IMAGINING ARTS ORGANIZATIONS FOR NEW AUDIENCES: VALUES AND VALUING

ANNABEL JACKSON

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CONTENTS

ACKNOWLEDGEMENTS

CHAPTER ONE: INTRODUCTION

DEFINITIONS

This book is about developing new audiences, so I should start with my definition. New audience development includes:

- Work to reach individuals and groups who have no experience of attending the arts. These could be new groups such as younger or more diverse people, but are not inevitably or exclusively so: the arts organizations interviewed for this book told us they didn't want to spend all their audience development dollars on the hardest sell, they also wanted to deepen their reach into demographics already attracted to the arts.

- Work to encourage existing members to broaden their arts experiences. For example, *Sadler's Sampled*, a festival held at Sadler's Wells, was aimed at older audiences seeing hip-hop as much as younger audiences seeing ballet: all of this was part of a reframing process of leading audience members to experience dance they hadn't seen before and look afresh at the art form.

- Work to encourage audience members loyal to one arts organization or art form to embrace other organizations or art forms. In this sense new audience development is less about individual tactical decisions and more about invigorating the sector by bringing in new ideas, new connections and new resources.

- Virtual as well as live audiences. I see the digital world as an opportunity, an integral element of, and a provocation to, all elements of audience development work.

APPROACH

This book is not intended to be prescriptive. It is a source of ideas and practical principles, not of rules. I see new audience development as urgent, as others have described it[1], but also as fundamentally positive and full of choices. Some of the examples in this book have data to show their quantitative success and others do not. I do not assume that all audience development needs to start with extensive data mining, because this could build in undesirable lags and might restrict innovation. While data can be important, so too are responsiveness, experimentation and leadership: this is why I have called the book "imagining" rather than a more mechanistic term like "planning." Some of the customer needs that arts organizations might want to meet have yet to be articulated or conceived.

Above all, I encourage a holistic approach to new audience development, that: places the arts organization in its context in the wider leisure market; extends beyond marketing tactics to artistic programming, strategy and human resource management; and understands the customer experience as a seamless journey that transcends spatial and organizational boundaries. New audience development is not a threat to organizational integrity, but rather a process of reimagining the organization's work while being rooted in its essence.

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[1] Borwick (2012) "Established arts organizations have, as a result of their evolution, support structures and programming assumptions, been cut off from the lifeblood that is the evolving culture of the United States. There is a real danger that they stand upon gradually melting icebergs drifting further and further from solid ground. The fundamental cause of this drifting is a lack of direct, meaningful connection between those organizations and the communities in which they exist" p12

This book was commissioned by the Cleveland Foundation in the United States and the Paul Hamlyn Foundation in the UK. All of the case studies are of organizations supported by the commissioners. The original idea for the book came from the *Engaging the Future Program*, a three-year grant and organizational development program delivered by EMCArts. The holistic approach in the book is consistent with systems thinking, which many arts organizations described as the most useful part of *Engaging the Future*. However, the model presented in this book is fundamentally a personal view reflecting my 26 years of experience as an evaluator, and my specific perspective of being an MBA as well as an evaluator.

Many of the principles described in this book will be familiar. The value of the funding that the commissioners have provided to the case study organizations is in the depth of application, which has made audience development core rather than marginal; and in the way grantees have been able to follow through the implications of new audience interactions into a path of structural and cultural transformation.

This book is about making connections and I was particularly keen to draw together my work in America and the UK. This leaves the semantic issue of how to deal with the differences in spelling. On reflection, I decided to adopt American spelling, as this might be more familiar to English audiences than the other way around. I hope that English audiences will nonetheless feel that the book is for them; and that American audiences will persevere with English turns of phrase. Bringing an American and English foundation together seems a highly positive achievement, which is symbolic of the potential connections in this field.

THE CAST

AJA

Annabel Jackson Associates Ltd (AJA) is an evaluation practice established 26 years ago, specializing in evaluating arts and culture, working with, and building evaluative capacity in, arts organizations. I take a Scientific Realist approach aimed at providing precise contextual data that captures what is special about the arts. I work equally across all art forms, and am committed to taking knowledge from one art form to another.

The special character of AJA is its positioning of evaluation within an organizational and sectoral context, as the hand-maiden to strategy. This is only possible by conceptualizing and deconstructing intangibles such as resilience, artistic quality, participative quality, partnership, social impact, visitor quality of experience, and leadership. Conceptualization also gives a structure for teasing out and documenting learning.

I am proud to be the Co-Chair of the American Evaluation Association, Arts, Culture and Audiences Topical Interest Group, with Ivonne Chand O'Neal, Director of Research and Evaluation, at the Kennedy Center in Washington. I am English, but have worked part-time in the United States for 15 years. This is probably the place to add some fascinating experience from my background, but actually I have always been an evaluator. That is fascinating enough for me.

CLEVELAND FOUNDATION

The Cleveland Foundation was the world's first community foundation, designed to pool the resources of philanthropists and individuals to create a more strategic and efficient charitable vehicle. Set up in 1914, its first project was to look systematically at the causes of, and cures for, poverty and crime, which led to progressive changes in the city's systems of public education, recreation and criminal justice, including, over time, the creation of a huge network of metro-parks.

The arts have always been important to the Cleveland Foundation. In 1972, the Cleveland Area Arts Council was established with Cleveland Foundation funding. In 1973, The Foundation prevented the demolition of two boarded up theaters, and so created PlayhouseSquare, now the heart of the City's theater district.

Kathleen Cerveny, Program Director of Arts and Culture at the Foundation, led a Study Commission, the findings from which initiated a successful campaign to impose a countywide 30 cents a pack cigarette tax for the benefit of the arts, which raised $112 million between 2007 and 2013. The future of the tax will be decided by public ballot in 2015.

In 2013, The Cleveland Foundation had an endowment of $2 billion, representing more than 1,300 separate bequests, and made grants of $88m. Some 49 percent of grant-making is directed by donors, so the board has discretion over 51 percent. Arts grant-making is 10-12 percent of the whole.

ENGAGING THE FUTURE

Engaging the Future was a three-year organizational development program designed to help 12 arts organizations reach younger and more diverse audiences. The vision was of a high quality arts sector that is multi-cultural, relevant and sustainable. *Engaging the Future* ran from July 2011 until September 2014. The program consisted of operating support, seminars, workshops, participative interviews, coaching, informal convenings and projects called *Incubating Innovation* prototypes.

12 organizations started the program: The Cleveland Orchestra, Cleveland Play House, Cleveland Public Theater, DANCECleveland, Groundworks Dance Theater, Great Lakes Theater Festival, Museum of Contemporary Art, SPACES, Beck Center, Apollo's Fire, Karamu House and VERB Ballet. The last three didn't finish the program.

The Cleveland Foundation has a long history of building capacity in the arts community through programs that provide substantial support for core operations, alongside focused work on areas of strategic institutional development. The *BASICS* (Building the Arts' Strength in Cleveland) initiative worked with 17 organizations over five years to improve their management, financial and technical capacity. The *Arts Advancement* Program invested in five mid-sized organizations that were in the position to increase financial capacity and launch major development projects. Expert consultants were engaged to provide high-level technical assistance and consulting services for both programs. Annabel Jackson Associates Ltd evaluated the *Arts Advancement Program* as well as *Engaging the Future*.

PAUL HAMLYN FOUNDATION

The Paul Hamlyn Foundation was established in 1987. Paul Hamlyn (1926-2001), the son of Jewish migrants who escaped from Nazi Germany, transformed the publishing industry by bringing quality products to a mass market. In a similar vein, his philanthropy gave new audiences the chance to experience and enjoy the arts. One of his early initiatives was the *Paul Hamlyn Nights* at the Royal Opera House, where he bought all the seats in the auditorium for a particular performance, and passed the tickets on at heavily discounted rates to children and families who had never attended a performance before.

Today the Foundation is one of the largest independent grant-making organizations in the UK. It works to help people to realize their potential and improve quality of life through the arts, education and social projects. It also supports NGOs in India. In 2013-14, The Paul Hamlyn Foundation made grants of some $21 million against assets of $900m, 41 percent to the arts. In 2015, the Paul Hamlyn Foundation appointed a new Director, Moira Sinclair, who has an arts background.

In 2015, the Foundation unveiled a new UK strategy that focuses on six key strategic priorities: participation in the arts; education and learning through the arts; evidence for the impact of the arts; disadvantaged young people; migration and integration; and support for ideas generation through an *Ideas and Pioneers* fund. The arts participation strand in the strategy starts with the statement: "The value of the arts was central to Paul Hamlyn's world view. We continue to believe in the enduring power of the arts as a force for change, enriching people's lives and communities." (page 11)

FOUNDATIONS FOR UNDERSTANDING AUDIENCE DEVELOPMENT

New audience development is not easy (*see* Chapter Two). There are trends that sound vaguely positive for the arts, but where the practical implications are not always clear (*see* Chapter Three).

The digital era is changing customer values and creating new opportunities. Rather more pessimistically, Solis et al. (2014, page 2) call this *Digital Darwinism*, adapt or die, and emphasize that: "The real threat and opportunity in technology's disruption lies in the evolution of customer and employee behavior, values, and expectations." A similar point was made in an Arts Council England report nearly ten years ago: [2] "As consumers become accustomed to personalised customer experiences from the public and private sector alike, driven in part by ICT, they will bring a new set of expectations to their exchanges with arts and cultural institutions. The implication is that arts organisations will have to start playing on the consumer's turf."

Audience development needs to be understood in the broader context of the leisure market. As Kotler and Scheff wrote 18 years ago (1997, page 9): "When a couple chooses to attend a play, the choice is not made solely in the context of what other plays are available within a certain distance from home, or what other live performances are available. Rather, the selection is likely to have been made among several forms of entertainment."

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[2] Knell, J. (2006) *Whose Art Is It Anyway?* Arts Council England.

There are a number of valuable guides to audience development that take psychological or economic approaches, examining the barriers to individual participation and how they might be removed.[3] There are also important publications that reinforce the importance of systematic approaches to audience development,[4] with elements like: setting goals, carrying out market research, defining audience segments, producing a marketing and communications plan, scheduling tasks, building relationships and obtaining feedback. This book builds on these firm foundations by exploring the organizational context within which such actions flourish.

VALUE OF AN ORGANIZATIONAL APPROACH

This book is focused on the organizational level: at the different parts of an organization and how they fit together. This is explicitly a mainstreamed rather than a project-based approach to new audience development. It also takes in a broader view, across the sector.

My assumption or, in evaluation language, my theory of change is that an organizational approach will be more effective because it will:

- Ensure and embody distributed leadership.

- Ensure congruence with corporate strategy.

- Avoid tokenism.

- Ensure different activities for audience development are consistent, and mutually reinforcing.

- Create a coherent customer journey, built around an understanding of the customer experience.

- Manage clashes between new and existing audience members.

- Integrate digital and live perspectives.

- Give status and priority to learning and education work.

- Avoid duplication, and stop-start processes, and so generate economies of scale.

- Ensure long-term sustainability.

Quite a list! What this book explores is the rather simple idea that it is not only what is done, but how it is done that matters. Which principles underline action, and which parts of the organization are involved, determine whether new audience initiatives are fruitful or sterile.

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[3] McCarthy, K. and Jinnet, K (2001) *A New Framework for Building Participation in the Arts*. Rand.
Fresh Minds (2007) *Culture on Demand: Ways to Engage a Broader Audience*. DSMS.
[4] Regional Arts & Culture Council (2014) *An Introduction to Engaging Diverse Audiences*.
Harlow, B. (2014) *The Road to Results: Effective Practices for Building Arts Audiences*. Wallace Studies in Building Arts Audiences. The Wallace Foundation.
Connolly, P. and Hinand Cady, M. (2001) *Increasing Cultural Participation: An Audience Development Planning Handbook for Presenters, Producers, and Their Collaborators*. Illinois State University.

INTRODUCING THE MODEL

AUDIENCES DEVELOPMENT ORGANIZATIONAL MODEL
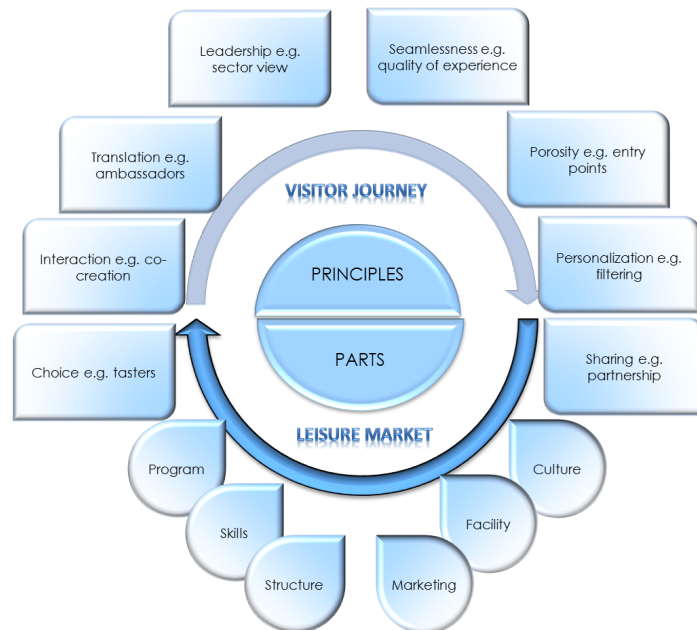
The model embodies these principles:

CHOICE (CHAPTER FOUR)

Choice means presenting and communicating many different layers and elements in an artistic experience, so that audience members widen their thinking about, interest in, and consumption of, the arts.

INTERACTION (CHAPTER FIVE)

Interaction means treating the audience member as an active participant in learning, interpretation, curating, programming, reviewing and potentially fund-raising and creating.

TRANSLATION (CHAPTER SIX)

Translation means providing an intellectual, emotional, physical and/or social bridge between the new audience member and the arts experience.

LEADERSHIP (CHAPTER SEVEN)

Leadership means the way the initiative is supported within the organization and potentially across the sector. I have treated leadership as a principle rather than a part of the organization because I wanted to emphasize the value of distributed leadership.[5]

SEAMLESSNESS (CHAPTER EIGHT)

Seamlessness means thinking coherently about, and attempting to positively orchestrate, all elements of the audience member's quality of experience.

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[5] Distributed leadership is: open and inclusive, emergent rather than externally imposed,. Open University Online. *Distributed Leadership: A Review of Literature*. http://oro.open.ac.uk/8534/1/

POROSITY (CHAPTER NINE)

Porosity means being aware of all contact points and interfaces between the organization and audience members, and working to make boundaries open and inviting, so that there are many functioning places of entry.

PERSONALIZATION (CHAPTER TEN)

Personalization means employing fine-grained segmentation that can accommodate individual priorities, idiosyncrasies and eclectic tastes.

SHARING (CHAPTER ELEVEN)

Sharing is about the fluid and episodic exchange of ideas, contacts and resources that happens in formal and informal partnerships. I have treated sharing as a principle rather than referring directly to partnership because I wanted to emphasize the values at the heart of the partnership rather than its structure.

Some of these principles are already inherent in arts activity, so action is playing to the sector's strengths. For example, as mentioned above, the main writers behind one of the principles, the E*xperience Economy*, exhort commercial companies to think like theaters.[6]

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[6] Pine, J. and Gilmore, J. (1999) *The Experience Economy: Work is Theater and Every Business a Stage*, Harvard Business School Press, Boston.

Some of these principles have been drawn from constructs in the digital literature to emphasize that digital is woven into the very cloth of the organizational approach, not an embellishment to it.

New audience development is not a solo for the marketing department. It is a symphony that builds up from shared values and actions in artistic programming, human resource management, organizational structure, organizational culture, facilities and marketing. New audience development is more efficient, effective and sustainable if integrated across the organization: a holistic but also whole-hearted approach.

The case studies illustrate implications for these different parts of an organization:

ARTISTIC PROGRAM (CHAPTER TWELVE)

Artistic program means the structure, content and presentation of the artistic product, and the audience member's relationship with the artists.

SKILLS (CHAPTER THIRTEEN)

Skills mean the knowledge, skills and motivations of staff members in relation to new audience development, and the support provided through training and mentoring.

STRUCTURE (CHAPTER FOURTEEN)

Organizational structure means the remit of departments and teams, and the hierarchy and type of interchange between these.

CULTURE (CHAPTER FIFTEEN)

Organizational culture means the shared beliefs and values about audience members and audience development espoused and enacted in the organization: what organizations say they believe, and what their actions suggest they believe.

FACILITIES (CHAPTER SIXTEEN)

Facilities means the design and layout of space in the venue or locale.

MARKETING (CHAPTER SEVENTEEN)

Marketing means the terms on which the experiences are offered and how these are communicated.

KEY MESSAGES

The intended audiences for the book are arts organizations and foundations. The key messages are:

New audience development benefits from a holistic organizational perspective.

New audience development requires core operating and organizational development support over a long period of time rather than a project-based approach.

LIMITATIONS OF THE BOOK

The principles and organizational parts illustrated in the book are partly determined by the case studies funded by the commissioners. This is not a full list of all the possibilities in an organizational approach.

The methodology used was to review examples and write up case studies from grantees in *Engaging the Future* in Cleveland and Paul Hamlyn Foundation in the UK, as well as setting the context through a literature review. Ten of the 14 case studies are based on longer evaluations that my firm carried out; the remaining examples draw on existing internal and external evaluations.

This book pulls examples from across the art forms. The case study mix is as follows: three dance, two orchestra, three visual arts, four theaters, one museum, and one opera.

In the chapters below, the elements of the model are introduced one-by-one, with a case study for each. Matching case studies to model elements has an arbitrary element. Certainly, the case studies illustrate aspects of their element, but they likely also exemplify others, if not all of them. The leadership, artistic programming, marketing, and culture of all the case studies are touched by their commitment to new audience development: this is the holistic, organizational model.

CHAPTER TWO: CHALLENGES

INTRODUCTION

New audience development is not easy. The Wallace Foundation has a rather depressing chart (Mendels, 2014, page 6) showing declines in the percentage of the American population attending art museums, galleries, theater, classical music, and ballet between 1992 and 2012. Arts Council England has a less depressing table[7] showing the percentage of people who take part in the arts increasing marginally between 2005/06[8] and 2011/2012 (76.3 per cent to 78.2 per cent). The environmental changes that the Wallace Foundation mentions - reduced status of the arts in school, changing demographics, competition for leisure time, and technology boom - have, however, affected both countries.

These are some of the challenges:

COMPETITION

The number of nonprofit arts groups has increased—according to The Wallace Foundation, 2014, from 39,500 in 2000 to 48,200 in 2012—so increasing competition.

McCarthy and Jinnet (2001) found that arts organizations saw competition from other leisure activities as one of their three main challenges. However, WolfBrown (2011, page 7) pointed out that: "The arts remain a pervasive aspect of American life with 74 percent

participating in some way. Perhaps the time has come to focus attention on how and where Americans are participating in the arts rather than how and where they are not."

CLASHES

Initial fears were that digital engagement would cannibalize[9] live engagement, but this does not seem to be the case. NEA (2011) found that people who engage with art through media technologies attend live performances or arts exhibits at two to three times the rate of non-media arts participants. As the evaluation of National Theatre Live (2010, page 19)[10] states: "Cinemacasts and live theatre are two distinct experiences – there is no evidence that one audience takes from the other."

COMMUNICATION

People do not always like being targeted. The UK Culture Department (DCMS) publication by Fresh Minds (2007, page 8) states, "Consumers are often very subtle and intuitive in their reading of media messages. Many have also become suspicious of what they perceive as patronizing attempts to 'engage' them and caution should be exercised in marketing and advertising approaches. Tokenism and inauthentic representations, for example, tend to do more harm than good."

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[7] https://www.gov.uk/government/statistics/taking-part-the-national-survey-of-culture-leisure-and-sport-adult-and-child-report-2011-12
[8] These follow the English financial year, April to April.

[9] Cannibalization = The negative impact of a company's new product on the sales performance of its existing related products.
[10] NESTA (2010) NT Live. http://www.nesta.org.uk/sites/default/files/nt_live.pdf

CATEGORIZATION

James McQuaid, writing in the Guardian, complained that: "On the one hand we need a criterion: a framework from which to design experiences, shape communications and develop the brand. On the other hand, once we have a framework, it somehow dehumanizes audiences; it takes away their face and voice."[11]

The RAND model of new audience development divides audiences into three groups: the disinclined, the inclined and current participants. It suggests that perceptions are the main barrier for the first, practicalities for the second, and quality of experience for the third. But is this right? Isn't quality of experience relevant to everyone who comes across the threshold of an arts organization?

McNabola's paper on participation for the UK Museums and Libraries Association (MLA, page 8) points out that: "To a large extent many drivers are universal. To focus on one group to the exclusion of another would be to reduce the potential audience and could therefore be counterproductive."

One of the problems of demographic segmentation is that audiences are increasingly eclectic, or in the words of Peterson and Rossman (2009, page 366), omnivorous, in their tastes, drawing freely from the offerings of popular and high culture. This is what TrendWatching[12] calls "Post-Demographic Consumerism": "People – of all ages and in all markets – are constructing their own identities more freely than ever. As a result, consumption patterns are no longer defined by 'traditional' demographic segments such as age, gender, location, income, family status and more." The required response is, they suggest, to: "Target and cater to ever smaller (and ever more accurate) interest-based segments."

Ambiguities with demographic analysis are mirrored in spatial analysis. Sandy Randoff, at a Wallace Foundation convening, concluded that "Zip code marketing often didn't work. Why? It may be that where people live is really incidental to how they choose art." (Wallace Foundation, 2012, page 14)

A further complication is that people will attend arts events that they would never choose for themselves, if they are going with other people. Alan Brown (2004) quotes research that only 25 percent of orchestra audience members are Initiators. 75 percent are Responders, who react to invitations from other people. This means that being able to identify and support Initiators might be more valuable than having demographic data.

CONTINUATION

Getting new audience members to return, which is often called progression, is the "holy grail" of audience development.

Morton Smyth (2004, page 9) in *Not For The Likes of You* commented that, with successful organizations: "There is a marked lack of any sense of hierarchy of quality – you don't, for example, engage in the drug dealer approach to audience development, which assumes that one can get them in on the easy stuff and then wean them on to the hard stuff."

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[11] http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/oct/06/audience-engagement-arts-heritage-traps
[12] http://trendwatching.com/trends/post-demographic-consumerism/

ORGANIZATIONAL CAPACITY

WolfBrown (2009) carried out a survey of arts organizations' audience engagement practices specifically in the dance sector, which found that by far the major perceived barriers to carrying out additional audience development work were lack of time (71 percent of respondents) and cost (69 percent of respondents).

CONCLUSION: CONTRIBUTION OF THE ORGANIZATIONAL VIEW

So what is the solution to these problems? There are many statements in the literature implying the need for an organizational approach, one that reaches across and beyond the organization. For example: Ailbhe McNabola (2008, page 3) suggests that: "Audience development and marketing strategies must be integrated into the organisation's overall strategy – linked to the corporate or business plan, with input and/or support from key senior figures." McCarthy and Jinnet (2001) emphasize the need for broad involvement: "The first step is essentially equal to putting the organization's purpose at the center of the process of developing participation goals. Successful programs require the commitment of all key staff and operating units of an organization, the board, and the network of funders." This is necessary because as Fresh Minds (2007, p10/89) points out: "Tactics do not work in isolation. No single tactic provides a silver bullet, but instead tactics need to be incorporated carefully within an overall strategy for audience development, taking into account the type of activity on offer, the capabilities of the institution in question and the make-up of the local (potential) audience."

Talking specifically about new audiences development for orchestras, Baker (2013, page 11) emphasizes that: "Time-limited, short-term or project-based funding and projects, which are too often seen as ad-hoc, are damaging to our credibility with audiences and artists alike, affecting our ability to achieve anything solid. Developing audiences requires a long-term and strategic view."

This long-term view can be very long-term indeed. Learning about the arts in childhood is correlated with, and assumed to predict, future arts attendance.[13] Without this foundation, people are less equipped to have a meaningful experience of the arts, despite the best endeavors of arts organizations. The marketing guru Philip Kotler, writing with Scheff in their book about *Marketing the Performing Arts* (1997, page 18), points out that "One commonly asks what makes a great performance. But the flip side of this question is: What makes a great audience?"[14]

What does the organizational approach look like and how does it develop? This is the question the rest of the book is aimed at answering. The case studies show different forms of the organizational approach and different pathways to its creation. The first eight chapters are structured by the principles. Each chapter starts with an introduction that gives possible interpretations and antecedents for the principle, and indicators of its importance. The next six chapters illustrate routes through artistic programming, structure, skills, culture, facility and marketing. In each case, the introduction is designed to make connections to, but also beyond, the subsequent case study.

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[13] There are many sources for this claim, but see the analysis of Novak-Leonard and Brown (2011) for National Endowment for the Arts; and Zakaras and Lowell (2008) for The Wallace Foundation.
[14] Kotler, P. and Scheff, J. (1997) *Standing Room Only: Strategies for Marketing the Performing Arts*. Harvard Business School Press.

Some of the case studies are advanced in developing an organizational approach, and some are relatively early in the journey. Some have adopted an organizational approach as the result of learning from past problems, and some have audience development riveted to the original mission, even going back a hundred years. Some have developed an organizational approach as an explicit act of will, and some have evolved organically in that direction. The organizational approach and the journey to its creation are varied. My hope is that you will find some resonances for your organization or grantees.

CHAPTER THREE: OPPORTUNITIES

INTRODUCTION

To balance the previous chapter, this chapter gives a highly personal and probably biased selection of possible positives.

WHO IS BEING CREATIVE?

The Pew Internet and American Life Project (2008) found 93 percent of teens said they write for their own pleasure. Ten years ago, some 57 percent of online teens created content for the Internet (Lenhart and Madden, 2005). Reviewing this research, Jenkins and Bertozzi (2009, page 175) concluded that: "Young people are not disconnecting from the arts; they are connecting to art in new and unpredictable ways."

Doug Borwick (2012, page 180) suggests that: "It may be that the emergence of participatory culture will provide its own self-generated demand for change in the arts. The expectation of participation that arises from involvement with social media will inevitably spill over to interaction with cultural options." He continues (page 334): "Far from making the arts irrelevant, diversity and technology promise to make the arts more important than ever. As we stand on the brink of an age in which the ability to think and behave creatively will be paramount, the arts cannot be viewed as part of the need: they must be viewed as part of the solution to any community issue."

The ability to create and distribute content lies at the heart of Web 2.0, in an "architecture of participation." (O' Reilly 2005) However, David

Gauntlett (2011, page 101) points out that lack of remuneration or intellectual property rights can make this structure exploitative.

WHAT SKILLS DO RECRUITERS SEEK?

According to an IBM NYSE survey of 1,709 in 2010 Chief Executive Officers from 60 countries and 33 industries worldwide, chief executives believe that—more than rigor, management discipline, integrity or even vision—successfully navigating an increasing complex world will require creativity.

This survey is consistent with Daniel Pink's (2006) view that the future economy is moving from the information to the "conceptual age" where: "The main characters now are the creator and the empathizer, whose distinctive ability is mastery or R[15]-directed thinking." A similar point is Martin's (2007) view on the increasing importance of "integrative thinking." Moving from the theoretical to the personal, Grant Venable suggests in *The Paradox of the Silicon Savior*,[16] that: "The very best engineers and technical designers are, nearly without exception, practicing musicians."

DO YOUNG PEOPLE VALUE EXPERIENCES OR POSSESSIONS?

A survey of 18 to 34 year olds (Millennials) in the UK carried out in 2014 found that 66 percent of respondents said they felt more fulfilled by live experiences than purchasing an item of the same value, and 62 percent of them planned to increase the amount of money they spent on

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[15] Right brained, a somewhat simplistic way of referring to strength in creativity.

[16] Venable, G. (1988) *The Paradox of the Silicon Savior. Chartering the Reformation of the High-Tech Superstate. Americans for the Arts.*

experiences, instead of possessions, over the next 12 months.[17] The survey speculated that this difference was due to a fear of missing out (FOMO), but also more positively, because experiences were more likely to have a social element.

A similar study carried out in the United States found even higher rates: 78 percent of respondents said they would choose to spend money on a desirable experience or event over buying something desirable, and 55 percent said they were spending more on events and live experiences than ever before. 77 percent said that some of their best memories were from attending or participating in an event or live experience.

It is already fairly well established in research that purchasing experiences contributes more to wellbeing than purchasing goods.[18]

WHAT JOBS DO YOUNG PEOPLE WANT?

A survey of 11,759 young people aged 13 to 18 across England found that the single most popular job among teenagers aged 13 to 14 was actor/actress.[19]

WHERE ARE PEOPLE HAPPIEST?

One of my favorite pieces of research comes from a doctoral student at the London School of Economics. George MacKerron (2011) used the Experience Sampling method operationalized on a phone app (Mappiness) to measure the wellbeing of 3,000 people. MacKerron is a geographer, whose intention was to see if people were happier in the natural environment. However, what he found was that four of the six activities that made people the happiest were cultural: theatre/dance/concert, singing/performing, exhibition/museum/library and arts/crafts. It is possible that some of this benefit is social since being with friends was strongly associated with happiness.

WHAT ARE PEOPLE WATCHING ON TELEVISION?

The two biggest shows on British television, *Strictly Come Dancing* and *The X-Factor*, could both be described in the broadest terms as arts related, with peak audiences of around 10 million in 2014. United States audiences for *The X-Factor* and similar shows are also huge: for example, 15 million for *American Idol* in 2014.

Arts Council England draws a link between television shows and audience development: "The success of the BBC's *Strictly Come Dancing* and the street dance group Diversity on *Britain's Got Talent* illustrate how popular dance has become."[20]

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[17] http://www.pressat.co.uk/releases/uk-study-reveals-millennials-want-experiences-not-possessions-1f90ece0f2f8747abe7bf057dbcc443d/

[18] Carter, T. and Gilovich, T. (2010*)* The relative relativity of material or experiential purchases. *Journal of Personality and Social Psychology*.

[19] Mann et al. (2013)

[20] Arts Council England ( ) *Dance: Achievements, Challenges and Opportunities. Consultation Paper Appendix.*

WHO DOES THE PUBLIC TRUST?

Steven Tepper el al. (2008) point out that research effort has been concentrated on issues of attendance, rather than wider subjects such as how artists are viewed in society. My company has some small-scale evidence of public trust in artists. For example, in our evaluation of an exhibition about the Galapagos Islands for the Gulbenkian Foundation in 2012, a recurring theme from the 30 interviewees was that an exhibition gave a more real or honest insight into environmental issues because it lacked the censorship or editorial control visitors detected in television programs or in the media.

CONCLUSION

From a business perspective, these snippets could be seen as business opportunities. Were I a car salesman, would I not be excited if surveys showed that the main job teenagers sought was to be a racing driver, the main skill employers sought was excellent driving ability, and the place where people felt happiest was in their cars?

The NEA analysis of General Social Survey (GSS) data would seem to confirm this sense of unexploited potential (NEA, 2015). The headline figures were that 126 million adults in the United States attended at least one art exhibit or live music, theater, or dance performance in the year of 2012, but an additional 31 million were interested in going but didn't because of social, financial or spatial barriers. Here again is the word "social", which has popped up repeatedly in this chapter. Suzanne Callahan, a consultant who evaluated the Engaging Dance Audiences Program (which included DANCECleveland, a case study in Chapter Six),

described "social bonding" as one of the proven concepts behind success in new audience development.

CHAPTER FOUR: CHOICE/TASTERS

INTRODUCTION

The digital age has brought increased choice. Some reviewers think that this has resulted in short attention spans, a "shallow brain."[21]

As Alan Brown argues,[22] the expectation of choice can pose significant challenges for the arts: "The service delivery strategies of many organizations now aim to empower each customer to create something unique, with value built around convenience, flexibility and choice. Against this backdrop, most arts groups offer a preset program at a fixed time in a single location, and ask you to buy it many months in advance."

Also commenting on the challenges of fixed times, McCarthy and Jinnet (2001) note that: "Although the literature does not specifically address why some forms of participation are more popular than others, it appears that the answer may be related in part to ready availability. Thus, participation through the media is flexible in that it can be fit into most people's schedules more or less by choice. Hands-on activities are also flexible, but attending live performances, which are usually scheduled for specific times and places, is much less so."

The case study, *Sadler's Sampled*, describes an approach composed of performances in a taster format, as well as events and a program, which add flexibility to the fixed time program.

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[21] Carr, N. (2010) *The Shallows: How the Internet is Changing the Way We Think, Read and Remember*. Atlantic Books.
[22] Alan Brown, *The Shifting Sands of Demand* (www.alansbrown.com)

CASE STUDY: SADLER'S WELLS: SADLER'S SAMPLED

BACKGROUND

Sadler's Wells dates back to 1683, with the name deriving from the founder, entrepreneur Richard Sadler, and the place, a natural spring. The current building, opened in 1998, is the sixth theater on the site.

Sadler's Wells suffered from a financial crisis in the early 2000s, where it was running at a loss of $70,000 a month, from which it recovered and re-launched itself with a new business model. Since, the appointment of the current Chief Executive and Artistic Director, Alistair Spalding CBE, in 2004, the theater has shifted from being a presenting and receiving house to becoming a leading producing and touring house entirely dedicated to dance. As former Marketing Director, Kingsley Jayasekera, explained: "Instead of trying to support the dance programme by diversifying outside the field, we diversified within it. This really expanded our audience, because we could bring in hip-hop or tango or flamenco alongside contemporary dance or modern ballet. We don't make a hierarchy between them. If we're doing flamenco, say, we simply try to get the best flamenco that we can." In 2009 the New York Times said that: "Sadler's Wells may well be the most important dance house in the world."

Across its three theaters, Sadler's Wells presents more than 100 productions and attracts more than 500,000 visitors each year. Ticket sales have steadily increased over the past five years such that in 2013-14 the organization generated 74.5 percent of its revenue from ticket sales, and achieved 85 percent capacity in the main theater.

DESCRIPTION

Sadler's Sampled was an audience development festival that re-imagined the artistic program, space, seating, communications, pricing and presentation of dance events. Central to the model was the idea that *Sadler's Sampled* would influence the way that choreographers thought about their use of space when creating work so as to invite the audience to be more active. Sadler's Wells had already run weekend taster events, but two years' funding from the Paul Hamlyn Foundation allowed the organization to expand this to a two-week festival in 2013 and 2014.

Sadler's Sampled had two explicit messages: that dance is everywhere and that dance is for everyone. The festival included films showing that dance doesn't have to be human: it can be a spinning top. It doesn't have to be in a theatre, it can be a person walking along a corridor or in a street market. A film showed a dance curated from early conversations with the general public, under the banner *The Dance WE Made*. The dancer from this film wandered around the festival asking audience members to describe or illustrate "their move", which he transformed into a purposeful and coherent dance. This element of the festival blurred the boundaries between the stage and the public areas, just as it blurred the boundaries between the dancers and the audience.

The inclusive message was underlined by the active nature of festival elements. The first festival had a huge art installation, *Paper People*, (designed by Sophia Clist and realized by Pat Seaman), and a board where audience members could place paper figures that they had shaped into dance moves. The second festival had a board for people to write their views on "Why Do You Love Dance?"

Figure 1: *Paper People* by Sophia Clist (photograph by Sophia Clist)

The purpose of *Sadler's Sampled* was explicitly communicated to audience members, engaging them as co-conspirators rather than targets. For example, *Swan Lake* had a narrator who explained the story and the meaning of different dance moves with an irreverent tone. The narrator brought different audiences of the festival together because her accent was middle class, referencing some of the core audience members, and because she specifically referred to the challenge of introducing friends to dance, so bringing people in on the festival's objective, ostensibly addressing Initiators, exactly as Alan Brown's work proposed in the second chapter.

Figure 2: Photograph of the feedback board (photograph by Keith Folwel)
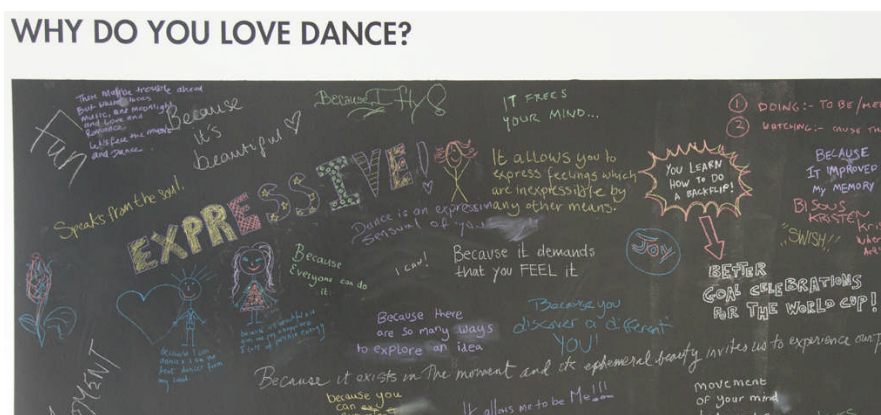
The program extracted and re-contextualized outstanding performances or excerpts. For example *4D* by Sidi Larbi Cherkaoui comprised four duets, each taken from larger works but combined in a way that accentuated the relationship between the two dancers. Wayne MacGregor's work, *UNDANCE*, unpacked dance into its elements and then built it up again. *Drumming* used repetition to provide an intellectual pattern-making process that questioned the meaning of movements in different contexts. The first or final event in the festival was a sampler menu composed of six performances including hip-hop, tango, classical and contemporary. The mix of events and activities, and the use of dramatic or popular music during the performances, gave different ways into the work and different elements to enjoy. The festival in general— and some pieces in particular—had a party feeling. In *Rian*, which had its heart in Irish dancing, the dancers sometimes faced each other with their backs to the audience, and sometimes faced the audience: the sense was that the audience was part of the celebration, not spectators to it. The dancers in *Rian* started formally dressed, in suits, and gradually became

more relaxed and informal, leading a similar perhaps subconscious process in the audience. In *Swan Lake* the dancers were clicking and ululating. In *Rian* the dancers were whooping and cheering. In some performances the music was so loud as to drown out talking or other behavior from audience members, perhaps allowing them to feel more comfortable than sitting still and quiet for large periods of time.

The auditorium included standing room for 500 people at the front of the theatre. This proms type layout has been used by other art forms such as orchestras, and has many strengths: it gives the best view to the cheapest ticket price, different from many discount models where cheap seats are higher up such that people who are supposedly being encouraged to join the theater have a poorer, or at least, less immediate, experience; it increased the social element of watching the performances: groups of friends were nearer to each other than would be the case in the seating; and it reduces the need to be still, with people in the proms layout able to sit on the floor for some of the time if they were uncomfortable.

The whole event adopted contemporary music-festival style marketing, which was underlined by the naming of the sampler show in 2014, *Playlist*. Standing tickets were priced at $10, with a tiered pricing structure for seated tickets from $15 to $45. The festival was advertised with the slogan: "Free your mind and the dance will follow", as part of the audience development strategy to break down barriers to participation in the art form. The second year added an iPad app.

The written program for *Sadler's Sampled* had an informal format and was designed to be welcoming. It was humorous, for example in entries written giving an A-Z of dance. Bios were kept short, with images carrying some of the weight of the message, which gave an immediate impression

of the diversity of the artists. Many of the portraits in the written program were looking at, and directly engaging, the audience. The program was also accessible because of its low price ($3).

EVALUATION

Annabel Jackson Associates Ltd carried out evaluations of the two festivals, which included online surveys of 1,253 audience members, in-depth telephone interviews with 120 and a survey of the artists. The booking data shows that, across the two years, 11,629 people attended the festivals. Some 35 percent of audience members were new to Sadler's Wells in the first year, and 24 percent in in the second year. It seemed that *Sadler's Sampled* worked well as a route to new audiences because most barriers to attendance are misunderstandings. People who had never been to Sadler's Wells before were expecting a stuffy and expensive venue.

The program engaged people personally: it spoke to their identity. A vivid but not atypical comment from an interviewee was: "Inside I am a dancer." 63 percent of respondents in the first year, and 73 percent in the second year, were not involved with the arts in their everyday work, which is a high percentage for a leading arts venue in London.

The respondents loved *Sadler's Sampled*. Figures increased slightly between the two years. By the second year, 93 percent of respondents to our online survey said that *Sadler's Sampled* was value for money, 95 percent said it was enjoyable, 93 percent said it was memorable, 89 percent said it was thought-provoking, and the same percentage said it was relevant to them. 92 percent of the respondents described the quality of *Sadler's Sampled* as good or very good. New audiences found

Sadler's Sampled particularly memorable: all new audience members said the festival was definitely memorable, compared to 97 percent of people who had been once or twice, and 93 percent of people who had been more than twice.

The evaluation showed the promenade layout worked well in practice. Those who had never been to Sadler's Wells before were more likely to be in the promenade: 21 percent compared to 17 percent of regular attenders. 38 percent of respondents described the promenade as an attraction, and only 10 percent described the concept as off-putting. Those standing described a higher quality of experience on all measures. Artists thought the promenade layout enhanced the work because of the intimacy, connection, and audience members' scope to move: "To be standing right by the stage allowed the full effect of each work to be conveyed as you could see finer details on the stage such as facial expressions." Even though audience members appreciated the promenade layout, ticket sales for it decreased in the second year, possibly because people were prepared to pay more.

The artists tended to think that the sampler format supported or strengthened the artistic vision. This was because the contrast accentuated meaning and the short length demanded focus: "The taster format enhanced the artistic works displayed as, with the knowledge that you weren't going to see only one company, you made sure to appreciate the detail of each work."

Branding was relatively strong: 70 percent of respondents to the online survey knew that the event they attended was part of a festival.

The evaluation followed the festival in making messaging explicit. The survey said that the objective of the festival was to encourage people to bring friends who are new to dance, and asked whether this objective was met. 80 percent said it was. It asked whether interviewees felt free to make their own interpretation of the work, and 90 percent of interviewees said they did. Comments suggested that dance is seen as open to interpretation, and can be experienced without intellectualizing, and these aspects make it particularly engaging. Groups of friends often had different interpretations, which stimulated debate and increased enjoyment.

There was some conflict between audience members. In one performance of *Swan Lake* an audience member with a learning disability talked through much of the performance. While we might commend Sadler's Wells for extending its welcome in this way, several audience members complained in the evaluation.

Sadlers Sampled didn't have a dedicated steering group but rather reached across the whole organization for ideas and support. When I presented my final report, all 15 chairs were taken, and another five or six people were standing, so great was the organizational interest in *Sadler's Sampled*.

Sadler's Wells decided not to continue the festival after the second year, but rather to absorb aspects of it across its program; and to take a more targeted approach to messaging. Its smaller theater, The Peacock, already has an audience that is 70 percent new to Sadler's Wells, so a priority is to strengthen the branding of the venue and highlight its distinct artistic program, of particular appeal to a wider, more

mainstream audience than the main house, so as to increase repeat attendance. Another priority is to curate the online information on each show, especially on the company's YouTube channel, to give a more rounded understanding of each show, and to highlight the range of original short films being commissioned, to increase understanding and interpretation of the work. Part of this is about ensuring communication on social media is a dialogue rather than a monologue. One person in Sadler's Wells has been given the responsibility of responding to comments to keep the conversation going. Experience so far has shown that the audience wants to have this kind of relationship with Sadler's Wells. As part of the audience re-engagement strategy, the Marketing Department has started sending out a series of emails encouraging audience members to review the show, favorably or otherwise, and also a separate email giving contrasting opinions of the show they've seen from both critics and audience members on twitter. These "Do you agree with the critics?" emails have a 70 percent open rate compared to an average of 30 percent for sales emails.

CONCLUSION

The possibilities that arise from this case study are:

- Directly addressing Initiators in marketing, programming and evaluation.

- Co-opting audience members in the task of reaching new audience members (bringing their friends) so that it is not something done to them.

CHAPTER FIVE: INTERACTION/CO-CREATION

INTRODUCTION

Lynne Conner (2008, page 110) points out that a passive audience is a recent invention, in part because due to the introduction of electricity: "The effect of controlled lighting was to move the audience into complete darkness, while at the same time placing the actors, dancers, symphony musicians and opera singers into a more focused and determined quality of light. This adjustment transformed the playhouse or concert hall from a site of assembly – ripe for public discussion and collective action – to one of quiet reception."

Co-creation[23] implies a complex pattern of relationships with, but also between, audience members. Charles Leadbeater explains that: "The factory encourages us to see everything through the prism of the orderly production line delivering products to waiting consumers. The web will encourage us to see everyone as a potential participant in the creation of collaborative solutions through largely self-organised networks." (2009, page 8) Prahahalad and Ramaswamy (2004) emphasize that: "Co-creation is about joint creation of value by the company and the customer. It is not the firm trying to please the customer." (page 8)

WolfBrown (2011, page 5) suggest that audience involvement can be understood on a spectrum: from spectating, where the audience receives a finished artistic product; to enhanced engagement, which includes talks

or back stage tours; to crowdsourcing, where the audience is active in choosing or contributing to the artistic product; to co-creation, where audience members contribute to an artistic experience curated by a professional artist; and finally to audience as artist, where audience members take control of the artistic experience. This spectrum is also implied in Knell's[24] distinction between "hard" and "soft" personalization.

However, it is important to understand that the far side of this spectrum is not inevitably superior. Nina Simon (2010, page 8)[25] in her guide to *The Participative Museum* quotes data that more people are interested in reviewing or collecting artistic product than in creating content, so it is vital that arts organizations provide scope for diverse forms of participation.

Simon (2010, page iv) suggests that participatory techniques can address five commonly-expressed forms of public dissatisfaction with arts organizations: feelings of irrelevance, lack of reason to return because the experience doesn't change, lack of voice, dislike of feeling passive, and social inhibition.

Writing about museums, Falk and Dierking (2013, page 308) emphasize that: "Co-creation challenges the notion of the museum as authority and the visitor as learner and suggests a process through which the strengths of both are the basis of new knowledge. It is a powerful metaphor for

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[23] LSE Enterprise defines co-creation is: "an active, creative and social process that entails connections (interactions between people), collaboration (not just involvement) and co-creativity (not just co-construction or co-production).

[24] Knell, J. (2006) *Whose Art Is It Anyway?* Arts Council England. Note we use the term personalization differently below.

[25] "The percentages keep changing (and are different for each country, gender, and age group), but one thing stays constant: creators are a small part of the landscape." Simon, N. (2010) *The Participative Museum*.

how the individualized learning experience combines pre-knowing with new discoveries." Co-creation implies a transition from one narrative to many.

Interaction is not just an activity but also a set of values. Henry Jenkins (2009) described five features of a participatory culture: low barriers to artistic expression and civic engagement; strong support for creating and sharing one's creations with others; informal mentorship whereby what is known by the most experienced is passed along to novices; members believing that their contributions matter; and members feeling some degree of social connection with one another."

The case study of Cleveland Public Theater describes a form of co-creation designed for reciprocal learning and sustainability.

CASE STUDY: CLEVELAND PUBLIC THEATER: TEATRO PUBLICO DE CLEVELAND

BACKGROUND

Cleveland Public Theater was founded in 1981 as a home for experimental theater, with the vision of producing innovative, original work dealing with provocative political and social issues featuring culturally and ethnically diverse artists. Its mission is to raise consciousness and nurture compassion through ground-breaking performances and life-changing educational programs.

DESCRIPTION

Cleveland Public Theater's *Engaging the Future* project, *Teatro Publico de Cleveland,* started in April 2013. The initial inspiration as articulated by Raymond Bobgan, Cleveland Public Theater's Executive Artistic Director, was the question: "Why is the richness of the Cleveland community not represented on our stage? How can the actors and stories on the Cleveland Public Theater's stage come to reflect the rich diversity of the Gordon Square neighborhood and the city of which it is part?"

Teatro Publico de Cleveland was designed to develop, prototype and refine a model for civic engagement that would involve communities in devising original plays. Each play would bring together experienced and inexperienced performers and creators from minority and other self-defined communities in Cleveland. The process of co-creation would lead to the development of ensemble theater companies and, through time, a network of such companies, affiliated to Cleveland Public Theater. Cast members would bring their family and friends to the performance, so helping to reach new audience members. New relationships would lead to a broadening of the role and representation of the board. The original assumption was that the performance would be a workshop setting, not a finished work, with actors still perhaps working from script.

Cleveland Public Theater chose the Latino community for its first relationship, and formed a committee of Cleveland Public Theater artists, staff and board, and people from the community. This committee acted as critical friends to the project, articulating the theater's intentions for the project, and helping the theater make contact with, and understand the Latino community. The committee met six times to plan the project.

On their initiative the play was extended to become a public celebration with food, music and dancing.

Figure 3: Rehearsal for *Cuando Cierras Your Eyes* (copyright Alejandro Rivera)

The different stages of the project offered participants an increasing amount of influence, commensurate with their level of commitment. First, Cleveland Public Theater ran five three-hour workshops open to anyone in the community. The workshops generated original material—personal creativity, traditions and life experiences—that formed content for the play. The community workshops had a low bar to entry and a broad level of influence. Cleveland Public Theater invited all participants from the workshops to participate in the second stage, rehearsals for the play. The rehearsals demanded a higher level of commitment and gave a

greater amount of influence. The 12 members of the cast included one person who had been a professional actor in Latin America, three who had studied theater at college, and nine with little previous experience of acting. There were 15 rehearsals in four weeks before the performances in November 2013.

The play, *Cuando Cierras Your Eyes*, was roughly 30 percent Spanish language and 70 percent English. At the end of the play, the cast read a statement that introduced themselves as the newest theater company in Cleveland, *Teatro Publico de Cleveland*. After the performance run, Cleveland Public Theater organized four workshops with professional theater artists to help the members of *Teatro Publico de Cleveland* deepen their craft. The expectation is that the *Teatro Publico de Cleveland* will grow leaders in the group and become increasingly less reliant on Cleveland Public Theater staff.

In 2014, Cleveland Public Theater started its second co-creation, which is with the Middle Eastern community.

EVALUATION

Crucial to the success of the partnership was the principle of equality. The structure of the steering group was roughly half from Cleveland Public Theater, and half from the Latino community. The implicit message was that as much as community participants were learning about theater-making, so Cleveland Public Theater was learning from them.

Partnerships tended to work through individuals rather than organizations. Community organizations were difficult to engage. Cleveland Public Theater made repeated efforts to contact people from key institutions, who never replied, and concluded that it should not spend too much time trying to work with people who were not interested. Not being aligned with any particular community organization might have acted as an advantage for Cleveland Public Theater in giving greater flexibility, since it avoided alignment with specific factions. As Raymond says: "We reached out, but we didn't over-connect."

The project needed a new role best described as a host. Faye Hargate, an Education Associate at Cleveland Public Theater, helped the cast to attend rehearsals: reminding them of timings, or welcoming family members who arrived with them. As she explains, "Because so many *Teatro Publico* members were new to theater and to Cleveland Public Theater, the rehearsals needed to be emphatically welcoming and accommodating, and perhaps less disciplined than would usually be required if all the members were professional artists."

The model benefitted from Cleveland Public Theater's core skill developed over many years: how to transform people's real stories into theater. This is based on a deeply-held value in the organization that all people are artists and all people have important stories to tell. One of Cleveland Public Theater's assumptions, which was confirmed in the project, was that techniques that work with professionals would also work with people new to acting. As Raymond points out, one of the central skills of a director is to hide the actors' weaknesses, which for non- professionals might be inconsistency and forgetting to physically

align themselves so they could be seen. Building on the strengths created work that was compelling and genuine.

Figure 4: A Recipe Para la Vida (copyright Steve Wagner Photography)

Cleveland Public Theater expected to sell 150 tickets for the three shows of *Cuando Cierras Your Eyes*. As it was, 500 people attended and 150 people were turned away. Cleveland Public Theater responded to the demand by offering two more performances a month later, which also sold out, bringing the total audience to 750. Cleveland Public Theater felt it was important that seats were charged rather than free. Ticket price was $6, which rose to $12 for later performances. The original expectation was that 10 percent of the audience would come back to performances. The actual figure has been slightly higher. The community

actors have seen every major show at Cleveland Public Theater and brought their families.

Teatro Publico de Cleveland produced a second production, a 20 minute show about Mexican-American border crossing: *A Dream of Estrella Della Norte,* which was presented in April 2014, to an audience of around 2,000. The company, which has since expanded to 32 members, performed a short play at Cleveland Public Theater's annual *Pandemonium* benefit, to an audience of 1,300. The company is planning two shows for the 2014-15 season: a full length new creation in the fall, following the model of the previous production, and a hybrid show involving *Teatro Publico de Cleveland* members in a professional production at Cleveland Public Theater related to the Latino community.

Teatro Publico de Cleveland reached deep into the organization. On show night, all staff members attended and helped out. *Teatro Publico de Cleveland* is highly visible on Cleveland Public Theater's website.

CONCLUSION

The possibilities that arise from this case study are:

- Creating structures to sustain relationships for co-creation.

- Linking co-creation groups through a structure of peer support.

CHAPTER SIX: TRANSLATION/AMBASSADORS

INTRODUCTION

Simon, writing about *The Participative Museum* (page 13), emphasizes that: "The best participatory experiences are not wide open. They are scaffolded to help people feel comfortable engaging in the activity." Arts ambassadors are one way of operationalizing this scaffolding or translation process.

Arts ambassadors are described in the UK Government Department for Culture, Media and Sport (DCMS) guide to good practice in new audience development (Fresh Minds, 2007) as one of the practices "proven to work across the board." They suggest that ambassadors act as role models, so that others can see themselves as arts attenders.

Arts Council England's *Practical Guide to Working with Arts Ambassadors* (Jennings, 2003) defines arts ambassadors as: "community networkers who can help you access specific target audiences." Arts Council England suggests a slightly different mechanism[26] to above, that ambassadors harness personal recommendation as well as providing insights through

their ability "to see things differently" and their work in collecting customer feedback." This is in effect creating Initiators who can help to motivate Responders.[27] Jennings emphasizes that the value of ambassadors is that their communication is personalized: they answer any concerns, overcome customer cynicism and "cut through the barrage of arts and entertainment choices." They also act as "buddies", who accompany audience members to the event or to special receptions, as below and in the Opera North case study.

Ambassadors don't need to be people. They can be virtual. The City of York in the UK has life-size holograms of historic characters that can provide information and interpretation to visitors.[28] While they are not officially described as ambassadors, there are similarities.

The DANCECleveland case study describes a program where the ambassadors are artists rather than community leaders, which has the benefit of rooting the dialogue in the creative process.

Figure 5: Dancers Allison Walsh and William Cannon of BalletX, reproduced by courtesy of BalletX (photograph by Alexander Iziliaev)

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[26] Mechanism is a Scientific Realist term meaning causal route.

[27] See page 15 for this distinction.

[28] http://www.bbc.co.uk/news/uk-england-york-north-yorkshire-23371295

CASE STUDY: DANCECLEVELAND: DANCE ADVANCE TEAM

BACKGROUND

DANCECleveland is one of America's oldest modern dance presenting organizations, established in 1956. It has run educational programming since 1956, and established a nationally recognized dance therapy program for mental health and medical professionals in 1979, which ran its course through to 2010.

DESCRIPTION

DANCECleveland had an early idea that it wanted to strengthen its relationship with single ticket buyers by communicating to them individually. Through the coaching in the *Engaging the Future* program, this developed into a desire to test peer-to-peer networking, by building a cadre of dance artists who would be given information about an upcoming performance to communicate to their affinity groups (people they knew who might or might not have an interest in dance).

In order to find out what incentives participants would need, DANCECleveland held group discussions with teachers in its early childhood program, *Read to Learn..Dance to Move*. These discussions showed that dancers were keen to be involved because they wanted to have stronger connections with other dancers and to raise the status of dance in the local community. Dancers saw a direct benefit to themselves in terms of reducing isolation and increasing understanding of the work they did and loved. DANCECleveland felt challenged to repay

the strong interest from the group: As Pam Young, Executive Director of DANCECleveland, explains: "They were all in, so we have to go all in."

DANCECleveland was unsure how to progress the work because the *Engaging the Future* grant was insufficient to support a coordinator for a whole year, and it didn't want to let the group down by starting and then stopping. DANCECleveland resolved to use organizational funds to bridge the four-month gap, and then an alternative solution came in the form of a $55,000 grant from Dance/USA.

The group wanted a less formal title than ambassadors, so the group was renamed the 'Dance Advance Team' (DAT). The team had 12 people during the prototype phase.

At the prototyping stage, DAT members were paid for their time. The group had a breakfast meeting on a Tuesday or Wednesday once a month. DAT members were given a handbook that explained the objectives of the DAT team, their commitments, and the incentives and opportunities, as well as giving the background on DANCECleveland and a staff contact list. The DAT team was involved in some, but not all performances. DANCECleveland provided information before the shows. The format this took depended on the program, but it could be postcards, online fliers, video links, or DVDs. This was in addition to personal contact with the dance company and/or artistic director, who answered questions about the program that would be presented, the choreography and other artistic facets. DANCECleveland gave DAT members guidance about key messages to communicate to new audience members. For example: that they could make their own interpretations; that the experience is about more than liking the dance; and that dance varies in

the extent to which it has a narrative. DAT members publicized the performances through personal contact, individual and social networks, and were given free tickets to the performance. DANCECleveland also organized receptions before shows to which the DAT member could bring one of their recruitees. DAT members and their guests had insider access to invitation-only engagement activities including backstage tours, and in some instances had the ability to speak with executive and artistic staff of the company. The new audience members bought their tickets directly from DANCECleveland rather than through the box office, so that the process was more personal and contact data could be compiled. The DAT members met their contacts in the lobby and helped them with orientation. New audience members filled in a questionnaire after each performance.

After the prototyping stage DANCECleveland ran a two-day retreat for DAT members, in which all participants expressed a desire to continue their engagement, even though they would be uncompensated. They also wanted to take the initiative in other projects with each other and the community. DAT members have put together a Facebook group and contact list so that members can support each other, for example, by acting as substitutes for teaching. DAT members have requested training, for example in project management, or a residency with one of the visiting companies. In the roll out, DANCECleveland has given DAT members resources and training in social media and fund raising.

DANCECleveland developed a way of drawing the audience into a conversation about dance, which it has called *Make Dance Stick with You*. Each audience member receives a sticky note attached to their program, with one of the following prompts on them: "What stuck with you?" or

"In 3 words I saw…" Audience members are invited to fill these in and attach them on a board in the lobby. Content shared on the sticky notes is used to stimulate online conversations on social media.

DANCECleveland used some of its funding to provide a small amount of money and advice to help two other arts organizations, GroundWorks and Verb Ballet, pilot a project using the DAT model. GroundWorks adapted the model, choosing to work with board members and subscribers rather than dancers, in a more fluid structure, as a way of drawing these two groups closer to the heart of the organization. This was a lighter touch scheme since GroundWorks does not have the capacity to produce special information or services for its insider group.

The DAT program has given a framework for other audience development work. For example, DANCECleveland piloted a tweet seats scheme, called *Our Social Circle*. Audience members were invited to sit together in the balcony, and to engage in live conversations, with the help of a facilitator.

EVALUATION

The DAT team was even more effective in reaching new audiences had been anticipated. The initial assumption was that each member of the team would bring five people but the average has been nearer to eight. DAT team-recruited audience members have consistently made up around 10 percent of the total audience. Overall 925 tickets have been sold through the DAT group. Analysis of the database shows that many of the new audience members were unknown to the PlayhouseSquare box office: it seems that they haven't been to any performance before, not just dance. The DAT team gives a strong route into the community:

members range in ages from early 20's through late 60's; 80 percent are female and 20 percent are male; 19 percent are African American, six percent are Asian and 75 percent are Caucasian.

The audience experience has been positive. A survey of DAT-recruited audience members, to which 45 people replied, found that 93 percent felt welcomed when they attended the production. 73 percent said that attending a pre, during, or post performance activity (pre-performance talk, free master classes, post-performance Q&A, a special reception, social circle for tweeting, or make dance stick) enhanced their overall experience. 69 percent of respondents said that their contact with the DAT member meant they were more likely to attend more productions of DANCECleveland. New audience members valued the group identity of attending with the DAT member and their other friends. They tended to want to travel together, to sit together, and said the social aspect enhanced their experience. Early on, DAT identified travel to performances as a barrier and so DANCECleveland offered a bus for new audience members to attend one performance, but there was no take up.

The project has also been a clear success from the perspective of the DAT team. A survey of members found that all said that: "The program is a way to network myself for future opportunities." Members said that they learned new skills in teaching dance and became more comfortable inviting friends to see them dance. One of the team members who had a keen interest in filming was commissioned to produce a video for some of the work, which benefitted him financially but also resulted in a video that captured deeper aspects of the dance experience. 80 percent of the DAT members have attended master classes at DANCECleveland.

DANCECleveland sees this training as "a wonderful way to upskill dancers in the community."

The interaction between DANCECleveland and the DAT team is two-way. Team members do not just distribute communications or questionnaires, but also play a vital part in deciding the form these should take. Team members have provided insights into the way new audiences experience dance. The project has also led to DANCECleveland having an earlier discussion with touring companies about the audience development approaches that would suit their work.

DANCECleveland has learned about how to better communicate with a more diverse set of audience members. For example, the DAT team suggested that the language should be less formal. As a result of this, DANCECleveland has renamed "pre-performance lectures" as "pre-performance chats;" has started to call choreographers "dance-makers;" and has stopped using the term "single ticket buyer" as it made people think that they were not allowed to buy more than one ticket. DANCECleveland has changed the type of information it gives to audiences, to talk less about the technical details and more about the nature of the experience.

Make Dance Stick with You shows that audience members are keen to engage in a discussion about dance, whether through making comments, reading others' responses, or talking to those around them about what people have written. Over the course of six shows, nearly 500 individuals have participated by providing feedback on the sticky notes, which is about 10 percent of the audience. DANCECleveland is considering adding a facilitator or provocateur to deepen the discussion.

DANCECleveland tried to replicate the success of dancers by working through book clubs. However, only two members attended from two separate book clubs, which suggested that the DAT project worked better when the link to dance is more apparent.

Supporting the DAT team reached across the organization. Pam Young says: "It adds work onto every person's job."

In part because of the profile DANCECleveland gained from its work in innovation, the organization has received more than $200,000 in grants from two national funders to explore the possibility of developing a national center for choreography in Northeast Ohio. There is currently only one such center in the United States. In 2014, Pam Young won the Martha Joseph Prize, the Cleveland Arts Prize award for visionary and strategic arts leadership.

CONCLUSION

The possibilities that arise from this case study are:

- Employing artists as ambassadors.

- Supporting ambassadors to create their own group identity and initiate their own projects.

CHAPTER SEVEN: LEADERSHIP/SECTOR APPROACH

INTRODUCTION

Many authors have emphasized the importance of arts organizations' relationships with the community: "The CPCP research argues for (a) broader vision among arts and cultural institutions about the value of their work and for assuming more of a leadership role within communities for the benefit of all." (Walker, 2003, page 9)

A sector view underlies the choice principle. Alan Brown (2004) asks the rhetorical question: "Why shouldn't orchestras be able to sell tickets to the opera or ballet, or vice versa?"

Leadership is important in a digital world because, as Leadbeater asserts: "The more important innovation becomes and the more innovation involves combining the ideas of many people, both inside and outside an organisation, the more leaders will have to orchestrate creative conversations." (2009, page 118) Charles Leadbeater argues that leaders must: "mobilise communities, rather than concentrating power at the top and issuing instructions from on high." (2009, page 89)

The case study, Tate Gallery, illustrates a model of leadership across the sector. This is explicitly a long-term approach.

CASE STUDY: TATE GALLERY: CIRCUIT

BACKGROUND

The Tate is a group of four galleries: Tate Britain, Tate Modern, Tate Liverpool and Tate St Ives. New audience development is embodied in its mission, so this work is led from the top.

The strength of new audience development at Tate is illustrated by the story of Tate Modern. Tate Modern opened in 2000 in a converted power station building in a post-industrial quarter of London. Within five years it had achieved audience figures of 4.2 million per annum, far in excess of the most optimistic projections. Dean et al. (2010) suggest that: "Tate Modern is an icon, perhaps the seminal modern museum of the 21st Century."[29] They attribute its popularity to its open design, with a huge internal public space, the Turbine Hall; its uses of "spectacle and scale" in its installations; its use of social media to "engage with, or configure, audiences as participatory"; and its expansion of artistic debate "beyond the geographical boundaries of the site, giving a global reach." The philosopher Alain de Botton suggests that Tate tapped into a deep feeling of identity in the audience: "The Tate throws us back to an idealized vision of Britain. We don't so much like Tate Modern as hope to be like it: with its relaxed seriousness, its unstudied cool, its classlessness, its intelligence and its sense of play. It is a building that invites us to mould ourselves in its image, it is the most seductive role model we have. The

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[29] Dean, C., Donnellan, C., and Pratt, A. C. (2010) Tate Modern: Pushing the Limits of Regeneration. *City, Culture and Society* 1(2) 79-87.

building perfectly succeeds in reconciling opposing elements like tradition and modernity, elitism and democracy, technology and nature."[30]

In 2008, Tate formed a network, initially called *Tate Connects* and then *Plus Tate* to link and support visual arts organizations of widely different scales across the UK through sharing knowledge, skills, program and ideas. Tate's collection, scale, brand and expertise are made available to this network, with Tate as facilitator and participant. In 2013-2014, Tate shared information on subjects such as developing philanthropy, integrated programming, social and cultural value, leadership development and best practice in digital audience analysis. In 2015, the networks expanded by 16 partners to make a total of 34 partners, plus Tate.

In 2013/4, Tate attracted more than seven million visitors. Tate has pioneered the use of digital technologies in new audience development. For example, Tate has 1.83 million followers on Twitter, and was the first museum to give a guided tour on Twitter. It has 24 apps including those in which visitors can: explore specific artists or exhibitions, play with artists' styles or techniques, and curate their own digital exhibition. In 2014, Tate launched a new project, *Bloomberg Connects*, which collects visitor comments, and displays them on stairway digital screens and on social media such as Flickr. In the same year, Tate created a prize, the IK Prize, supported by the Porter Foundation, awarded annually to a team, company or individual with exceptional innovation in digital or new technologies.

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[30] Daily Telegraph, 28th April 2010.

DESCRIPTION

In 2013, Paul Hamlyn approved funding for *Circuit*, a four-year national program designed to increase young people's ownership, agency and authenticity within the museum setting and society as a catalyst for institutional change for the benefit of young people. The program is a partnership led by Tate London, which was open, on application, to all *Plus Tate* members. 16 organizations applied to join *Circuit* and a panel of internal and external representatives selected six: firstsite, Colchester; MOSTYN, Llandudno; Nottingham Contemporary; Whitworth Art Gallery, Manchester; and Wysing Arts Centre and Kettle's Yard, Cambridgeshire. The target is to reach 80,000 you people aged 15 to 25 by 2017.

Circuit has four strands: peer-led, partnership, festival and digital. All of these strands intersect to enable young people with the least access to culture to be core peer-led producers of program for other young people. The program also has a communications element which has identified key messages around the mutual benefit of interaction between young people and galleries. *Circuit* is being evaluated by external evaluators and a team of young people in each gallery, called Circulate.

Circuit has included work to: identify entry points and journeys for young people across the organizations; develop connections and mutually beneficial relationships with and through the youth sector; bring music, dance, film and craft to the gallery experience; support skill development in young people; signpost young people into internships, paid work or other informal learning provision; develop youth boards or steering groups; post blogs or films created by young people on the gallery's

website; provide tools for reflection by groups of young people; and involve young people in curation and program development.

The festival strand of the project is for young people at each gallery to take over the partner galleries and program a youth festival supported by *Circuit*. In the first festival, *Hyperlink*, at Tate London in April 2013, ten young people were selected on a first-come-first-served basis from existing Tate London young people's projects. The team, designated Tate Collective London, created the festival concept, which was around connections (between people and arts forms), chose the six artists, and selected six of their works from the Tate Collection. The number six symbolized the idea of "six degrees of separation", the idea that any two people are only six connections away from each other. Tate Collective decided on the format: commissioning and three days of performance, workshops and installation. They also contributed to the marketing and communications strategy, which was delivered by Tate Marketing and Press teams, and an external public relations agency. Audience interaction and engagement was structured through six pathways, using a mass participation campaign, emails, twitter, a blog, and leaflets. The social media campaign included an episode of the online comedy series Mandem on the Wall, which attracted more than 61,000 views.

A second festival, *Blueprint*, was held in Liverpool in February 2014. This was a three day event that included art installations, music, spoken word, dance, theatre and a parade of living sculptures. As part of the festival, members of *Tate Collective* interviewed Tate Liverpool directors, and the film was placed online[31].

Figure 6: Whitworth re-opening 2015 (copyright Jan Chlebik)

The program was informed by the view of the Tate as a "Learning Machine." Teams were restructured so that curators and learning staff worked together in teams defined by specialist areas. A new senior management group was formed, bringing together Curatorial and Learning staff. This has been supported by cross-site research meetings and reflections sessions. The youth programs at Tate Britain and Tate Modern were brought together and re-branded as *Tate Collective*. The

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[31] https://circuit.tate.org.uk/2015/02/tate-collective-in-conversation-with-tate-liverpool-directors/

organization ran an international conference that showcased learning work at the Tate. Learning has been reframed as practice-led research, which places reflection, not delivery at its heart. Evaluation has been brought in line with the values of the organization through the adoption of collaborative enquiry methodologies operationalizing an explicit model of quality in learning work. A report to the Paul Hamlyn Foundation pointed to radical change in the status of learning across the organization: "Learning with art is now widely recognised to be the primary role of Tate."

Figure 7: Circuit Social 2014 (copyright Anna Budrys)

EVALUATION

The *Hyperlink* festival was large-scale: there were 19,665 visits in the three days across the spaces, which included the Turbine Hall, the Tanks, and the Turbine Bridge. 86 percent of 16-24 year olds had not previously participated in youth events at Tate. 52 percent were not studying art and didn't have an art qualification. 87 percent said they would probably or definitely come back to Tate.

Blueprint festival *at* Tate Liverpool attracted more than 2,000 young people. 30 percent said they had never been to Tate Liverpool before. However, only four percent had never been to a museum or gallery before: 73 percent had taken themselves to a museum or gallery before. Young people valued the transformation of the gallery spaces, with music in the foyer, interactive exercises in the gallery, and a print fair. A typical comment was: "It was nice to see a youth event that isn't looking down on young people… the organisers did not think that young people like what it is traditionally assumed young people like." The 2014/15 *Circuit* Annual Report concludes that: "Despite the challenges and resource heavy nature of events planning, the festivals have proven to be a high-currency platform within a major gallery to programme and showcase young people's work, providing multi-disciplinary skills in their planning and reaching new audiences in high numbers." However, one clear lesson was that festivals and other episodic activity need to be embedded in regular activity.

Circuit has already stimulated organizational impact in each of the partner galleries. For example, each partner has established a young people's group, the membership of which has stabilized after the first year. By the

end of the first year, all galleries had a program of youth events, and in some cases, exhibitions curated by young people. The number of young people involved in delivering events doubled between the first and second years of the *Circuit*. A group of six young people, *Team Digital*, has been formed to help steer the use of social media across the galleries. A module of training for front of house staff has been created and is being disseminated as a national resource. Governance procedures are being put in place for young people to contribute to the galleries at council or advisory levels.

Circuit is only in its second year. One early conclusion, which is consistent with the emphasis on social motivations that recurs throughout this book, is "there has been a significant and repeated acknowledgement of the importance of the social to young people – whether as spaces, interconnectivity and access via digital media, marketing opportunities, events programming, or as a strategic method to engage young people." In fall 2014, *Circuit* Tate London piloted an informal social space for young people at Tate Britain, which was very positively received. Comments included: "There are not many indoor spaces in London that do not require something of you;" and: "It looks like it is relevant to us. It is like a mirror talking back to us. Normal, urban view, the everyday life, the interactive bits." Feedback suggested that the social space should be more visible in the building and its purpose more clearly communicated to visitors.

Work so far emphasizes the need to define pathways into gallery activity for diverse young people that bring together young people who are engaged with arts activities and those who are new to the gallery, rather than separating the two in a segregated outreach model. Pathways need

to be clear and flexible: 42 per cent of young people said that the main reason they were involved in Circuit was to gain skills, whether in event planning, working in a gallery or more widely in the arts. Programming possibilities also need to be flexible to match the capacity of young people, which is often seasonal and connected to school or university term times.

CONCLUSION

The possibilities that arise from this case study are:

- Creating joint structures across organizational boundaries to target audience groups such as young people and share learning.

- Sharing an audience development model across a group of organizations.

CHAPTER EIGHT: SEAMLESSNESS/QUALITY OF EXPERIENCE APPROACH

INTRODUCTION

Attention to quality of experience has been described as a new paradigm for business. In their influential book on *The Experience Economy* first published in 1999, Pine and Gilmore argued that the economy has passed through three stages: from commodities, to goods to services, and is now primarily about creating and selling experiences: "Experiences represent the basis of economic activity." In the experience economy, products are mass customized, serving customers uniquely, and employers are proactively dedicated to serving customers. Pine and Gilmore compare a business to a theater ("work is theater"), where "companies must recognize that their employees are onstage."

Pine and Gilmore define engaging experiences as those that are: multisensory, participatory, cohesive, personally meaningful, shared with others, intense and of some duration, new, able to create altered states, likely to generate appreciation, memorable. Clearly these characteristics are already to varying degrees inherent in artistic activity.

In their later book on *Infinite Possibility*, Pine and Korn explored the opportunities and competitive pressures of framing this seamless experience environment to include a virtual dimension, in what they call a Multiverse. The eight realms in the Multiverse are: Reality, Augmented Reality (real time and space, virtual matter e.g. museum audio guides); Physical Virtuality (real time and matter, virtual space e.g. digital designers or 3D printing), Mirrored Virtuality (real time, virtual space and matter e.g. Google Earth), Warped Reality (real space and matter, virtual time e.g. museum simulation rides), Alternate Reality (real time, virtual and space e.g. alternate reality games such as scavenger hunts), Augmented Virtuality (real matter, virtual time and space e.g. the Wii remote), and Virtuality (virtual time, space and matter e.g. Second Life).

Carù and Cova (2007) emphasized the need to see consumers as active in the experience creation process. They pointed out that planned experiences can be seen as manipulative, and instead imply a link to the co-production principle when they said that: "Consumers seemingly not only want to be immersed in their experiences but also to design and actively produce them." (page 11)

The Center for the Future of Museums identified multisensory experiences as one of the trends for 2014, and concluded that: "Growing demand for multisensory experiences may pressure museums to routinely use more modalities in their exhibits and programs." (page 20)

A Quality of Experience model I developed for Arts Council England emphasized that visitor experience: has subconscious and conscious elements; is active, not something passive that is done to the visitor; includes the senses, emotions and intellect; is personal, and varies between visitors and encounters; happens over time, and includes a period of processing and discussion after the encounter; and includes a social context.

Timing starts well before the arts encounter, as expectations are framed; and extends well after the encounter has ended, for example including a

phase of reflection or discussion. Brown (2011) defines an "arc of engagement" that includes: build up, intense preparation, artistic exchange, post-processing, and impact echo. Digital engagement confounds any implied linearity in this process.

I have linked quality of experience to a principle of seamlessness as an invitation to: think about all elements simultaneously—physical, interactive and informational; and consider whether your arts organization can affect elements that might seem outside your control, such as the journey. The territory might include a performance, exhibition or event, but also encompasses travelling to the site (live or virtual), the welcome (or not) from volunteers, front of house, other audience members and the neighborhood. For example, Daniele Quercia[32] points out that a GPS implicitly assumes values around efficiency, but visitors might prefer the scenic route. In theory his application, Happy Maps, could be used by an arts organization to suggest a route designed to match the emotion of the artistic program.

Quality of experience thinking is not new.[33] When the Rock and Roll Hall of Fame opened in Cleveland in 1995, attendees were given a cassette tape to play on their way to the launch. Each tape was calibrated for length according to the visitor's distance from the Rock Hall. On the way visitors were told which route to take to enhance the experience and were given information about what to expect when they arrived so they could plan their evening, taking advantage of all the different options that were provided.

The case study of MOCA describes work to explore and co-curate the boundaries of customer experience across the building.

CASE STUDY: MOCA: THIS IS A TEST

BACKGROUND

The Museum of Contemporary Art (MOCA) in Cleveland is a non-collecting gallery founded in 1968. At the same time as taking part in *Engaging the Future*, MOCA completed a $27.2 million expansion and relocation to Cleveland's cultural district, University Circle.

The building was shortlisted as one of the Designs of the Year for The Design Museum in London in 2013. The architects, Farshid Moussavi Architects, have since designed The Victoria Beckham Flagship Store in London (2014). The building embodies MOCA's philosophy of flexibility: as MOCA Executive Director Jill Snyder explains: "Flexibility is key to a program like ours that embraces aesthetic, conceptual and cultural diversity, and displays works in a great variety of media and genres."

DESCRIPTION

How to reframe visitors' understanding of MOCA to focus on the experience rather than the number of objects: that was the challenge MOCA set itself. The initial idea, *IMPROMPTU*, was to use externally

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[32] http://www.wired.com/2014/07/we-need-this-a-maps-app-that-algorithmically-finds-you-the-scenic-route/

[33] You might also be jumping up and down thinking about Dewey, *Arts as Experience* (1934), at this point.

unscheduled, spontaneous, events to give visitors a sense of immediacy, surprise, and discovery that provided insight into MOCA's mission and brand. During the *Engaging the Future* process MOCA renamed the concept as *This is a Test*, which would be composed of unpredictable or surprising encounters that occurred within a limited time frame, leveraged MOCA's assets and addressed departmental or institutional questions about audience engagement. As activity developed, MOCA added another principle: projects would experiment to see how far MOCA could extend the visitors' experience with art beyond the gallery.

Figure 8: MOCA building (© Dean Kaufman 2012 All Rights Reserved)

Two projects were carried out during the prototype phase. The Marketing Department created a series of videos using VINE, a Twitter-based mobile app that enables visitors to capture, view and share, short looped videos. MOCA hired Zach Christie, Director of Video Production at Oberlin College, to help storyboard and produce 20 directed videos with target audience groups: families, young cosmopolitans, cultural omnivores, and university students. Starting on Monday, April 29th 2013, MOCA released one video per workday for four weeks.

The Curatorial Department commissioned an installation by artist Julia Christensen called *The Future is in the Lobby* in June 2013. The installation consists of 55 interlocking plastic pieces made with 3D printing, which audience members could play with to create different words or shapes. The pieces were subsequently used in other public events, including as instruments during an improvisational jazz program, as props during a Lego art installation, and as letters spelling out key words in a presentation given by local historian Dan Ruminski. The pieces are also used by audiences on MOCA's FREE days, weekend periods of high volume visitation, and during scheduled tours of adults and youth. In these instances, the participants are given particular prompts that ask them to consider how to use the parts to make new objects and outcomes, and then reflect on how these expressions shift their understanding of the original art work.

EVALUATION

The model for *This is a Test* was very strong: it reframed the lack of a collection positively, with the implication that each experience is different and to some extent unknowable in advance. It embodied the performative character of the building. It drew attention to the fun, playful aspects of contemporary visual art, alongside or rather inherent

in, the more serious intellectual aspects. It included a feedback loop from the public that made them partners in the experiment, and also provided essential real time learning. It created a structure to involve all departments in the work of engaging with the audience.

The practice was more complicated. Approximately half of the audience was new to MOCA. Some of this audience was relatively conservative so *This is a Test* needed careful handling to avoiding increasing rather than decreasing the gap between these visitors' expectations of a museum visit and the MOCA experience.

The prototype led to the development of learning and structures to support success. MOCA saw that it needed a way to communicate the events to the public across the building, and so developed a logo that it displayed in digital screens across the building during *This is a Test* projects. MOCA found that the overall quality of experience was affected by the number and receptivity of the visitors. Considerable effort was needed to create the right "spontaneous" feeling, drawing on MOCA's knowledge of who would be in the building, drawn from audience surveys and research.

The Future is in the Lobby project generated lessons about the audience reaction to having art on the ground floor. The response was clearly positive, although MOCA concluded that the art needed to be of the right scale and medium to make an impact in the space. Video seemed particularly suited to the space, so full-height curtains were installed in spring 2014 so that the room could be blacked out. MOCA decided that the role of participative activities, such as those held in the Gund Commons, was to act as a bridge to the work of artists in the galleries, to

increase visitors' valuing of artists' work: it was not to equate participative or amateur work with professional.

After the prototype, MOCA internalized the *This is a Test* approach and relaxed some of the initial conditions for its use so that it could be used more broadly as a structure for experimentation. In November 2012, MOCA collaborated with GroundWorks DanceTheater to have dancers and visitors together explore the building through motion and pause. In February 2013, MOCA organized a Valentine's event featuring non-traditional activities in a museum setting, including dodgeball, musical chairs, and parachute games, in collaboration with a local popular toy store (for kids and grown-ups), Big Fun. MOCA has used the Gund Commons as social and entertainment spaces, and also as portals for the rest of the space. For example, it introduced free self-guide tour cards, community art-making projects, and artist portrait videos. It restaged three of the assignments of Corita Kent, an artist and activist whose work was showing in the main gallery. In September 2014 artist Jennifer Steinkamp installed a video work, *Judy Crook 4*, a spectacular twirling tree that moves through the four seasons.

In November 2013, MOCA introduced the concept of *The Interpreters*: "adults who like to have fun, socialize, create, and take risks in order to 'get' contemporary art." Interpreters' sessions consist of thirty minutes' socializing, and an hour's 'surprising, interactive experience in the galleries led by a museum educator.' Four interpreters' sessions were held in 2013-2014. The turnout was relatively low, which MOCA thought was probably because the events demanded high confidence from the audience, so the organization reformulated the concept as a members-only event, which had slightly higher attendance. MOCA has developed a

program of Thursday evening activities in partnership with local organizations. These take place outside the gallery in the summer and include music, food, and community projects.

MOCA has experimented with activating other parts of the building as a site for experience. In summer 2013, Lauren Yeager created a sound and color installation inside the staircase, while Michael E. Smith created sculptures that affixed to its exterior. In fall 2013, Simon Evans created a text-based installation in response to his experience ascending the interior staircase. MOCA has created porosity between the gallery and the shop, where artists create products or installations. For example, artist Simon Evans was given a niche in the store to show objects that he liked, while color expert Eve Ashcraft designed an entire cabinet display using principles of color.

Each progression of the model requires a new round of communication. The Visitor Services Department is considering ways to signal the fun and personal nature of the MOCA experience from the first step through, for example using creative messaging outside the main door or artist-designed tickets.

MOCA's new audience development stretches beyond *This is a Test* to include core activities such as programming. For example, the original plan was to have a continuous program of exhibitions, rather than the previous arrangement of having three weeks between exhibitions when the gallery was closed for installation. However, early experience showed that visitors were disappointed if the main gallery was closed, even if the smaller gallery was open. MOCA responded by returning to its previous three-season model but also creating a special program of activities

during this installation, including more participative activities on the ground floor, and branding the period as *Intermission*.

Figure 9: World premiere of composer-violinist Daniel Bernard Roumain's "Gilgamesh on the Crooked River," a collection of 14 songs created in collaboration with students at Cuyahoga Community College and others in the Cleveland community

MOCA's main exhibition for September 2014 to January 2015, which was of master chef Ferran Adrià's visualization and drawing practices, was a deliberate act of audience targeting. The exhibition was accompanied by family food-focused events, a series of culinary innovation presentations by local chefs, a symposium on food origins including the artist/chef, and a competition to find the best cocktail for the exhibition launch party.

MOCA managed to triple its paying audience in its first year of opening, a remarkable achievement by any score. Total audience figures dropped by a quarter between the first and second year, but have since stabilized.

CONCLUSION

The possibilities that arise from this case study are:

- Animating unexpected parts of the building as part of a holistic approach to customer experience.

- Bringing in other art forms to emphasize the performative nature of the arts organization.

CHAPTER NINE: POROSITY/ENTRY POINTS

INTRODUCTION

The British writer, Charles Leadbeater (2009b, page 15) suggests that: "The key question for any organisation in future will be: what kinds of openness really count? Openness is a matter of degree, just as participation is." As he explains: "Openness that can be effective might depend on providing people with tools so that can take part, contribute, and re-use resources."

Those on the edge of arts organizations can feel a discomfort or fear, which Elaine Gurian (2006) describes as "threshold fear." Graham Black (2012) emphasized the need to "replace this fear with a sense of occasion, of welcome and inclusion." (page 65)

The principle of porosity arises in part from the principle of co-creation. Prahalad and Ramaswamy (2004, page 10) explain that: "Co-creation puts the spotlight squarely on consumer-company interaction as the focus of value creation. Because there can be multiple points of interaction anywhere in the system (including the traditional points of exchange), this new framework implies that all the points of consumer-company interaction are critical for creating value."

As well as acknowledging and reframing existing entry points, arts organizations might need to formulate new entry points to reflect the diversity in the intended audience. Writing about one specific target group, Alan Brown suggests that: "The diversity of findings across sites suggests that presenters should think in terms of offering multiple points of entry for students, corresponding to the diversity of students with respect to cultural tastes and level of experience with the arts." (Brown, 2013, page 6)

The case study of GroundWorks illustrates different entry points: in time, space, and role.

CASE STUDY: GROUNDWORKS DANCETHEATER: IT'S YOUR MOVE AND COMMON GROUND

BACKGROUND

GroundWorks' mission is "to create and present groundbreaking work in contemporary dance that embraces risk and imagination, explores human experience, encourages interdisciplinary collaboration, expands the parameters of how and where dance is presented, and by so doing, engages with and enlivens the community of which it is part." Since its founding in 1998, the company has commissioned 25 premieres from nationally and internationally acclaimed choreographers, as well as 34 new works by Artistic Director David Shimotakahara and 11 by Artistic Associate Amy Miller.

DESCRIPTION

GroundWorks used *Engaging the Future* to explore two new ways of relating to audiences. *It's Your Move* was designed to connect audiences to movement interactively and personally. GroundWorks produced videos of dancers and members of the public demonstrating a move.

These were posted to GroundWorks' website (http://groundworksdance.org/portfolio-items/its-your-move/) with an invitation to members of the public to share and submit short clips of their moves or those of animals or objects. One of the assumptions behind the project was that: "Most people like an opportunity to do things with their bodies, they just need permission to do so." As well as the *Engaging the Future* grant, GroundWorks raised $15,000 from the Minority Arts and Education Fund. *It's Your Move* demanded a complete redesign of GroundWork's website. This redesign created other opportunities, for example, of posting clips of rehearsals or blogs from dancers, on a page called exCHANGE.

Common Ground was designed to open up new subjects for communication and new times for contact outside of the performance. GroundWorks observed that: "We are really good at creating a polished thing that we present in a particular way, but it can isolate us, in terms of how we connect with the community at large. We wanted to explore how we could break that apart or create another dimension." The project consisted of two salons conducted over dinner with invited participants who each brought a friend. The first discussion, on October 17th 2012 was about: 'East meets west. The geography of Cleveland: what does the geography mean to people in the arts?' The second discussion was on December 6th 2012, and was about: 'Civility and the arts'. The first discussion had 29 participants, the second 37. Both meetings had two external facilitators, whose reputations partly attracted the audience.

EVALUATION

The original plan for *It's You're Move* was that members of the public would email images to GroundWorks who would: reply to say thank and get them to agree to waive their rights to the video; edit the clip to make it 15-20 seconds long; upload the result; email the person and tell them where the move has been posted; update their customer relation database; selecting "move of the week" and posting it to the Facebook page to bring the project to people's attention. As it happened, members of the public did not respond, and so GroundWorks took the project out, partnering with organizations around its shows, and seeding the dance process for it to video. This process is easier to manage than the remote version as GroundWorks gets the person to sign a release form on the spot, gets their email address, and gives them a card so they can see where the move is. As at February 2015, *It's Your Move* had around 100 videos, all posted by GroundWorks. The intention was to keep in contact with people who have taken part in *It's Your Move*, but at the time of writing, GroundWorks had not had the capacity to do so yet.

The message, that dance is for everywhere and for everyone, is not obvious to the public. Groundwork has learned how to set up an informal scene that encourages people to dance. However, there is still a tendency for people to want to disco dance rather than to use a broader movement vocabulary. GroundWorks is experimenting with ways to gently steer the public towards this deeper understanding.

Participants responded positively to *Common Ground*. GroundWorks asked participants to fill in an online survey after the event and this showed that participants felt valued and excited to be invited, and

experienced the event as informative, stimulating and connecting. Some comments suggest that participants wanted to hear more about GroundWorks at the event, and that they assumed a link between the talk and the company, for example, that GroundWorks was going to present a show on the subject, or that they were being asked to support its work. Participants seemed to assume that *Common Ground* was part of an ongoing process.

Figure 10: From House Broken, by Rosie Herrera (photograph by Mark Horning)

The two projects together provided valuable lessons for GroundWorks. They showed that people were eager for a relationship with the organization, and valued its role as a thought leader. They showed the value of creating a GroundWorks experience that predates shows, bringing the public closer to the organization. David points out that it is

easy to fall into the trap of creating different work for new audiences, which doesn't work if they can't make the journey to your core mission. Better is to create new entry points for new audience members in what you are already doing. The issue is how to make engagement stick over time, how to create an "activity hub" around the organization that provides sustained contact. For a small organization like GroundWorks the solution seems to lie in some form of distributed ownership: empowering board members and other friends of the organization to act on its behalf in building relationships with audience members and the community.

CONCLUSION

The possibilities that arise from this case study are:

- Communicating the value of artistic ways of thinking through convening discussions about civic issues—even if you are a small organization.

- Involving the public in enactments to explore the boundaries of the art form and the processes of creation.

CHAPTER TEN: PERSONALIZATION/FILTERS

INTRODUCTION

Personalization is one of the six trends for 2015 identified by the Center for the Future of Museums. The Center identifies three elements to this trend: the creation of personalized goods, the filtering of personalized content, and the creation of personalized experiences. They conclude that: "Audiences of the future, shaped by the broader marketplace, may expect museums' products, communications and experiences to be tailored to their interests and needs." (page 25)

Personalization extends the principles of openness and interaction to look at how audience members curate their own cultural experience. Ivey and Tepper describe this as "curatorial me."[34] Customer demand for personalization arises from changes in the economy that Kotler and Scheff (1997, page 70) describe as "egonomics."[35]

John Knell, (2006, page 26) suggests that: "Perhaps the most tantalising aspect of personalisation is the extent to which it can play a vital role in building a growing audience for the arts in the future. This is not just in terms of its ability to connect with new generations 'growing up digital', but in terms of its unique ability to tackle some of the social and psychological factors that inhibit attendance and participation in the arts amongst those who regard the arts as 'not for people like us'."

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[34] Ivey, B., and Tepper, S. J. (2006) "Cultural Renaissance or Cultural Divide." *Chronicle of Higher Education*, B6-B8.
[35] Kotler, P. and Scheff, J. (1997) *Standing Room Only: Strategies for Marketing the Performing Arts*. Harvard Business School Press.

Filtering refers to information or contact that helps audience members choose between experiences in or across arts organizations. Tepper (2009, page 381) argues that: "Filters should help people widen, rather than narrow their cultural horizons." The aim should be to enrich the quality of experience, not just make the decision-making process easier. Strong filters should be part of creating cultural vitality because: "filtering itself can be driven by connoisseurship, criticism, and connection."

Barry Schwartz (2009, page 254) links filtering with the principle of choice: "Cultural creativity crucially relies on the process of selection. It depends on diverse, discerning and engaging filters. If we want a vibrant and creative culture, we need to cultivate vibrant and creative filters. Now, the process of selection is where the key to creativity lies."

The case study of Cleveland Museum of Art shows how technology can be used to help visitors personalize their visits.

CASE STUDY: CLEVELAND MUSEUM OF ART: GALLERY ONE

BACKGROUND

Cleveland Museum of Art was founded in 1913, "for the benefit of all the people forever and seeks to bring the pleasure and meaning of art to the broadest possible audience in accordance with the highest aesthetic, intellectual, and professional standards." The museum augments, preserves, exhibits, and fosters understanding of the outstanding collections of world art it holds in trust for the public and presents complementary exhibitions and programs.

DESCRIPTION

The Cleveland Museum of Art opened its interactive art gallery, *Gallery One*, in January 2013, as part of a $350 million expansion and reinterpretation of its collection. *Gallery One* is a 13,000 square foot exploration and play space for visitors of all ages and backgrounds funded by a $10 million gift from the Maltz Family Foundation. The gallery can be used at different stages in the visit: it has entrances from the lobby of the Museum and the building's central atrium.

The objectives for the interaction gallery were to: "Create a nexus of interpretation, learning, and audience development; build audiences - including families, youth, school groups, and occasional visitors - by providing a fun and engaging environment for visitors with all levels of knowledge about art; highlight featured art works in a visitor-centered and layered interpretive manner, thereby bringing those art works to the Greater Cleveland community and the world; propel visitors into the primary galleries with greater enthusiasm, understanding, and excitement about the collection; and develop and galvanize visitor interest, bringing visitors back to the museum again and again."

Gallery One has 12 elements. At the lobby entrance to Gallery One is the *Beacon*, a 4-by-4 array of 55-inch Edgelit 1080p LED displays that plays a looped, non-interactive program displaying both dynamic and pre-rendered content.

The *Collection Wall* is the largest micro-tile multi-touch screen in the United States, with more than 23 million pixels. A 40-foot, interactive, micro-tile wall shows more than 4,100 works of art from the Museum's permanent collection, in a display that changes every 40 seconds, grouping works now by theme (such as Love and Lust, Funerary Art, and Dance and Music) and type (such as time period, geographical region, materials or techniques), and now using one of the 32 curated views of the collection. 16 visitors at a time can interact with the Collection Wall: searching for objects by theme, enlarging objects by touching them, looking up information on the object or seeing objects that are similar, or marking their favorites by touching a heart icon. Visitors can create tours of their favorite objects or themes and download them onto iPads and iPhones using one of five docking stations; or they can download existing tours (whether created by staff or previous visitors). So far more than 1,400 visitor tours have been recorded.

Figure 11: Image of Gallery One (photograph from Local Projects)

The *Collection Wall* was designed to help visitors with orientation and to encourage them to discover the collection and dialogue with other visitors. The Museum's plan was that the Collection Wall would "enable each visitor to connect with objects in the collection in a playful and original way, making their visit a more powerful personal experience."

Studio Play contains three interactives designed for children. A touch screen allows children to draw lines across a wall, which are matched to lines in the collection, which are then displayed. Another activity displays six works of art, and an object or theme, such as "glasses" or "work" and asks children to tap on the object or objects that meet the theme, against the clock. This has three levels of difficulty. Studio Play also has mobile and sculpture building stations that children use to create their own interpretations of modern sculptures. The room has storage for families, such as stroller parking.

The six interactive *Lens* stations have 14 different activities. Visitors can match their facial expressions with one of 189 art works in the museum's collection. They can imitate the pose of a sculpture and be given feedback on the accuracy of their pose. They can vote on the meaning and symbolism behind different images of a lion, and then receive a printout benchmarking their scores with the aggregate. They can reflect on three archetypal stories, and identify similarities in history or popular culture. They can create a comic book to tell the story of Perseus as depicted on a tapestry displayed nearby. They can look at art work and guess which two countries on the map influenced its depiction. They can select from options of shape, materials, pattern and technique to build a virtual vase, which is then displayed alongside a similar vase in the collection. They can call up art work that matches lines that they draw on

a display. They can explore the story of the Great Depression by choosing to look at art work from the period. They can answer a quiz about five possible motivations for 89 possible art works, and compare their answer with those from other people and to the words of the artist. They can play with the three techniques of drip, pour and gesture, to produce their own abstract art work. They can rearrange elements in a Picasso to explore the effects on the composition. They explore one, two, and three-point perspective by manipulating graphical overlays applied to art works in the Museum's collection. They can examine the visual effects of the five stages of the tempera painting process.

The twelfth element is a museum-wide app, *ArtLens*. Visitors can find out what art works are near them, and access additional interpretive material including video. They can get a daily snapshot of exhibitions and events occurring at the museum. They can save favorite works of art and share them through Facebook, Twitter, text and, email. They can search for arts works by name, title or features such as time period or name and they can access lists of visitor or curator favorites. Between July 2013 and December 2014, approximately 21,827 users from 98 different countries completed at least one *ArtLens* session. Some 47 percent of users were off-site. The most frequently used feature with on-sites users was *Near You Now*.

The flexibility of *Gallery One* means that it can cater for the needs of quite different audience members without labeling or stereotyping them. It can help new visitors select which objects to see, or give a regular visitor new insights about their favorite work. It can help visitors make the best of a short visit, or encourage them to ponder longer. The choices far exceed those that would be embodied in a demographic segmentation

approach. The Museum was inspired by John Falk's book *Identity and the Museum Visitor Experience* to move beyond characterizing visitors by demographics alone and to consider their motivational behavior and individual experience-seeking styles.

Gallery One provides a fun and sociable way to build visitors' skills in looking at, interpreting and understanding art works. It provides precise feedback to help visitors to check their knowledge or to see how their perceptions compare to those of other visitors or curators.

Gallery One treats visitors as active, enquiring, intellectual beings. It empowers them to create and share their own journey through the Museum, and to see journeys created by other visitors and curators. These are presented together in a democratic way. The system gives a

vast landscape of choice for visitors and then records information on their decisions. For example, metrics about visitors' favorites automatically generate feedback for the Museum. Data from the *Collection Wall* is being used to measure visitor interest in themes under development for permanent collection installation, exhibitions, and educational program development.

Studio One allows visitors to download images and create mementos of the visit, either for reflection or further learning.

The Museum learned from peer institutions' experiences with technology in audience development. Design was modulate, so that spare parts could be kept on site and all exhibits repaired on site in less than an hour. The hardware was designed so that even if the interactive failed, the monitor could show signage rather than a black screen.

All of this is achieved without making the tech center-stage, and without overwhelming the visitor with choice. As a reviewer said: "You are looking through the tech, not at it." Encouraging the visitors to hold the iPad up to art works avoids the common problem of visitors looking down as they do with some interactive museum kiosks. Making instructions simple and intuitive reduces the problem of visitors giving up before they have got to the point of an activity.

These successes were partly because the development of Gallery One and Art Lens was a collaborative process between the curatorial, information management and technology services, education and interpretation, and design departments at the Cleveland Museum of Art, with the chief curator and deputy director in the lead.

EVALUATION

The Museum's Research and Evaluation team completed an evaluation of *Gallery One* in January 2015. The methodology included: structured observations, one-on-one interviews, video observations, Skype interviews with off-site *ArtLens* users and a review of Google Analytics data. Some of these methods triangulated on the same 100 visitor groups, giving a quasi-experimental longitudinal approach, comparing visitors who used *Gallery One* and those who did not.

Their findings showed that participants who experienced *Gallery One* as part of their visit were more likely to describe the Museum as innovative, modern and family-friendly. The percentage of visitors with children under 18 increased by 29 percent between 2013 and 2104, although this was not entirely due to *Gallery One*, as the Museum also increased family programming in this period. Visitors expressed strong pride in having this facility in Cleveland. Interviewees' initial impressions of the space were that it was fun, inviting, entertaining, and forward-thinking.

This data show clear positives from the visitors' interaction with *Gallery One*, but the overall story is more complicated. Research also indicated that visitors tended to assume that the interactives had been created with children or families in mind. Experienced museum-goers—not in any case the target audience—tended to distance themselves from *Gallery One*, as if they didn't want to give the impression that they needed help understanding the Museum's collection. Visitors tended not to spend a large amount of time in Gallery One. 64 percent did not interact with any of the lens stations, although we do not know if they watched others doing so. Average usage times for each lens were relatively short (1-3 minutes), with visitors often seeking information rather than exploring or playing with the games. Not all visitors who created tours subsequently followed them. Some interviewees said they were unclear about the purpose or layout of *Gallery One*. Comments suggested that visitors who did not interact with the lens perceived the interactives rather narrowly, as enhanced labels.

Contact with staff was an important and highly positive part of using the features of *Gallery One*, as visitors were seeking instructions on how to use the technology. The social element was also clearly apparent in visitors' use of the *Collection Wall*: most visitors observed others touching the wall before they did so themselves. Visitors who worked with staff members to select objects expressed greater satisfaction with the experience than those who worked alone.

Overall, the evaluation concluded that the initial objectives were too ambitious. In particular, objectives around learning were not achieved in the short time that visitors engaged with the interactives. It seems that the technology was only one, albeit highly positive part, in a wide social and organizational picture of contact with new and repeat visitors.

CONCLUSION

The possibilities that arise from this case study are:

- Helping audience members make their own choices across the full repertoire.

- Understanding interaction with technology as a wider part of social interaction with other visitors and staff.

CHAPTER ELEVEN: SHARING/PARTNERSHIPS

INTRODUCTION

Sharing is a powerful concept at the heart of the digital age. Gauntlett (2011) emphasizes that Web 2.0 is an idea but also a metaphor for sharing. Leadbeater (2009) suggests in the future people will be defined not by their possessions but by what they share, so that "you are what you share."[36] Lisa Gansky (2012) reinforces this idea by defining "the mesh", which is "based on network-enabled sharing – on access rather than ownership." She suggests that: "The future of business is sharing." Sharing is therefore implied in production, but also in consumption, which Botsman and Rogers (2011) call "collaborative consumption." Sharing creates new space for partnership because it is a process rather than a one-off transaction. Shaughnessy (2005, page 15) describes the emerging structure of the digital economy as the "elastic enterprise", which is composed of large and small companies and the creative commons working in a dynamic relationship.

Collaborative Consumption is one of the trends identified by the Center for the Future of Museums in 2014. They identify threats from the trend: "Sharing Economy may be teaching folks to expect to be able to use, borrow or rent almost anything—and museums are not set up to share their collections on these terms." (page 45), but also opportunities: "If we are entering an era in which people don't want burdens of ownership, even more people may look to museums as repositories for the stuff they value but don't want to take care of."

In a report for Arts Council England,[37] the Henley Centre concluded that: "Those organisations which thrive are commonly distinguished by their willingness to establish relationships with organisations whose core expertise is substantially different to their own, since this facilitates the exchange of ideas, expertise and people, and also changes the cultural reach and 'footprint' of organisations."

There are multiple reasons to work in partnership in the area of new audiences:

- To create a sector view that grows demand for the art form rather than for the offering of a particular organization.

- To look beyond the norms of the sector and so import innovation.

- To build the capacity of smaller organizations in the sector and so strengthen the ecosystem.

- To coordinate and so produce a clearer and more coherent offer for customers.

- To share intelligence about different target audience groups.

- To share specialist knowledge of digital technologies.

- To share facilities, resources or networks.

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[36] "In the economy of things you are identified by what you own – your land, house, car. In the economy of ideas that the web is creating, you are what you share – who you are linked to, who you network with and which ideas, pictures, videos, links or comments you share." (2009, page 6)

[37] Curry, A. and Gunn, D. (2005) *Thriving Arts Organisations for the 21st Century*. Report by the Henley Centre for Arts Council England.

- To cut costs through generating economies of scale (though these need to be calculated net of the effort involved in forming and servicing the partnership).

- To share learning and insights into the subject.

In our evaluation of partnerships between universities and museums,[38] we identified a spectrum of partnerships from transactional to transformative. Transactional partnerships involve an exchange of resources. Transformational relationships imply a greater connection at the level of objectives, procedures, systems, structures and values, and lead to deeper impact.

It is important to retain a critical perspective on partnership. Francie Ostrower (2005, page 40) reminds us that: "Partnerships can be a powerful tool for strengthening cultural participation and expanding audiences. But partnerships are tools; they are not ends in themselves. Partnerships are not appropriate for every task, and they will not work if used incorrectly." Ostrower emphasizes (2005, page 40) that partnership is not always efficient. "Partnerships are costly both in terms of time and money, and experience shows again and again that they are a poor strategy for reducing costs. Nor are partnerships morally superior to lone action."

The case study of the Royal Shakespeare Company's Learning Performance Network illustrates a powerful form of sharing that is building capacity across the ecosystem.

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[38] Annabel Jackson Associates Ltd (2015) *Evaluation of Share Academy*, University College London. http://bit.ly/1T9Y1DM

CASE STUDY: ROYAL SHAKESPEARE COMPANY: LEARNING AND PERFORMANCE NETWORK

BACKGROUND

The Royal Shakespeare Company (RSC) was established in name and structure in 1961, although annual festivals on the site of the Shakespeare Memorial in Stratford-upon-Avon date back to 1879. The company first toured to the United States in 1913.

Education has always been an important part of the RSC's work. Its Royal Charter states that: "The Company is charged with producing and presenting dramatic performances of all kinds, and with teaching and training and other educational activities." The Education Department's Strategy for 2013-19 has as one its five priorities the professional development of teachers because most potential audience members' first experience of Shakespeare is at school. The RSC would like this experience to be "rooted in the real world of actors and directors in the rehearsal room." UK education policy has seen major changes over the last few years, and Shakespeare is now the only compulsory author for study by all pupils in England aged 11-16. Indeed a British Council survey carried out in 2012 found that half the school children in the world encounter Shakespeare at school.

The RSC has started to offer free broadcasts of its main stage work to schools, which have been taken up by 750 schools in the UK reaching more than 75,000 young people. Every state-maintained school has received a copy of the RSC Shakespeare Toolkit for Teachers which states

that: "we have found that engaging students directly and physically with the sound, shapes and rhythms of the text allows them deeper access to it and invites personal responses from them about it."

The RSC's senior team meetings include regular artistic planning meetings in which educational and touring work is discussed alongside planning for the repertoire. Its strategic committee meetings are structured around three priorities: Audiences and Learning, Income Generation and Organisational Development. Thus learning and new audience development are seen as intrinsically linked.

DESCRIPTION

The RSC established a Learning and Performance Network in 2006 to: "bring about a significant change in the way young people experience, engage with, and take ownership of, the work of Shakespeare." The change intended is for young people to increase their understanding and appreciation of Shakespeare's work by exploring his plays as performance texts using active approaches. In 2008, RSC launched a manifesto, *Stand up for Shakespeare*, calling for young people to: Do Shakespeare on their feet; See it live; and Start it earlier.

With a second phase of funding extending until spring 2016, the Paul Hamlyn Foundation has awarded $490,000 in grant monies. Across the two phases the program will engage 441 schools. The second phase of the program, which started in March 2012, added regional theatres to the partnership, in order to strengthen local sustainability. Schools are grouped in a cluster, with seven or eight schools in each cluster.

The RSC has provided specialist training for teachers and artists. In the first phase, two teachers in each hub took part in a Postgraduate Certificate in the Teaching of Shakespeare, awarded by The University of Warwick. Some 120 teachers completed the certificate. The course took place over five days of intensive workshops with two additional weekend workshops, webinars, assessed exercises and in school support. Training showed practical ways to engage students with the language, structures and themes in Shakespeare's plays, and helps attendees to understand and analyze the ensemble-based learning model. After graduating, attendees delivered a Continuing Professional Development workshop for other teachers and senior leadership in the hub school and, where appropriate, teachers from cluster schools, parents and the theatre partner. The target was that at least 85 percent of hub schools would lead pedagogy, local projects, and festivals in their community during and beyond the life of the project. In practice, all schools have done so. Additional to the Postgraduate Certificate, the RSC has organized training days open to all teachers in the cluster.

The 2010 evaluation recommended discontinuing the postgraduate qualifications from 2014, and focusing instead on building the capacity of Learning and Performance Network teachers as leaders of the program and reflective learners, so that the program could better make the leap from individual learning to organizational change.

Hubs schools have been supported to create joint performances across the network. The initial approach was that two young people from each participating cluster would form a youth ensemble at the RSC. While this offered an immersive experience to those selected and helped to create youth ambassadors, the structure had limited involvement from teachers

and so did not support sustainability. A revised model delegated funds to the clusters for their own commissioning and performance activity.

Figure 13: St Alban's LPN Year 3 Festival (photograph byRob Freeman)

In phase two, the RSC's professional touring work was connected to the Network. Initially called *Young People's Shakespeare* and then re-branded as *First Encounters with Shakespeare*, the program takes RSC productions out on the road to play in Network schools and theatres. The target is to reach 20,000 audience members. To date, the RSC has completed three tours of this new performance series including a specially-edited production of *King Lear*, directed by Tim Crouch, which toured to hub schools and theaters in the fall of 2012 followed by a tour of The *Taming of the Shrew* in spring 2014. In the UK,

the tour of *King Lear* played 48 UK performances, 28 in schools and 20 in theaters, with a total audience of 10,162, 88 percent of whom were young people. On average 13 percent of the audience were new to Shakespeare and 35 percent of the audience had never seen a RSC production before.   The production also played at the Drake Performance and Event Centre at The Ohio State University and in New York in collaboration with Park Avenue Armoury, with an audience of 4,659 people in the USA, 54 percent of whom were young people. A specially commissioned film of the production was distributed free to every public school in New York City.

The RSC has facilitated development days and super learning days in Stratford-upon-Avon for partners to reflect on and help plan the work of the Network, and alumni days to help plan new education initiatives, including, in June 2013, Young Shakespeare Nation. These activities give the RSC a dialogic relationship with the teachers, on more equal terms than is possible through the qualification pathway. All of this is aimed at transitioning the network from a hub structure with RSC at the center to a self-sustaining community of practice and practitioners.

The Associate Schools program, which is being introduced in 2015-16, connects with and empowers a wider network of schools, particularly those in areas of high socio-economic disadvantage. Associate Schools are starting to see themselves as advocates for arts and cultural education, drawing on Shakespeare and their relationship with the RSC and their local theatre. Activity includes schools hosting community performances of the live broadcasts that are an important part of the RSC's strategy.

The organization's new concept for touring, starting in 2015, is for its production of *A Midsummer Nights' Dream* to include a local group of school children from a Learning and Performance Network school playing Titania's fairy train in each location, alongside a local amateur company who will play Bottom and the other Mechanicals. It is the first time the company has ventured into this scale of community co-production.

So, over time, the Learning and Performance Network has moved closer and closer to the artistic work of the organization. It has expanded from supported teaching Shakespeare through an approach that is rooted in rehearsal; to the performance of the texts by students as well as actors; to sharing Shakespeare with audiences of all ages; to co-creating a production with schools, amateur companies and RSC directors and actors; and to using network partners as venues for the RSC's touring program.

EVALUATION

The program evaluators, University of Nottingham et al. found that: "ensemble represents an ideal of a classroom practice, in which learners act as co-constructors of meanings created through work on a Shakespeare text. Ensembles are built in and through the time/space of the rehearsal room."

Figure 14: First Encounters with Shakespeare production of *The Taming of the Shrew* (photograph by Simon Annand)

A content analysis of the reflective journal teachers produced as part of the Certificate shows that the course altered teachers' practice in substantive ways. Teachers changed from seeing active approaches as fun or respite from learning to seeing them as an integral part of dialogic pedagogy. Teachers increased their experimentation in teaching so as to encourage pupils' critical thinking, rather than focusing narrowly on the right answers to examination questions. The ensemble approach allowed teachers to pitch their lessons at the highest level with the expectation that the most able pupils would support the others. Teachers felt that making opportunities for dialogue created a more democratic classroom and a deeper embedding of reflection. Some teachers were initially concerned that active approaches, where pupils are released from their desks, would leave more room for misbehavior, but this proved not to be the case. One teacher commented that: "Working as an ensemble instantly changes the class dynamic. The feeling of playfulness, the change of energy, the instant engagement, suddenly allows the teacher to see students construct understanding for themselves."

The analysis, carried out by Tracy Irish, found anecdotal evidence of an increase in confidence, commitment, emotional intelligence and academic attainment among pupils. Some schools developed a tide of enthusiasm for Shakespeare across the school and cluster, with students of different ages inspiring and supporting each other.

Surveys of attitudes to Shakespeare, carried out by the University of Warwick in 2009 and 2010, found a significant positive difference between the attitudes of students taught by the lead teachers taking the postgraduate course, compared to colleagues in their schools who had received one or two days of professional training.

Some of the most interesting unintended outcomes have been around the engagement of parents and the wider community. Early experience of the Network found that students' negative attitudes towards Shakespeare were in part a reflection of their parents' views that Shakespeare was difficult and irrelevant. Hubs have therefore developed to include work with parents: helping form a group that attends RCS's live screenings in their local cinema, or inviting parents to workshops or discussion fora.

There were challenges in working in partnership. In one theatre the entire Education Department were made redundant partway through the first year of their involvement in the Learning and Performance Network. The theater was therefore not in a position to support the hub school, so the work fell to the RSC. Not all teachers took up the training opportunities, and those that didn't tended to see the program in instrumental terms estranged from the RSC philosophy, for example, as a way of improving literacy. Not all schools gave the teachers the

institutional support they needed, which meant that some teachers were put off by the time taken to introduce active approaches, or even the trouble of moving the furniture out of the way. In the early structure, the evaluators identified a dilution effect, where the program was most powerful at the center of the hub and spoke structure. For the 2014 cohort, the RSC strengthened the recruitment procedure so that commitment was across the organization, and this has greatly increased sustainability. All of the schools that joined the program since this change have implemented ensemble teaching of Shakespeare across their classes.

CONCLUSION

The possibilities that arise from this case study are:

- Seeing partnership as a way to build capacity in the sector.
- Connecting touring and learning programs.

CHAPTER TWELVE: ARTISTIC PROGRAM

INTRODUCTION

Bringing artistic programming within the sphere of influence of audience development is controversial, although perhaps less so than it was even ten years ago. There is a concern that the customer voice could threaten artistic integrity. Sigurjonsson (2010, page 276) complains that: "Even though prevailing audience development theory is not unambiguous about its underlying aesthetic ideals, ideas such as viewing the listening subject as a consumer and aiming for a more 'comfortable' or risk-free engagement seem to be the main doctrines." But is that what is being demanded? The writers of the *Experience Economy* emphasize the central value of authenticity, which would seem to reinforce the benefit from arts organizations retaining their own view, so long as it is inclusive or dialogical. John Carey seems to be saying something similar, in his book *What Good are the Arts*, when he criticizes the arts organization that: "professes its eagerness to reach out into the streets and engage the public, but cannot resist signaling its superiority while doing so." (2005, page 258) I have been careful not to use the term customer-focused at all in this book as I believe that what is required is both more subtle and more far-reaching.

In its examination of the principle of Personalization, the Center for the Future of Museums comments that "Inevitably, personalization has a dark side as well. Personalization of social networks, tailored newsfeeds and search engines can create homogenous communities in which no one is challenged by countervailing views." (page 29) From this example, it is clear that arts organizations have a vital role in critiquing, as well as exploiting digital trends.

Alan Brown (2002) emphasizes the need to change some of the conventions around arts delivery: "From a strategic standpoint, increasing attendance—or at least staving off a decline in attendance—may require a loosening of the definitional boundaries around 'classical music' and structural changes to the concert experience that recognize the underlying values and benefits that consumers seek from listening to classical music and attending live concerts."

Possible impacts on artistic programming mentioned in the museums literature are: meta-commentaries (Black, 2012, page 157); pacing, (page 92); a pluralistic approach to content (page 245); user-generated content (Antrobus, page 3); re-mixing and re-appropriation of content by users; and user voice present in talks, tours and online fora (page 3).

The case study of Great Lakes Theater describes a highly successful experiment in artistic programming built around sharing.

CASE STUDY: GREAT LAKES THEATER

BACKGROUND

Great Lakes Theater Festival was founded in 1962, when a peripatetic Shakespeare troupe was invited to settle in the hall of a public high school in suburban Lakewood. Programming has always been rooted in Shakespeare, but also includes contemporary great plays that complement the classical repertoire. In 2014-2015, Great Lakes Theater

produced six main stage shows and served 61,000 audience members (55,000 in 2011) in the Hanna and Ohio theaters.

Great Lakes Theater has spearheaded numerous efforts to attract a wider variety of audience members to the Ohio and Hanna Theatres. For twenty years it has programmed outreach productions combined with student song and playwriting competitions. A free outreach touring program, *Surround*, takes a play to 20 locations in Northern Ohio. Since the late 1990s, Great Lakes Theater has consistently utilized audience development committees, bringing together trustees and community leaders.

In the 2000s came a new direction for Great Lakes Theater, symbolized and enabled by the downsizing of the Hanna Theatre from more than 1,000 seats to 533. This utilizes a Great Room concept that encourages social interaction in one flexible space and allows patrons to self-define their experience at the theater. The design has the audience on three sides of the stage, with seven seating types including banquettes, no seat more than 12 rows from the stage, house aisles used for actor entrances/exits, and drinks bar positioned in the auditorium. The theater is open ninety minutes before and after the show, so that audience members can watch performers prepare, and socialize after the show. The thrust stage expands Great Lakes Theater's artistic range, but is also more sympathetic to presenting Shakespeare. In 2013, 97 percent of audience members expressed satisfaction with the quality of the Hanna Theatre experience.

DESCRIPTION

Engaging the Future allowed Great Lakes Theater to realize an ambition to mount a production partnership with PlayhouseSquare Cleveland, the largest performing arts center in the United States outside of New York. This collaboration added a sixth show, which extended the Hanna Theatre's season by ten weeks. This was the first time that the Broadway Season had used the more intimate Hanna Theatre.

Figure 15: The Hanna Theatre Courtesy of Great Lakes Theater (photograph by Kevin Reeves)

In 2012 and 2013, the plays were: *Sondheim on Sondheim*, and *Guys and Dolls*. The program was marketed at PlayhouseSquare's Broadway Series subscribers, with the aim of recruiting them to become Great Lakes Theater ticket buyers, subscribers and donors. This was a potentially high

value activity: PlayhouseSquare Broadway Series had ten times the number of subscribers of Great Lakes Theater so even a small percentage translation rate would mean large impact.

During the shows, Great Lakes Theater mounted a multi-faceted audience engagement effort that encompassed individualized direct mail pieces, newspaper ads, radio and TV coverage, email blasts and Facebook posts.

EVALUATION

Sondheim on Sondheim attracted 25,345 audience members, higher than any previous single non-holiday production at Great Lakes Theater. *Guys and Dolls* surpassed this record, attracting 37,276. Results from an online survey showed the value of the partnership: 72.9 percent of the respondents were PlayhouseSquare subscribers, 50.1 percent had never before visited Great Lakes Theater's renovated Hanna Theatre, and 27.6 percent reported that this was their first experience with Great Lakes Theater. Extrapolating these figures suggests that 10,300 people were seeing their first Great Lakes Theater production.

Great Lakes Theater Festival applied the learning from the PlayhouseSquare Broadway Series to a third play, *Sweeney Todd*, which it produced within its traditional five-show season. Great Lakes Theater's marketing prioritized email and direct mail, which survey respondents from the previous shows

had mentioned as an important source of contact. Audience engagement included a Social Media Night, salon type discussions and guerilla marketing to alternative youth-oriented venues. This approach paid off. *Sweeney Todd*, in turn, ranked as the highest grossing non-holiday self-produced show in Great Lakes Theater's history.

The plays were not as far from Shakespeare as you might think. *Sweeney Todd* closed with a corpse-cluttered bloodbath that hinted at *Hamlet*. As Bob Taylor, Executive Director, explains, "Part of our personality was communicated. Audience members interacted personally with the Great Lakes Company, which wouldn't have happened in quite such an intimate way with a touring Broadway presentation."

Figure 16: *Sweeney Todd* (photography by TRG Reality)

In 2011, 62 percent of the company's subscribers and 56 percent of its non-subscribers held a post-graduate degree. 84 percent of subscribers and 90 percent on non-subscribers had at least an undergraduate degree. 94 percent of subscribers and 73 percent of non-subscribers were aged 45 years of age or older. 34 percent of subscribers and 16 percent of non-subscribers were over 65. 20 percent of all non-subscription tickets were student or youth tickets. By 2014, these figures had changed so that 61 percent of non-subscribers were 45 years of age or older, and 71 percent had a

college degree. Great Lake Theater believes that its experience shows that it is best targeting people in their 40s, who have the time and money to come to shows. The experience of the *Engaging the Future* project suggested that the company could grow the audience with more of the same, rather than seeking a younger demographic.

One of the lessons from *Engaging the Future* was the need to align patron engagements across the organization rather than having separate initiatives from education and development. Events such as salons are not the responsibility of one person but include messaging from the artistic, education and development side.

CONCLUSION

The possibilities that arise from this case study are:

- Sharing audiences in a joint endeavor of programming, marketing and promotion.

- Cross-departmental alignment of patron engagements.

CHAPTER THIRTEEN: SKILLS

INTRODUCTION

The *Museums, Libraries and 21st Century Skills* report[39] suggests that museums might need new skills: to work in more participative ways, to work in new contexts and relationships, to strengthen organizational learning, evaluation and knowledge management, and to work with new technologies.

The ADESTE (Audience DEveloper: Skills and Training in Europe) program[40] is entrusted with reviewing the skill requirements of audience development in the arts for the European Commission. Despite the program documents talking about audience development as being the responsibility of the whole organization, the program's main recommendation is that arts organizations should have a job called an "audience developer." The assumption is that professionalization of this job is a prerequisite for reaching and retaining audiences. This seems questionable to me because increasing the barriers to employment for audience developer teams runs counter to the requirement for increased recruitment of diverse people representative of the target audiences. Furthermore, the audience developer's job profile, as defined by ADESTE, seems rooted in marketing:

- Knowledge of marketing techniques, research methods, best practices, social issues, dialogue practices, the cultural domain, strategic management, cultural marketing, psychology, pedagogy, change management, communication tools, and evaluation methods.

- Skills to understand the audience experience and the organization's artistic vision, conduct audience research, analyze data, segment audiences, benchmark practices, identify stakeholders, present ideas convincingly, facilitate creative exchange, manage social media, build lasting relationships, manage projects, manage risks, and undertake impact assessments.

- Attitudes of being tech savvy, open minded, curious, fact driven, reflective, holistic, critical, courageous, innovative, inspiring, a team player, and patient.

The case study of Royal Scottish National Orchestra gives a different view, where audience development requires skill development across the organization, and the heart is learning rather than marketing.

CASE STUDY: ROYAL SCOTTISH NATIONAL ORCHESTRA: SKILL DEVELOPMENT PROGRAM

BACKGROUND

The Royal Scottish National Orchestra (RSNO) was formed as The Scottish Orchestra in 1891, and awarded Royal Patronage in 1991. Throughout its history, the Orchestra has played an integral part in Scotland's musical life, including performing at the opening ceremony of the Scottish Parliament building in 2004.

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[39] Institute of Museum and Library Services (2009) *Museums, Libraries and 21st Century Skills.*
[40] A 30 month program set up in November 2013, funded by the European Union's Lifelong Learning Programme, Leonardo Da Vinci.

RSNO's structure has different roles for staff and players. The RSNO Society's membership is comprised of the employed musicians of the orchestra, elected board members, senior management team, local authority representatives and the chairs of the RSNO Circles. Other staff can attend the annual general meeting, but they cannot vote.

DESCRIPTION

In 2012, the Paul Hamlyn Foundation approved a grant of $320,000 for a three-year professional development program. The aim was to increase resilience and flexibility through four strands of training: widening involvement in learning, increasing confidence in talking to the public, widening the offer, and personal development. So the relationship with audiences was center-stage from the beginning. Benefit to the audience was assumed to go hand-in-hand with benefit to the players and staff: that "The more competent and confident our people, the happier, more creative and effective they will be."[41]

So far the program has delivered some 60 different training activities, coaching and mentoring, with more than 1,000 learning encounters (participations). Players attended training in child development, delivering music to young people in hospitals and working with people with dementia. They learned about using music technology, Baroque repertoire and technique, Samba, improvisation and traditional music. Staff and players have attended training on devising workshops, body awareness and public speaking.

EVALUATION

It was quite difficult to encourage attendance at the training. Younger players tended to be excited by the opportunities to develop their skills. Other players couldn't see the relevance of some of the training and were unpersuaded of the value of the orchestra delivering work in the community when they felt other organizations, set up for this purpose, would be able to do this better. Making training compulsory didn't work because the resentment generated by being forced affected the atmosphere at the event. However, making training optional meant that some employees attended many events and some, including older players who were quite senior and vocal in the orchestra, didn't attend any. The average attendance for an event has been 15 players and four staff members. However, three players have attended more than half of the activities and 22 players have only attended the compulsory sessions: they have not taken up any of the voluntary workshops. Those who did attend have found the experience useful. Feedback for 70 percent of workshops is mainly positive. No workshop received entirely negative feedback.

Skills development didn't really act as a unifying force across the organization because staff and players had different views of their needs. The issue has been observed elsewhere. A survey by Release Potential[42] found that: "In no orchestra or performing arts organisation were the same opportunities equally available to all employees – management, administrative staff and performers... 92 percent of orchestras provide different training for management and musicians. There is little training

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[41] Stage Two Proposal to Paul Hamlyn.

[42] Martin, J. E (2009) Release Potential – Extend Impact Research into the provision of Professional Development opportunities within the orchestral sector and related areas of the performing arts.

offered for management and players to do together." A consultation as part of the original planning stage found that players thought that courses in leadership, communication and team work were only relevant to staff. This points to a deeper lesson, which is the need to embed training delivery in a narrative that explained the value of each element and used champions to encourage individuals to attend. The phrase we used in the evaluation is that the "actionware" of training delivery needed to be embedded in "thoughtware." For example, there was a lot of negativity about the body awareness workshop. Most players didn't see the orchestra as a visual art and thought that any attention to audience members' visual experience would compromise the economy of movement inherent in technical artistry.

The path from learning to practice was rather long and winding. The quality of training RSNO organized was uniformly excellent, an achievement in itself, but not enough. It would have been helpful to think about the different stages of learning: from raising awareness, to increasing interest or commitment, increasing skills, practicing skills, reflecting on practice, refreshing learning and embedding changes.

The training was only part of the story. To drive organizational change, the leadership has introduced an appraisal system and company-wide meetings, and is tackling the serious issue of modernizing the job contract. Success in skill development has benefitted from an increase in reflection. As one player said, "A major strength of the program is that it is causing people to ask questions. The more we ask questions, the more potent and relevant we can be today. If we don't continually assess our role, we risk becoming irrelevant."

The skills program is starting to affect the culture of the organization. The staff survey conducted each year of the program shows that staff enjoyment, commitment to the organization, and perceptions of the quality of communication and the artistic quality have all gone up. However, changes are relatively small and underline the long- term nature of culture change. Not surprisingly, changes are most positive for those who have engaged with the skills program. The figure for job satisfaction has gone up in the aggregate, but has gone down for those who have not engaged with the program. On the positive side, a player commented that: "You feel more that you are taking part in the organisation, you get to discuss things more; you get to feel the product is getting better. We are playing better; we are more balanced, listening to each other on the platform."

The program has allowed RSNO to expand its educational program. Partly because players are more confident speaking to the audience, RSNO has moved its pre-concert talks to the auditorium in Inverness and Aberdeen, where before they were in a smaller space. The number of workshops in healthcare settings has increased, and the RSNO has raised more money for this strand of work.

RSNO has slightly broadened its artistic programming. A new baroque group, with 17 members, was started in April 2012 and has given three performances with an overall attendance of 300. A New Music Group was formed in February 2013 with 15 players.

In January 2013, construction started on a new purpose-built recording and rehearsal space for RSNO that will provide a 600 seat auditorium at the existing Glasgow Royal Concert Hall, alongside education facilities, studio space, foyer and music library. The new building will give new

opportunities for interaction with the audience, which RSNO will be well placed to maximize. Arts organizations do not usually prepare for a redevelopment by carrying out a skills development program. Perhaps they should.

CONCLUSION

The possibilities that arise from this case study are:

- Creating an organizational narrative to explain the need for, and value of, training.

- Treating training as an iterative process, building learning step-by-step.

CHAPTER FOURTEEN: STRUCTURE

INTRODUCTION

Structure is an important part of the organizational model because of the need for connectivity, responsiveness and relationship development. New structures might be needed to encourage cross-departmental working that brings together different initiatives for the same target audience group and mirrors the holistic experience of the visitors' quality of experience. Morton Smyth (2004, page 13), in their evaluation of *Not for the Likes of You,* found that organizations that are successful in audience development create inclusiveness through having "multi-disciplinary thinking and behavior at the core of their operations."

Simon (2010, page 55) emphasizes that: "The most effective place to start supporting deeper relationships among visitors and staff is on the front line. Front-line staff and volunteers, whether cashiers or roving educators, security guards or greeters, are the face and voice of cultural institutions to the vast majority of visitors. They have the most immediate understanding of visitors' needs, and they are the most publicly accessible."

New structures or systems might be needed to empower staff to respond to customer needs and enquiries, which Miller (2014) calls "real time interaction management." Structures might need to reach out to new audience members and respond to their interests.

The case study of the BALTIC Centre for Contemporary Art looks at the implication of repositioning front of house so that it is part of Learning and Engagement. There are other variants of this model. For example, Cleveland Museum of Art moved Visitor Services to the Marketing department.

CASE STUDY: BALTIC CENTRE FOR CONTEMPORARY ART: LEARNING ON THE FRONTLINE

BACKGROUND

The BALTIC Centre for Contemporary Art, Gateshead opened in 2002, with capital funding from Arts Council England, Gateshead Council, Northern Rock Foundation, the European Regional Development Fund and One NorthEast, and operating support from Arts Council England and Gateshead Council. It was a strategic initiative to anchor contemporary visual arts in the North East region of England. In the 1990s, the North East had the lowest levels of attendance in the visual arts of any region in England. Nowadays the BALTIC receives approximately 500,000 visitors per year.

The BALTIC is housed in converted flour mill on the south bank of the River Tyne. In 2011, the BALTIC was the venue for the Turner Prize, which was the first time the event had been held outside of London or Liverpool Tate in its 25 years. The Turner Prize exhibition at BALTIC attracted 149,000 visitors, more than any previous Turner Prize exhibition.

Figure 17: BALTIC Centre for Contemporary Art (photograph by Colin Davison)

DESCRIPTION

In 2006 to 2011 the Paul Hamlyn Foundation and Rootstein Hopkins Foundation funded the BALTIC to establish a new organizational model aimed at widening audiences by strengthening the visitor experience through mainstreaming learning and engagement. The model was a natural unfurling of the act of moving front of house, previously part of a stand-alone Visitor Services Department, to the Learning and Engagement Team in 2009. Unlike other arts venues, audiences would not be greeted by, or possibly frowned at, by security or administration. Front of house had already been rebranded as, and readily identifiable as, 'the Crew'.

Reinforcing the restructuring, the organization's mission was reframed as: "Contemporary Art: Transforming Thinking and Learning."

BALTIC paved the way for its new structure by enacting a learning-through-work training program, developed and delivered in partnership with Northumbria University. Also fundamental was audience research to understand visitors' motivation. This showed that, at this time, 35 percent of visitors were attracted by the specific content of the exhibitions, but 65 percent had other motivations, especially social motivations, such as enjoying the restaurant or the wonderful view over the river, or spending time with family or friends.

The staff training had three elements: an induction that ensured Crew members understood the organizational vision and values, as well as the practicalities of child protection, equality and diversity policies; skill development to ensure Crew members could communicate ideas effectively, proactively approach visitors, and strike up conversations; and training and research time, topped up with program presentations on each specific exhibition. In 2010 BALTIC developed the training into a Professional Practice Award (PPA) in Developing Learning and Engagement, accredited at Masters Level. Approximately 80 percent of the Crew is practicing artists, and ten members of staff completed the PPA.

Responding to demand from Crew for additional training to strengthen communication skills, in 2010 BALTIC worked with Northern Stage to offer a one day theater-based workshop delivered by actors specializing in improvisation techniques. The feedback was that the training led participants outside their comfort zone towards greater confidence. A

further refinement of the training was to offer two-hour problem-solving sessions for Crew to share high points, low points and lessons of visitor interactions.

Crew members were also trained to facilitate customer circles and carry out visitor observational research. The first cohort then trained other Crew in these techniques. Comments from the Crew or information desk were collated by the Duty Manager daily. Audience feedback from these methods, and also from comment cards and social media, was collated and synthesized into a monthly report. BALTIC also established a Research and Evaluation group to disseminate results across the organization.

Figure 18: BALTIC Crew, BALTIC Centre for Contemporary Art, Gateshead (photograph by Ryan Edy)

The BALTIC deepened and widened its learning experience by organizing staff exchanges with other galleries such as the Ikon in Birmingham and the Science Museum in London.

EVALUATION

The training program had an organizational impact because it was a shared experience across members. BALTIC described it as "an agent for change in the workplace." Effectiveness for the organization appears to have been underpinned by tying content closely to day-to-day challenges and intentions. Effectiveness for the audience was enhanced through the personalization of encounters: while the environment for customer contact is collective, the style of staff member interaction is individual. The training empowered staff to develop their own interests and approach to interaction, building on prior work experience and learning, rather than imposing a rigid or robotic house style.

Through their PPA research, members of the Crew could choose to become experts on one particular target group, learning product, or evaluation method. All of these actions aimed at reducing the problem of many arts organizations, and indeed other service functions, that customer-facing staff is the most junior in the organization.

Reflection has been central to the *Learning at the Frontline* project. BALTIC aims to be a learning organization and emphasizes that: "Ideas can and should come from anywhere in the organisation. The challenge is finding ways to ensure this happens and creating a forum for discussion."

Visitor research, both internal and external, has led to practical changes, for example, improvement to lighting, public communication of the role of the Crew, and removal of jargon from labels without dumbing down.

The BALTIC's organizational strategies for Interpretation, Audience Development, and Learning and Engagement have all been amended to reflect the role and importance of the Crew. Members of the Crew have progressed to roles across the organization, but also across the sector. BALTIC is explicitly aiming to build capacity in the region, not just in its own staff.

The number of visitors taking a tour has increased from 497 in 2008 to 3,161 in 2011 and 4,222 in 2014. Feedback suggests that visitors to the Gallery experience the gallery attendants as friendly, knowledgeable and enthusiastic. Comments include: "The most attentive to visitors of any gallery space I have visited," and "The best gallery experience we have had for a long time. There is a really special atmosphere at BALTIC, serious but very friendly." 96 percent of respondents to a survey of 616 people said that BALTIC is a welcoming place.

CONCLUSION

The possibilities that arise from this case study are:

- Supporting front of house staff to pursue their interests and build their expertise. Simon (2010, p55) suggests that: "When front-line staff members are empowered to express their unique personalities and engaged with visitors personally, it sets the stage for a personal experience throughout the institution."

- Using front of house staff to gather customer feedback.

CHAPTER FIFTEEN: CULTURE

INTRODUCTION

Morton Smyth (2004, page 13), in their evaluation of *Not for the Likes of You* mentioned five organizational values that were found in organizations that successfully engaged new audiences: respect and trust for audiences and staff; an assumption that people (staff and audiences) are capable of more than they or you think they are; an assumption that everyone is creative; an external orientation (thinking from the audience inwards not the product outwards); and an understanding that change takes time and effort. They conclude that: "Successful organisations model internally what they wish to express externally. To have the best chance of being open and inclusive to audiences you need first to be open and inclusive with staff."

Graham Black (2012) suggests four values for a community-focused museum: idealism (concern with how things could be rather than how they are); intimacy (giving time and effort to ensure a high quality of contact); depth (developing relationships to a level where the organization can understand priorities), and interconnectedness (placing work in its social context).

Principles such as co-creation and focus on experiences would also seem to imply a need for values around responsiveness (as mentioned above under Skills). Prahalad and Ramaswamy (2004) argue that: "Given that consumers cannot predict their experiences, co-creation of value may well imply the death of traditional forecasting. Instead, the focus shifts to capacity planning, the ability of the experience network to scale up and down rapidly, and for the system to reconfigure resources in real time to accommodate shifting consumer desires and personalization of co-creation experiences." (page 12)

Looking across these analyses, it seems that a culture for new audience development has three elements: valuing of the audience (the Valuing in the title of this book), responsiveness (to audiences, staff, contexts and change), and openness (one of the principles above).

But can culture shift? The case study of Cleveland Orchestra suggests that it can.

CASE STUDY: THE CLEVELAND ORCHESTRA: AT HOME IN GORDON SQUARE/LAKEWOOD

BACKGROUND

The Cleveland Orchestra is one of the "big five" orchestras in the United States, and serves a city that is by far the smallest of the five markets that sustains an international orchestra of this caliber.

The Cleveland Orchestra was founded in 1918, with its home, Severance Hall, having the external feeling of a Greek Temple.

In 2010, the orchestra received a lead endowment gift of $20 million from the Maltz Family Foundation to create a Center for Future Audiences. Achievements in audience development cannot, then, be attributed entirely to *Engaging the Future*. The Center's activities have included research, introductory offers, targeted discounts, student ticket

programs, and integrated use of new technologies. The goal was to create one of the youngest audiences of any symphony orchestra in the country by 2018.

DESCRIPTION

The Cleveland Orchestra had been planning a residency program for some time. Ross Binnie, Chief Marketing Officer, commented that: "The *Engaging the Future* process helped us frame what we were looking for so that we were better prepared." The program brought together staff, musicians and board members on the program's Guiding Group and this ensured that the project had buy-in across the organization.

The Orchestra chose Gordon Square for its first residency because it is located on Cleveland's west side, which is under-represented in arts audiences, and has a vibrant arts scene. The second residency was in Lakewood, also a west-side community.

The residency ran from May 11th to 17th, 2013. It consisted of 16 events for the community including performances by Cleveland Orchestra musicians, ensembles from the Orchestra's Children's Chorus, a concert preview, a talk and a soccer game. Events took place at 13 venues (churches, bars, restaurants, shops, recreation centers, and theatres) and at different times in the day (from 9am to 9pm). In addition, musicians gave talks at local schools the week before the residency. The Orchestra developed partnerships with 19 local organizations for the residency. All events were free, with tickets limited to four per person.

The outcomes from the residency were: more than 5,000 people took part. All activities were 'sold out'. The orchestra gained regional, national and international publicity from the residency, some 35 media stories.

Figure 19: Picture taken during The Cleveland Orchestra's performance at Saint Colman Catholic Church, 2027 W. 65 Street, Cleveland, OH, 44102 as part of the *At Home in Gordon Square* residency (photograph by Steve Mastroianni)

Cleveland Orchestra organized another residency in May 2014, *At Home in Lakewood*. This had 15 public events, in fifteen venues including community centers, a church, a library, a hospital, porches, (a version of the idea from the first year to have concerts in homes), cafés and the Beck Center. Events included a kickball game with members of the orchestra and an "instrument petting zoo" organized by the Beck Center

(one of the other organizations in *Engaging the Future*). All events were free, with tickets limited to four per person. Branding used the same *At Home* logo created for the first residency, alongside an image of a local building. Again, all activities were "sold out." 7,000 participants took part. The Orchestra received more than 50 media stories on the residency, including an international feature from Germany.

This residency raised the bar from the first in that: the area was larger, so events were more spread out; performances and collaborations took place over a four month period, culminating in the residency; and the number of partners was greater: 33.

EVALUATION

The residencies gave an important experience across the organization. 110 musicians and 60-70 staff took part in the first residency. The feedback suggested that the musicians found the residency far more enjoyable than they expected. They valued the intimacy of the venues, the contact with the public, and the publicity. These strengths outweighed the challenge of the poor acoustics in the venues. In the second residency all members of the orchestra who were around took part in at least one concert.

The Orchestra looked critically at the outcomes from the residency. It commissioned public polling before and after the residency. 204 members of the public were interviewed. The data showed that impressions of the orchestra were already very positive, and didn't change significantly in the short time of the residency. For example, the percentage of respondents who said they were proud to have the

Cleveland Orchestra in their town was 95 percent before the residency, and 96 percent afterwards. The percentage of residents who said they would like to attend a Cleveland Orchestra concert was 81 percent before and 85 percent afterwards. Perhaps the questions were a bit broad and might have been better phrased to match specific barriers addressed in the residency, for example, perceived relevance, rather than interest in attending a concert.

The Orchestra created a strong identity for the event. A logo that referenced the Orchestra and Gordon Square was reproduced on posters, door hangers, street banners, and other media.

While the residency was not designed specifically to encourage future attendance in the concert hall, the Orchestra did offer attendees a discount to orchestra concerts as well as some free transportation from the areas.

The main lesson from the first residency was that residencies needed to be tailored to the character and responses of the community. This resisted the natural tendency for the operations department to define and apply a formula that allowed for maximum efficiency. Ross Binnie, Chief Marketing Officer, suggests that: "We need to realize that we can be anything. The residency can be whatever the neighborhood wants it to be." Residencies need to be conducted with a generosity that does not seek immediate organizational benefit in terms of development or marketing. As Ross Binnie explained, "The hardest thing for us to learn is 'it is not about us.'"

The Orchestra's knowledge from other free events was useful to the residency. They knew to over-book by 30 percent and this resulted in the right audience. The Orchestra learned how to resolve the logistical challenges, for example: how to get musicians to three or four events which were happening simultaneously. The Orchestra developed ideas for residency activities that might be applicable in the future. It considered organizing in-home concerts, an instrument exchange and a smart phone app.

The Cleveland Orchestra tested the demand for residencies and found at least five neighborhoods that were very keen to be involved in the future. The Orchestra has committed to continuing and extending the residency model. Ideally, the Orchestra would like to have a presence in the chosen neighborhood across the year leading up to the residency.

As a result of the *Engaging the Future* program, the Cleveland Orchestra introduced an innovation circle. Anyone in the organization can suggest an innovation by filling in a one-page form that asks about the proposed change, timeline, and objectives. A panel of 12 members scores the applications against set criteria. The panel is composed of musicians and staff, and meets quarterly. Ideas go forward if one member of the panel is prepared to act as the project champion and, where necessary, allocate a budget for its implementation. The first idea, which was for one-hour summer concerts at Severance Hall to be performed for the first time since 1968, was implemented in 2014. A second idea, to have an iSnap booth for an organized selfie, was introduced as part of the summer concerts. Overall, *Engaging the Future* helped the Cleveland Orchestra to be more innovative. As Ross explained, "We now have more champions, in the players and staff, who understand that these projects are not

marketing gimmicks, but have a long-term role in organizational sustainability."

Figure 20: iSnap booth photo at a concert at Severance Hall, 11001 Euclid Ave, Cleveland, Ohio, 44106 (photograph by Roger Mastroiann)

As part of the evaluation for *Engaging the Future*, Annabel Jackson Associates Ltd implemented a diagnostic tool to measure organizational culture. This has four elements: a benefits score, a breadth score, a risk score and a barriers score. The benefits and breadth scores were already relatively high and improved slightly in the three-year period of *Engaging the Future*. The risk and barriers scores show a large improvement during this time period, with the perception of risk and barriers more than halving. This is despite the fact that the follow up survey was sent to a far wider group than the baseline (88 responses compared to 24), which was itself an indication of the organization's increasing ease with the subject.

A possible interpretation of this data is that perceived risks are more of a barrier to new audience development than lack of awareness about benefits.

Figures for 2014 suggest that the Cleveland Orchestra is being successful in attracting young people to the audience. Across the three seasons 2011-2014, the number of tickets bought by under 25s passed 110,000, with more than 41,000 coming in the 2013-2014 season alone. Paid attendance by college-age students was twice the level of the year before. The community profile was one factor in a positive year for fund raising: gifts to the orchestra's yearly Annual Fund totaled $10.6 million, a record high. Cleveland Orchestra posted a surplus of $941,000. On top of that came $30 million, almost $1.5 million more than the previous year, in pledges, government grants, legacy commitments and other donations.

CONCLUSION

The possibilities that arise from this case study are:

- Placing outreach within the context of longer-term relationships with communities.

- Using learning experiences as a way to spread commitment to new audience development across the organization.

CHAPTER SIXTEEN: FACILITIES

INTRODUCTION

The design of cultural facilities affects principles such as porosity, quality of experience and interaction. Markusen and Brown (2013, page 6) argue that: "Because people want to be more actively engaged in performance and because our inherited spaces for performance make this difficult, the conception, design, and reconfiguration of venues are important to reshaping the performer/participant relationship, and thus to encouraging participation."

Writing in the specific context of museums, Black (2012), gives many examples of ways that facility design can help foster engagement: by making orientation effortless so that visitors avoid fatigue (page 92); by providing space for social interaction ("dwell points", page 106); by offering learning spaces beyond those individual schools could afford (page 122); and by adopting universal design (spaces that are usable by all people, to the greatest extent possible, without the need for adaptations, page 96). The case study example, the National Theatre, illustrates three more ways: signaling the importance of Learning, providing behind-the-scenes views, and facilitating connectivity between artistic and Learning processes.

The case study of the National Theatre shows how a building can be used to support and symbolize the high status and integral role of Learning by and with young people.

CASE STUDY: THE NATIONAL THEATRE: YOUTH PROGRAM

BACKGROUND

The National Theatre in London is the largest publicly funded theater in the UK. Thanks to its program of live cinema broadcasts—National Theatre Live—West End transfers and national and international touring, as well as the work on its three permanent stages, the organization reached an audience of 4.3 million in 2014. The National Theatre produces twenty or so new shows each and every year.

When it was built in 1969-1976, the National Theatre site was the most ambitious theater complex in the world. It had three theaters, rehearsal space and large backstage production workshops, with the intention that everything from costume and prop-making to rehearsal and performance could happen on site. However, no learning space was included: education programs were not envisaged in professional theaters in the 1960s. For much of the first 20 years of its existence the National Theatre's Learning program worked outside the building, in school and community spaces and, as recently as eight years ago, in portacabins at the back of the building.

The National Theatre's 50th anniversary celebrations, in October 2013, included an evening of live performance, broadcast on the BBC, featuring many of the most celebrated actors who had performed on its stages over the decades. The Learning Department marked the anniversary by sending out a poster about the different jobs in theater making to every high school in England. From September 2015, *National Theatre: On*

Demand in Schools will make three acclaimed, curriculum-linked productions free to stream to every high school in the UK.

In 2012, the National Theatre embarked on a major capital project, called *NT Future*, which has created new production and front of house spaces, and is opening up the building for audiences, literally and metaphorically. A new public walkway, which gives views into the backstage production workshops, opened in fall 2014.

DESCRIPTION

In 2012, the Paul Hamlyn Foundation gave The National Theatre $220,000 over two years to develop its Youth program. At the heart of the work was the establishment of a Young Studio based at the theater. This was modeled on the National Theatre Studio, which is the research and development facility for professional artists and theater-makers that serves a vital role in developing work for the National's stages, including award-winning productions like *War Horse* and *The Curious Incident of the Dog in the Night Time*. The intention was that aspiring young theater-makers would be able to experiment with similar freedom to try out ideas and take risks, without the pressure of a public performance, drawing on the resources of the National Theatre. The work would support young people's artistic achievement, progression and creative leadership but also make the National Theatre more open to young people as artists, audiences and users of the building. The National Theatre's model explicitly references the values of porousness, co-creation, fluid and collaborative relationships between participants/audiences and National Theatre staff and artists.

The Young Studio program sits alongside the National Theatre's existing free members' scheme, Entry Pass, which is open to anyone aged 16 to 25 and gives access to exclusive workshops and events, regular updates and news, $8 tickets to all National Theatre productions as well as discounts in the bookshop, cafes, backstage tours, and costumes and props hire. This had 47,915 members as at May 2015.

Another element of the program was the development of a program of Youth Partnership projects with youth charities. The intended model was to create local hubs outside the National Theatre, as a means of reaching harder-to-reach young people with very limited experience of theater, who would not otherwise be likely to get involved in the National Theatre. It was expected that a small proportion of those targeted in this way might continue their involvement with the National Theatre, independently, either through free membership of Entry Pass or through the Young Studio program.

In the same period, the National Theatre was developing its approach to education as part of *NT Future*. In 2014, funded by a $3.8 million grant from the Clore Duffield Foundation, it opened the Clore Learning Centre, which comprises two dedicated spaces at the heart of the building, adjacent to the National Theatre's backstage production workshops. The Learning Centre opens off the Dorfman Theatre foyer, with the Dorfman Theatre used by the Learning program outside production periods. While the theater was being refurbished in 2013, the National Theatre built a temporary theater, which has been retained as a home for more experimental work, often by younger companies or for young people, until at least 2017.

EVALUATION

During the two years of the Paul Hamlyn Funding, 137 young people took part in Young Studio, 26 in more than one season of work. Some 66 National Theatre staff and artists led or co-created work with Young Studio, and a further 35 took part in Youth Partnerships and Entry Pass.

95 percent of young people felt that Young Studio had increased their engagement with theater and theater making. 97 percent felt that they had developed specialist skills and knowledge or learned new skills. 74 percent of the young people who took part in Young Studio went on to make their own work as writers, directors, producers, lighting designers, performance artists, or film-makers.

The development of the Youth Partnership aspect of the program was more challenging than anticipated. The plan was to work intensely with four or five hubs, based in partner youth organizations, with an assumption that each would reach 50 to 60 young people over the course of each partnership. While these organizations had the advantage of knowledge of, and close connection to, young people from diverse backgrounds, they had limited experience of drama delivery. The National Theatre found it was doing more of the work than it had intended and so, mid-way through the program, scaled back the target numbers to concentrate on a smaller number of partnerships.

Partners had different objectives, which were accommodated in the arrangements. For example, the hub partners were mainly attracted by the ability to develop their own capacity, which was very resource-intensive for the National Theatre. Some wanted to work with younger

participants than the National Theatre had originally envisaged, which was accommodated by introducing a peer mentoring system to bring the two groups together. By the end of the program, the National Theatre decided to prioritize work with organizations that already had some experience of drama and theater.

In the early stages of the Young Studio program, when engagement was run as weekly sessions, young people tended to drop out, or to attend sporadically, which reduced the scope to develop a collective artistic vision. The format for the Young Studio was therefore shifted to a greater number of shorter programs, which also had the advantage of providing access for a larger number of young people. From season three, the National Theatre decided to run intensive programs of work, ranging from a weekend to a fortnight, so that the Young Studio mirrored the working patterns of the National Theatre Studio. Working intensively also helped to differentiate the project from a regular youth theater. This synchronization has paid off in terms of increased collaboration between the Learning and Studio teams, including the creation of a Young Studio Play Group: a 90 minute discussion about a play on one of the stages, like a book group but with the playwright present. The Learning team has also pushed outside the boundaries of the Young Studio program to offer support to Young Studio artists wanting to develop a particular piece of work. Five projects have been supported in this way.

Young Studio members were invited to join the National Theatre team at the Edinburgh Festival in 2013 and 2014 to give their views about which artists and companies should be invited to develop projects at the Studio. Young Studio artists reviewed 15 shows at the Edinburgh Festival in 2014,

and their reports went directly to the Executive and Artistic teams at the National Theatre.

The Learning Department has also increased its employment of workshop facilitators and associated artists with diverse backgrounds. Through collaborating with the Studio it has developed relationships with a wider range of artists in different disciplines, and in 2014 it launched an in-depth training program in workshop facilitation skills with artists of color.

In the run up to opening the Clore Learning Centre, the development of the youth program acted as a catalyst for change across the organization. With the spaces now open, Learning is planned, budgeted and scheduled in exactly the same way as productions, using the same systems. Technical, production and workshops staff collaborate in planning content and leading activity. Creative teams are increasingly involved in developing learning activities as part of their work on productions. There is an assumption that all staff will contribute to Learning, and training has been provided to enable this.

The building is an important element in the organizational change: Alice King Farlow, Director of Learning at National Theatre says: "The new Learning Centre is a game changer because it gives visibility, legitimacy and status to the Learning programme as a whole, and the youth programme as a core part of that work." It places Learning activity physically and symbolically at the heart of the theater's work.

Figure 21: Image of work in the Young Studio (photograph by Slav Kirichok)

The Young Studio has also broadened the opportunities that the National Theatre is able to offer artists for their own development. Two NT Studio residencies in the last year could not have happened were it not for the involvement of Young Studio in the Studio's program. The first of these was a project delivered by live artist and performer, Richard de Domenici. His project was to reproduce, shot by shot, a scene from the film *The Duchess*, with young actors as the cast. Similarly live artists GETINTHEBACKOFTHEVAN explored a musical idea, which became possible to workshop through collaboration with Young Studio. There is a feeling in the organization that young people provide energy and rigor from asking questions, not just additional resource in terms of collaborators. Young Studio artists have also been invited to Friday

afternoon "sharings" of work at the end of an artist or company's residency in the Studio. They have proved themselves to be good sounding boards, providing the right balance of challenge and support, while once again being provided with an insight into the practices of a range of artists.

Significantly, many of the artists who have been chosen to work with the Young Studio are practitioners of live art and are quite experimental. It is, then, often the artists who are pushing the boundaries of the mainstream who are benefiting from the additional opportunities provided by Young Studio's engagement with the National Theatre.

Overall, the youth program has been part of a wider process to blur the boundaries between professional and young artists, and create more open and fluid relationships between audiences, participants and staff and artists.

CONCLUSION

The possibilities that arise from this case study are:

- Using new physical spaces as a catalyst for change. Access to physical space at the center of a building can signal the value placed on learning to participants, staff and artists, and other stakeholders.

- Mirroring artistic processes, such as research and development, in learning activities, and making connections between the two. This can create mutually-beneficial interchange between emerging and practicing artists.

CHAPTER SEVENTEEN: MARKETING

INTRODUCTION

The organizational model presupposes a broad view of marketing. O' Reilly and Kerrigan (eds. 2010) argue for an "understanding of marketing that is sympathetic to artistic imperatives." Writing in their volume, Schroeder points out that: "Artists produce the world's most expensive objects – paintings. Rather than apply marketing concepts to promoting art, let us instead turn to artists for insights into brands, marketing, and strategy." (201, page 18)

Lisa Baxter (2010, page 125) argues that: "There needs to be a shift away from 'push' marketing to 'pull' – creating relevant, resonant offers, authentically communicated, that magnetize attention and draw people to the arts because the specific arts/cultural experience offer strikes a chord with something in them – a belief, a need, a value." She suggests that this demands a deeper interest in audience members: "If arts providers want to engage with people, they need to show an interest in what *they* think, not simply be obsessed with what audiences think of them." (2010, page 129) Referencing the work of Pine and Gilmore, mentioned in the chapter on Seamlessness, she argues that: "Arts marketers ought to be at the vanguard of the dominant experience economy because they have the ultimate experience offer." (2010, page 131)

What is the role of the marketer in the organizational model? Ryan, Fenton and Sangiorgi (2010) suggest that arts marketers should be seen as collectors and sharers of stories, network facilitators and guides. They draw on the work of Carù and Cova (2006), who argue that the immersion assumed in the experience economy is not immediate or automatic but can be facilitated through three processes: nesting (providing some elements of familiarity e.g. through personal contact or pre-visits to the venue); investigating (encouraging the audience member to explore different aspects of the experience); and stamping (helping the audience member find personal resonance based on their previous experiences).

The case study, the Paul Hamlyn Club was founded on one of the elements of the conventional marketing mix, price, but has developed a strategy that embodies a broad view of marketing.

CASE STUDY: PAUL HAMLYN CLUB: OPERA NORTH

BACKGROUND

To celebrate its 25th anniversary in 2013, the Paul Hamlyn Foundation offered unsolicited gifts of $750,000 spread across five years to five performing arts organizations: Citizens Theatre, Glasgow; Hall for Cornwall, Truro; Royal Philharmonic, Liverpool; Sherman Cymru, Cardiff; and Opera North, Leeds. The aim is to diversify audiences and sustain involvement and interest, with an eye to the long term. The program was inspired by the Hamlyn Club, which subsidized tickets for five and a half thousand new visitors to the Royal Opera House between 2005 and 2010. The Paul Hamlyn Club is only starting its third year, so work is far from finished.

Opera North was created in 1978 with the express intention of bringing the highest quality opera to the stages of the north of England, with an egalitarian spirit and a conviction that great opera is for everybody.

Based in Leeds, Opera North performs in two main venues in the city: the Leeds Grand Theatre, which is owned by the local government, and the more intimate Howard Assembly Room. Opera North has a full-time professional orchestra of 56 and chorus of 32, and operates as a touring company, performing full scale opera productions regularly in theaters across the north of England and wider afield, including visits to London, Edinburgh and Dublin. Opera North's performance work is experienced by audiences of more than 100,000 people per year, while the work of the company's Education Department reaches around 15,000 children, young people and adults, aiming to inspire audiences, engage communities and challenge preconceptions.

DESCRIPTION

The Paul Hamlyn program is delivered by a full-time Community Engagement Manager, Madeleine Thorne, who reports to the Projects Director. The structure was deliberately intended to "make the project inter-departmental in its DNA," in particular to bridge Marketing and Education. The Paul Hamlyn Club has a steering group composed of 11 people including seven managers and two directors.

Opera North divided its PH Club program into seven strands: *Encore*, *Community Partners*, *Taster Events*, *Access*, *Refugees and Asylum Seekers*, *Collaborations with the Education Department* and the *Bravo Club*. *Encore* targets refugee and asylum seekers, vulnerable older people, people with mental health issues or learning disabilities, people of color and people living in economically deprived parts of the city. This strand acts as a feeder for other strands. Community groups with which Opera North has already had some contact are offered free tickets and a personal

welcome. These contacts have led organically to other groups. Opera North strengthens its relationship with groups through invitations to attend taster events such as talks, tours, and twice yearly social gatherings for group leaders to hear about forthcoming productions and identify any concerns.

Community Partners is a more intensive strand with six partner community groups selected from *Encore*. For a fixed period of a year groups are offered bespoke projects, taster workshops, talks and small-scale performances on site or in the local community venue if preferred; exclusive access to work (e.g. dedicated opening times for Howard Assembly Room installations), possible performance opportunities (e.g. singing as part of a special PHF end-of-year celebratory performance in the Howard Assembly Room) and extra benefits such as free program and drinks. Some 320 people took part in the first year.

Taster Events have included sampler performances, but also an interactive performance to introduce *The Coronation of Poppea*. An actor was employed to play all the parts in the opera, with a musician working alongside playing the music. The actor worked collaborative with the Paul Hamlyn Club project manager and a musician during a week's rehearsal, with two sessions when *Community Partner* members observed and commenting on the development process. The resulting work was similar to forum theatre, with the actor addressing the audience as one of the characters and asking what they should do. There were six performances in September/October 2014.

In the first year tickets to Paul Hamlyn Club members were free. In the second year 14 of the 81 groups were asked to make a suggested

contribution of £5 towards the cost of their tickets. 29 percent of attendees made a contribution in the fall 2014 season and 58 percent in the spring 2015 seasons.   The assumption is that making the charge optional rather than compulsory avoids excluding people and gives them the pleasure of feeling they are choosing to support the programme.

EVALUATION

Engaging groups has been far easier than Opera North expected. She anticipated a response rate of 10 percent from her initial introductory email but actually got 76 percent. The promise of free tickets is easy to communicate and immediately compelling. So far, Opera North has distributed 4,500 tickets through the Paul Hamlyn Club, with 10 percent no shows[43].

Working through community groups has been time-effective, enabling the program to go to scale rapidly. The group leaders perform a useful agency role, helping Opera North judge which performances members would enjoy, and what information or support they would need. The group identity has been an important part of breaking down the feeling of opera as not for them. The disadvantage of working with groups is that Opera North does not have information on individuals in *Encore* and could not contact them directly. This is part of the reason for starting a strand of work for individuals, which is called the *Bravo club*.

The Paul Hamlyn Club's targeting, at people from disadvantaged backgrounds, needs to be subtly communicated and operationalized.

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[43] People booking and not turning up.

Opera North asks the group leader if members pay for any of the services they receive, and asks open questions about the area where members live, hoping the group leader will volunteer information on disadvantage and ethnicity without her having to potentially embarrassing or offensive questions.

Figure 22: Photograph of participants at the Community Partners party in March 2015 (photograph by Tom Arber)

Opera North thinks that the high take-up is partly because they haven't overwhelmed people with choice. They chooses what to offer people according to the information group leaders have given her about their interests, and specifies performances that are less booked up. Opera North knows well ahead of time the performances for which there will be

capacity because subscribers are allowed to, and tend to, book very early. The Community Engagement Manager has attended each show and overseen the process, for example, helping people find their way around the theater. However, as she is wearing an Opera North badge, non-Paul Hamlyn Club audience members also ask her questions.

The taster performances have been important in building audience confidence for the people in the *Community Partners* strand. The model has three elements: a performance, questions and answers, and informal mingling. The aim is: to give participants the experience of live opera, so that they can understand the difference between a live performance and television; to make people feel special; to communicate the values of the arts, such as that everyone can have their own opinion, there is no right answer; to help participants see that singers often have similar backgrounds to them (not everyone in the chorus has been a professional singer all their life: some have been teachers or laborers); to give background information on opera; and overall, to break down the barriers to attending Opera North.

There have been debates internally about the scope to which Paul Hamlyn Club can have an influence over artistic programming. The *Community Partners* strand has been deliberately created to ensure an in-depth relationship with some of the Paul Hamlyn Club members who can be brought into the organization's conversation about audience journeys.

The Music Director has commented that the atmosphere during performances feels different: more spontaneous and responsive, more vocal and natural, less about an intellectual reaction. One member of the orchestra commented that: "I noticed an engaged and excited audience reaction, particularly towards the humor of the piece. When audiences react with such uninhibited laughter, it becomes a real dialogue between the stage and the stalls and circles. That changes the casts' split-second timings, particularly in recitatives where they have rhythmic freedom, which really helps to keep that vital spontaneity alive. It's also rewarding for us in the orchestra pit to be part of that connection with the audience - it's one of the main reasons we all do it!"

Figure 23: Image from *The Coronation of Poppea*, fall 2014 (photograph by Tristram Kenton

Quality of experience is high. Opera North used my audience feedback questionnaire to survey attendees at one performance, *La Bohème*. The questionnaire was sent to all the Encore groups that came to see *La Bohème* on June 4th 2014 (33 groups in total). There were 78 completed questionnaires in total, from 16 different named Encore groups, with two responses anonymous. 92 percent said the building was definitely or probably welcoming. 94 percent said the stewards were welcoming. 85 percent said the building was comfortable. 80 percent said it was easy to find their way around the building. 96 percent said they definitely enjoyed *La Bohème.* 83 percent said it was definitely or

probably meaningful to them. 88 percent said it was absorbing. Respondents particularly enjoyed the music, singing, acting and story (more than 70 percent for each). 80 percent said there was nothing at all about the production that they disliked; only a small number of respondents commented said they didn't like that the song was in a foreign language, that they were sitting still for a long time and that they had to read the surtitles. The main emotions aroused were: engrossed, happy and impressed.

The Paul Hamlyn Club has allowed Opera North to build and track relationships with communities with whom it has had incidental or one-off contact. The Community Engagement Manager has actively encouraged *Encore* members to attend other live performances in the area, so it is possible that the project has raised or broadened arts attendance across the city.

CONCLUSION

The possibilities that arise from this case study are:

- Creating a shared experience and social identity to the process of joining an arts organization.

- Building relationships with and through community groups, rather than expecting a simple referral relationship, where they pass on contacts.

CHAPTER EIGHTEEN: CONCLUSION

THE VISITOR JOURNEY

The organizational model produces a complex pattern of entry points, connections and routes across the arts organization and sector. The term often used is "progression", but this implies a linear trajectory, a single shot working on a passive subject. The case studies show that individuals take highly personal routes in and across arts organizations, reflecting their individual priorities and perspectives. The organizational model means that actions have expression beyond the functional: they have experiential, integrative, symbolic, and relational facets. The impact is attendance but also visibility in the organization, curation of influential experiences for staff, and the creation of synergies and connections. Valid outputs of new audience development work include narratives, visual impressions, personal encounters, documentation, and learning. Each new audience activity has a holographic form, embodying but also refreshing organizational values.

Evaluation has a central role in this process in helping to pull the elements together: conceptualizing organizational principles and values; providing feedback; directing effort to gaps through performance indicators; and motivating commitment through articulating achievements. Evaluation can only perform this function if it too has an organizational reach: if it exists as one strategic system rather than a series of temporary and unconnected skirmishes.

THE ORGANIZATIONAL MODEL

Let us revisit and summarize the organizational model. Structure comes into the equation in coordinating different elements of the customer experience. It helps to define and smooth the customer journey. It reaches out, bridging between the organization and its community. Structure can also help in sharing knowledge and effort, and in other ways to strengthen listening and learning.

Facility sets the scene for welcoming the visitors. It can be used to emphasize connection rather than distance from the community. It can help with new audience targeting by providing services for specific audiences and matching demand. It can support cross-departmental working as well as encouraging social interaction. Facility also has a symbolling value in signalling the importance of the audience.

Artistic programming is important in reducing the distance from the audience. It can be used to build on familiarity and also to support choice. It can be designed to support personalization and encourage social interaction.

The Skills can help to ensure the face of the organization matches the face of the audience. It can include training to talk to the audience. Overall, the Skills element supports an holistic approach and strengthens listening and learning.

Culture will vary with the organization, but new audience development will be supported by a value of openness and seeing openness to the community as mutually beneficial, an obligation and and a duty, and possible without damaging the organization. It will also benefit from beliefs around the omni-relevance of art, and inherent nature of artistic

appreciation. Linked to this are values of generosity to the sector and community.

Marketing for the specific area of new audience development might be oriented to support choice and co-opt audience members into the new audience recruitment process. Communication might be personalized, relating to the whole customer experience, and dialogical. These will happen within the content of the usual methods of reducing barriers through manipulating the marketing mix.

This table gives examples of the organizational model of audience development.

Structure	Customer-facing staff in the learning department
	Cross-departmental teams for customer experience
	Distributed leadership
	Ambassadors
	Welcome hosts
	Audience panels
	Collaborations to share audiences
	Linkages between membership, volunteer and donor vehicles
	New member clubs
	Liaison officers shared between venues
	Learning activities pulling expertise from across the building
	Innovation circles
	Open innovation
	Evaluation systems consistent and communicative across the organization
Facility	Learning facilities that are flexible, high quality and visible
	Signage that is clear and positive
	Entrances that are wide and welcoming
	Lobbies that have places to sit
	Storage e.g. for strollers
	Open plan office space
	Disabled access embodying choice
	Buildings at a human scale
	Design that references community context
	Transparent or legible buildings
	Special spaces
	Proms layout
	Cafes that serve food for different tastes and price points
	Passage ways that continue the narrative
	Late night and holiday opening

	hours
Programming	Tasters
	Behind the scenes experiences
	Open rehearsals
	Themes and seasons
	Interpretation that is interactive, exciting and multi layered
	Celebrity artists
	Community cast members
	Co presentation with community artists or learning participants
	Artist interaction with the community
	Proms layout
	Site specific work
	Going to where the people are: outreach, satellites or touring
Skills	Training in public speaking
	Training in new education work settings
	Training in customer service
	Training in social media
	Training in evaluation
	Capacity building support to smaller venues

	Recruiting diverse talent to staff, boards and volunteers
	Mentoring diverse talent
	Changing job design so that the entry requirements are appropriate and not prohibitive
	Cross training
Culture	Valuing young people and diverse voices
	Beliefs around the omni relevance of art, and inherent nature of artistic appreciation
	Beliefs in the community obligations and civic role of arts organizations
	Openness to learning from evaluation and experience, valuing feedback by its insight not its place in a hierarchy
	Desire for a dialogue with audiences and communities
	Belief that the art can be popular without dumbing down or diluting the artistic vision
	Non siloed thinking: making connections
	Values of generosity across the sector and community

Marketing	Communication that includes pre attendance such as travel and eating
	Tailoring these to the mood of the specific art presentation
	Interest based segmentation
	Social media staffed to extend the interaction
	Flash mobs
	Devices and communication for navigation and choice e.g. previews
	Branding to signpost choice
	Discounted pricing
	Fostering youth or community reviewers
	Co-opting audience members into targeting initiatives e.g. bring a friend
	Housing community events or groups in the building

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