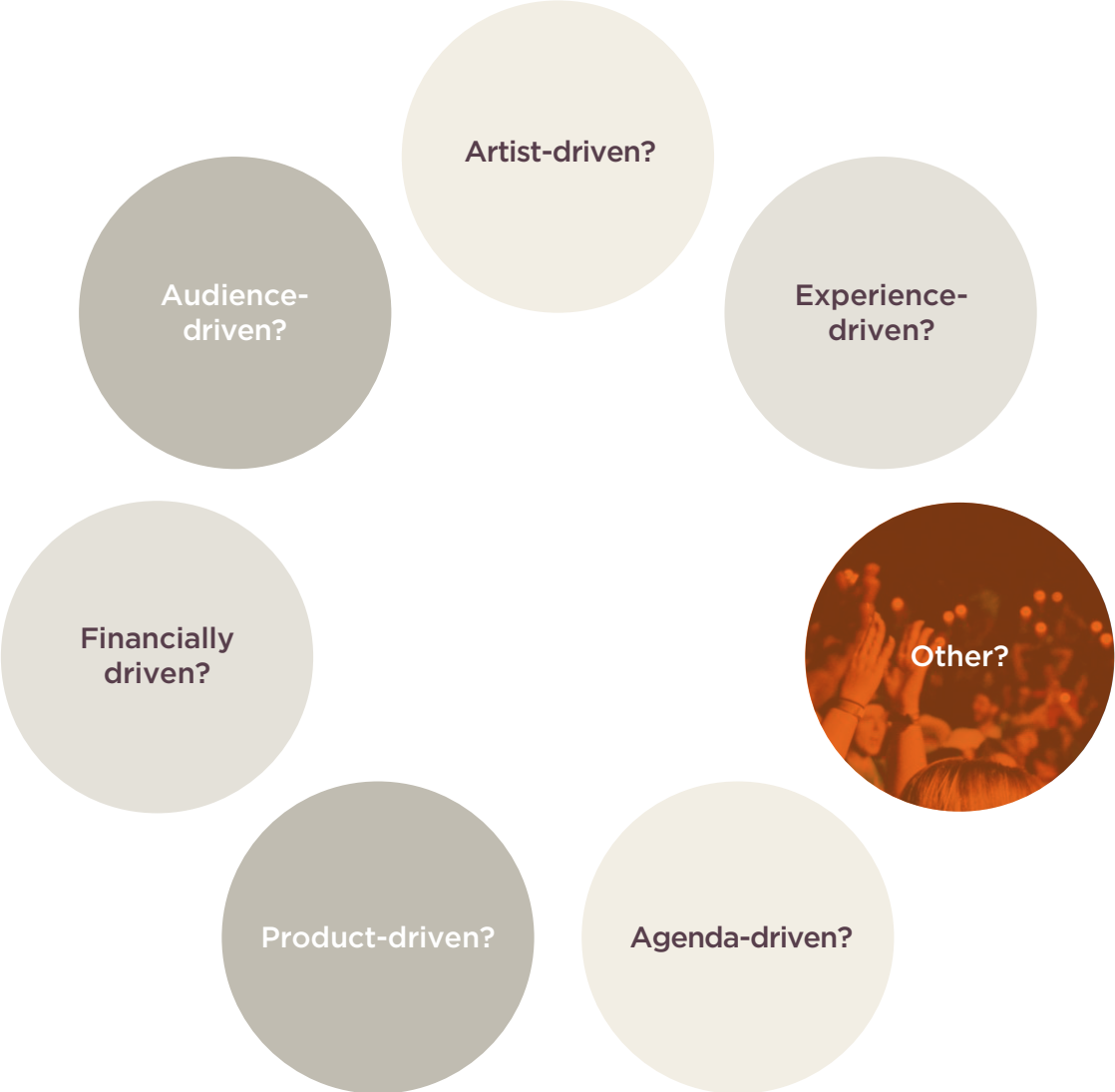


Tool 3 What Will Drive Your Audience Development Project?

There may be several different considerations to take into account in your audience development project, but you and your institution must decide on the governing factor. The diagram shows a number of different considerations, some of which may well be opposed to one another. You can add other considerations that are relevant to your project to the diagram.

You may want an audience-driven audience development project. But maybe there are also other considerations for your institution.

Agree with the rest of your institution about what should drive the project to prevent disagreements from occurring along the way. Use the tool to keep in mind what will drive your audience development project.

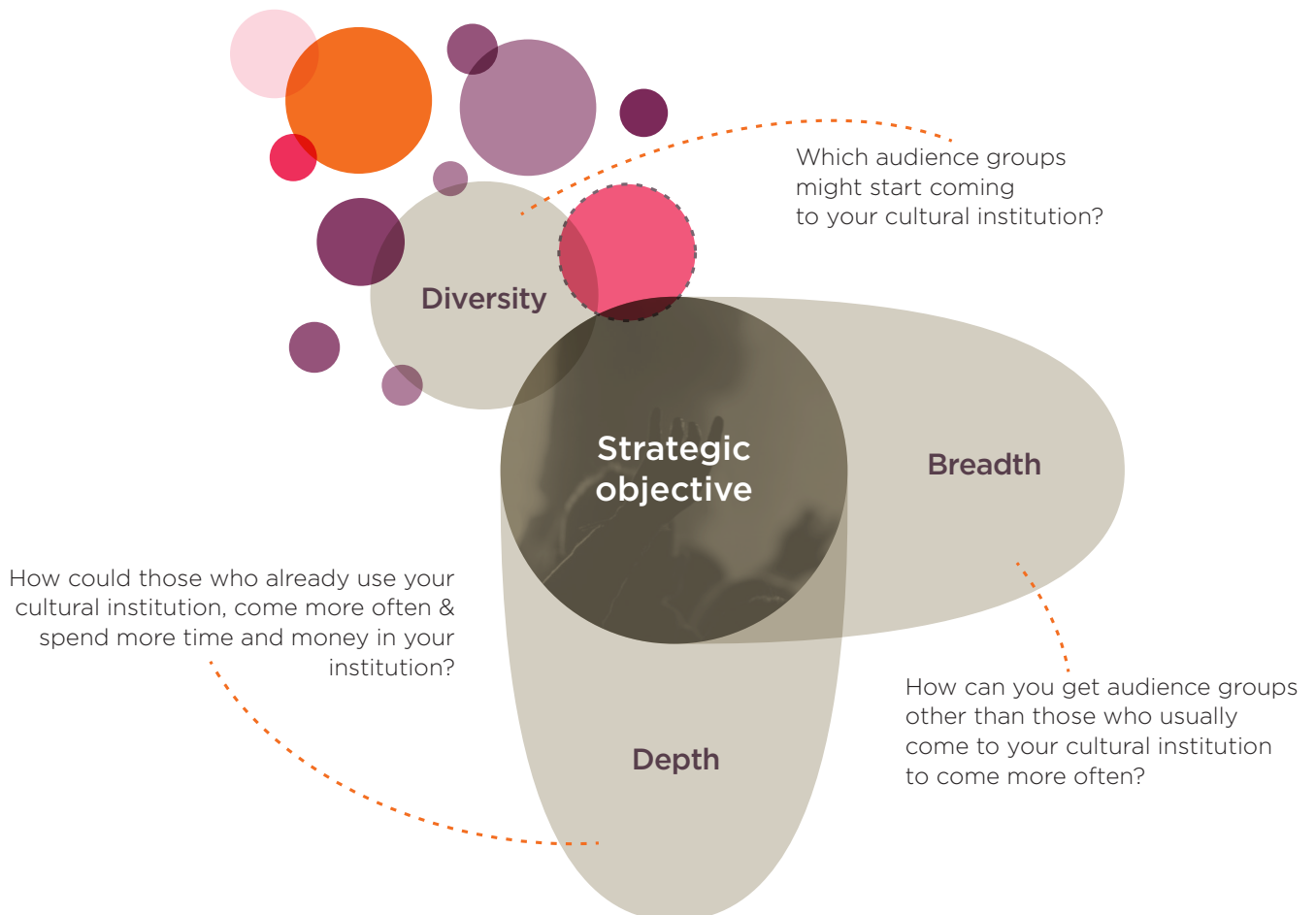




Assignment 1

Set the Overall Strategic Direction

Decide whether your project should lead to: (1) More of those people coming to your institution who already come – i.e. increased breadth; (2) People who already come to your institution coming more often and spending more time and more money in your institution – i.e. increased depth; or (3) New audience groups – i.e. increased diversity. Give reasons for your strategic choice – e.g. using observations from your studies in Chapters 1 and 2 – and consider what consequences your strategic choice will have not only for yourself, but for your institution as a whole.

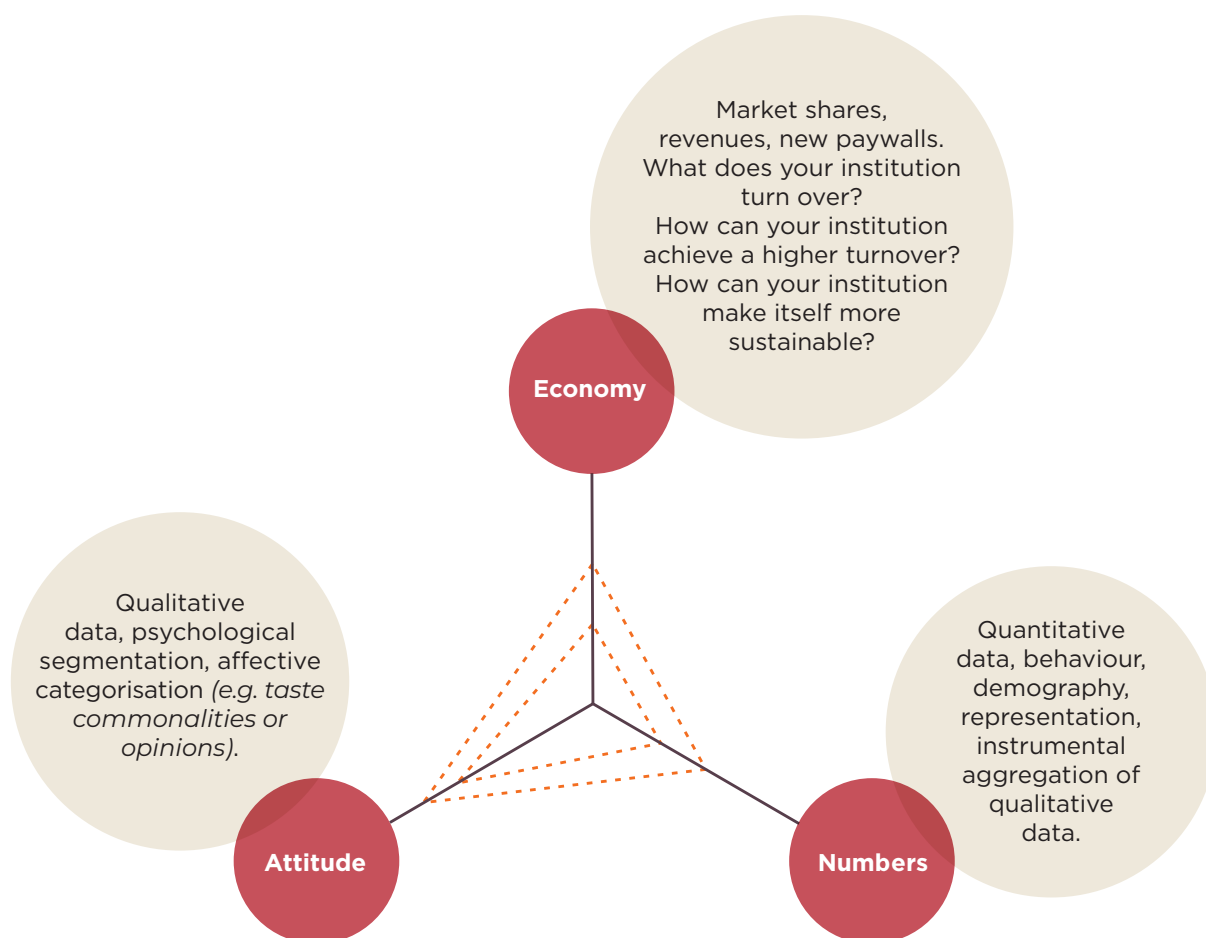


Modified from Bollo et al., 2017



Assignment 2 Set Goals for the Three Dimensions of Audience Development

Use the template and set relevant goal units for your project: e.g. percentage, good, better, best, etc. Then mark where your institution stands now vis-à-vis the three dimensions and create a triangle. Then mark where your institution should stand vis-à-vis the three dimensions once you have worked on your audience development project and create a triangle.

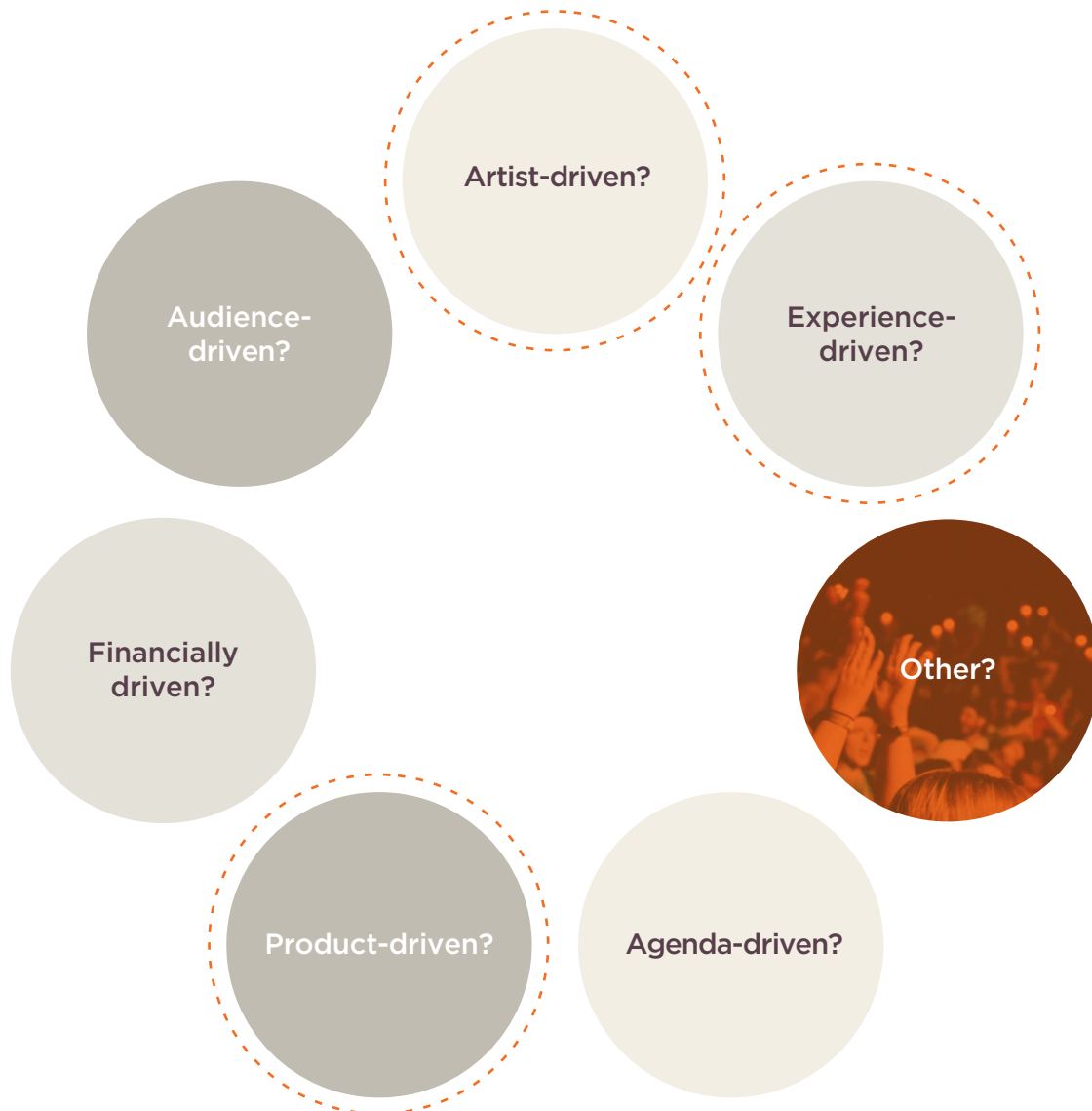




Assignment 3 Determine What Will Drive Your Project

Decide what aim will form the driving force of your project. If you like, you can choose two or three aims, but then you need to list them in order of priority. Bear in mind that the majority of cultural institutions are generally organised on the basis of the artistic content and the visions of artists/culture professionals.

If your aim, for example, is something other than reaching a new audience group, increasing turnover or developing inclusive communities, you must be prepared to meet resistance within your organisation. So, clarify your choice for the management team to gain their support for your project, even when it gets difficult.

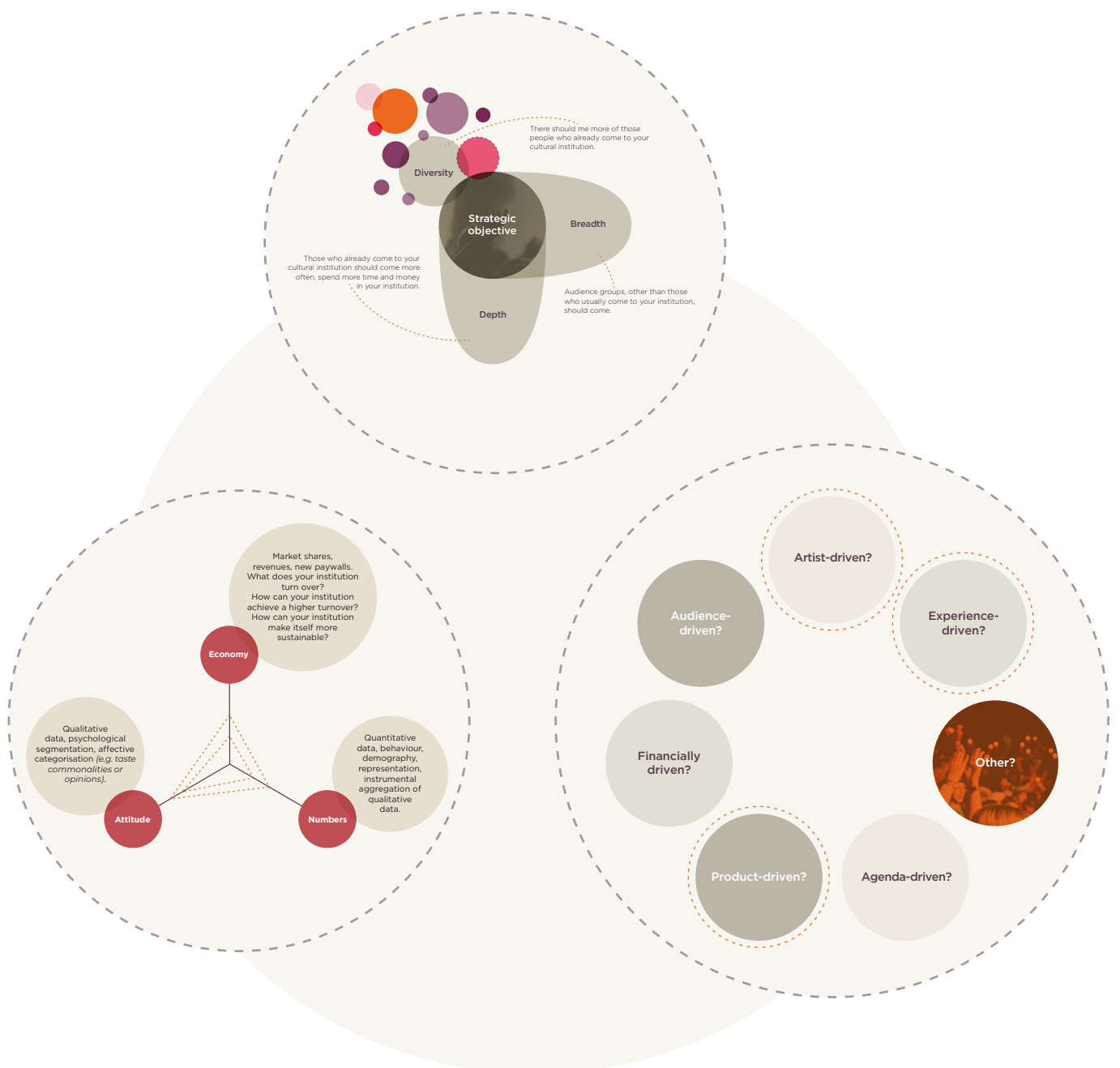


Assignment 4

Overall Presentation

Now create an overall presentation of your audience development project. If you like, you could use your findings from Chapters 1 and 2 to back up your project and the way you have chosen to structure it.

The presentation should provide a clear picture of the nature of your current audience, what new audience you would like to reach, what your project is about and the goals you have set for the project. You can also add the fact that you believe that initially you will need to implement a pilot project before developing the full-scale project. On the other hand, do not go into the details of how you will go about it. You will work on that in the next chapters.





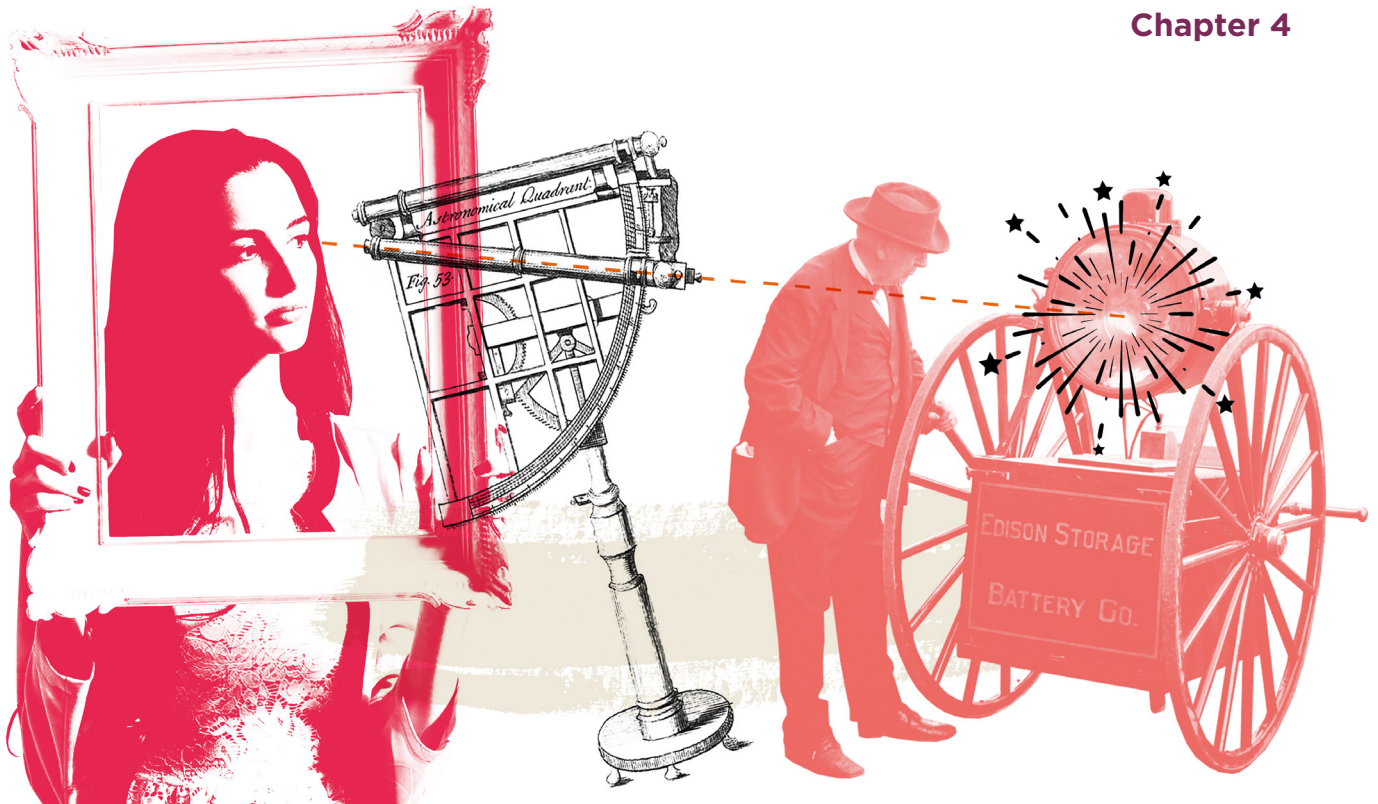
Reflection Questions

- If your project is audience-driven, what consequences will it have for your institution's work?
- If your audience became more diverse, what effect would this have on your institution?
- What can you do to involve your entire institution in your audience development project?



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The Process

Ever since the Age of Romanticism, there has been a strong tradition in artistic and cultural content production of developing exhibitions, performances, concerts and other content on the basis of a 'good idea', of curiosity about a subject or of the desire to shed light on a particular field.

Both in museums and other cultural institutions, it may take several years of investigative work to qualify the production of content. On the other hand, development work is less frequently based on the desire to reach certain audience groups, often accompanied by the explanation that the aim of culture is to surprise and give the audience something they did not know they wanted. There is no doubt that this ambition contributed to the evolution of art and culture, constantly succeeding in surprising us and setting new standards for experience and our worldview. However, the fact that the number of digital-based content producers and distributors has snowballed has challenged this tradition? Or has it just sidelined it?

Shakespeare had to rewrite his scenes several times after reading them out loud in the street before using them in a play. Haydn's royal boss gave him clear guidelines for his compositions, and he had to change and rewrite them if the first drafts did not suit the prince's taste. Holbein had to paint his portraits, not according to how he saw the subjects, but according to how they saw themselves ... In other words, there is nothing new in the fact that artistic and cultural content interacts and communicates with, and allows itself to be limited and enriched by the general tastes, interests and preferences of the intended audience. What is new is the fact that digitally based content producers systematically conduct content development processes with potential audiences, thereby taking a leading position in the fight for the audience's attention. It is not about 'lowering' the level of quality, but about expanding the concept of quality, so that it can accommodate several different experiences and expectations of quality.

Accordingly, your audience development work must also relate to the process of creating content. Not only from the moment when the content producers have come up with what the performance, exhibition, concert or event in general should be about, but way in advance, so that your knowledge of the tastes, interests and preferences of your audience can be incorporated into the basis for the way your institution makes decisions about artistic and cultural content. In this process, it may be necessary to take a step back and view the content in a wider context. For your institution, content production is probably what matters the most. But for a potential audience, the experience starts even before they buy a ticket and concludes with sharing on SoMe. Along the way, what matters most to them could be spending a great Sunday afternoon with the family, the long queue at the bar or support for a particular cause. In other words, there are more elements to the experience of quality in cultural events than merely the artistic and cultural professional quality that your institution often strives for.

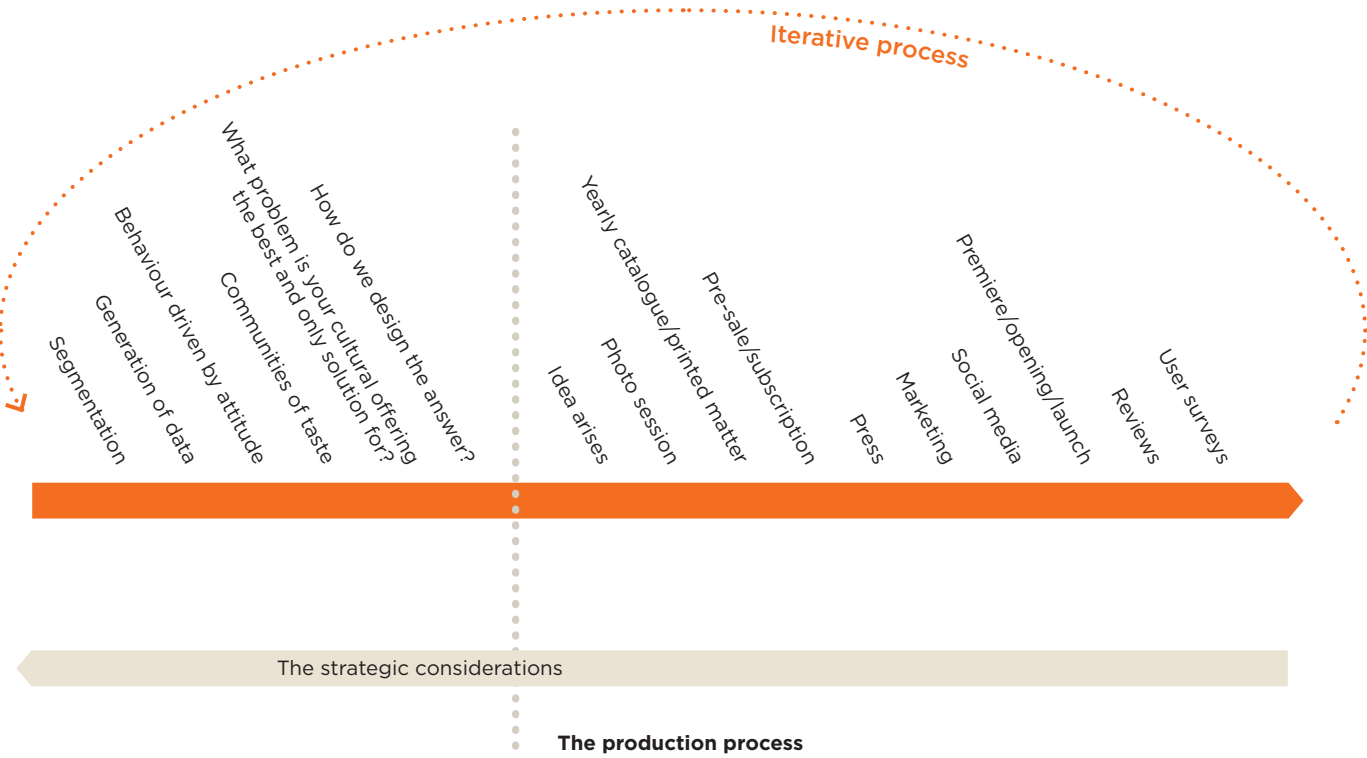
Audience development work enables you to make the experience more pertinent, interesting and relevant.

Finally, the impact of marketing is significantly diminishing: partly because cultural consumers are bombarded with marketing measures to such an extent that they disregard them. Conversely, both your current and your potential audience really like engaging with issues, places, people and tasks that they experience as meaningful and important in their lives. In your audience development work, these expanded insights into content production enable you to see the process, both before and after the idea development phase, in a broader perspective, providing you with more opportunities to involve your current and potential audience in the development of the overall experience in order to make it more relevant, interesting and relevant to them.

There is still some way to go before your institution can compete with the digital content producers in terms of the generation and deployment of data for content development, commercial purposes and the involvement of specific segments. The platforms are digital from the outset, so are way ahead in this area. You may answer, "Nothing can compete with the authenticity of works and objects in museums" or "The performing arts and music are the art of the moment and can only be experienced live." The answer may also be that you view your audience development project as an opportunity for your institution to draw up a long-term plan for the strategic use of data.

If the task is too extensive, partnerships with similar institutions, educational institutions, companies, and others who share your interest in the use of data may be the way forward. Initially, the partnership could, for example, consist of a project process with an educational institution or an institution similar to yours in a neighbouring municipality. But in the long term, you could also regard these initial partnerships as the first step towards establishing more ambitious partnerships: e.g. so-called 'data warehouses', covering all cultural institutions in your municipality or region. If your audience development project is to help make your institution more data-driven, the first step is to identify where, with whom, in what contexts and with what purpose data is included in the work of your institution. The next step is to identify how your institution could improve their generation and use of data.

Tool 1 The Audience Development Process



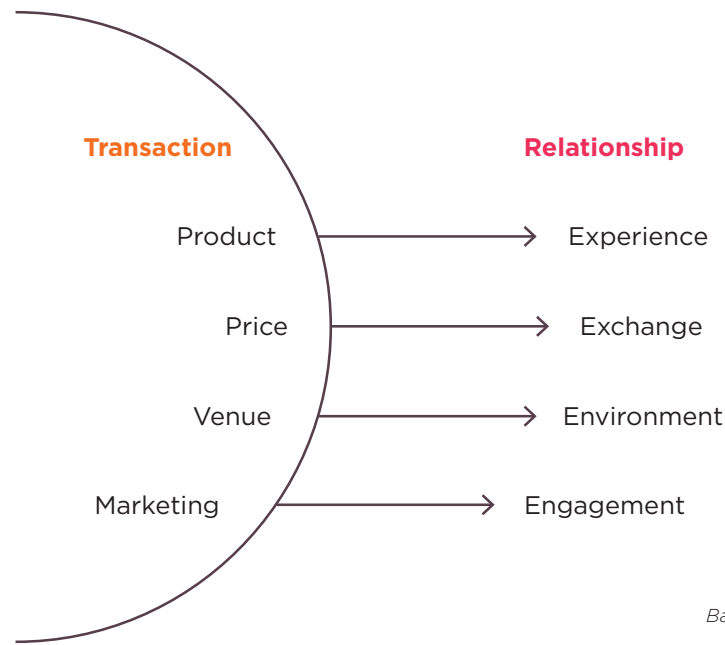
In a linear, chronological sequence, the diagram illustrates the process that the development of artistic and cultural content often involves. There may of course be differences in terms of the order, and the process may differ from one occasion to another, but in general the process shows how most content production takes place. This is reflected in production schedules, planning processes, and the very way your institution is organised. It is also reflected very specifically in how your institution prioritises financial, temporal and other resources. The tasks on the left-hand side of the vertical line constitute that part of your audience development work that precedes the actual idea for the content.

In principle, the tasks are independent of the performance, exhibition, concert etc. your institution will work on. They are tasks based on your current and potential audience, not on content production. One of the first challenges you will encounter when planning tasks on the left-hand side of the line will be the fact that financial and other resources are rarely allocated to this work. More often than not, resources for audience work are linked to the production of individual content. So, you may, for example, need to look at whether there are elements of the marketing activities of your institution that no longer have the necessary impact, and that you can consequently re-prioritise for the audience development work.

More often than not, the next challenge you will encounter will be the fact that taking into account the audience and their input can disrupt and destroy the process of creating content. There is no simple answer to this challenge, but often it will help the process if you illustrate content production in a broader perspective and illustrate your knowledge of the audience as an extended basis, on which your institution can make more qualified decisions about content production.

Tool 2 From Marketing to Engagement

Use the diagram to view your institution's content production in a broader perspective. First, quite fundamentally to progress from audience development work as something that is only about translating content production for a larger audience to something that is all about entering into binding relationships with current and potential audience groups.



Based on Walmsley, 2019

- **From product to experience** views the performance, concert, exhibition, etc. as part of a larger experience that may include a number of other elements, ranging from free parking and podcasts to staged family afternoons or a night out. It may be that the content production your institution has traditionally regarded as the most important is only a small part of the overall experience or just an opportunity to spend time with friends or join new communities, etc.
- **From price to exchange** explores the options of other kinds of exchange between your institution and your current and future audience in terms of time, money, stories, images, sound, networks etc. It could be that a third party is involved in the exchange. For example, a visit to the theatre simultaneously includes support for the environment, young people at risk, etc.
- **From venue to environment** expands the audience experience from merely the physical venue (e.g. a building) to include digital platforms and universes, websites and digital presence in other media etc. It may be that the venue your institution has traditionally seen as an important destination is perceived as an unnecessary or alienating obstacle for new audiences, so you need to let your institution appear in new places.
- **From marketing to engagement** views relevant, interesting and relevant content production as a way of creating engagement among current and future audience groups and not as something to be marketed, partly because the effect of marketing is dwindling. It may be that the involvement is part of a larger case – e.g. the development of the local environment, new communities, less loneliness, etc. – and your institution is part of the answer to this larger case.

Tool 3 The Data Maturity of Your Institution

Within seven areas, the chart indicates five levels of 'maturity' that your institution can achieve. The seven areas are:

- Data – what data does your institution have available and what quality does it have?
- Business development – what business areas in your institution are data-driven, and how does your institution use data to develop business and paywalls?
- Management – what does your institution's management team use data for and how?
- Objectives – what are the objectives of your institution in terms of data generation and activation, and how does your institution work strategically on them?
- Resource staff – who in your institution has what competencies within the areas of data generation, activation and analysis, and how do they form part of the work of the institution?
- Technologies – what technologies in the areas of data generation, activation and analysis are available in your institution and how are they used?
- Analytical techniques – what analytical techniques does your institution have available, and how are they used and translated in the institution?

Criteria	Analytically weakened	Analytical in delimited scope	Analytical ambitions	Analysis-based organisation	Analytically concurrent
Data	Incohesive poor quality, poorly organised	A lot of usable data, but in functional or procedural silos	Identification of key data areas and establishment of data warehouses or lakes	Integrated, precise common data in warehouses, data still an IT matter	Endless search for data, processed as strategically important
Business Development	No commercial eye for data	Islands of data, technology and expertise give local value	Processes or business areas focus on use of data	Integrated, precise common data in warehouses, data still an IT matter	Key analysis resources focused on business opportunities and comparative advantages
Management	No awareness of or interest in data-based analysis	Emerging local leadership, but vague connection	Top management recognise the importance of data skills	Top management develop analysis plans and analysis skills	Management that acts on the basis of analyses
Objectives	No objectives in terms of opportunities	Several incohesive objectives usually without strategic significance	Analytical efforts consolidate in minor, but significant objectives	Analyses centred on a few key business areas with clear results	Analyses integrated part of the organisation's strategy and comparative advantages
Resource Staff & Skills	Few skills attached to particular roles	Incohesive pockets of skills	Analytical skills recognised as a key talent	Experts with analytical skills hired for the purpose	World-class analytical skills and cultivation of analytical talent
Technologies	Usual programmes, poorly integrated	Independent analysis initiatives, statistics and descriptions	Business plans, tools and platforms, including predictive	Organisational analysis plan and processes, cloud-based big data	Sophisticated organisational big data and analysis architecture
Analytical Techniques	Simple visual analyses and measurements of key trends, utilisation and movements	Correlations and linear regression, segmentation	Simple predictive analyses, logistic regression, classification and clusters, dynamic forecasts	Advanced predictive methods, analyses of emotions, text and images	Neural networks, deep learning, machine learning and ensemble models

Modified from Davenport, 2018

The five levels of 'maturity' range from the institution probably having some spread data available without actually utilising it to the institution being driven by data at all levels, including all content production. Use the five levels to score your institution to gain an overview of how you can use your audience-development project to make your institution better at working with and utilising data.

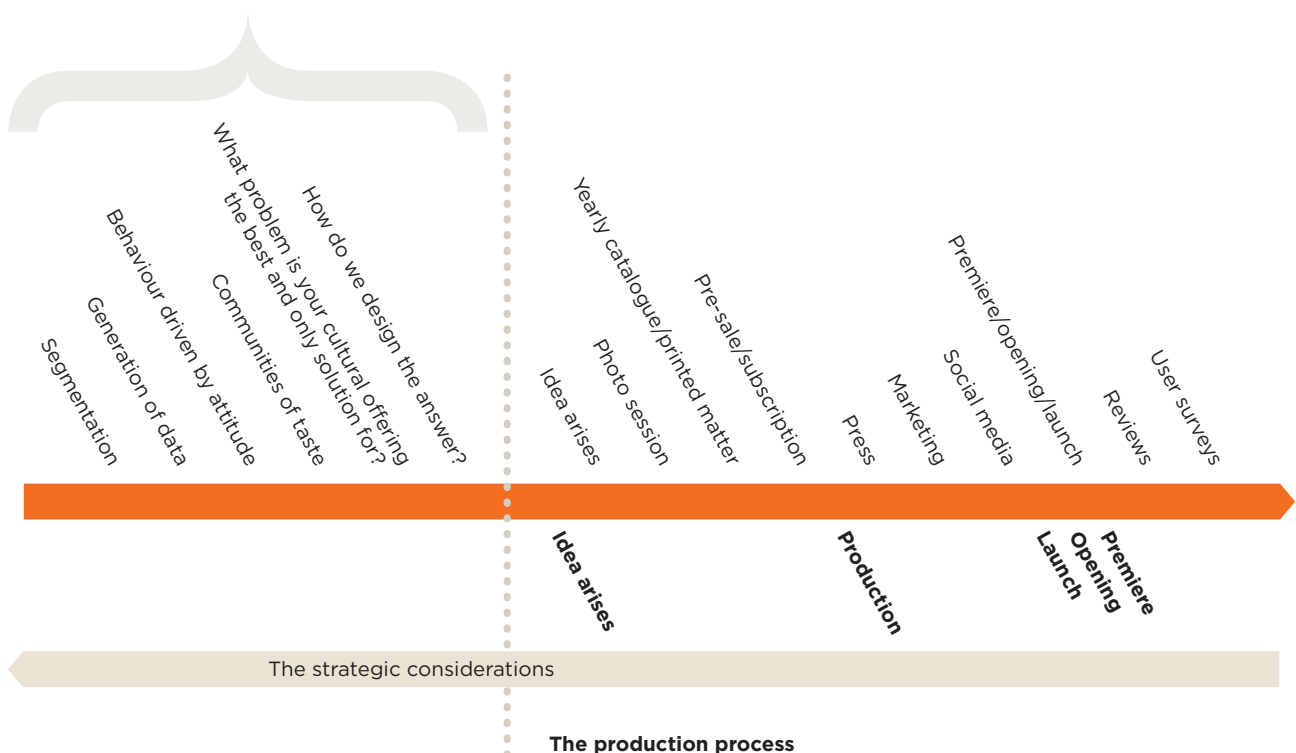


Assignment 1 Re-prioritising resources in relation to the process

Start by getting to know the individual elements of the production process. If adjustments are required in the context of your specific project or the way your institution works, make a note of the changes and use them in your further work. Then look at the financial, temporal and other resources your institution usually uses for each element of the process.

- What can you change to free up resources to increase your audience development efforts on the left-hand side of the dotted line?
- How can you use your audience development project to test which areas and efforts it will be most fruitful to prioritise in the future?
- What changes in your organisation's work will your re-prioritisation require?

Make a note of your observations and re-prioritisations, and share them with the individuals in your organisation who will be affected by the changes. Get their input to qualify your observation and get them together for a presentation for the management team of your institution.





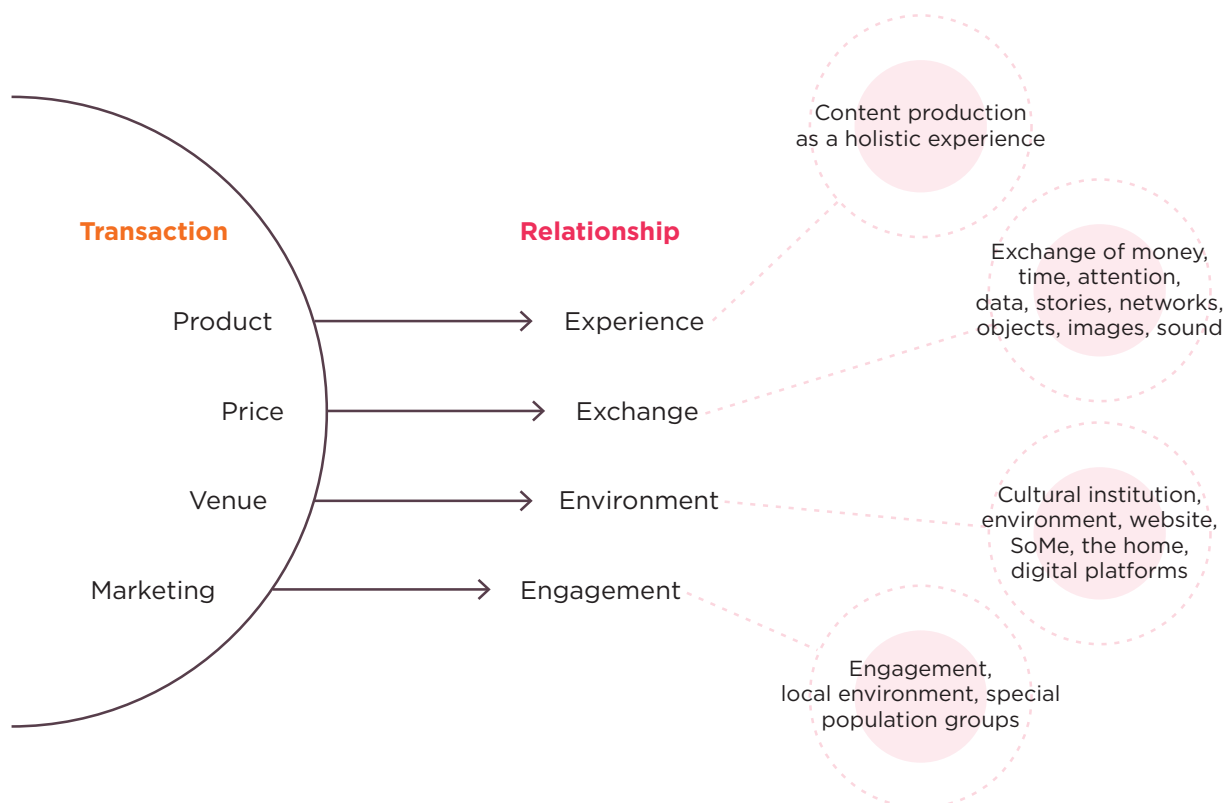
Assignment 2

From Marketing to Engagement

Start by asking yourself the four initial questions:

- What opportunities for audience development can you see if you look at content production as a holistic experience that begins on social media and ends (for now) when the audience talks about it the next time they are with their family and friends?
- What opportunities for audience development can you see if you think in terms of exchanging money, time, attention, data, stories, networks, objects, images, sound, etc. instead of just ticket prices, prices at the bar, etc.?
- What opportunities for audience development can you see if you take a look at your own theatre, museum, venue, concert hall, library, cultural centre, etc., and expand it to include the car park, the website, the SoMe profile, the sofa in the audience's home, digital platforms, etc.?

What opportunities for audience development can you see if you do not look at content production as something you should market, but as an opportunity to create engagement in a cause, a local environment, in young vulnerable people, in population groups with different ethnic backgrounds, etc.? Then continue to ask colleagues in your institution questions, and feel free to supplement them along the way with questions that came up during your reflection process. Then select a few groups (e.g. 5-8 people) from your current audience and from the audience groups you would like to reach with your audience development work, and go through the questions with them. Take substantial notes along the way (get a colleague to help you), and then make an overall assessment of what opportunities the process has given you in relation to viewing your audience development project in a broader perspective.





Assignment 3

How Data-driven Is Your Institution?

Start by writing some headlines for what each of the seven areas corresponds to in your institution. For some areas you can probably use the description in Tool 3 as it is. For other areas you may need to make minor adjustments so that the area makes sense in your institution. Then review each of the areas in the model and score the area from 1 to 5.

In those areas where you are not involved in the work yourself, you can ask someone from that area to score the area with you. This also provides an opportunity to introduce your colleagues to your work to gain an overview of how data-driven your institution is.

Once you have reviewed and scored all the areas, proceed to highlighting simple measures that could improve the score for each area. Feel free to ask your institution if your colleagues can indicate other simple measures that could improve the scores of individual areas. Avoid overly ambitious solutions such as 'If we could get a huge extra grant to hire some data experts, then we could do all kinds of new things ...' They rarely come to anything. Conversely, small steps in the right direction can make a huge difference to your institution's audience development work.

Data



Business Development



Management



Objectives



Resource Staff and Skills



Technologies



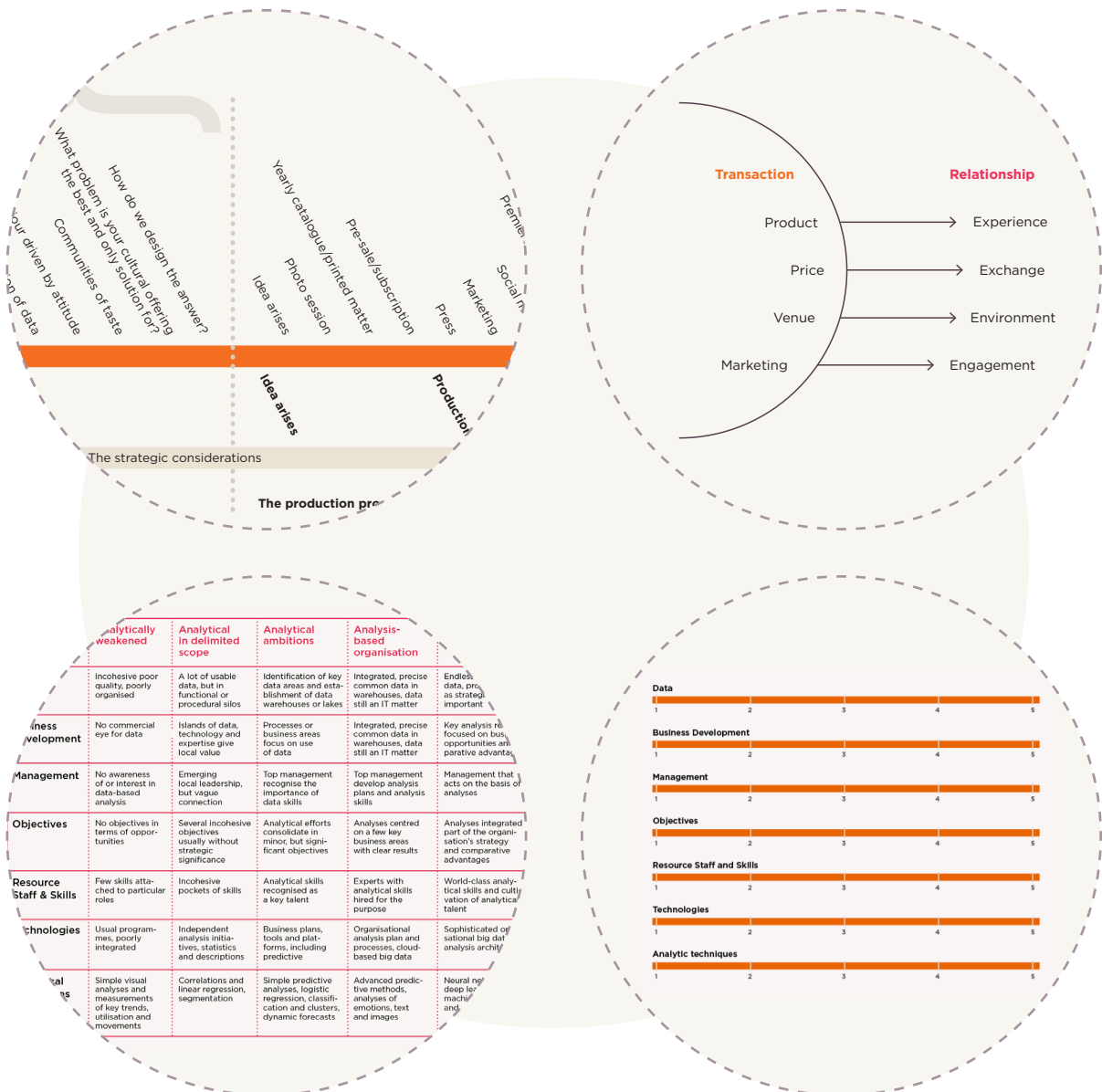
Analytic techniques



Assignment 4

Overall Presentation

Now prepare an overall presentation of the three tasks, highlighting the most important insights you have gained from your work, what re-prioritisations you want to make, and what action you want to take. Continue to make a plan for how the work on changes can take place in your institution.





Reflection Questions

- What would it mean for your institution if you re-prioritised resources from the tasks on the right-hand side of the dotted line to the tasks on the left-hand side? Who do you need to involve in these decisions?
 - What traditional marketing tasks should be omitted and what new activities should be given priority instead? What would this mean for your work?
 - What would it mean for your institution's audience development work if it shifted from 'transaction' to 'relationship', and what opportunities would that pave the way for?
 - What would it mean for your institution's audience development work and content production if it became more data-driven in general? What reflections does the current level of your institution kindle and what contribution can your project make?
-



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Design Your Process

Most cultural institutions organise the development of new content on the basis of the production apparatus at their disposal. A theatre needs a script, some actors, a director, a set design with lighting, a technical team, marketing, ticket sales, etc. In a museum, the process often starts with new research and the development of an exhibition concept, which eventually becomes a physical exhibition with objects, works, etc., which then needs to be marketed with a view to selling tickets.

Often the orientation towards the development and production of the content is not the result of a conscious choice, but rather the result of practical considerations, traditions and incorporated workflows that have proved their worth in the development of performances, exhibitions, concerts and other activities. That is why it requires extra attention and a well-organised and tightly controlled process, if you want to change the patterns in order to involve your audience to a greater extent. For example, you can start with an appreciative exploration of the situations that have already gone well:

- When did you succeed in reaching the audience you want to reach more of in the future, and what did you and your colleagues do to achieve that success?
- Which audiences already have the purchasing pattern you would like more people to follow in the future, and what does your institution do to make them follow that pattern?

On this basis, together with the likes of colleagues, focus groups or other relevant partners, you can continue dreaming about how, together with them, you could develop what already works well. Once you have a clear picture of what works well, who does

what to make it work so well, and how your institution could achieve more of what works well, you can then organise the process of developing content in your institution in accordance with what you came up with in your appreciative research.

You can also go one step further and organise a development process based on design thinking. Design thinking is a development method that aims to develop content with the help of those who will have an interest in the content once it has been developed. In other words, design thinking breaks with the tradition that many cultural institutions subscribe to, which stipulates that the premiere, opening, launch, etc. is the first time the audience encounters the content.

You can start by selecting a smaller project or part of your overall audience development project to experiment with and gain some experience of design thinking as a method. This could be, for example, the development of teaching materials for a performance, family activities in the context of an exhibition, a special event in relation to a concert to get new audiences in, or a new subscription scheme your institution would like to offer.

The process begins with examining what requirements, wishes, expectations etc. your desired target group has in the area you would like to work on. On this basis, you can begin to identify more precisely what your project should be. Then you can start collecting and generating ideas for possible solutions for your project. Once you have chosen the three or four best of the possible solutions, you can start putting them to the test in practice. Often you will have to try out your 'prototypes' a number of times. This iterative process will make your final project better qualified in relation to your audience's wishes, requirements, expectations, preferences, etc. than it would be if you had introduced them to the final versions at the premiere, opening or launch.

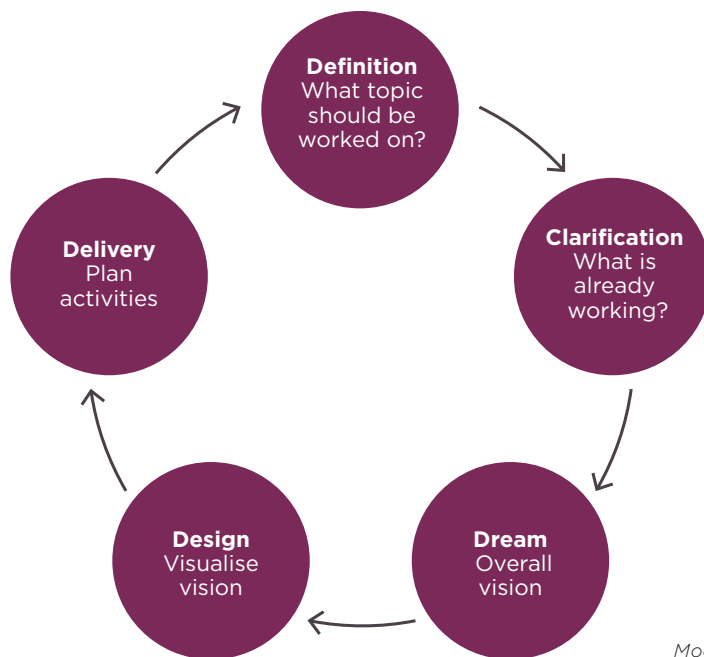
Explore the different types of studies before deciding what you want to accomplish.

You probably already have some experience of questionnaires and focus groups. These are the most common methods of collecting input from your audience, especially because, as an organizer, you retain control over what kind of input you want, what form the input should take, and what you do not want the public to qualify. Thereby, you can get a relatively accurate answer to relatively simple questions that you can easily quantify and possibly use in your project.

If your audience development project is more complex, you need several, more complex kinds of research. This can be anything from participant observation and shadowing to asking your focus group to film what makes them not want to be a part of your audience, and what might make them consider becoming so one day. Explore the many different kinds of research before deciding what is most appropriate and what you have the resources for. Even simple studies can provide you with valuable knowledge, and in each case you can assess whether a more comprehensive study may be necessary in the long term. Feel free to experiment so you get the opportunity to qualify the iterations of your project in different ways.

Tool 1 A 5-D Appreciative Enquiry into What Works Best

An 'appreciative enquiry' into what works best has five stages that you must adhere to in order to get what you want out of it. An appreciative enquiry is the antithesis of a problem-based enquiry. Whereas the problem-based approach asks what is wrong, since a particular audience group almost never shows up, the appreciative approach asks what makes the very few people in the underrepresented audience group even consider visiting your institution.



Modified from Cooperrider & Srivastva, 1987

In other words, an appreciative enquiry enables you to study what already works. You can conduct the exercise with your colleagues, with representatives of the audience group you would like to reach, or with a mixture of the two. Allocate about three hours for the enquiry, and ask a colleague to document it in writing, pictures and sound, so that you can work on the material later.

In the first stage, you describe what the project is about, what you want to get out of the project, what frameworks and resources are available, and what else is needed to keep the appreciative enquiry as realisable as possible.

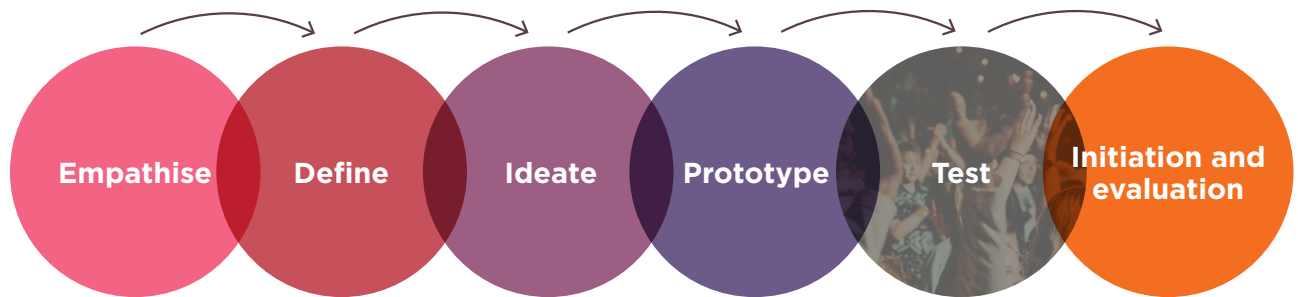
In the second stage, you and the participants examine what is already working well or less well in the area you have chosen to study.

In the third stage, together the participants think out loud and dream about how there could be even more of the situations that work well, making your institution attractive to even more audiences.

In the fourth stage, the participants must be specific and word precise proposals for the implementation of their dreams and ideas.

In the fifth stage, the participants work together to devise a specific action plan for further work on implementation.

Tool 2 Design Thinking



Redrawn from IDEO.org, 2015

Design thinking is an iterative process consisting of six stages that you must adhere to closely in order to get what you want out of the process. If necessary, you can repeat the process if you need further qualification of your project. You may also need to test your prototype several times along the way to be sure that the result will be useful. In total accordance with the basic principle of design thinking, it is also a good idea to start with a small part of your project, so you can test and find out how to make the process work best in practice.

In the first stage, you examine your project on the basis of the needs of the audience. It is all about gaining the best possible understanding of what matters to your audience. Use several different kinds of research: e.g. focus groups, interviews, image documentation, quantitative and qualitative data, expert opinions, research and studies conducted by other people.

In the second stage, based on your studies, you identify the requirements, wishes and expectations of your potential audience, and how you can translate them into a definition and delineation of the audience development activities you would like to initiate. til at definere og afgrænse de publikumsudviklingsaktiviteter, du gerne vil iværksætte.

In the third stage, together with your colleagues and possibly representatives of your potential audience, you think out loud and freely about possible solutions in relation to the audience development activities you would like to initiate.

In the fourth stage, you devise prototypes – drafts of the potential nature of the project and how it might be executed.

In the fifth stage, you try out your prototypes on selected representatives from the audience groups you would like to reach and get their input – e.g. wishes, requirements in terms of time and price, important circumstances, suggestions for improvement and qualitative comments – which you can then use to qualify your final audience development project.

In the sixth stage, you initiate your audience development project and evaluate it continuously so you can continue to develop it in collaboration with your audience.

Tool 3 Focus Group

The purpose of focus groups is to gain different opinions, views, requirements, expectations and wishes vis-à-vis a specific topic. Regard the focus group as an opportunity to gain a wide-ranging, diverse insight into your topic, so you can then devise a solution that anticipates as many considerations as possible. Be aware that the purpose of a focus group is not for participants to agree during the process, so ask your participants to retain their points of view.

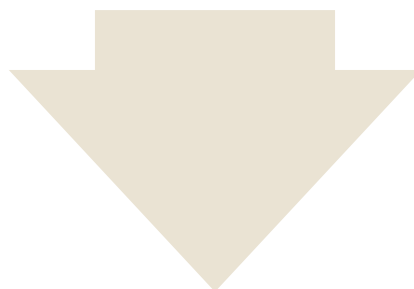
That is why, when putting a focus group together, it is important to carefully select different segments, audience groups, personality types, group, etc. to provide you with as wide-ranging and comprehensive a qualification of your topic as possible. Your focus group can consist of a maximum of six to eight participants, selected on the basis of the specific topic. If you need input for several different topics, you need to put together several focus groups.



- Start by wording some clear, well-defined themes, on which you would like the focus group's input.
- Continue with more clarifying questions: e.g. 'What do you think about theatre?' 'Have you ever seen a show you liked?'
- Then, defining, attitude-based questions/instructions: e.g. 'What could get you to change your attitude towards theatre?' 'Identify three main reasons why you don't go to the theatre.'
- Finally, future-oriented, behavioural questions/instructions: e.g. 'If you were to define three things that could persuade you to go to the theatre, what would they be?' 'Pinpoint three things we need to do differently to persuade you to come to our theatre.'

- Then complete the focus group interview and make sure that you yourself, or preferably a colleague, document(s) the interview as meticulously as possible.
- Conclude by analysing your material and assessing what is most important and most useful, and what will be the quickest measures to implement in the context of your audience development project. Create a plan, prioritising how you want to apply the input of the focus group. Often, a focus group interview reveals that what seems ideal for one group is exactly what makes another group stay away. You should not try to find a compromise or some middle ground, but instead work on how to accommodate the very different desires.

To find more inspiration for group interviews, visit: [Applaus | værktøjer](#)



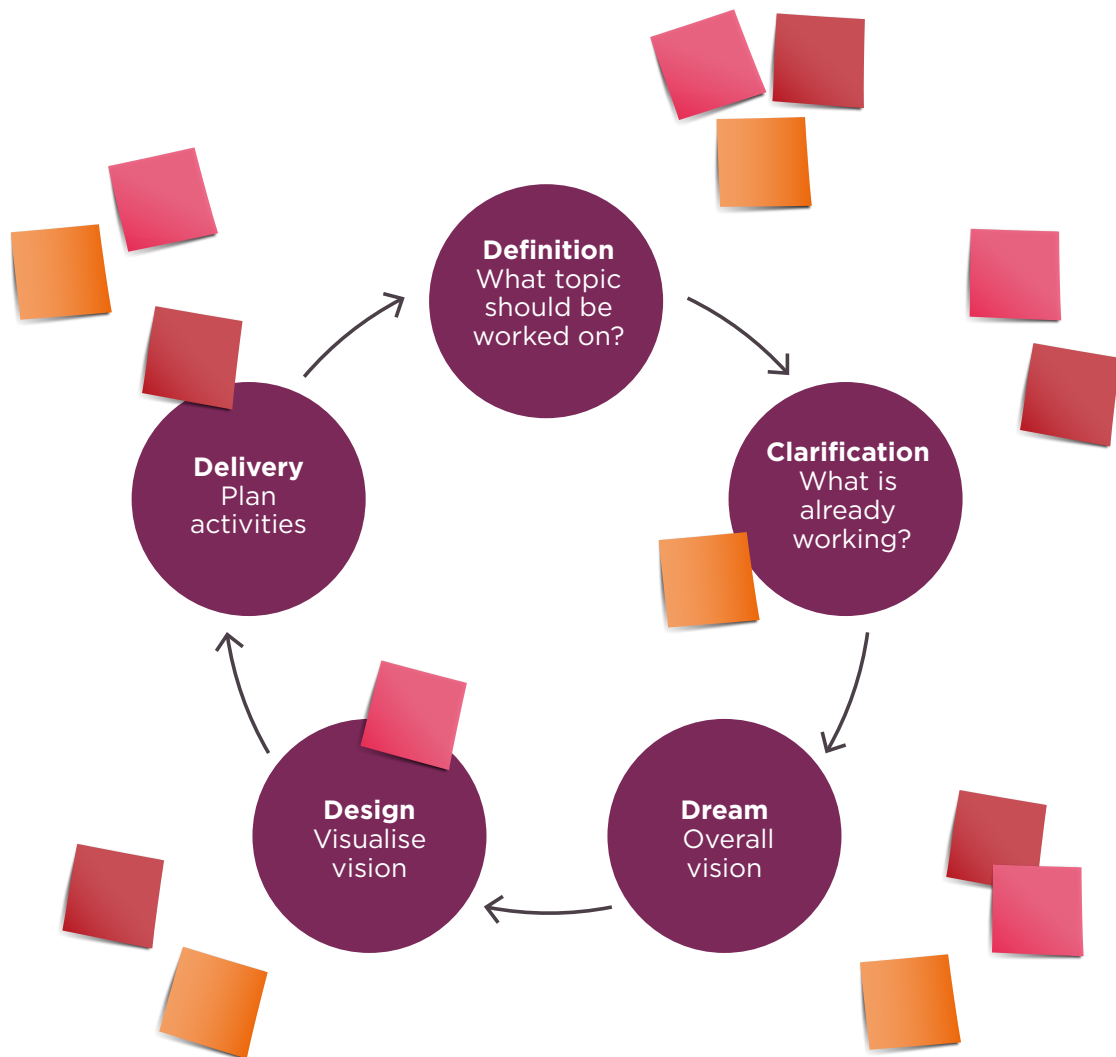


Assignment 1 Conduct an Appreciative Enquiry into Your Institution

Start by inviting those already involved in your audience development project to participate in an appreciative enquiry.

Allocate around three hours for the process. Then complete the five stages, making sure you document them thoroughly as you go with pictures, text, drawings, etc. Then agree with the participants who will follow up in what happens next, and when you will meet again to evaluate and, if necessary, adjust.

Once you are familiar with the five stages of the process, you can conduct an appreciative enquiry together with representatives of the audience groups you would like to reach as part of your audience development project.



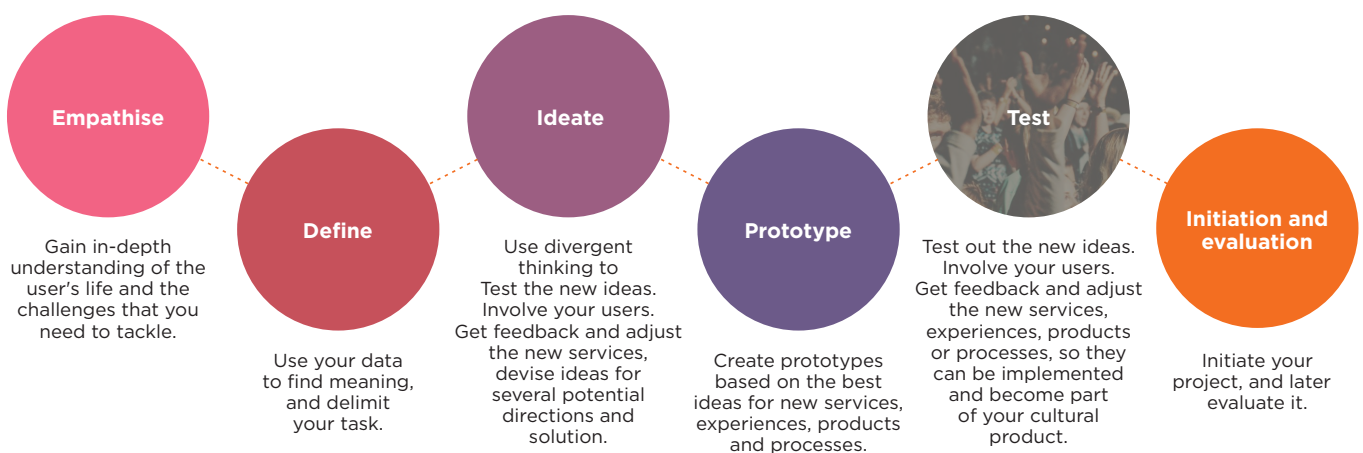


Assignment 2 Implement a Design Thinking Process for Your Project

Start by inviting those already involved in your audience development project to participate in an appreciative enquiry. Then choose the part of your audience development project that you want to use as a basis for your design thinking process: e.g. the development of new teaching material for a performance, a podcast series about dance or classical music, or a special product for young people who feel lonely.

For both yourself and your institution, it is a good idea to try out design thinking in practice in activities outside the core activities, given that it requires major organisational changes to change embodied forms of production for the core tasks. Repeated iterations and adaptations of drafts and prototypes are key to design thinking. You must plan the process well in advance before implementing the final project, so you have time to allow the input you have gleaned to help qualify and adjust your project.

Document the process carefully as you go, so you have a sound knowledge base for making the final assessment of the process and making any adjustments.





Assignment 3

Set up a Focus Group

Set up one or more focus groups and carefully follow the steps described.

After conducting focus group interviews a few times, you can start experimenting, for example, with questions and kinds of documentation (video clips, drawings, objects, etc.). Use the results of the focus group interview to qualify your audience development project.

Be aware that conflicting or very different answers indicate that you need to develop different products and opportunities for different segments, rather than trying to find common denominators.

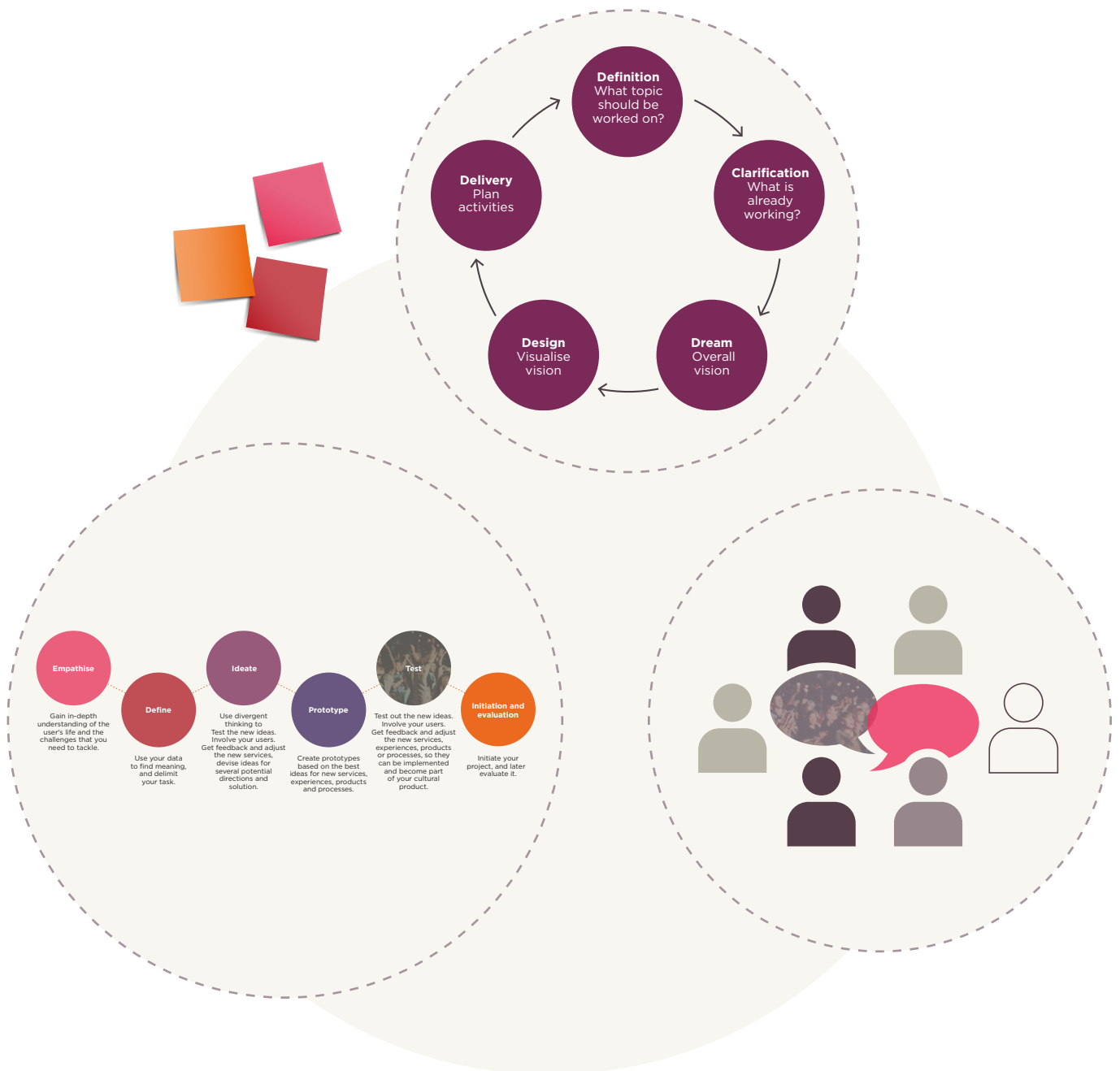


Assignment 4

Overall Presentation

Create an overall presentation of your studies, describing how the kinds of research you used helped qualify your audience development project.

Finish by evaluating which of your studies you found most rewarding for the project and most inspiring for you and your colleagues, and which were the most resource intensive.





Reflection Questions

- What effect would it have on your institution, if it involved existing and new audiences in the development of content and activities in general?
 - How would you be able to take resources from marketing to use on involvement processes in your institution?
 - What is the current level of involvement in your institution, and what it could be in the future? What will it take for that to happen?
 - Which particular methods are most suitable for particular types of problems?
 - Which stages of the audience development project are the most suitable?
-



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Design Anthropology

Design anthropology is an umbrella term for a range of ethnographic methods and approaches, the aim of which is to examine and understand people's lifeworld on the basis of their living conditions, the context to which they belong and their experiences, dreams, hopes, desires and narratives.

You can use design anthropology to examine and understand the audience groups your institution would like to be better able to reach and to develop content, activities and experiences that accommodate their needs, demands, desires and expectations. What makes design anthropology different from design thinking is the fact that sketches and prototypes are designed on the basis of the audience's premises rather than yours. In other words, you relinquish a large part of the process. In return, you gain even greater insight into what your audience groups are interested in, so you can meet them on their own ground.

Design anthropology can be particularly useful in relation to audience groups that do not use your institution at all – or at least not very much. Your institution and the content it offers do not seem to play a role in the lives of those audience groups, so, if you want to reach them, you need to learn to understand them better. The fact that design anthropology has become particularly relevant and interesting as a form of investigation in recent years is mainly due to the fact that digitally based content producers have made enormous progress in reaching both existing and, in particular, new audiences by using design anthropology to understand their lifeworld.

It can be difficult to get a useful answer to questions about beliefs, attitudes and feelings, if you ask directly. Perhaps the respondents do not want to appear uncultured or uneducated, or they express an excessive attitude just to provoke. Nor is it certain that people, for example, who are not accustomed to going to the opera, have a clear answer as to what they think about opera and why they do not buy a ticket. They just don't. Neither can you assume that you can get a very accurate answer as to why some people like to go to art museums with their friends. They just like it.

The ethnographic methods deployed by design anthropology are about getting past the attitudinal, emotional, ideological, social, cultural and social barriers that may exist between you as a representative of your cultural institution and the audience groups you want to reach. So, in the studies, you attempt to find out what your desired audience group feels, thinks and experiences in order to use that insight to better understand them and their requirements, expectations and needs, so that you can try to accommodate them to a greater extent in your audience development project. The answers may take the form of statements, pictures, drawings, objects, life story, etc, which you may find difficult to interpret because you are not part of the lifeworld of your respondents. That is why it is a good idea to experiment, for example, with how you can get a group of young people to interpret their own answers, so the interpretations are also informed by their lifeworld rather than yours.

There are numerous, diverse methods. Experiment with what works best for your audience development project.

There are numerous, diverse methods you can use, and you can experiment with what works best for the specific audience development project you are working on. The methods used include associative and projective exercises that you can use both with individuals and groups. Using questions, pictures, drawings, etc., the associative exercises are all about tapping into what the respondent associates with what you want to find out about: e.g. 'When I say a good, active Sunday afternoon with the family, what do you think about? Would you send me a picture of a good, active Sunday afternoon with the family?'

Using questions, pictures, drawings, etc., the projective exercises are all about tapping into what the respondent associates with or could imagine associating with certain situations, by talking about it through a straw man/third party, so the respondent avoids feeling embarrassed by the question or when to think about how 'a real theatre-goer' or 'a real festival attendee' should respond in the situation.

You can also use tagging – i.e. labelling – for example, of words, colours, sounds and other things to get respondents to help you understand what they associate with your institution and what they might envisage associating with your institution to feel like using it. Finally, you can examine an audience group on the basis of their cultural consumption in a broad sense and what they associate with it: for example, by asking the respondent to show you what artistic and cultural content they have shared over the past three months, and what content they have liked/tagged, etc. This will provide you with insight into the actual behaviour of the respondents in terms of cultural consumption and their attitude towards what they have experienced.

The ethnographic methods of design anthropology enable you, with very limited resources, to gain qualitative insight into different audience groups' perceptions of themselves, what they want in terms of culture and their behaviour in general. For example, if you want to attract 17-year-olds to concerts at your venue, you can gain valuable knowledge by talking to five 17-year-olds about their lifeworld and what they want out of a concert. Or if you want to attract more men aged 50+ without a long tertiary education to your museum, you can achieve a great deal by conducting projective interviews with eight men aged 50+ without a long tertiary education. In many cases, it will be far better than not doing any research, and it will usually be sufficient to progress with your audience development project.

In each case, you need to consider how to make the most of the temporal and financial resources at your disposal.

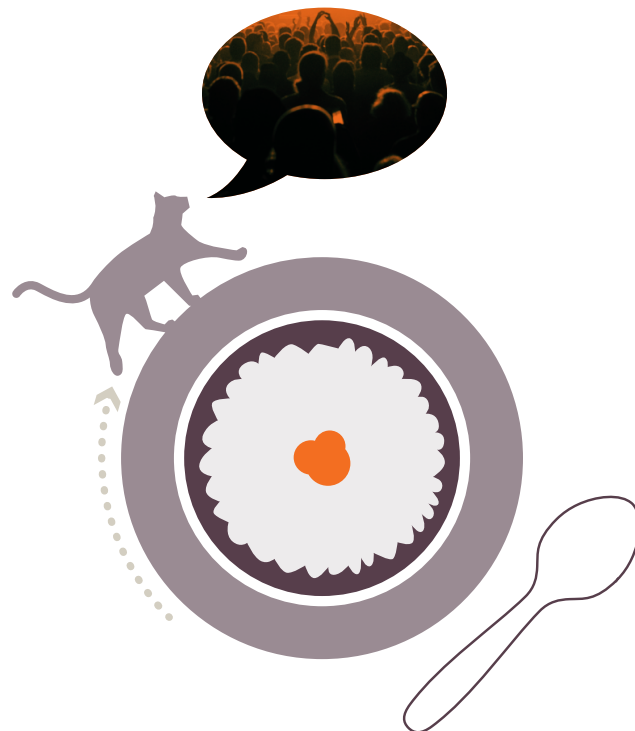
If your institution has the resources to do so, you can further qualify your studies by making sure that the people you select constitute a representative sample of the group they represent. Then you increase the representativeness of the study and thereby its so-called 'internal validity' – in other words, its methodological validity. Conversely, your ambition may mean that, for resource reasons, you have to abandon conducting the studies you want. Nor can you take for granted that a larger, more ambitious study will necessarily contribute more useful knowledge to your audience development project. That is why, in each and every case, you must consider how you can make the most of the time and financial resources you have available vis-à-vis your need to translate that new knowledge immediately into something useful in your audience development project.

Tool 1 Projective and Associative Questions



An associative exercise, for example, might involve asking a group of people what springs to mind when you say 'cat', 'partnership' or 'loneliness'. You can let the respondents choose from a variety of words, colours, images or phrases, etc. you already selected for them, so the answers are within a delimited range. This will make it easier when processing and interpreting the material. You can continue with such questions as: "When was the last time you saw or read something about relationships that captured your attention? What was it you found interesting?"

To talk about something without talking about it is like beating around the bush. It is what is between the lines that matters. The objective of a projective exercise is to access that which is between the lines.



A projective exercise, might involve asking a person who does not normally go to the theatre to describe a non-theatregoer: in other words, to describe themselves through a third person. By introducing a third person, you can circumvent the embarrassment that may be associated with not really knowing what it really means to go to the theatre, because your respondent is talking about 'someone else'.

You can follow up with a question such as:

"If you could give me some advice about how best to get in touch with the person you have described, what would it be?"

"Try to show me what the person you have described looks like when they hear the word 'theatre'."

"Can you help me understand what I could do differently to get the person you described to change their opinion of my institution?"

You may find that you are getting in the way of gaining the knowledge you want. The fact that you as an audience developer are the one asking the questions may simply be confusing, because your age difference, differences in background and educational level, cultural differences or the sensitive nature of the theme make it difficult to talk about the theme. In this situation, you could, for example, invite a group of young people to talk about the theme without you being present.

You could ask for permission to either film or record their discussion or ask them to provide photos, audio clips, examples, etc. of what was most important in their discussion and how they talked about it. Finally, you could ask a respondent to explain to you how you should behave if you want to resemble the respondent by behaving in the same way as them. Thereby you will tap into not to what the respondent thinks they should answer - e.g. in terms of sounding like a 'real culture user' - but to how the respondent behaves in the actual situation.



Tool 2 Tagging

You can use tagging or labelling to study what words, concepts, images, colours, music, names, moods, scents, temperatures, etc. your audience group associates with the content your institution offers and your institution itself.

Tagging can be completely open – i.e. the respondents themselves choose the words, concepts, images, etc. – or closed – i.e. you choose, for example, 10, 30 or 100 words, concepts, images, etc. for your respondents to choose from – or combinations of both models. You can conduct the exercise simply and analogously using lists of the tagging options, or you can use a digital programme with which you are familiar.

Tagging thus provides you with insight into how the audience group your institution wants to reach perceives your institution and the content it offers, what they think about the institution and the content, and the feelings, attitudes, etc. they associate with it. Even if a certain audience group has never been to your institution, they may associate something with your institution or similar institutions. For example, people who never go to an art museum, may tag “highbrow”, “posh”, “boring” or “not for me”.

You may notice that the language you use to describe, for example, a concert, a performance or an exhibition, and the things you emphasise in this context is not at all what the audience group in question sees. In turn, the audience group associates it with something completely different, which would be easy for you to highlight instead, or supplement with, so thereby you can make your institution and the content it offers, more attractive to the audience group you would like to reach.

Circle the five words you associate the most with the exhibition *Life in the Middle Ages*.

The word cloud contains the following words:

- Exciting
- Yawn
- Enlightening
- Interesting
- Boring
- Fun
- Immersion
- Depressing
- Trivial
- Educational
- Systematic
- Unimportant
- Academic
- Different
- Professional
- Beautiful
- Empty
- Life
- Highly informative
- Oasis
- Break
- Passive
- Play
- Culture

Tool 3 The Three-legged Stool

Initially, when using design anthropology and ethnographic methods to study the audience you want to reach as part of your audience development project, you relinquish a large part of the control of the process and its outcome. That is the very purpose of this approach. By studying the premises of the audience instead of your own, you will gain access to valuable knowledge you can use in your audience development project.

But your institution also has a framework within which it must work. So, it is important to identify in advance what it is possible to change and what cannot be changed. You need to carefully consider how much importance you want to attach to your audience's cultural consumption, behaviour and attitude, and what your audience associates with your institution and the content you offer. In other words, your study must rest on three 'legs':



Based on Yellin in Wired, 2017

- **The first leg** involves studying the actual behaviour and attitudes of the audience group that your institution wants to get better at reaching. For example, start by selecting five to ten respondents from the relevant audience group. Use associative and projective exercises to learn about what they associate with art and culture in general, what culture they have consumed in the past three months, what they plan to do in the future, what they share and like, and anything else you can come up with that can provide knowledge of their lifeworld.

- **The second leg** involves studying what the same respondents associate with your institution and the content you offer. Apply tagging (analogously or digitally, depending on what is practical and affordable for your institution) to study what with content, artists, themes, action, your institution and visiting it. If you want to limit the possible scope of the outcome, you could, for each tagging exercise, select 30 words the respondents can tag, and allow them to add five words of their own.



- **The third leg** involves assessing the two elements in relation to each other and in relation to the framework of your institution. This will provide a realistic overview of how great or small the distance is between the art and culture consumption of your respondents in general and what you are able to offer and adapt within the framework of your institution. You may notice convergences, connections and overlapping interests you had not previously thought about. In some cases, you may have to conclude that there is too great a distance between what your institution can stretch to and what your desired audience group will expect if they are to find your institution as a relevant, interesting and pertinent cultural product.



Assignment 1

Projective and Associative Questions

Start by selecting a group of respondents who represent the group you would like to work with. Unlike the focus group, it is not about the breadth and diversity of the group. On the contrary. They should resemble each other and the group they represent as much as possible: e.g. 17-year-old boys at a vocational college with a different ethnic background, who have an absence rate of 40% due to failure to thrive; or 16-year-old girls in their second year at high school who feel lonely and find it difficult to talk about it. In other words, the composition of your respondent group is based on depth.

- Then prepare a question protocol, a series of pictures, music clips etc. that you will use in your study.
- Conduct the exercise and remain inquisitive and curious vis-à-vis the reactions and responses of the respondents, but do not comment on them, and do not enter into any kind of discussions or the like.
- Afterwards, analyse the material. What do you notice? What confirms your existing assumptions and conjectures, and what surprises you? Could you ask your respondents to relate to your analysis to make sure you have interpreted their reactions and responses in accordance with their wishes?
- Use the outcome of the study to qualify your audience development project.





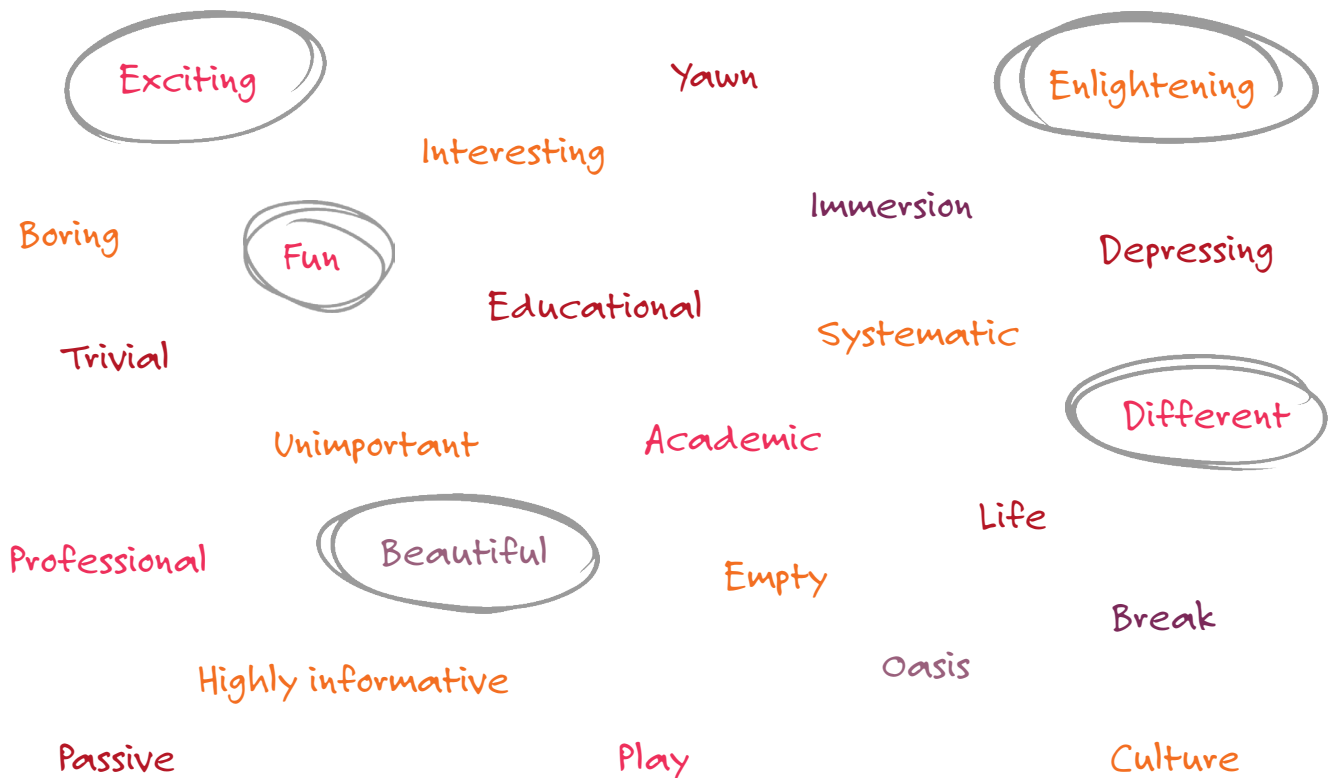
Assignment 2 Tagging

Some audience groups are quite familiar with using words and (complicated) terms, while others prefer images, film and audio clips, colours, etc. So, start by assessing what would be most appropriate for the audience group you want to involve in your tagging exercise. Then prepare the material you need for the exercise: lists of words, images, audio clips, etc. Then select the respondents, and find a place/context they feel comfortable with to conduct the exercise: e.g. on their mobile phone at home, at school or any other place/context the audience group is used to.

Be prepared that it may take time to find respondents, but refrain from 'persuading' anyone to participate, as this risks distorting the outcome of the study.

Then complete the study and analyse your results. What do you notice? What options and limitations do your results indicate? Do not double-check your results with the respondents, because the interpretation has already taken place via the selection of tagging options and the summary that results from counting how many people tagged particular words, colours, concepts, etc.

Use the outcome of the study to qualify your audience development project.

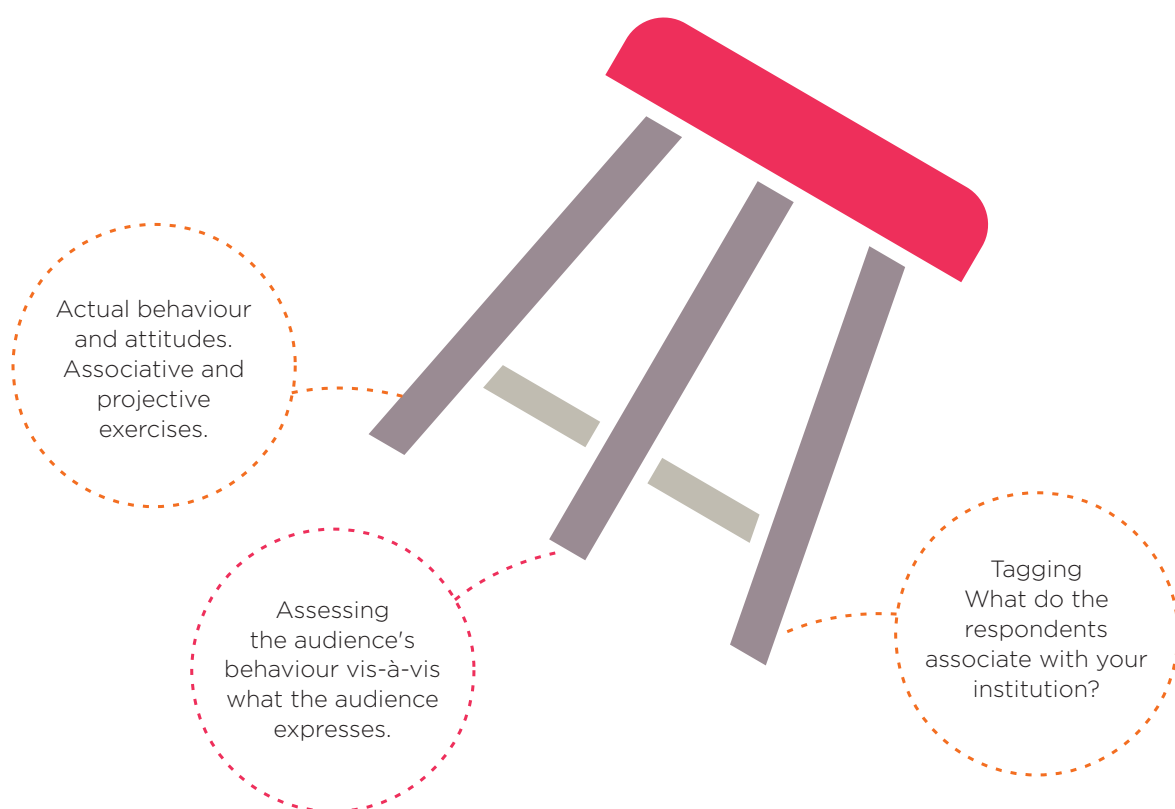




Assignment 3

The Three-legged Stool

Carefully consider the outcome of your studies vis-à-vis the framework your institution has available, and decide what can be done in relation to your specific audience development project, what may be worked on in the future, and what lies outside the framework of your cultural institution.

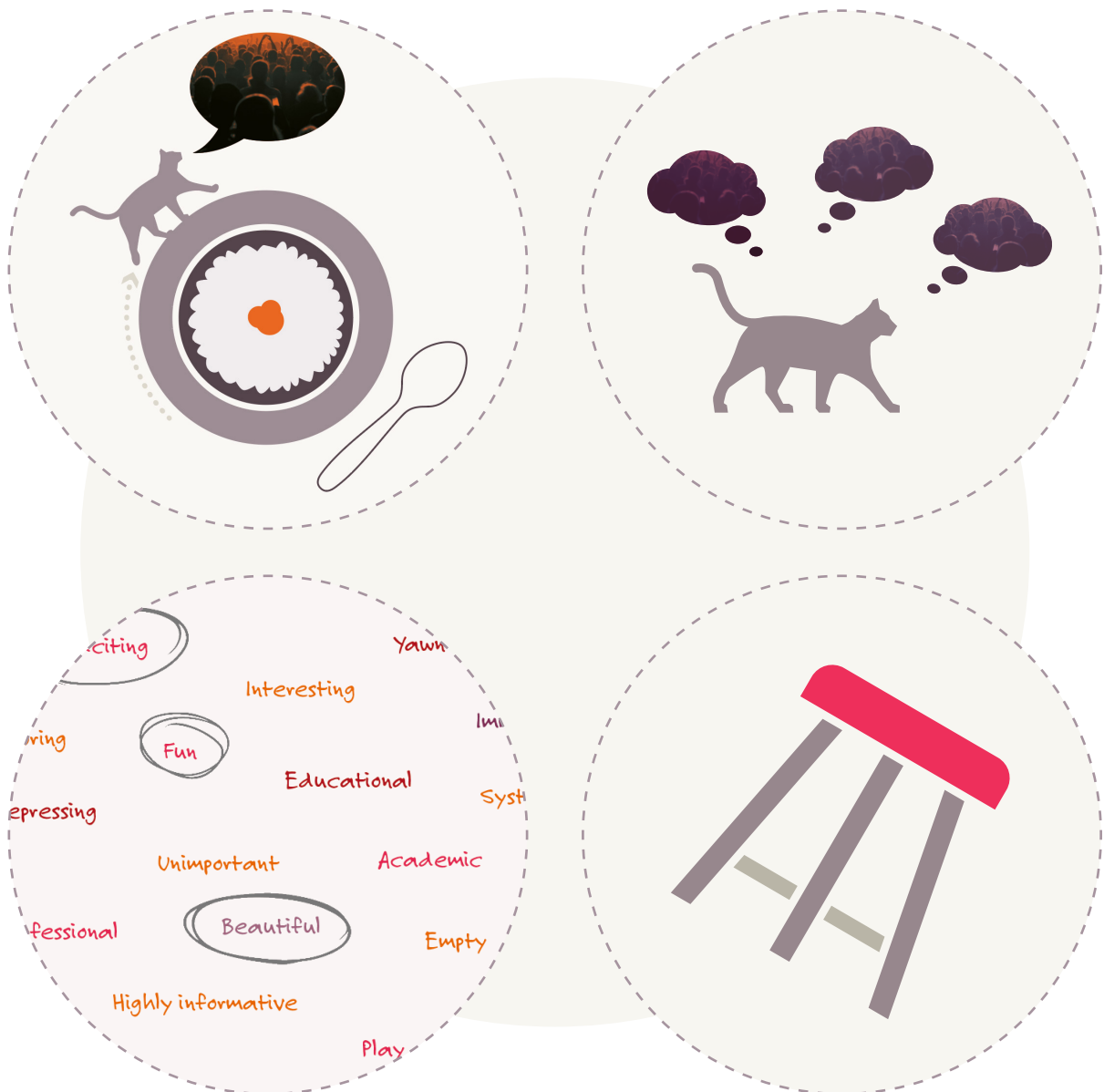


Assignment 4

Overall Presentation

Create an overall presentation of your studies, describing how the kinds of research you used helped qualify your audience development project. Then, on the basis of your three-legged stool considerations, decide how you want to apply the results of your design anthropology studies, and what importance it should have in your final audience development project.

Finish by evaluating which of your studies you found most rewarding for the project and most inspiring for you and your colleagues, and which were the most resource intensive.





Reflection Questions

- What new input did your design anthropology work provide for your cultural institution, and how did it help qualify your audience development work?
 - What opportunities do you have to make more systematic use of design anthropology and ethnographic methods in your audience development work, and what will it require of you and your institution? Who else can you involve in the work?
 - On the basis of the results of your studies, what possibilities can you envisage in terms of re-prioritising resources from marketing activities to audience development work?
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Create New Business Models

Although the majority of cultural institutions operate in a 'patchwork economy', where many different sources of income, all with their different challenges and demands, are a fact of life, since the emergence of the middle-class concept of edification in the 19th century, there have been four principal forms of income:

(1) Public subsidy, (2) Ticket sales, (3) Bar, café and shop sales, (4) Patronage and support from foundations.

All four kinds of income are based on the premise that the artistic and cultural content is the scant resource, around which paywalls can be erected. Because content is the scant resource, it is also part of the premise that audiences - both those the institutions already reach and those they would like to reach in the future - actively seek out, and are willing to pay for what the institutions offer. Thus, over time, the forms of income and the associated work on public engagement/interpretation, marketing and fundraising are adapted to the prerequisite.

In the attention economy, however, the prerequisite is different. Artistic and cultural content is available everywhere, at all times of the day and often for free. At the same time, new technologies enable the content to seek out both existing and new users, so that we as cultural consumers have to automatically deselect content from global content producers. This turns our attention into the scant resource, while the content is (almost) free of charge for the user, given that others - e.g. advertisers or the content producers - pay for it. That means that your audience development work must also take into account the new prerequisite for erecting paywalls so it can generate new sources of income, rather than new expenses, for your institution.

The part of your audience development work that involves developing new paywalls calls for new trains of thought. You can regard it as a shift away from the classic model – based on the premise that content is the scant resource – to the new model – based on the premise that your current and future audience attention is the scarce resource.

The classic model *(Based on DiMaggio, 1982)*

- An organisational format that can be controlled: e.g. a theatre, a venue, a museum, a concert hall, etc.
- Classification - i.e. a clear distinction between art/culture and entertainment, and a general acceptance of the legitimacy of this classification.
- Framing - i.e. an 'adaptation protocol', e.g. ticket sales, distinction between stage and auditorium, distinction between works and audience, idolisation, etc., which regulates the relationship between the artistic/cultural content and the audience

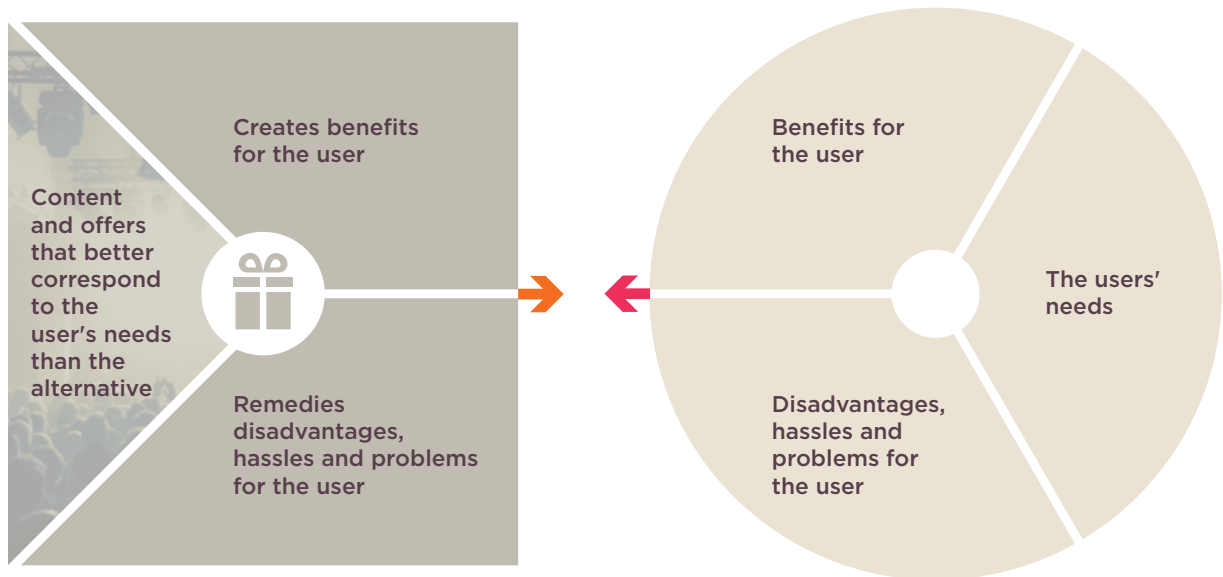
The new model *(Based on Marr, 2019)*

- New forms of payment: e.g. subscription, season ticket for several activities, payment for digital content, etc.
- Platforms on which the institution and the audience can share something: e.g. experiences, knowledge, etc.
- Authenticity, not only in relation to the content, but also in relation to the audience's sense of becoming something special as part of the content.
- Take good care of your best staff, so they do not join a competitor.
- Partnerships: not only the obvious ones, but also those that add something completely new.
- Your institution is dedicated to creating value for your users.
- Your institution is constantly innovating.
- Your institution is data-driven and tech-savvy.

Both your current and your future audience is very willing to pay for artistic and cultural content that they feel has value and meaning for their identity, their lives and the way they perceive themselves in the world. Conversely, they will not pay for content they can get for free and without hassle elsewhere. That is why the development of new business models is based on you putting yourself in your users' shoes – both the ones you already have and the ones you want to try to reach in the future. You must therefore begin by examining what has or could have value for them, and in what ways they can imagine converting the value into willingness to pay.

You can regard the development of new business models as a complex interaction between several interdependent factors. For example, if you can enter into a partnership, in which your content matches your partner's desire to reach a specific audience, you might want to move the paywall away from your audience. Or, if your content contributes to or is part of solving other tasks, such as health, failure to thrive, loneliness, declining social cohesion, etc., taps into considerations regarding willingness to pay. Finally, you can define an entirely new category – a new concert format, a new theatre package, a new digital museum experience – which turns your content into the only – and best – offer your audience can get their hands on. That is how most genres evolved throughout history, and that is to create new content for audiences.

Tool 1 Value Proposition Canvas



Redrawn from Osterwalder et al., 2015

Put yourself in the user's shoes

The value proposition model helps you put yourself in your audience's shoes. It contains three elements that together make up the value proposition. The model will help you gain a picture of how your cultural product can help tackle the needs of both current and future users.

- What advantages for the user does your cultural product contain?
- How does your cultural product help remedy the disadvantages, hassle and problems of the user?
- What do you offer, and in what ways is what you offer more advantageous than the user's other alternatives?

More often than not, it is easy for cultural institutions to describe what is good about the content they offer and what makes it so special for the audience. Conversely, it often requires a bit of practice to put yourself in the audience's shoes. Perhaps your potential audience is more into having a great Thursday night out on the town with friends or spending a great Sunday afternoon with their family than the content that is part of the experience. Maybe your particular cultural product can enable your audience to meet other people and become part of new communities?

When outlining your value proposition, it can be very helpful to involve some of the users you would like to reach in the context of your audience development work. For example, you could create or conduct associative interviews, in which you ask what your potential audience associates with the likes of a great Thursday night out on the town with their friends. This can provide you with insight into what matters to your

audience and the ways in which your cultural product could be more favourable than the alternatives: e.g. an evening at home in front of the television.

Of course, when formulating your value proposition, you can use the work you already did on getting to know your audience in the exercises in the previous chapters. What is special about the value proposition is the fact that your knowledge of your audience should be able to translate into something that has value for your audience in an economic sense.

Tool 2 Business Model Canvas



Redrawn from Osterwalder & Pigneur, 2010

Design Your Business Model

You can use the Business Model Canvas to devise and describe your business model. To the left of your value proposition are the elements and factors needed to produce your content and the costs associated with the content production. To the right of your value proposition are the elements and factors you need when you want to sell your cultural product to your audience in the form of tickets, activities, packages, subscriptions, etc. and the sources of income your product should contribute.

The model is structured to keep the individual elements and factors interdependent. This means that if you change one of the elements or one of the factors, you must consider how and to what extent it affects the other elements and factors, and make the necessary adjustments.

When working on your Business Model Canvas, it is also beneficial, for example, to involve a focus group, a group of representatives of the audience group you would like to make greater use of your cultural institution, or potential partnerships. Thereby you can 'pressure test' whether your assumptions and calculations prove correct among the groups you would like to reach as part of your audience development work.

Tool 3 What is Your Cultural Offering Uniquely Positioned to Answer?

Category design is about designing a brand-new category, within which your cultural product is the best and only one. This category also needs to accommodate a need among your audience members, which your product is better able to accommodate than the other products available to them. The following questions will guide you in the process. However, since the process is all about establishing brand new categories, there is of course no one formula you can follow. Conversely, you can use category design to explore opportunities in your cultural institution that you may not have had a previous opportunity to look at.

The Category Design Model



Modified from Ramadan et al., 2016

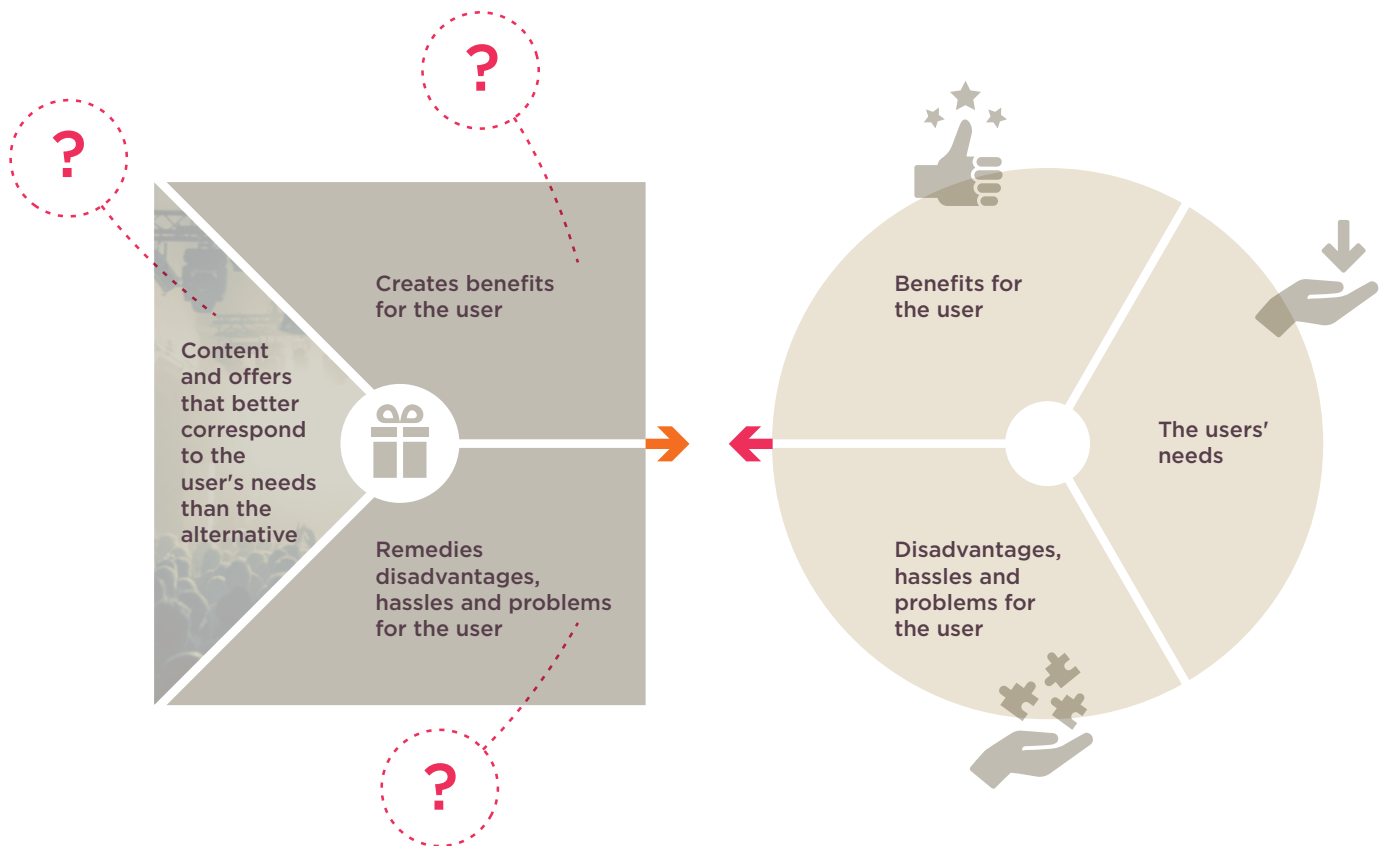


Assignment 1

Describe Your Value Proposition

Start by describing your value proposition and be specific about the individual elements. Consider whether you have the opportunity to involve, say, a focus group or a group of representatives of the audience group you would like to reach with your audience development project. It is easy to fall into the trap of describing everything that is fabulous about your cultural product from the point of view of your institution. This task is about gaining insight into how and with what products your institution can accommodate the needs of potential users: e.g. 'a fun, exciting afternoon with the family', 'a great evening with friends', etc.

- What can you do to avoid falling into this trap?
- Which users can help you concentrate on scaling the value proposition on the basis of the audience's point of view?
- Fill in both sides of the diagram and check that the different elements relate as specifically as possible to each other.





Assignment 2

Prepare your Business Model Canvas

Place your value proposition in the centre of the model. Then fill in the other fields with what you already know and mark what you need to investigate further. Make a list of what is missing, what you need to investigate further, and what you consider sufficiently well described.

Then get hold of the missing information, examine what you are missing, and insert the results into the diagram. Once you have filled in all the fields, review them thoroughly to determine if the individual elements are well connected. If it turns out that you lack, say, funding to realise your project, you must take another look at the fields that can generate sources of income with a view to explore new opportunities. Or you must take another look at the fields that include the production aspect with a view to exploring opportunities to reduce the level of costs: e.g. by entering into partnerships. Be prepared to go through the model at least a couple of times before it is sufficiently cohesive.

Use the outcome of the study to qualify your audience development project.





Assignment 3 The Category Design Model Design – Maybe – A New Category

Your work on designing new categories is about taking a fresh look at the opportunities your institution has or can provide relatively easily. As an exercise, occasionally during the process, it may be interesting to try and totally rethink things. What new categories would you be able to design if you and your colleagues could rethink your institution?

Perhaps you could put the question to some of the audience groups that never use your cultural institution: for example, by deploying the types of questions in design anthropology? Return to the practical reality and use the questions in the model. Then describe one or more prototypes that you can test in practice: e.g. by using the design thinking model.

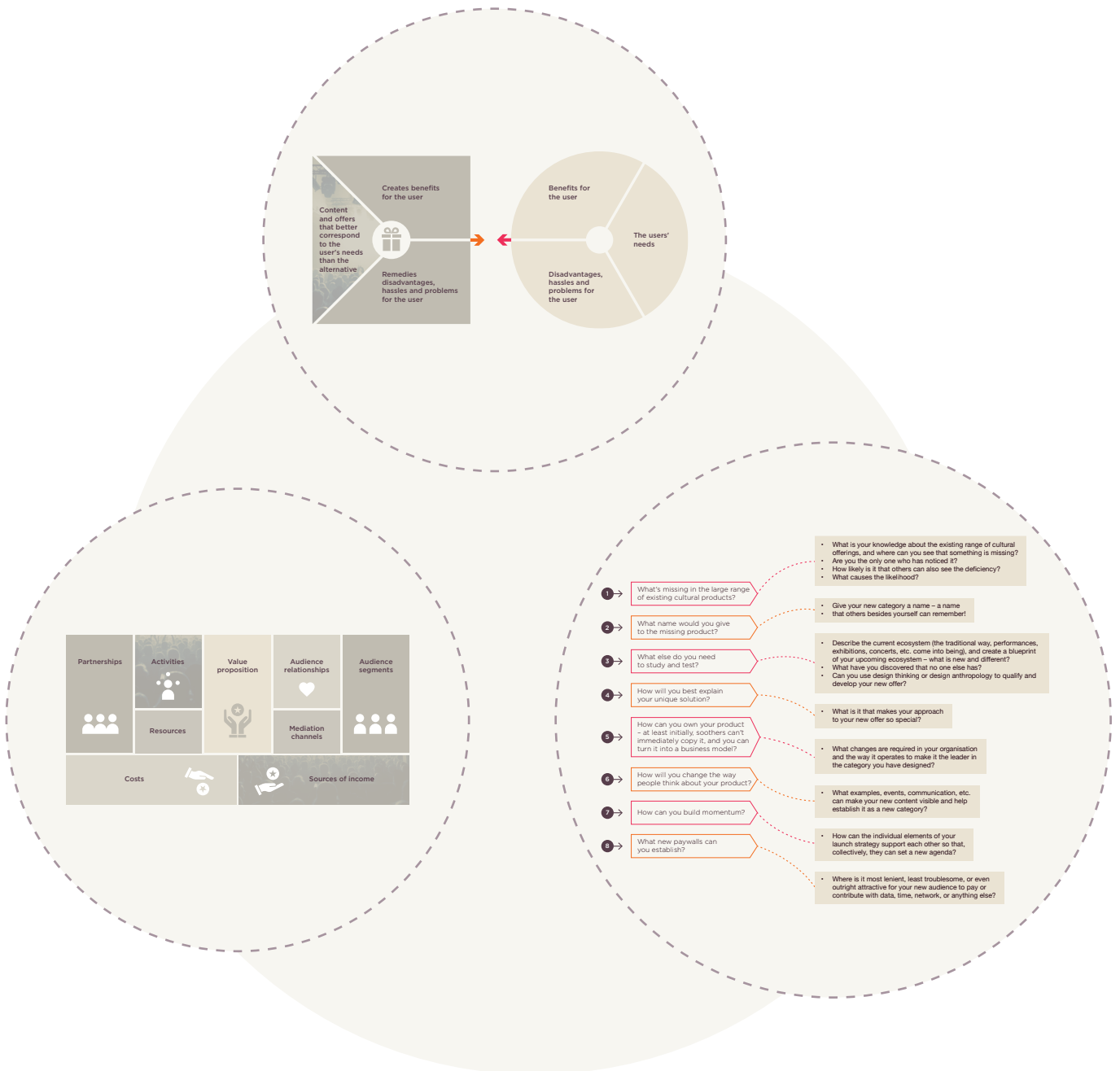


Assignment 4

Overall Presentation

Create an overall presentation of your studies, describing how the kinds of research you used helped qualify your audience development project. What can you use in your subsequent work on your audience development project?

Finish off by evaluating which of your studies you found most rewarding for the project and most inspiring for you and your colleagues, and which were the most resource intensive.





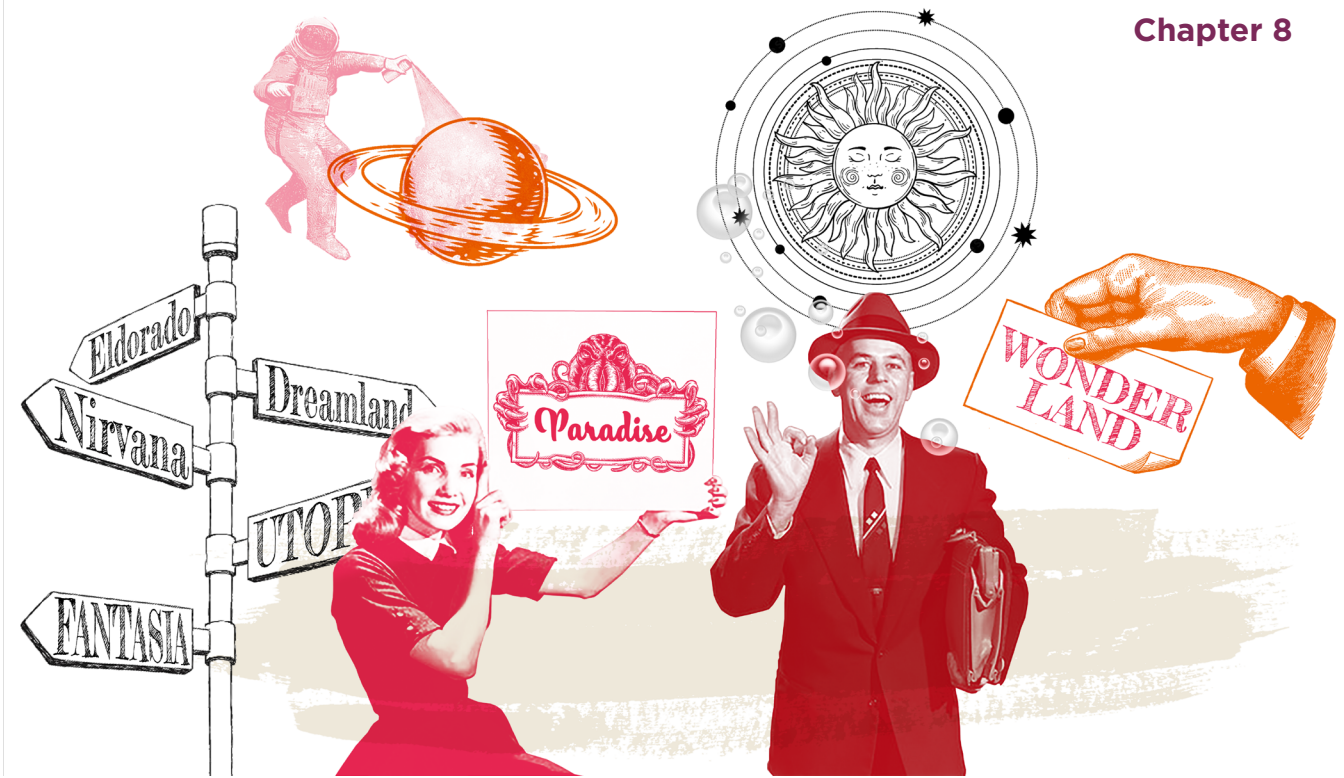
Reflection Questions

- How has your in-depth work on the business aspects affected your understanding of audience development?
 - How has looking at the project from the perspective of your potential audience affected your audience development work?
 - How has thinking about new categories affected your audience development work?
 - Who can you invite to collaborate with you to make your cultural product more attractive as an overall package?
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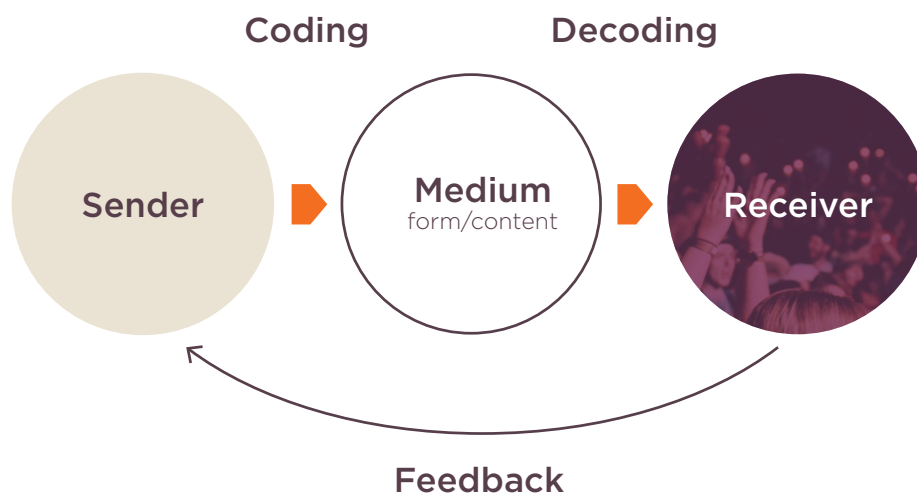


Create More Universes with Your Communication

Studies show that the proportion of Danes who are susceptible to the influence of advertising and marketing is low and, conversely, an increasing proportion are downright hostile to advertising and marketing.

This has several consequences for your audience development work. Firstly, the likelihood of marketing and communicating to a larger and wider ranging audience is waning. Secondly, there is an increasing risk that classical marketing has the opposite effect, maybe particularly on audience groups who do not already use your cultural institution. Thirdly, in a broad sense, just like artistic and cultural content production, advertising and marketing are impacted by the conditions of the attention economy. Supply is much greater than demand, so there is a risk that your marketing efforts will not capture anyone's attention. In overall terms, this means you need to study and test new forms of communication in addition to the classic sender->content->recipient model with encoding and decoding during the communication process.

Key elements of new ways of understanding and working with communication are identity building and the creation of universes that different identities can connect with. What will your audience become as a result of your communication, and what universe are you offering them? In relation to your audience development work: How can your communication enable different audiences to appear diverse and multifaceted and how can you adapt and brand different audiences to appear diverse and multifaceted, and how can you adapt and brand different universes for them to feel comfortable in?



Redrawn from Shannon, 1948

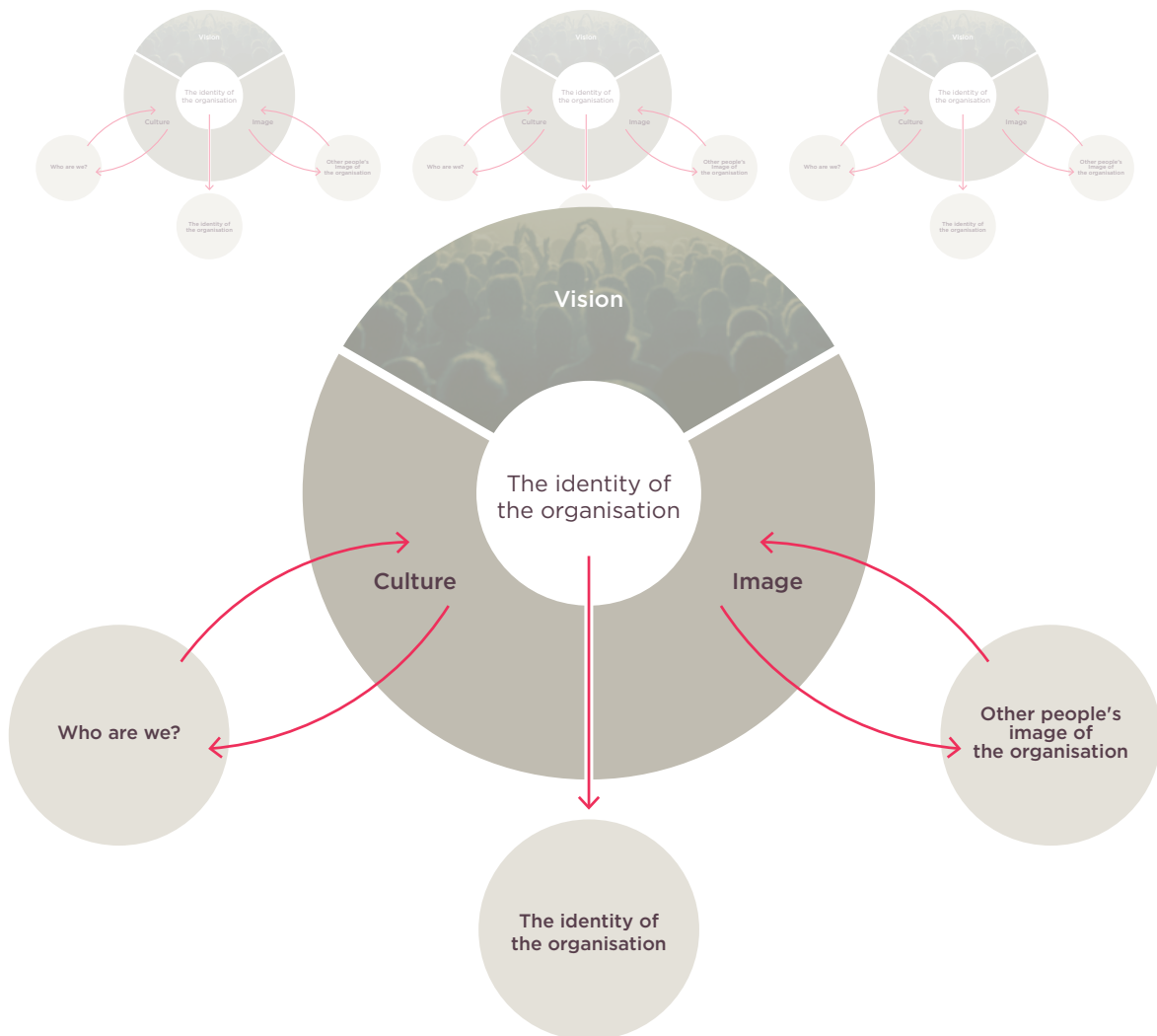
For most cultural institutions, this means a shift in their understanding of communication processes: away from making the content of communication as clear as possible to making it different for different audience groups.

You can view it as a shift from branding your content and your institution 'in the singular' to branding both 'in the plural', enabling different audience groups to enter different universes, providing them with the opportunity to appear as they want to. Branding your content and your institution in the plural requires you to view the entire experience journey through the eyes of different segments. From the first information, online ticket purchase, the actual experience and the drink in the bar to the post-experience and the options for sharing it with other people, different segments want and expect universes specifically targeted at them, and which provide them with the sense that your institution has an eye for them and their special desires.

Since the content itself – the performance, exhibition, concert etc. – is merely part of the overall experience, you can make it part of different universes, which you can brand in accordance with the desired segments. When you brand in the plural, it is crucial for the conceptualisation of the universe, the very experience your audience encounters in the venue, and the way people view your institution from the outside are interconnected. If there are gaps between the individual parts, the audience will immediately notice that the universe is not addressing them. This means you have to think through all layers of communication from choice of wording to the culture and context it is part of. For example, for some segments, the expression 'cross-aesthetic performing arts' is the very thing that makes them feel like connoisseurs of art, while for others it is just rhetorical or even insulting.

You can think about who your audience becomes on the basis of your communication. For some segments, the cultural experience is an important part of their self-actualisation process. It should also contribute to altering their worldview. For others, it is about having it confirmed that they are good enough as they are and that the world was basically a better place in the old days. In both cases, your communication efforts must take into account the specific interests of the segments, both in terms of the communication you send out and the communication your audience segments send back to you. After all, just as your institution may have an ambition to change the audience and their outlook on life, your different audience segments also each have ambitions to change your institution and the content it presents.

Tool 1 Brand in the Plural



Based on Hatch & Schultz, 2008

Use the branding circle to investigate whether there are any gaps between the three elements, which together constitute the identity of your institution:

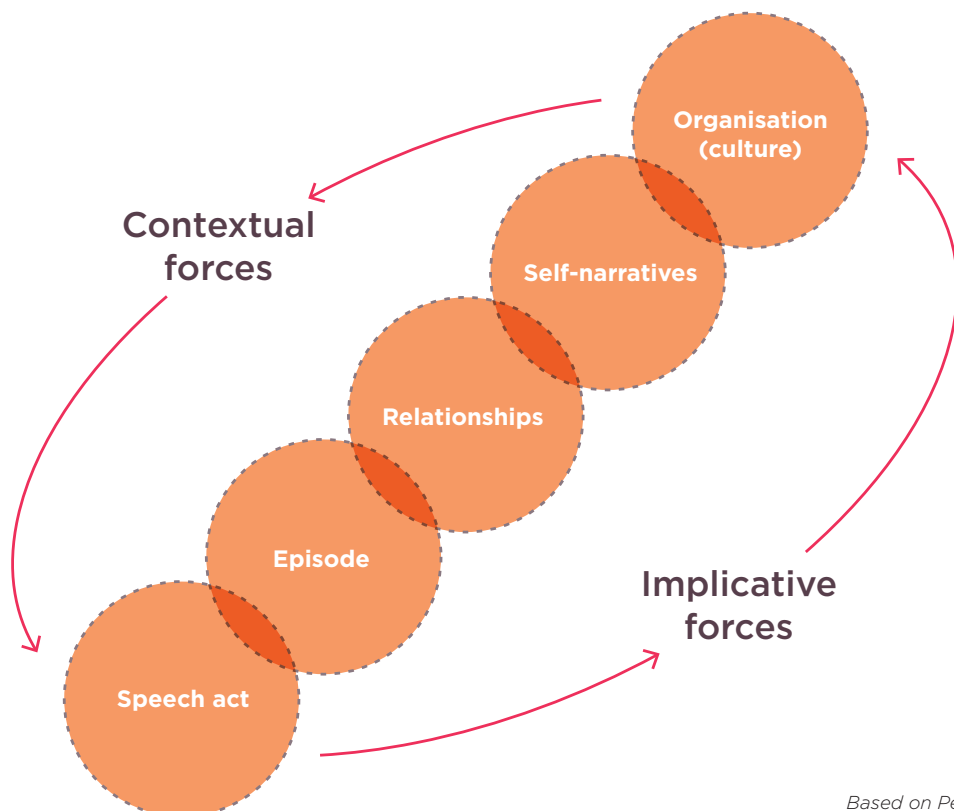
- **Your vision** – i.e. who do we want to be? What do we want? What universe do we wish to create for the audience?
- **Your culture** – i.e. who are we? Which universe do the audience encounter when they come to our institution?
- **Your image** – i.e. what does the audience feel about us?

The more you can make the elements cohere, the better you can create a unified identity for your institution, and the easier it will be for you to create a cohesive experiential journey for your audience. When starting to brand your institution in the plural, making your content relevant to several different segments, you have to create several different universes, each of which has a coherent vision, culture and image – in other words, a cohesive universe in itself.

Often you will need to involve your entire institution in the work. It does not help, for example, if you finally manage to attract a new audience group to your institution, and your colleagues are unaware that they may need to be shown where to hang their coats, and told whether they can talk loudly or take photos, and when to clap or keep quiet.

A coherent universe will be based on a consideration of the overall experiential journey together with the other members of staff in your institution, thereby increasing the likelihood that your new audience group will want to return. Conversely, if there are gaps and your new audience group finds that their expectations are disappointed or their prejudices confirmed, it is likely they will never return again, and your work will have been in vain.

Tool 2 What Will Your Communication Do to Your Audience?



Based on Pearce, 2007

The model describes your communication on the basis of five interdependent contextual levels that interact with each other:

- Speech act: words, images, emojis
- Episode: a situation in which the speech act is part of
- Relationships: the relationship between your institution and your audience that the episodes are part of
- Self-narratives: your audience's sense of themselves and their identity, in which the relationships are a part of
- Organisation: a culture or context in which the various self-narratives are included, or to which they contribute.

A single word, i.e. a speech act, thus has meaning on all five levels.

Take, for example, the expression/speech act 'performing arts',

- which appears in a situation where technical terms are common,
- which creates a relationship, in which it is necessary to know technical terms in order to understand the message,
- which creates self-narratives and identities, in which some people perceive themselves as knowledgeable, while others perceive themselves as stupid and ignorant
- which creates a culture and context in which some are experienced cultural users, while others are 'non-users'.

The two arrows indicate the impact that your communication has via the levels (the implicative force) and the impact that culture and context have on communication via the levels (the contextual force).

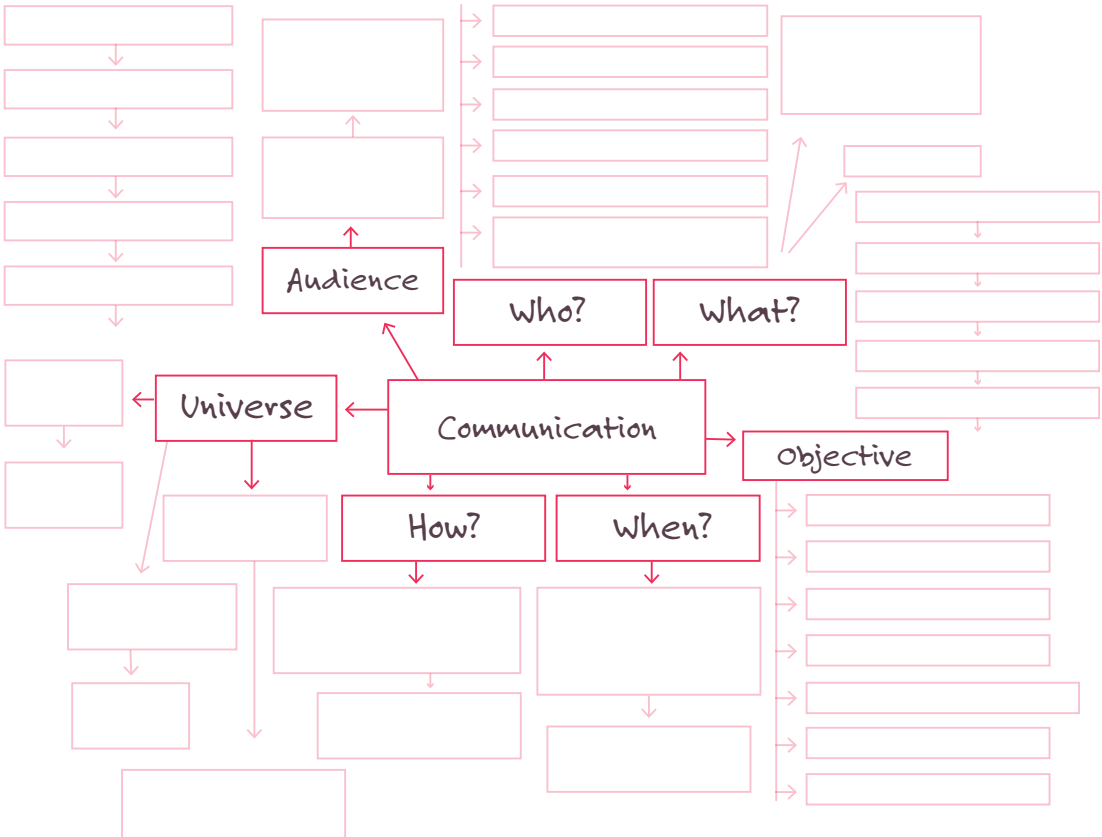
So, in your efforts to reach new audience groups, you must think about how your language helps create your audience, and how you can use your language to create new audience groups who might be interested in becoming your new audience.



Tool 3 Make a Mind Map of Your Communication Plans

Make a mind map of your communication initiatives, making it clear to yourself and to the rest of your institution that communication is not one-way, but interactional: i.e. your institution and your new audience group influence each other through your communication. There are different kinds of map, but it must at least contain:

- Who is communicating? Where is communication taking place? How is communication taking place? When is communication taking place? What is the objective of the communication?
- What universe do you need to communicate, and are there any gaps between vision, culture and image that you need to surmount during the communication process? How?
- How does your audience appear through your communication, and how does your institution appear through your audience’s communication?
- In terms of breaking through the attention wall to reach your audience, what particular challenges should you be aware of, and how can you overcome these challenges?
- If it involves the audience (and it does ...), involve them! How can you involve the audience groups you want to reach with your audience development work, and how can you apply their input?
- Who can you involve by communicating further about your content, even after it is over?





Assignment 1

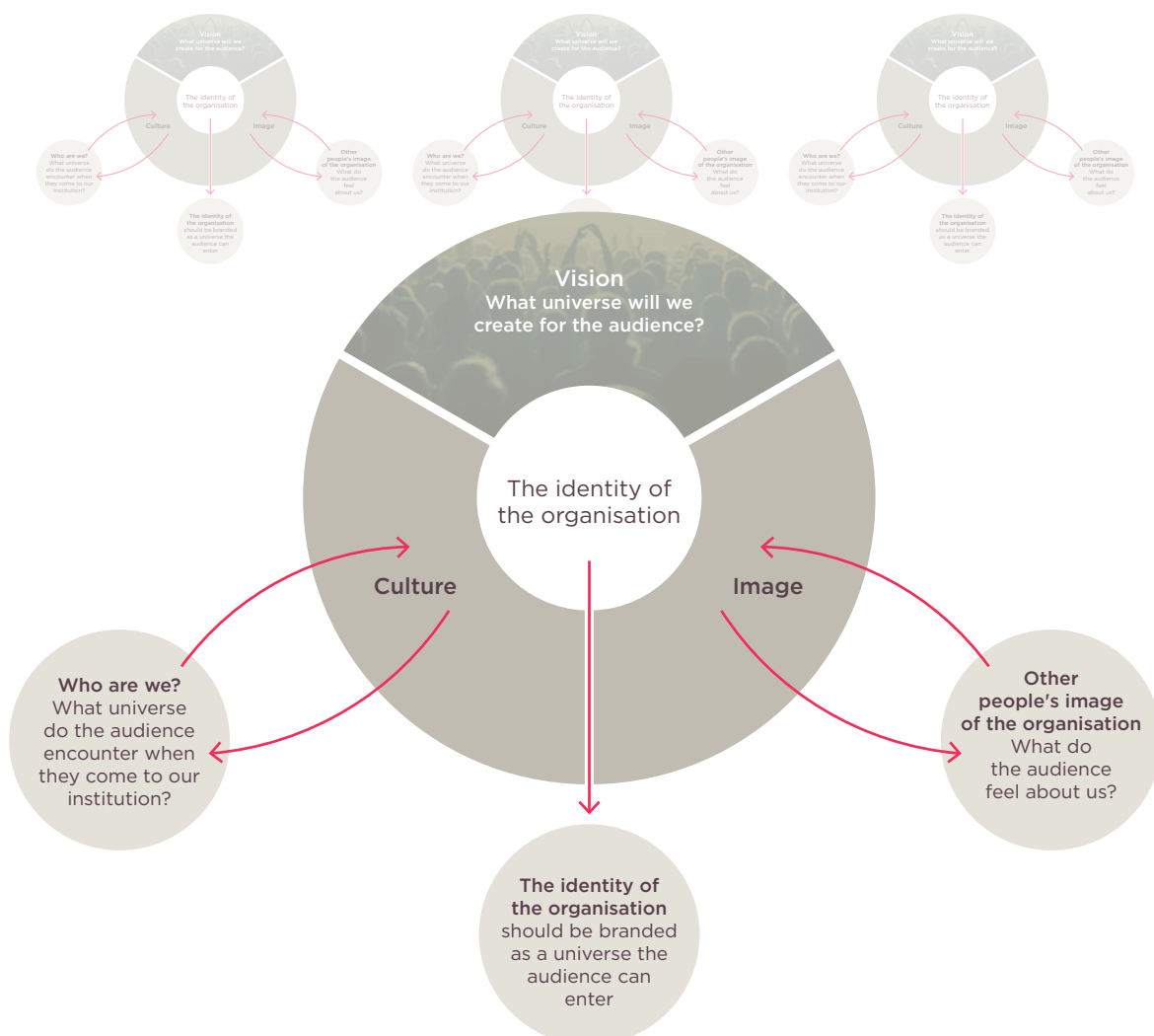
Conceive Your Brand in the Plural

Start by dividing the new audience groups you want to reach with your audience development work into segments and personas.

Then add the knowledge you gained from your design thinking- and design anthropology-based studies to gain a more accurate picture of what matters to the audience groups you wish to reach. Then give headlines to the individual universes you want to create to make it easy for them to become part of your institution.

Use the brand circle to check whether there are any gaps between what you want, what the audience encounters and how the audience experiences your institution. Then make a plan for tackling them. Feel free to make the plan together with the rest of your institution, so you are sure that the whole experiential journey is cohesive for your new audience groups.

Finally, consider whether there is anything extra you can do - what would make your new audience groups feel specially selected to come to your institution?



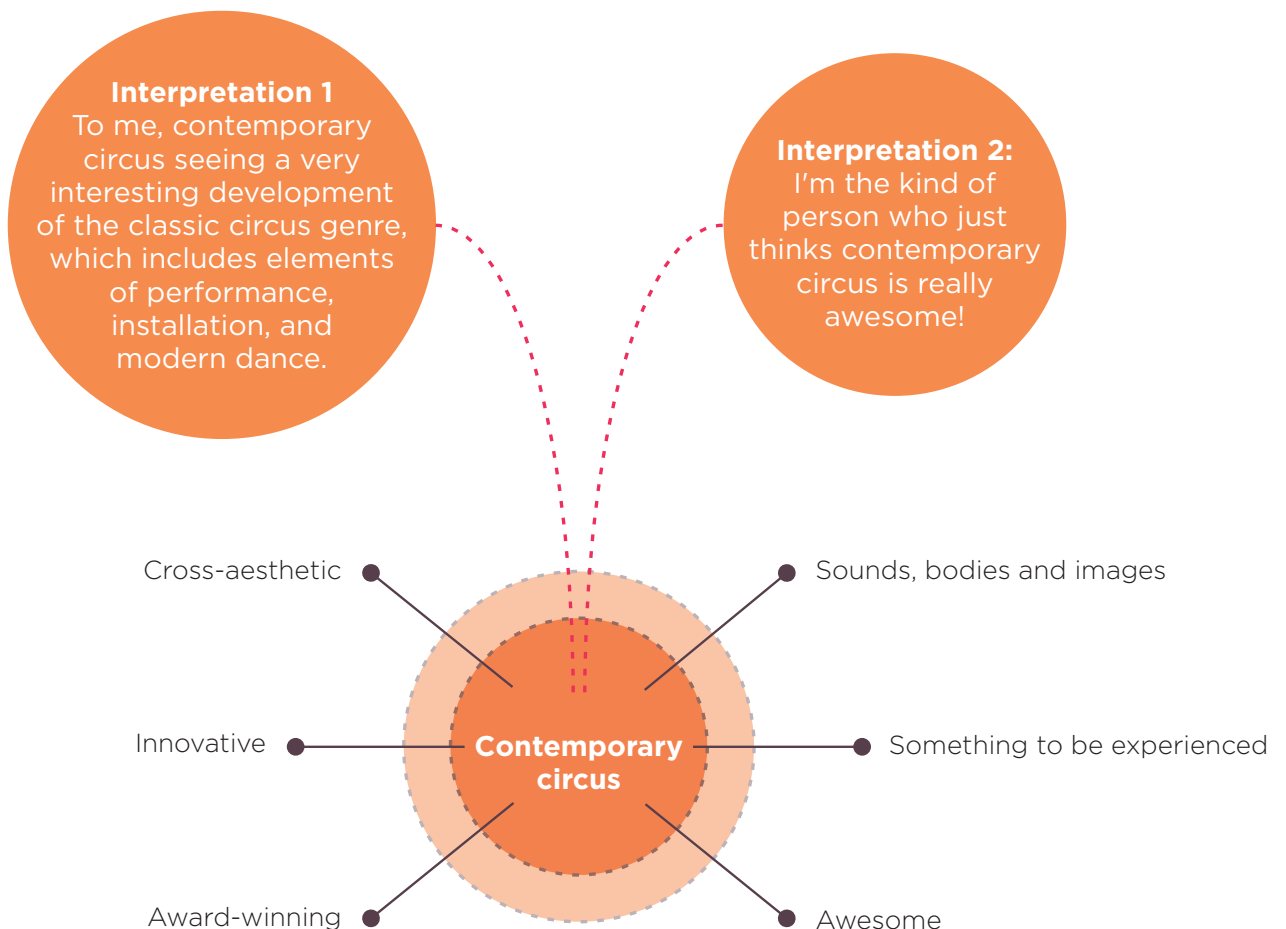


Assignment 2 What Audience Will Emerge from Your Communication?

Select the words, which together constitute the key messages in your communication: e.g. 8-10 different words and phrases such as 'innovative', 'total experience', 'pure entertainment', 'contemporary circus', 'fusion music' etc. Place each of the words in the middle of the communication circle and fill in the next levels.

- What culture/context do your key messages address?
- What culture/context are your key messages based on?

Then do the same exercise, for example, with a few representatives of the audience groups you would like to reach with your audience development project. How do they interpret your key messages, and how can you use their input to adjust your choice of words to better accommodate their wishes and expectations? Maybe you could ask them to tag images or something else from your performance/exhibition/concert so you can gain insight into what they will identify as key messages.

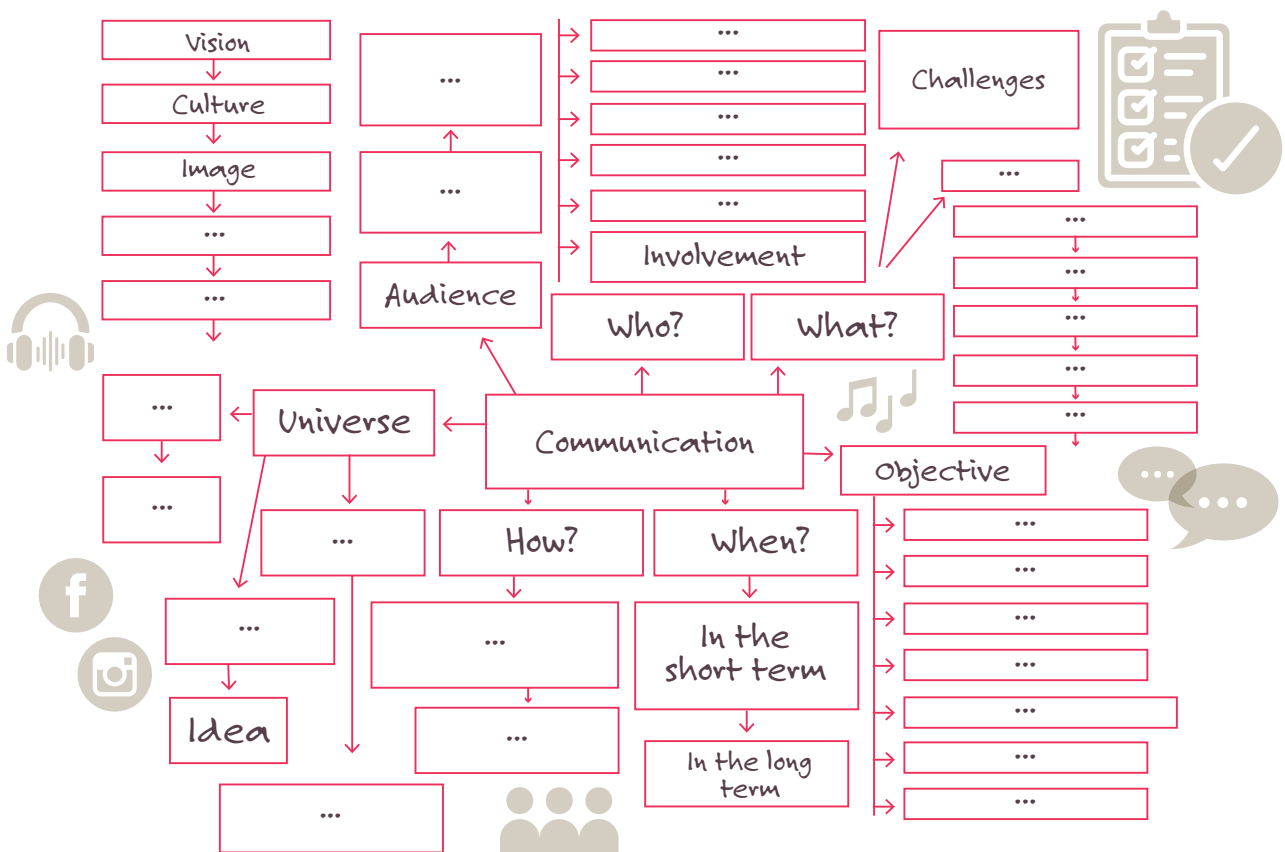




Assignment 3 Make a Mind Map of Your Communication Plan

Create a mind map that indicates your various communication initiatives, and show how the individual elements are all interconnected. Then identify where it is particularly important for you to have the time and other resources to qualify your communication on the basis of interaction with the audience groups that you would like to reach with your audience development project.

Expect some of the processes to require several iterations before you get it right. Then involve your colleagues in your plans, including potential volunteers, and others who have contact with your audience. Ask them to suggest how they can contribute to creating the different universes you would like to offer your new audience groups. Then revise your mind map so that it contains the overall process with everyone's input, and structure the communication work accordingly.

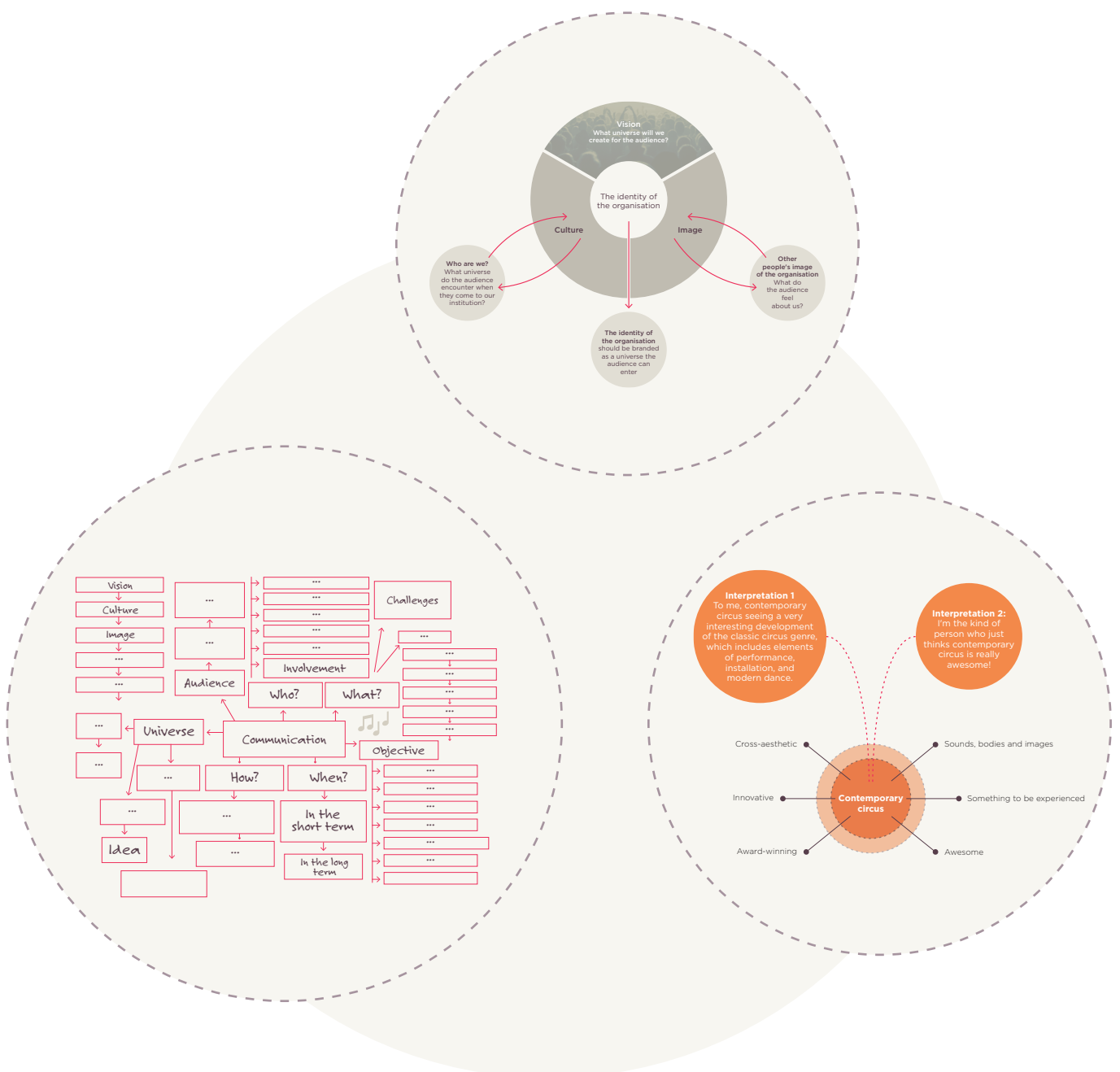


Assignment 4

Overall Presentation

Create an overall presentation of your studies, describing how the kinds of research you used helped qualify your audience development project. What should you pay special attention to in the context of your communication? What does it require of you and your institution to appear in several different universes, and what can you do to further qualify the individual universes?

Finish off by evaluating which of your studies you found most rewarding for the project and most inspiring for you and your colleagues, and which were the most resource intensive.





Reflection Questions

- How has looking at your communication as interactive affected your work, and how can you apply that to your audience development work?
- How does branding the same content in several different universes that cater to different audiences affect your institution? How are you going to do it?
- How can you use communication to create new universes that new audience groups feel welcome in?



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Strategy and Management Anchoring

In most cultural institutions, audience development is also about organisational and management development. Cultural institutions are products of the period in which they were created, and they have adapted themselves to accommodate the demands and expectations that have been place time. Therefore, the decision to work systematically in an attempt to reach new audiences requires both managerial anchoring and backup. It also requires a strategy that your institution sees itself reflected in, so they can help realise it and you can achieve your strategic goals in terms of finances, numbers and attitudes. However, strategy can take many different forms and there is no consensus as to which strategic approaches work best. That is why your institution and its management team need to adopt a strategic approach that they are prepared to adhere to, even when the audience development meets resistance, both from your institution and from outside. Because it will! When making the choice, your institution might stress the following, for example:

- Audience development requires a change in routines, habits, perceptions and what constitutes the culture of your institution. So, top-down, centralised strategic approaches are exceptionally difficult to make work, while involving, distributed strategic approaches better support audience development work.
- Audience development requires innovation, entrepreneurship and curiosity. So, unified strategic approaches based on the visions of individuals are especially difficult to make work, while experimental, investigative, courageous strategic approaches based on effective nexus perspective (i.e. many different skill sets, points of view and cultural/social backgrounds) better support audience development work.

- Audience development requires new competencies, new knowledge, constant learning and thorough work with meaningful processes. So, strategic approaches based on linear contexts, standardised structures and simplified automatic assumptions are particularly difficult to make work, while strategic approaches based on framework and process management, joint studies and learning practice communities better support audience development work.

Initially, it is all about developing a strategy for your audience development work. You can opt for a strategic approach that works well with the ambition to reach new audience groups. It may also be that your institution has a framework within which you need to work. So, it is up to you to examine which adjustments are necessary to ensure that your audience development strategy supports and works as well as possible with your institution's overall strategy, while at the same time supporting the audience development work. Thereby, you and your institution will increase the likelihood that the audience development work will lead to achieving the strategic goals in terms of economy, numbers and attitude.

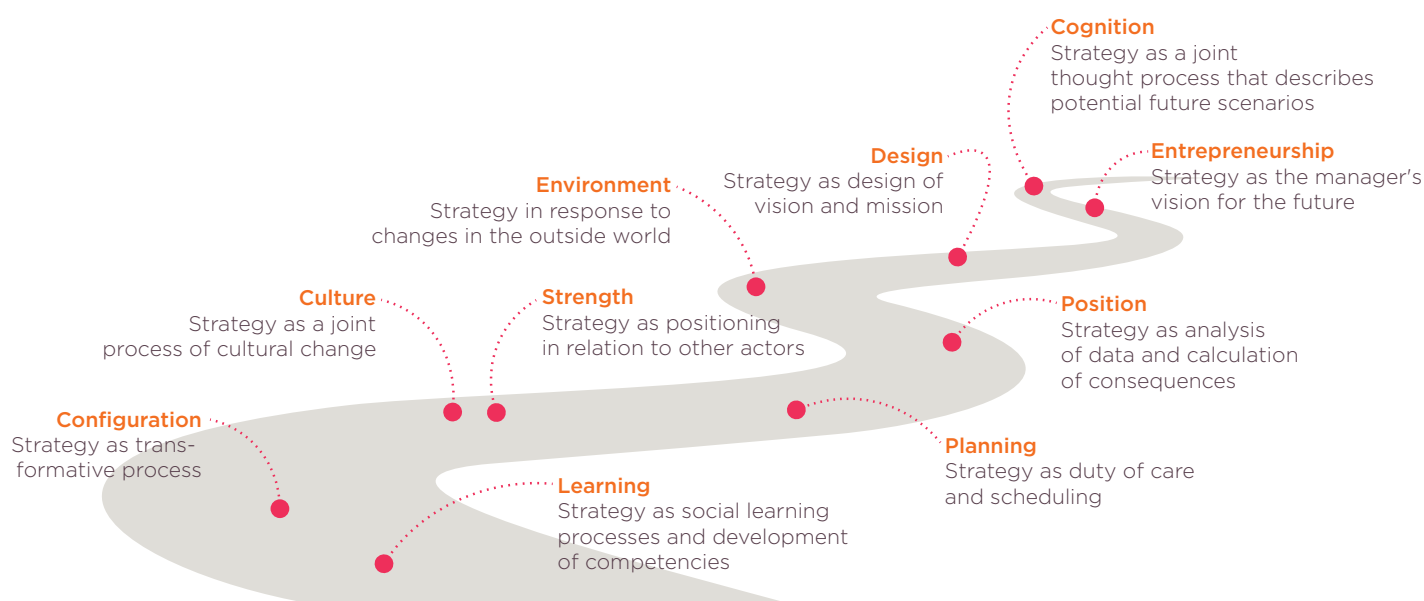
You can boost the strategic importance of your work by gaining an overview of the stakeholders in your institution.

It goes without saying that your institution is not an island with its own closed system. Many different stakeholders have something to say, and many have influence and something at stake. Even more people give their opinion in various media, thereby contributing to the perception of your institution, both within the institution and outside. You can boost the strategic importance of your audience development work by creating an overview of the stakeholders in your institution, not only the obvious ones – e.g. supporters and contributors, the media, the audience, employees and management, politicians and others – but also those you are not necessarily aware of – e.g. your neighbourhood, the youth group that lacks premises, groups with cultural and social backgrounds other than those of the people accustomed to using your institution. Once you have the overview, you can divide your stakeholders according to how important they are to your institution and how much attention they require. Next, you can decide to turn the groups you are trying to reach through your audience development work into stakeholders in your institution. That invests them with strategic importance for your institution, and your institution gains a strategic interest in reaching them. This is how you can create broader engagement in your audience development work.

The distinctive hallmarks of cultural institutions include their desire to influence the outside world and create new insights into, and understandings of the world. This is a legacy all cultural institutions have from the Age of Enlightenment in Europe. It means that cultural institutions cannot uncritically and unreflectively translate all stakeholder requirements and desires into new strategic priorities. Conversely, the majority of cultural institutions also need to develop new skills and pay attention to new considerations arising from a change in societal and market conditions in the attention economy and cultural democracy. Both take time. Therefore, your institution can benefit from working on the strategic aspects of audience development, not as a conclusive process, but as ongoing conversations that constantly take into account changing conditions and new desires within and outside the institution.

Tool 1 Strategy for Your Audience Development Work: What Do You Want to Change and How?

Choosing a strategic approach to audience development is like moving along a winding path in a changing landscape: what you see depends on where you turn your attention.



Based on Mintzberg et al., 2008

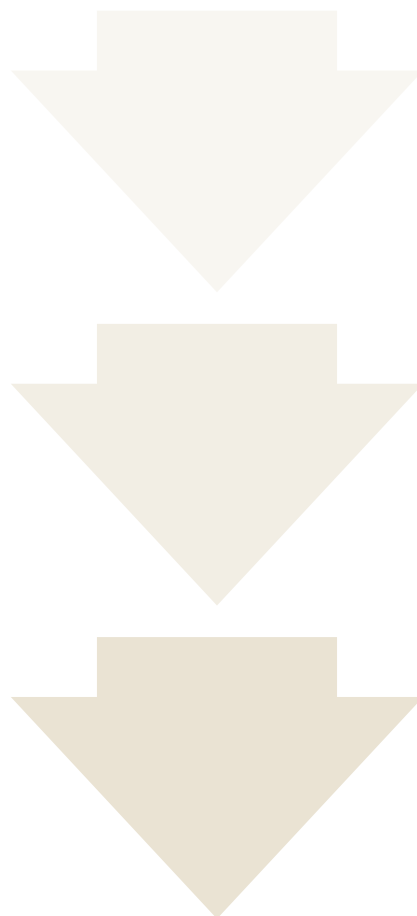
In other words, there are many different kinds of strategy, all of which have different objectives. That is why it is important for your institution to decide about the purpose of the strategy, and what strategic approach the audience development work should follow. If, for example, learning is the strategic approach, that is different from achieving a greater market share. To get started on strategy work, you can start by considering the following. Should the strategy of your institution:

- be based on a problem in the organisation and/or a challenge in the outside world?
- be based on something that works really well in the organisation and/or provides a good opportunity in the outside world?
- presuppose a boost of skills in the organisation – something the organisation needs to get better at, place more emphasis on, practise, learn more about, hire new staff for?
- presuppose one or more changes in the organisation – an adaptation to the outside world, changed conditions, new technological options?
- relate to demands, goals, hopes, dreams, desires, wills?

- relate to predictions, calculations, quantitative and qualitative data, arbitrariness, randomness and people in general?

Most strategic approaches only work if your institution follows the chosen approach. So, start by choosing what is most important for your institution to work on, and the strategic approaches that will best support this.

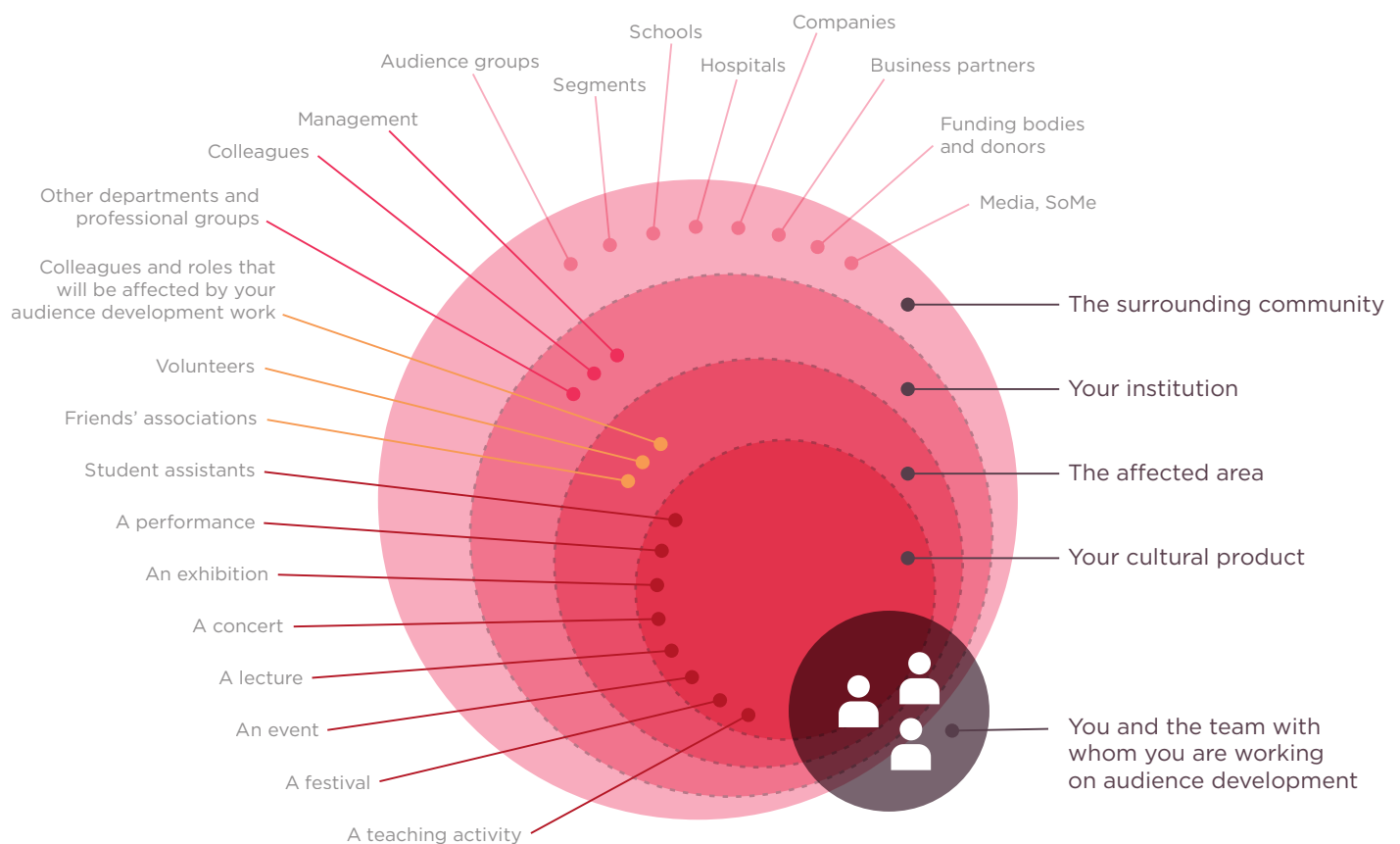
Regard the headings of the various strategic approaches you encounter along the winding road as vantage points. Stop and consider whether what you see is appropriate for your audience project and your institution's audience development strategy. Once you and your institution have chosen a strategic approach, you have the direction of the strategy.



Tool 2 Who are your stakeholders and what do they mean for your institution?

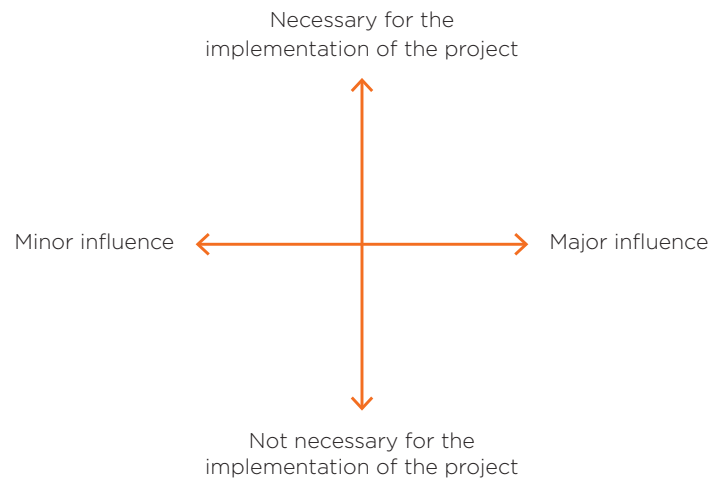
To gain an overview of the stakeholders in your institution and the relationship they have with your institution, you can divide them into five groups:

- You and your team
- Your cultural product – i.e. the actors (e.g. artists, musicians, authors etc.) who develop and create the content your institution provides
- The affected area in your institution, which may well involve several departments/ employees
- Your institution
- The surrounding community – i.e. a wide range of media, partners, competitors, support schemes, municipalities, other cultural institutions, networks etc.



As the diagram illustrates, some stakeholders are closer to you and your audience development project than others. The overview of the stakeholders in your institution enables you both to delimit and gain new ideas for who you can and should involve in your audience development work, how you can and should involve them, and who can help you achieve the goals of your audience development project.

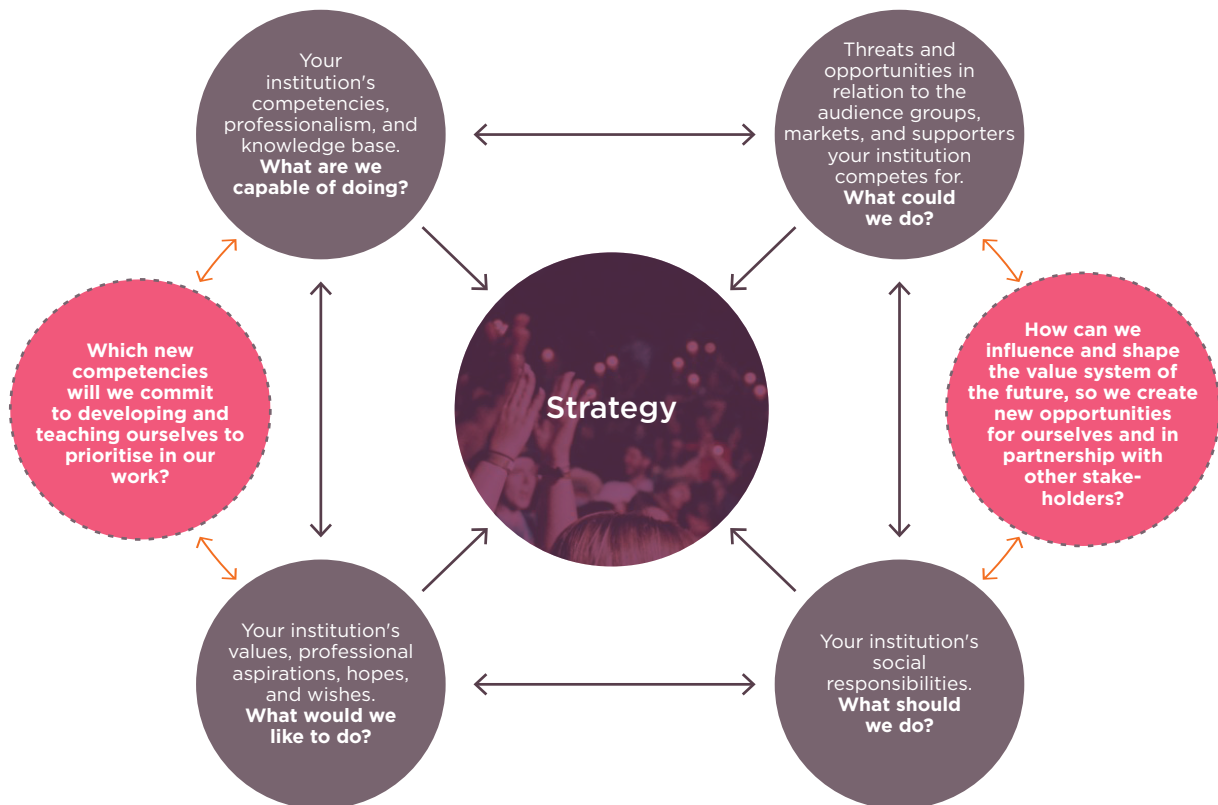
Give each of your stakeholders from 1 to 5 points, first according to how necessary they are for the implementation of the project, and then according to how much influence they have on the project. For example, a donor may be crucial for the implementation of the project, but scores low in terms of influence. Conversely, a communication channel such as Instagram may be unimportant for the implementation of the project, but has major influence on the outcome of the project. Then place your stakeholders in the following diagram.



- You need to involve highly influential stakeholders, who are necessary for the implementation of the project, in your work on the audience development project
- In your work on the audience development project, you need to listen to highly influential stakeholders, who are not necessary for the implementation of the project
- In your work on the audience development project, you need to keep thoroughly informed any stakeholders who are very necessary for the implementation of the project, but who have little influence on it
- You need to inform stakeholders, who are neither necessary for the implementation of the project nor have much influence on it, about your work on the audience development project.

Now you have an overview of the stakeholders in your audience development work and in your institution as such. Then make a plan for how to involve, listen to and inform the different groups. Use the scores of 1-5 for the individual stakeholders to prioritise your use of resources and your attention.

Tool 3 Strategic Conversations



Based on Liedtka & Rosenblum, 1996

Strategic conversations amount to a strategy development tool that summarises many of the considerations, both in your institution and outside, that are relevant to audience development. At the same time, strategic conversations aim to involve and create ownership of the strategic ambitions, which makes them suitable for working on the audience development strategy. You can use the six questions in the diagram to initiate the conversations and return to them on an ongoing basis, so that the strategy development work will reflect ongoing conversations more than a completed process.

You can use the strategic development model, regardless of whether you and perhaps a few others are working on the strategy, and it only applies to your audience development work, or whether it needs to cover your entire institution and its work. For each of the six questions, carefully note what you and the other people involved come up with in the conversations. The questions 'What are we capable of doing', 'What do we want to do', 'What could we do' and 'What should we do?' aim to explore and clarify, providing you with a sound basis for proceeding. The next two questions - 'What new skills will we commit to developing and teach ourselves to prioritise in our work?' and 'How can we influence and shape the future value system, so we create new opportunities for ourselves and in partnership with other actors?' - are about the future: first in relation to the skills you and colleagues need to develop in order to support the audience development work. Secondly, in relation to how you and your colleagues can contribute to influencing the outside world and create new opportunities for audience development, possibly also in collaboration with other partners. Then set goals for each of the two future questions, and make a plan for following up on the goals.



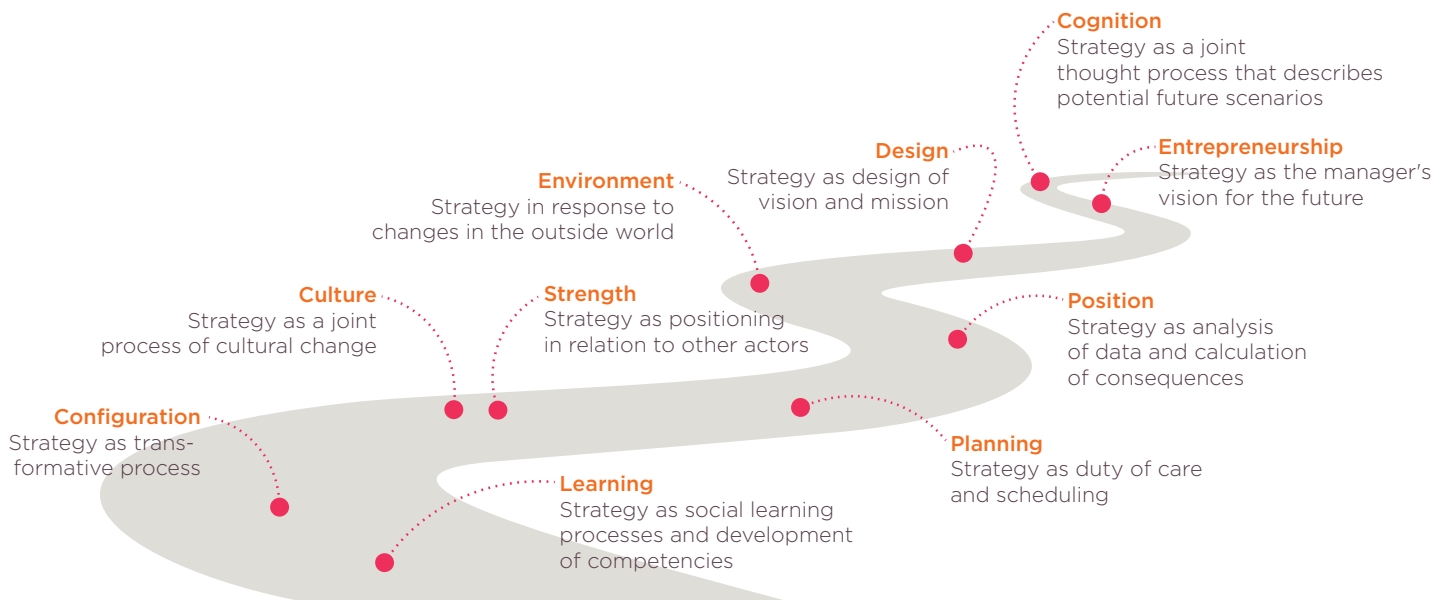
Assignment 1 Choose an Approach for Developing an Audience Development Strategy

Start by gaining an overview of your institution's strategic objectives in relation to audience development and the framework within which your work needs to remain.

Find out if there are other things you need to consider and be aware of.

Then choose a strategic approach that works well vis-à-vis your audience development ambitions. Summarise your material with easy-to-understand headers that you can share with your institution, and make sure you have the necessary management support for the strategic process you would like to initiate.

If your institution has not previously developed an audience development strategy, you might want to start by drawing up strategic benchmarks that can be developed into a strategy for your institution's audience development work.





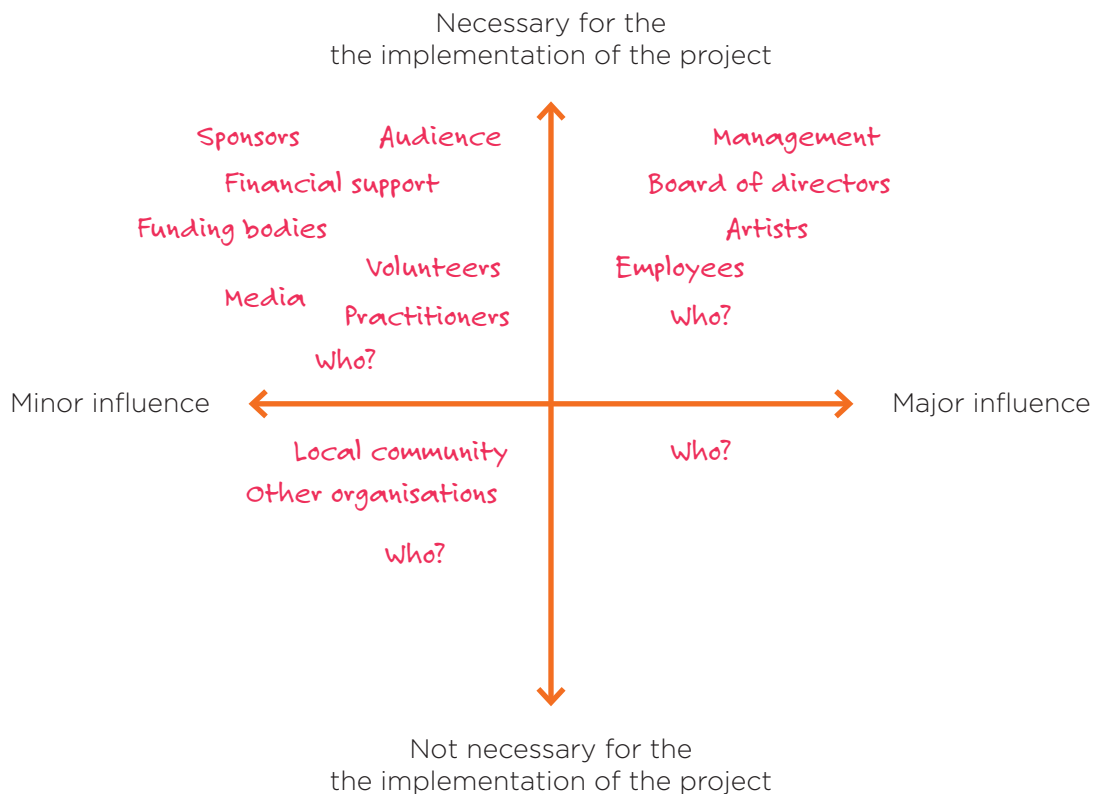
Assignment 2

Analyse Your Stakeholders

Start by making a list of all the stakeholders you can think of – feel free to invite your colleagues to contribute. Then place them on the five levels of the stakeholder circles:

- The surrounding community
- Your institution
- The affected areas
- Your cultural product
- You and your team.

Score each of the stakeholders on a scale of 1 to 5: first in relation to how necessary they are for the implementation of the project; and then in relation to how much influence they have on the project. Position the stakeholders in the stakeholder diagram according to their score, thereby gaining an overview of who you need to involve, listen to and inform. Then make a plan for how you will do it. Consider which existing and any new stakeholders may have an interest in your audience development project, and whether there is anything special you should be aware of in this regard.



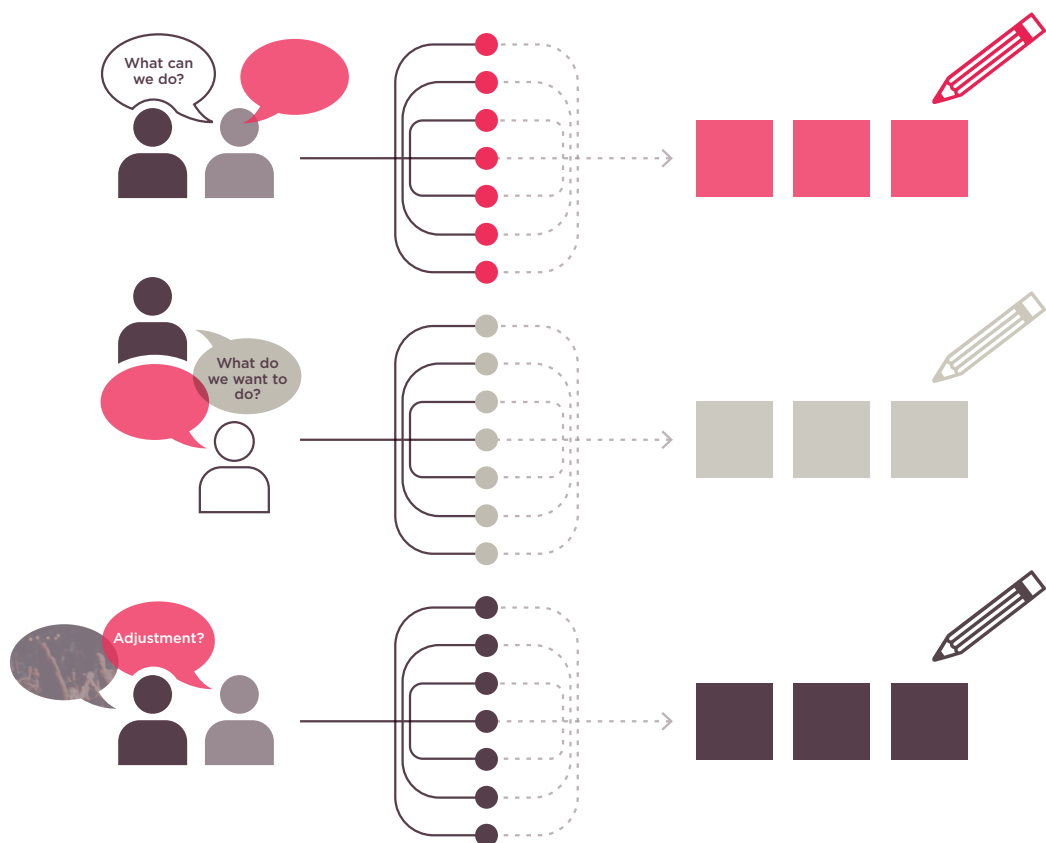


Assignment 3 Strategic Conversations About Audience Development

Strategic conversations can work at all levels in your institution, so start where possible, perhaps just with yourself and your own audience development work or an interview with your institution's management team. Strategic conversations can always continue in larger contexts and involve even more people, both in your institution and outside. Start by revisiting the strategic objectives for economy, attitude and numbers that you prepared in Chapter 3. Then work on the questions one at a time, and include the strategic objectives for economy, attitude and numbers in the conversations:

- How well do the goals of your audience development project fit with what you come up with through the strategic conversations? Do you need to adjust anything?
- How does your audience development project contribute to the strategic conversations?

Carefully make note of all important contributions during the conversation. Write the contributions together under each of the questions, making sure that, in the final summary of the input, all participants in the strategic conversations feel that they were heard. The summary will serve as your audience development strategy, so revisit it regularly so that you and the other participants can keep an eye on whether the work is moving in the desired direction.

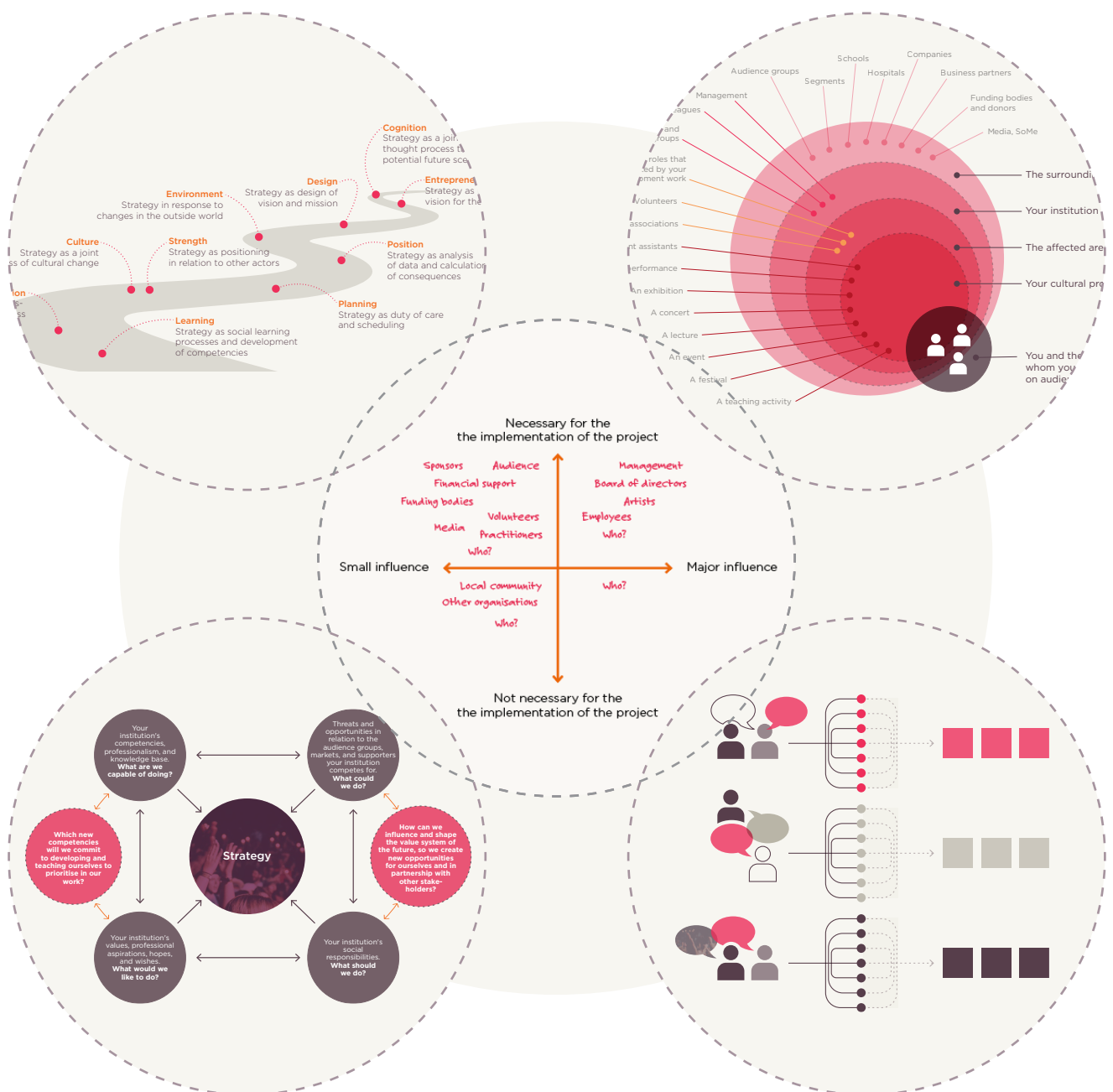


Assignment 4

Overall Presentation

Create an overall presentation of your studies, describing how your different forms of research have helped qualify your audience development project. What is the headline for your strategic approach to your audience development project, and how can you easily communicate it?

Finish by evaluating which of your studies you found most rewarding for the project and most inspiring for you and your colleagues, and which were the most resource intensive.





Reflection Questions

- Where in your institution do you feel there is the greatest need for involvement in audience development, and how can your work with strategic conversations contribute to increasing the degree of involvement?
- What new stakeholders have you spotted and how can you use them in your further audience development work?
- Who will you invite to a round of strategic conversations?



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Implementation, Evaluation, Adjustments and Future Work

Now you have worked on all the most important aspects of audience development. Hopefully, the new perspectives you have been introduced to have provided you with new insights into how the audience development work in your institution will turn out in the future. It has become particularly clear that systematic, data-based, methodically coherent audience development work requires resources. These resources are not necessarily available. That is why, for most institutions, they need to be moved from other areas – particularly from traditional marketing. This requires careful consideration and re-prioritisation, which both you and your institution must be able to deal with before you start the audience development project. That is why you need a thorough production schedule.

You can also benefit from an overview of the necessary agreements, both within your institution and outside, with which you have to comply, and an overview, for example, of political, economic, environmental, social and other considerations that you need to be aware of. The more involved you choose to conduct your audience development work, the more time you will need to allocate to the involving stages, and be prepared for the input from those you choose to involve to have a big impact on your final audience development project and production schedule. Make sure you have a plan for how to handle such challenges, and make the affected parties aware of your plan well in advance, so they can prepare for the necessary changes. Once this is in place, you can launch your audience development project.

The evaluation of your audience development project has several purposes:

- You must evaluate it in accordance with the three overall objectives of audience development: economy, attitude and numbers. To what extent did the project meet its objectives?
- You must evaluate it in relation to the resources involved in terms of time, economy, etc. To what extent did the project comply with the allocated framework?
- You must evaluate it in relation to the process. To what extent did the project follow the process design you had planned and how did the process go?
- You must evaluate it in relation to the outcome. To what extent did the project meet the artistic, cultural, social, political, media and other expectations that you and your institution had for the project?
- You must evaluate it in relation to what you and your institution learned. To what extent did the project contribute new learning and knowledge?

It can change the view of audience development from being a costly evil to being something that invests your institution with societal importance that supports civilisation.

A thorough evaluation of your audience development project provides you with a sound basis for continuing your audience development work. On a larger scale, you can also view your institution's audience development work as part of a larger societal and cultural ambition to make art, culture and aesthetic content available to a larger, more diverse section of the population. You can regard it as a shift in the direction of the fact that cultural development is about taking care of more people's cultural needs, desires, dreams and expectations. It may change your opinion of audience development from being a necessary, costly evil, which is about selling more tickets, to reproducing the key importance of your institution as a supporter of society and civilisation – on the basis of which all cultural institutions historically emerged. It also changes the three dimensions of audience development – finances, numbers and attitudes, – from being merely a technical inventory method to being measuring parameters for whether, and to what extent, your institution contributes to cultural development in the sense of taking care of people's cultural needs, desires, dreams and expectations.

Cultural development work requires the involvement of every one of your institution's stakeholders: not only those whom it tends to perceive as its stakeholders, but also those who would like to make use of it, if it could better meet their cultural needs, desires, dreams and expectations.

A well-executed, educational audience development project provides you with a sound basis for starting the conversation about how your institution can make a greater contribution to cultural development.

Tool 1 Production Schedule for Implementation

Before embarking on your project, you need to draw up a carefully thought-out production schedule for the implementation of the project. Maybe your institution already has a template for production schedule you can use. In that case, you can just check that it contains the following elements. If not, you can use this template.

- Timeline divided into stages: e.g. according to the process approach you have chosen
- Tasks
- Goals and subsidiary goals relating to the implementation of the project
- Areas of responsibility
- Employees in charge/Volunteers/Partners
- Budget
- Expected time spent: e.g. the scope of the tasks in hours/days/weeks
- Needs: e.g. rooms, technology
- Requirements, agreements and considerations.

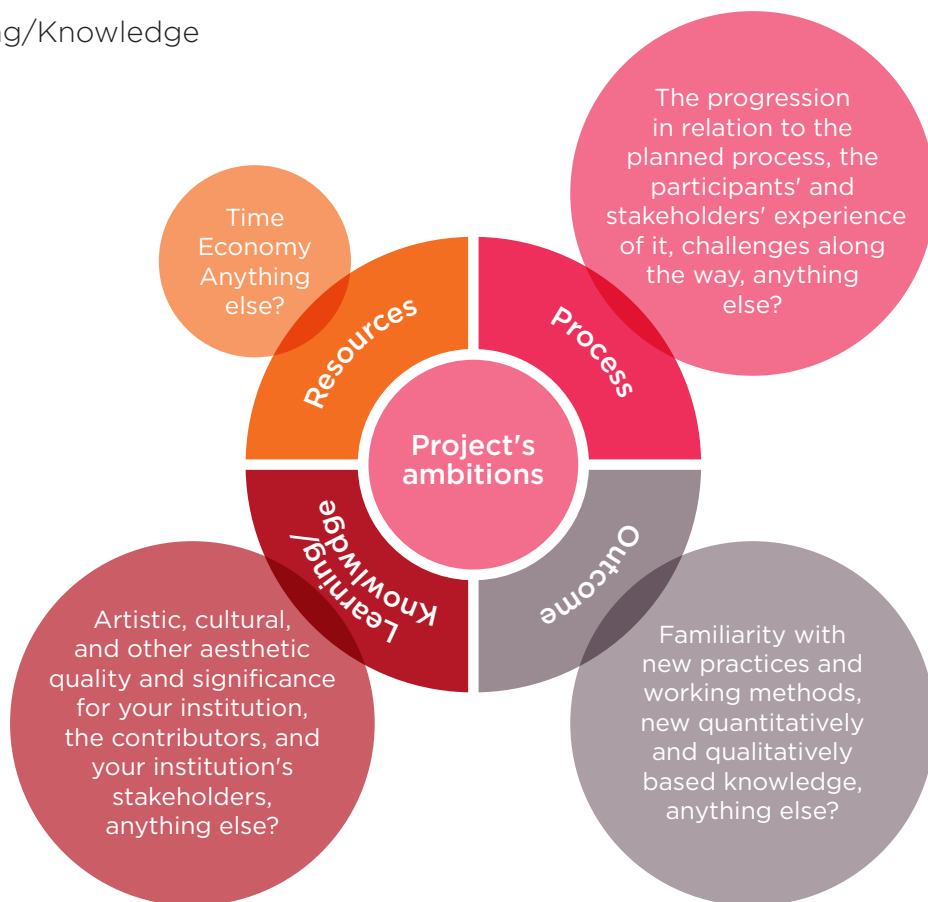
Now that you have gained experience working on the ten stages of audience development, it may be easier to prepare a production schedule for the implementation of the project earlier in the process. What matters is to have a production schedule approved by all the parties involved before implementing your project.

Production schedule					
Stage					
Tasks					
Goals and subsidiary goals relating to the implementation of the project					
Areas of responsibility					
Employees in charge/ Volunteers/Partners					
Budget					
Expected time spent					
Needs					
Requirements, agreements and considerations.					

Tool 2 Evaluate Your Audience Development Project

The most important thing is to evaluate your audience development project in relation to whether and to what extent it contributed to achieving the overall objectives in terms of economy, numbers and attitudes. Then you need to evaluate it in relation to the four aspects:

- Resources
- Process
- Outcome
- Learning/Knowledge



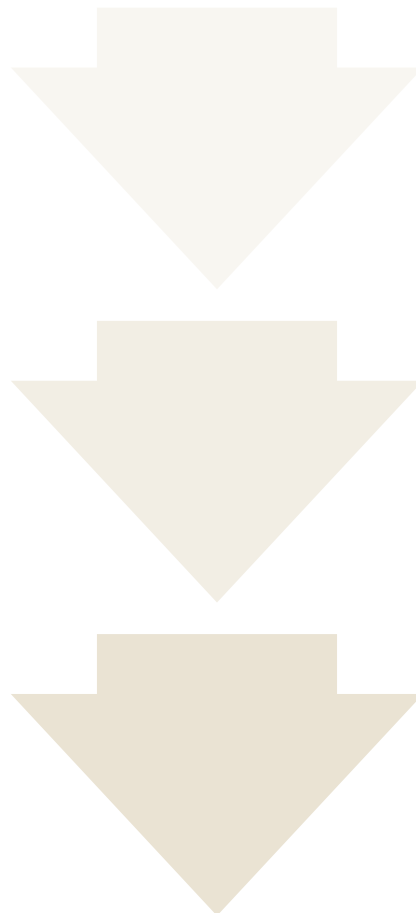
Based on Stufflebeam, 2002

Involve as many people as possible in the evaluation, so that the evaluation itself also helps to give the impression that everyone's contribution to the project was important. Refer to your stakeholder analysis from Chapter 9 and note the following:

- Highly influential stakeholders, who are necessary for the implementation of the project
- Highly influential stakeholders, who are not necessary for the implementation of the project

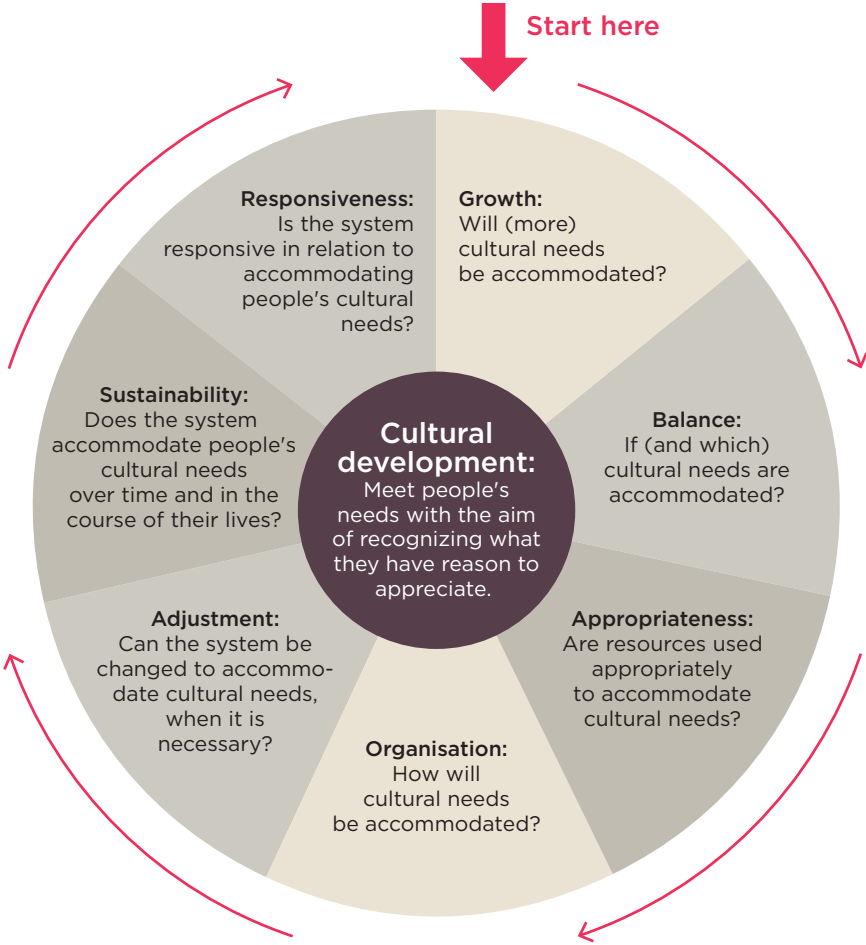
- Stakeholders who are very necessary for the implementation of the project, but who have little influence on it
- Stakeholders who are neither necessary for the implementation of the project nor have great influence on it.

Use the overview from your stakeholder analysis to plan how you will involve the different stakeholders in the evaluation of your audience development project. Prioritise your resources so that you spend time and resources in relation to how much influence different stakeholders have on your project and how important they are to your project. Then complete the evaluation of your audience development project using the four phases in the above model.



Tool 3 Audience Development in a Long-Term Perspective

Taking care of cultural development is basically about looking at your audience development work in a longer-term perspective. The questions in the diagram can be used to initiate the process: first, as a situational description of where your institution feels it is now, and then as a follow-up on whether it is moving in the desired direction.



Modified from Wilson & Gross, 2022

Along the way, carefully document what the participants in the conversation come up with, and remember that the conversation about the issues can be reproduced in many different formats: e.g. text, sound, pictures, music, objects, drawings, works, etc.



Assignment 1

Create a Production Schedule

Create a production schedule for your audience development project, and make sure that everyone involved is aware of their tasks, functions, roles, resources, etc. After each stage, you can convene a short meeting with those involved, so that everyone is aware where the project is at in terms of the production schedule.

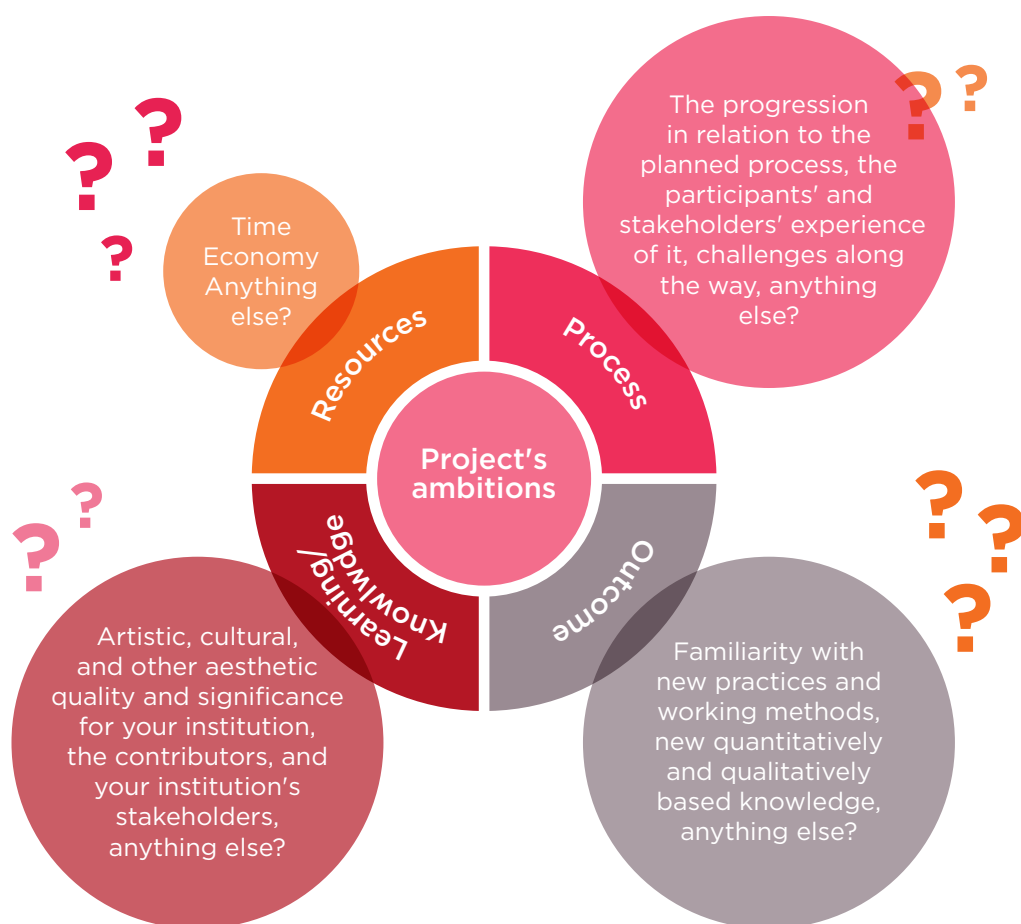
Production schedule					
Stage	Idea Generation				
Tasks		Establish taste clusters			
Goals and subsidiary goals relating to the implementation of the project			(1) Practical (2) Preparation of brainstorm		
Areas of responsibility		Sigurd and Sofie in charge of convening			
Employees in charge/ Volunteers/Partners					
Budget		DKK 500 for sandwiches and coffee			
Expected time spent	3 hours				
Needs			Meeting room, large white sheets of paper to write on, markers, post its, coffee cups and paper towel		
Requirements, agreements and considerations.	Check with Peter that we can use the meeting room				



Assignment 2 Evaluate Your Audience Development Project

Start by evaluating your audience development project in relation to the three dimensions of audience development: economy, numbers and attitude. Insert the project's results in the diagram where you also described the ambitions for the project in relation to the three dimensions. Then evaluate what the project has achieved.

Continue with the four aspects: resources, process, outcome and learning/knowledge. Review the aspects one by one, preferably together with those involved in the project, and come up with short, precise conclusions that you can use to document the project's importance and as a basis for your further audience development work.

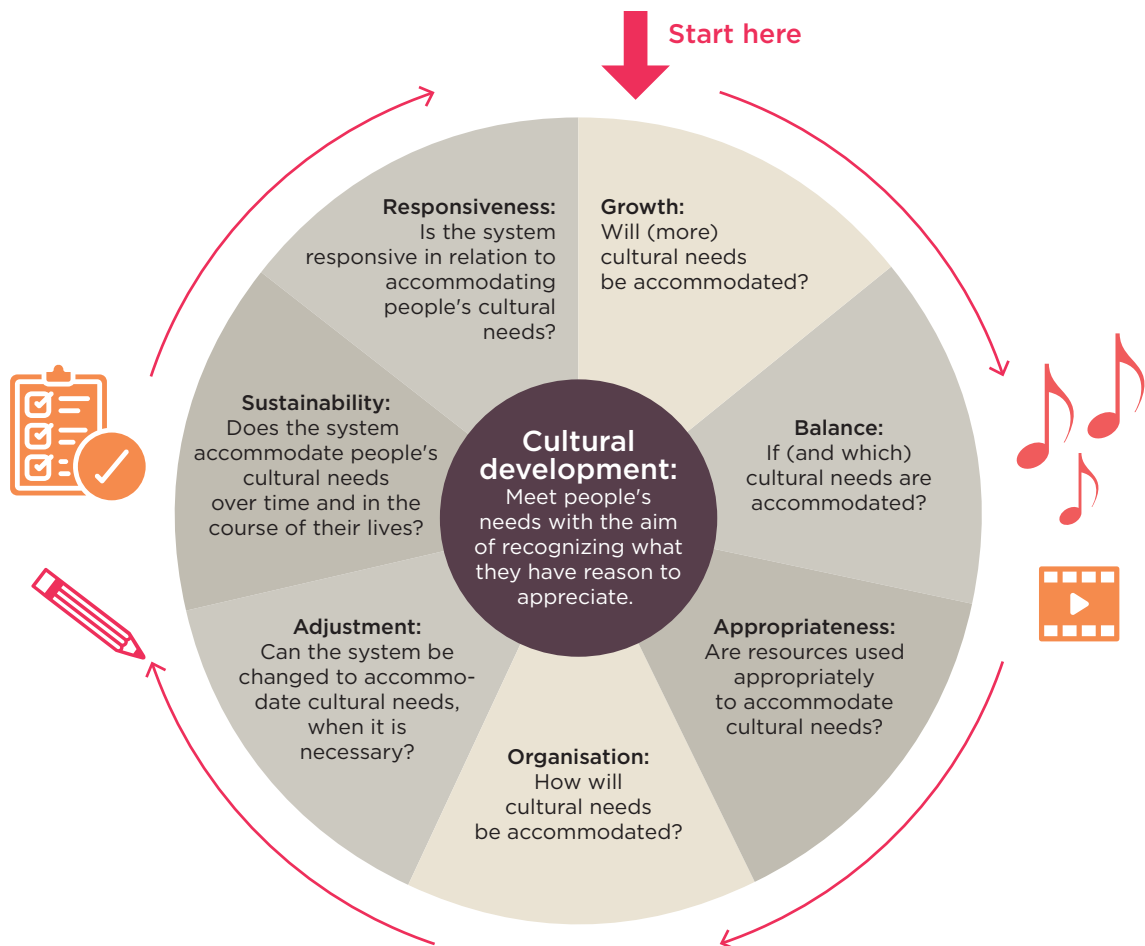




Assignment 3 From Audience Development to Cultural Development?

Structure the work with the questions in the circle of cultural development as a conversation between your institution and relevant stakeholders in relation to your audience development project.

If the group of participants is four to five, then review the questions together. If the group of participants is larger, consider dividing it into smaller groups of two to three participants, who will then come together at the end and jointly review what the conversation came up with. Document the process using text, sound, images, drawings, objects, works, films, etc. so that everyone feels that their contribution has been included in the final presentation.



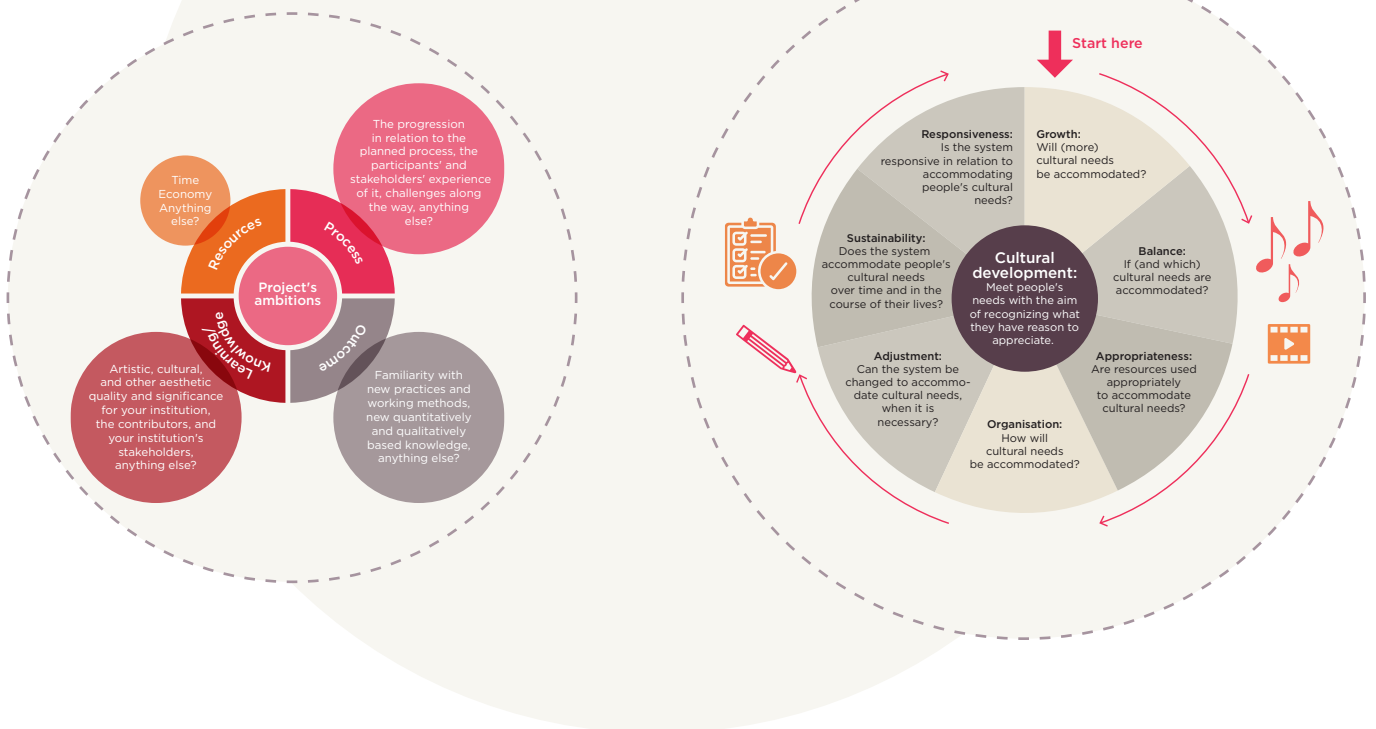
Assignment 4

Overall Presentation

Create an overall presentation of your studies describing how the different kinds of research you used helped qualify your audience development project.

Finish by evaluating which of your studies you found most rewarding for the project and most inspiring for you and your colleagues, and which were the most resource intensive.

Production schedule			
Stage	Idea Generation		
Tasks		Establish taste clusters	
Goals and subsidiary goals relating to the implementation of the project			(1) Practical (2) Preparation of brainstorm
Areas of responsibility		Sigurd and Sofie in charge of catering	
Employees in charge/ Volunteers/Partners			
Budget		Dkk 500 for sandwiches and coffee	
Expected time spent	3 hours		
Needs			Meeting room, markers,
Requirements, agreements and considerations.	Check with Peter that we can use the meeting room		





Reflection Questions

- What impact will your audience development project have on your institution?
 - How can you utilise audience development to develop collaborations with other institutions, businesses, sponsors, networks and associations?
 - How can you use the results obtained, as shown in the evaluations, in your further audience development work?
 - What would it mean for your institution to start working on cultural development in continuation of the audience development work?
 - What is the most important thing you have learned from your audience development project?
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Bibliography

- Stufflebeam, D.L., 2002, International Handbook of Educational Evaluation, Springer
- **Wilson, N. & Gross, J. | 2022, DISCE.eu**, online 19/12 2022

You've successfully navigated through the ten essential phases of audience development. Certainly, some moments were more fruitful than others, which is a natural part of any intricate development journey. Nevertheless, you've acquired a comprehensive toolkit, frameworks for insight, a variety of experiments, and most importantly, a systematic approach to aid you in your future audience development endeavours. If you'd like to stay updated on the latest in audience development, make sure to check out applaus.nu.

Keep up the great work!

