Final Bibliography

Study on Audience Development - How to place audiences at the centre of cultural organisations

Authors: Alessandro Bollo, Cristina Da Milano, Alessandra Gariboldi, Chris Torch
January – 2017

Study on Audience Development. How to place audiences at the centre of cultural organisations

Final Bibliography

LEGAL NOTICE

Literature on the topic has been produced profusely, providing not only a sense of the speed at which such development is taking place but also knowledge on projects, including innovative aspects, that are implemented throughout both Europe and the rest of the world.

This Bibliography is an output of the first research phase of the "Study on Audience Development. How to place audiences at the centre of cultural organisations".

1. BIBLIOGRAPHY

The following bibliography is organized in six different areas that underline the different aspects of Audience Development and the complexity of the subject.

- **Audience development and audience engagement - general issues** related with AD general issues that gathers references from books, papers, but also AD projects like ADESTE;
- **Audience development via digital means** that focuses on the digitalization as an important factor that could impact on culture production and consumption. The 20 documents here pointed out included references that highlight the digital as a cross issue related to culture as arts, heritage, media, tourism and performances.
- **Audience development, social impact and diversity** focused on the relationship between AD and well - being / quality of life.
- **Audience development, place and community** where AD is contextualized as an aspect of urban regeneration, integration and community.
- **Audience engagement, engagement and participation** where AD is linked with involvement and co - creation processes.
- **Audience development, impact and evaluation** focused on the measurement and evaluation of AD in terms of visitors behavior

Audience development and audience engagement - general issues

ADESTE (2014) *Research Report on New Training Needs*, http://www.adesteproject.eu/sites/default/files/resources/attachments/ADESTE_Report_ New_Training_Needs_Dec_2014.pdf

ADESTE (2014) *Research Report: European Occupational Standard Profile of the Audience Developer*, http://www.adesteproject.eu/sites/default/files/resources/attachments/ADESTE_Report_ Profile_Audience_Developer.pdf

Arts Council of England, Grants for the Arts (2011), *Audience Development and Marketing*, http://www.artscouncil.org.uk/media/uploads/Audience_development_and_marketing_Fe b_2015.docx

Arts Council of England (2005), *Navigating difference. Cultural diversity and audience diversity*, http://www.artscouncil.org.uk/media/uploads/downloads/toolkits/ace_toolkits_doc.pdf

Australia Council for the Arts (1997), *The world is your audience. Case studies in audience development and cultural diversity*

Australia Street Company (2007), *"It's not where you are from, it's where you're at"* – *building diverse audiences for the arts in Western Sydney*, http://www.arts.nsw.gov.au/wp-content/uploads/2010/11/WS-Audience-Development-Part-1.pdf

Bamford, A. (2011), *Main Trends in Policies for Widening Access to Culture*, EENC Paper, http://www.eenc.info/eencdocs/papers-2/main-trends-in-policies-for-widening-access-to-culture/

Bamford, A. and Wimmer, M. (2012), *Audience building and the future Creative Europe Programme*, EENC Short Report, http://www.eenc.info/wp-content/uploads/2012/05/audience-building-final-report.pdf

Bjørnsen, E. (2014), *The Limitations of Audience Development*, http://www.nordicperformingartsdays.dk/wp-content/uploads/2014/06/Publikumsutviklingens-begrensninger-engelsk-versjon.pdf

Bollo, A., Di Federico E., Gariboldi, A. (2009), *Quali politiche per un pubblico nuovo,* Fondazione Fitzcarraldo, Turin http://www.fitzcarraldo.it/ricerca/pdf/nuovipubblici_report.pdf

Bollo, A. (2014), "50 sfumature di pubblico e la sfida dell'audience development" in F. De Biase (ed.) I pubblici della cultura. Audience development, audience engagement, Franco Angeli, Milano

Brown, A. and Ratzkin, R. (2011), *Making Sense of Audience Engagement*, San Francisco, The San Francisco Foundation, http://wolfbrown.com/component/content/article/42-books-and-reports/391-making-sense-of-audience-engagement 2011

Bunting, C./ Chan, TW./ Goldthorpe, J./ Keaney, E./ Oskala, A. (2008), *From indifference to enthusiasm: patterns of arts attendance in England*, Arts Council of England, http://www.kulturvermittlung-online.de/kategorie.php?id=3&start=2#45

Cogman, L., *Arts Derby Audience Development Toolkit*, http://southeastmuseums.org/Derby-audience#.VnPr_9LhDUI

Conway, T. and Leighton, D. (2012), "Staging the past, enacting the present: experiential marketing in the performing arts and heritage sectors" in Arts Marketing: An International Journal, 2012, Vol.2(1), 35-51

Danielsen, K. (ed.) (2010), *Om publikumsutvikling*, Norsk Publikumsutvikling

De Biase, F. (ed.) (2014), *I pubblici della cultura. Audience development, audience engagement*, Milano, FrancoAngeli

Diggle K. (1984), *Guide to Arts Marketing: The Principles and Practice of Marketing as They Apply to the Arts*, Rhinegold, London.

Djakouane A., Jourda M., Négrier E., Vidal M. (2011), "Les séniors au festival. Le critère de l'âge dans l'analyse des pratiques et goûts culturels", in Gérontologie et Société, septembre 2011 n°138, p.195-216

Donat, O. and Tolila, P. (eds.) (2003), *Le(s) public(s) de la culture*, Presse de sciences PO, Paris

Eurobarometer (2013), *Cultural access and participation*, Special Eurobarometer 399/TNS Opinion & Social for the European Commission, http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf

European Commission (2012), *European Audiences: 2020 and beyond*, brochure for the European Commission conference 2012, http://bookshop.europa.eu/en/european-audiences-pbNC3112683/

European Commission (2012), *European Audiences: 2020 and beyond*, conclusions of the Conference organised by the European Commission on 16-17 October 2012, http://ec.europa.eu/culture/library/reports/conference-audience_en.pdf

Fourteau, C. (2002), *Les Institutions culturelles au plus près du public:* journées d'étude organisées au musée du Louvre les 21 et 22 mars 2002, Paris, Documentation française

Griffin, C. (2009), *The Shape of Things* – Audience Development Framework, www.theshapeofthings.org.uk

Hayes, D. and Slater A. (2002), "Rethinking the missionary position - the quest for sustainable audience development strategies" in Managing Leisure 2002, Volume 7, Issue 1 http://dx.doi.org/10.1080/13606710110079882

Halbertsma, N. (2006), "Audience Development: a View from the Netherlands" in Woollard, W./Reeve, J./Lang, C. (eds.), *The Responsive Museum: Working with Audiences in the Twenty-First Century*, Ashgate

Hansen, L.E. (2012), Hvad er publikumsudvikling? Scenekunstnetvaerket Region Midtjylland

Harlow, B. (2014), *The Road to Results. Effective Practices for Building Arts Audiences*, The Wallace Foundation, http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/The-Road-to-Results-Effective-Practices-for-Building-Arts-Audiences.pdf

Hazelwood, E./Lawson, R./Aitken, R. (2006), *Comment développer le public du spectacle vivant en France aujourd'hui?*, ArianeLévy, http://www.sorbier.net/Etude_Fondapol_conquete_publics_culturels.pdf

Hazelwood, E./Lawson, R./Aitken, R. (2006), "An essential guide to audience development" in Marketing Intelligence & Planning 2006, Volume: 27, Issue: 6, p.789 – 804 http://dx.doi.org/10.1108/02634500910988681

Herzog, C. et al. (2012), *Review of European Expert Network on Culture's audience building and the future Creative Europe programme*, http://www.academia.edu/10587973/

Jackson, A. (2015), *Imagining Arts Organizations For New Audiences: Values And Valuing*, commissioned by The Cleveland Foundation and the Paul Hamlyn Foundation, http://www.phf.org.uk/

Kawashima, N. (2000), *Beyond the Division of Attenders vs. Non-attenders: a study into audience development in policy and practice*, Centre for Cultural Policy Studies, http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/research/publications/centrepubs/ccps_paper_6.pdf

Kirchberg, V. (1999), "Boom, bust and recovery? Arts audience development in Germany between 1980 and 1996" in International Journal of Cultural Policy 1999, Volume 5, Issue 2 http://dx.doi.org/10.1080/10286639909358101

Lampis A., (2005), "Publikumsentwicklung als Ziel: neue Aktivierungsformen im Kunst- und Kulturbereich", in Jahrbuch für Kulturpolitik, Band V, Institut für Kulturpolitik der Kulturpolitischen Gesellschaft (Hrsg.), Bonn-Essen, 2005, SS 423-429

Lindelof, M. A. (2015), "Audience development and its blind spot: A quest for pleasure and play in the discussion of performing arts institutions", in International Journal of Cultural Policy Vol. 21:2, 2015,

Lipps, B. (ed) (2015), *Culture Shift: Creative Leadership for Audience-Centric Performing Arts Organisations. A Theatron Toolkit for Strategic Audience Development*, 2015, Theatron

Louis, J. (2008), *La Médiation culturelle: enjeux, dispositifs et pratiques*, Québec, Presses EHESP

Maitland, H. (2000), *A guide to audience development*, London Arts Council of England

Mandel, B. (2013), *Kulturvermittlung, Kulturmanagement und Audience Development als Strategien für Kulturelle Bildung*, http://www.kubi-online.de/artikel/kulturvermittlung-kulturmanagement-audience-development-strategien-kulturelle-bildung

Mandel, B. (2008). *Audience Development, Kulturmanagement, Kulturelle Bildung. Konzeptionen und Handlungsfelder der Kulturvermittlung.* München: kopaed

Matarasso, F. (2004). "*L'état, c'est nous*: arte, sussidi e stato nei regimi democratici" in *Economia della Cultura* 4/2004

Mickov, B. and Doyle, J. (eds.) (2013), *Sustaining Cultural Development, Unified Systems and New Governance in Cultural Life*, Gower 2013

Morton Smyth Limited (2004), *Not for the likes of you. How to Reach a Broader Audience,* Arts Council of England, http://www.kulturvermittlung-online.de/kategorie.php?id=3&start=3#47

NEA (2015), *When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance*, NEA Research Report #59, National Endowment for the Arts, Washington

Négrier E., Djakouane. A., Jourda M. (2010), Les publics des festivals, Paris, Michel de Maule

Nordic Inspiration – Fresh Approaches to Museum Learning, special issue of MID Magasin # 33, 2015, http://www.ne-mo.org/fileadmin/Dateien/public/topics/Learning/NORDIC_INSPIRATION_-_FRESH_APPROACHES_TO_MUSEUM_LEARNING.pdf

OMC-Open Method of Coordination working group of EU Member States experts (2012), *Report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture*, 2012 http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf

Ortega, C. et. al. (2012), "Can Leisure Studies Enlighten the Development Of Cultural Audiences?" in ENCATC Journal of Cultural Management and Policy, vol. 2, Issue 2, 2012,http://www.encatc.org/pages/fileadmin/user_upload/Journal/ENCATC_Journal_01_Leisure_Audience_Dev_VOL_2_ISSUE_2.pdf

Parker, S. (2012), *Building Arts Organizations That Build Audiences,* The Wallace Foundation, 2012 Series: Wallace Studies in Building Arts Audiences

Potschka, C. (2013), "Publikum von morgen. Audience Development im EU-Rahmenprogramm Kreatives Europa" in Politik und Kultur, 2/2013, 10

Rogers, R. (1998), *Audience development, collaborations between education and marketing*, London, Arts Council of England

Sigurjónssonm, N. (2009), *Variations on the act of listening: twenty-one orchestra audience development events in light of John Dewey's art as experience metaphor*, Thesis 2009 http://hdl.handle.net/1946/4414

Sorbier, L. (2006), *Culture: les stratégies de conquête de nouveaux publics. Allemagne, République tchèque, Hongrie*, Fondation pour l'Innovation Politique, http://www.sorbier.net/Etude_Fondapol_conquete_publics_culturels.pdf

Stokmans, M. (2005), *MAO-Model of audience development: some theoretical elaborations and practical consequences*, Tillburg University. http://neumann.hec.ca/aimac2005/PDF_Text/Stockmans_Mia.pdf (2005)

Suonsyrjä, S. (2007), *In the search of audience : ideas and practises of audience development in the regional dance centers in Finland*, Thesis 2007, http://ethesis.siba.fi/ethesis/files/nbnfife20071793.pdf

Taylor, A. (2007), *Cultural Organizations and Changing Leisure Trends*: A National Convening, Online Discussion, and White Paper from National Arts Strategies and the Getty Leadership Institute, J. Paul Getty Trust.

The Audience Agency, *Guide to Audience Development Planning*, https://www.theaudienceagency.org/insight/guide-to-audience-development-planning

Tobelem, J.M. (2016), *La Culture pour tous*, Paris, Éditions Fondation Jean-Jaurès

Tomka G. (2016), *Audience Explorations. Guidebook for Hopefully Seeking the Audience*, Brussels, IETM

Torreggiani, A., (2015), H*ard Times or Smarter Times?* http://www.artsprofessional.co.uk/magazine/281/feature/hard-times-or-smarter-times

Wadeson, I., (2008), *The relationship between mission statements and the people they serve*, http://culturehive.co.uk/resources/17116

Wadeson, I. (2013), *Reframing Risk*, http://www.culturehive.co.uk/wp-content/uploads/2013/12/reframing_risk.pdf

Wasa Museum (2010), *Alla ombord! – det salutogena museet, Statens maritima museer,* Stockholm

Wasserman, F. (2005), *Musées, connaissance et développement des publics*, Journée d'études, Paris, Musée national des arts et traditions populaires, MNATP, 6 avril 2004, Ministère de la Culture et de la Communication, Direction des musées de France

Wlazeł, A./Etmanowicz, A./Skalska, A./Jurkowska, E. (eds.) (2011), *Sztuka dla widza! Koncepcja rozwoju widowni. Wprowadzenie*, Warszawa, http://www.rozwojwidowni.pl/attachments/file/sztuka_dla_widza_impact.pdf

Wright, M. (2010), *Taking the lead*, http://www.culturehive.co.uk/wp-content/uploads/2013/04/Article-Taking-the-lead-JAM39-Mark-Wright-2010.pdf

AD via digital means

Arts Council England (2010), *Digital audiences: Engagement with arts and culture online*, www.artscouncil.org.uk/media/uploads/doc/Digital_audiences_final.pdf

Australia Council for the Arts (2011), *Connecting://arts audiences online*, http://www.australiacouncil.gov.au/workspace/uploads/files/research/connecting_arts-audiences-onli-54325bda24842.pdf

Bollo, A. (2015), "Digitale. Quale impatto sull'accesso e sulla partecipazione culturale?" in Il Giornale delle Fondazioni, http://www.ilgiornaledellefondazioni.com/content/digitale-quale-impatto-sull%E2%80%99accesso-e-sulla-partecipazione-culturale

Crawford, G.(2014), "Is there an app for that? A case study of the potentials and limitations of the participatory turn and networked publics for classical music audience engagement" in Information Communication & Society 2014, Volume: 17, Issue: 9, 1072-1085, http://dx.doi.org/10.1080/1369118X.2013.877953

Crawford, G. Bagnall G. and Light, B., (2012), *Pulse: The London symphony orchestra student mobile project*, http://artsdigitalrnd.org.uk/research

Da Milano, C. and Righolt, N. (2015), *Mapping of practices in the EU Member States on promoting access to culture via digital means*, EENC Report, http://www.eenc.info/eencdocs/reports-documents-and-links/mapping-of-practices-in-the-eu-member-states-on-promoting-access-to-culture-via-digital-means/

Digital R&D Fund for the Arts (2013), *Digital Culture: how Arts and Cultural Organisations in England use Technology*, http://artsdigitalrnd.org.uk/wp-content/uploads/2013/11/DigitalCulture_FullReport.pdf

Donnat, O., (2009), *Les Pratiques culturelles des Français à l'ère numérique*, Enquête 2008, Paris: Ministère de la culture et de la communication / La Découverte

Frau-Meigs D., (2014), *"European cultures in the cloud": Mapping the impact of digitisation on the cultural sector*, Input Paper, Baku Conference – First Council of Europe Platform Exchange on Culture and Digitisation "Creating an enabling environment for digital culture and for empowering citizens"

Giaccardi, E. (ed.) (2012), *Heritage and social media: understanding heritage in a participatory culture*, New York, NY, Routledge

Harlow, B. (2015), *Extending Reach with Technology. Seattle Opera's multipronged experiment to deepen relationships and reach new audiences*, The Wallace Foundation, http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Extending-Reach-With-Technology.pdf

Jelincic, D. A. (2009), *Cultural tourism goes virtual: audience development in Southeast European countries*, Zagreb, Institute for international relations

MTM London (2012), *Developing the CulturApp: Lessons for the sector*, Digital R&D Fund for the Arts, London

Pernelet, C. (2015), *European overview of the use of digital media for opera, music and dance education*, RESEO, http://www.reseo.org/sites/default/files/research/documents/European%20overview%20

of%20the%20use%20of%20digital%20media%20for%20opera%2C%20music%20and%20dance%20education.pdf

Roussou, M. (2008), "The Components of Engagement in Virtual Heritage Environments" in Kalay, Y., K. Thomas Kvan, and J. Affleck (eds.), New Heritage: New media and cultural heritage, New York, Routledge, 225-241

C. Saldanha, D. Smith, A. Windle, (2015), *Audience Development via digital means*: brainstorming session, as part of the Voice of Culture: Structured Dialogue between the European Commission and the Cultural Sector project, June 2015 http://www.goethe.de/mmo/priv/14844113-STANDARD.pdf

Trondle, M. (2011), "The creation of cultural policy in the media: a field research of cultural discourses in Germany" in International Journal of Cultural Policy 2011, Volume: 17, Issue: 5, 538-554, http://dx.doi.org/10.1080/10286632.2010.542239

Turrini, A. (2012), "Web communication can help theatres attract and keep younger audiences" in International Journal of Cultural Policy 2012, Volume: 18, Issue: 4, p.: 474-485 http://dx.doi.org/10.1080/10286632.2011.625420

Uzelac A., (2014), *Digital Shift and a pressure to survive – new audiences, new demands, new business models*, Input Paper, Baku Conference – First Council of Europe Platform Exchange on Culture and Digitisation "Creating an enabling environment for digital culture and for empowering citizens"

Villaespesa, E. (2013), "El museo en la web social y su impacto en los visitantes" in Revista Museología, no. 56

Walmsley, B. (2016), "From arts marketing to audience enrichment: how digital engagement can deepen and democratize artistic exchange with audiences", in Poetics, Volume 58, October 2016, Pages 66–78 http://dx.doi.org/10.1016/j.poetic.2016.07.001

AD, social impact and diversity

Belfiore, E. (2002), "Art as a means of alleviating social exclusion: Does it really work? A critique of instrumental cultural policies and social impact studies in the UK" in International Journal of Cultural Policy, Volume 8, Issue1, 91-106

Bodo, S./Da Milano, C./Mascheroni, S. (2009), "Periferie, cultura e inclusione sociale" in Quaderni dell'Osservatorio, n. 1/2009, Fondazione Cariplo, Milano, http://www.fondazionecariplo.it/portal/upload/ent3/1/Quaderno1_testo_integrale.pdf

Bräuhofer, M. and Segert, A. (2013), *Audience Development. MigrantInnen als Publikum?*, IHS, Vienna, http://www.brainworker.at/assets/siteContent/pdf/Studie_Audience-Development-Migration_brainworker.pdf

Council of Europe (1997), *Cultural heritage and its educational implications: a factor for tolerance, good citizenship and social integration*, Proceedings of the seminar, Brussels 28-30 August 1995 in Cultural Heritage, n. 36, Council of Europe Publishing

Da Milano, C. and De Luca, M. (2006), *Attraverso i confini: patrimonio culturale e integrazione sociale*, ECCOM-Compagnia di San Paolo

Da Milano, C. and Falchetti, E. (eds.) (2014), *Stories for Museums, Museums for Stories. Digital Storytelling and inclusive scientific museums: a European project*, Vetrani editore srls, Nepi (VT), http://www.diamondmuseums.eu/downloads/Handbook-English.pdf

DCMS (2000), *Centres for Social Change: Museums, Galleries and Archives for All*. Policy Guidance on Social Inclusion for DCMS funded and local authority museums, galleries and archives in England, http://trove.nla.gov.au/work/17130361?selectedversion=NBD40010373

Geiger, A. (2011), *Audience Development und Migranten als Publika in deutschen Kulturinstitutionen*, Masterarbeit im Masterstudiengang Medienkulturanalyse an der Philosophischen Fakultät der Heinrich-Heine-Universität, Düsseldorf, http://www.kulturvermittlung-online.de/pdf/masterarbeit_audience_development_geiger.pdf

GLLAM (2000), *Museums and Social Inclusion*. The GLLAM Report, https://www2.le.ac.uk/departments/museumstudies/rcmg/projects/museums-and-social-inclusion-the-gllam-report/GLLAM%20Interior.pdf

Kapetopoulos, F. (2009), *Adjust Your View: Developing Multicultural Audiences for the Arts - A Toolkit,* Australia Council on the Arts

Kawashima, N. (2006), "Audience development and social inclusion in Britain" in International Journal of Cultural Policy 2006, Volume 12, Issue 1, http://dx.doi.org/10.1080/10286630600613309

Kelly, L. (2006), *Measuring the impact of museums on their local community.New Roles and Missions of Museums*, INTERCOM 2006 Symposium, Taipei, Taiwan R.O.C.. November 2-4. ICOM-INTERCOM: Taiwan R.O.C. http://australianmuseum.net.au/uploads/documents/9355/impact%20paper%20intercom%202006.pdf

Mandel, B. (2013), *Interkulturelles Audience Development. Zukunftsstrategien für öffentlich geförderte Kultureinrichtungen*, Bielefeld,

OMC-Open Method of Coordination working group of EU Member States experts (2014), *Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue*, http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

Laaksonen A. M. (2010), *Making Culture Accessible. Access, participation and cultural provision in the context of cultural rights in Europe*, Council of Europe Publishing

RESEO (2012), *Acts of cultural citizenship*, Edition Universitaires d'Avignon

Sandell, R. (2012), *Museums, Equality and Social Justice*, London, Routledge

Sandell, R. (2003), "Social inclusion, the museum and the dynamics of sectoral change" in Museum & Society, 191, 45-62

Sandell, R. (2002), "Museums and the combating of social inequality: roles, responsibilities, resistance" in Sandell, R. (ed.), Museums, Society, Inequality, Routledge, London

Sandell, R. (1998), "Museums as Agents of Social Inclusion", in Museum Management and Curatorship, Volume 17, Issue 4, 401-418

Torch, C. (2010), *European museums and Interculture. Responding to challenges in a globalized world*, Stockholm

http://www.coe.int/t/dg4/cultureheritage/culture/Cities/Newsletter/newsletter13/museu
msTorch_en.pdf

AD, place and community

Arts Council of England (2009). *Beyond Their Walls: Ten major London arts and cultural organisations share experience of working in the public realm*, http://www.artscouncil.org.uk/media/uploads/beyond_walls.pdf

Montfort, JM. and de Varine, H. (1995), V*ille, culture et développement: l'art de la manière*, Editions Syros (La Découverte), Paris

O'Toole, J. et al. (2014), *Young audiences, theatre and the cultural conversation*, Dordrecht, Springer, http://dx.doi.org/10.1007/978-94-007-7609-8 London arts and cultural organizations share experience of working in the public realm

Bryson, J.R. (2007), "Arts, dance, cultural infrastructure, and city regeneration: knowledge, audience development, networks, and conventions, and the relocation of a Royal Ballet company from London to Birmingham" in NorskGeografiskTidsskrift-Norwegian Journal of Geography 2007, Volume: 61, Issue: 3, 98-110, http://dx.doi.org/10.1080/00291950701553848

Da Milano, C. and De Luca, M. (2006), *Patrimonio e attività culturali nei processi di rigenerazione urbana*, Compagnia di San Paolo

De Cecco, E. (ed.) (2001), *Zingonia. Arte, integrazione, multiculture*, Milano, a+m bookstore edizioni

Harlow, B. and Heywood, T. (2015), *Getting Past "It's not for People like Us". Pacific Northwest Ballet Builds a following with Teens and Young Adults*, The Wallace Foundation, http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Getting-Past-Its-Not-For-People-Like-Us.pdf

Keuchel, S. and Weill, B. (2011), *Lernorte oder Kulturtempel*, Zentrum für Kulturforschung, http://www.kulturvermittlung-online.de/pdf/lernorteoderkulturtempelabstract_deutsch.pdf

KjellMagne, M. (2008), *Arts centres as audience relationship managers*, PhD thesis, University of Warwick, http://wrap.warwick.ac.uk/2345/

OPC (2012), *La participation des habitants à la vie artistique et culturelle*, Dossier de l'Observatoire

Padilla, Y. (2004), *Pratiques artistiques en renouvellement et nouveaux lieux culturels*, La Documentation française, Paris

Sandell, R. (2005), "Constructing and communicating equality: the social agency of museum space" in MacLeod, S. (ed.), Reshaping Museum Space: architecture, design, exhibitions, Routledge, London

AD, engagement and participation

Art Council Sweden (1990), *Att vidga deltagandet i kulturlivet*, Statens Kulturråd

Bedell, S. (2001), *The arts and young people. A new audiences programme*, The Arts Council of England, http://www.kulturvermittlung-online.de/kategorie.php?id=3&start=4#44

Bishop, C. (2012), *Artificial Hells. Participatory Art and the Politics of Spectatorship*, Verso, London

CAISE Inquiry Group Report (2009), *Many Experts, Many Audiences: Public Engagement with Science and Informal Science Education*

Cuenca Amigo, M., López Sintas, J. y García Álvarez, E. (2015). "The Opera Experience: Performing a Vibrato with the Audience. Pre-conditions, strategies and the experience", *International Review of Social Research, 5* (2), 141-151. doi:10.1515/irsr-2015-0013

Da Milano, C./Del Gaudio, I./De Luca, M./Franchi, G./Galloni, V. (2009), *I giovani e i musei di arte contemporanea*, IBC-Istituto Beni Culturali Regione Emilia Romagna, http://online.ibc.regione.emilia-romagna.it/I/libri/pdf/Giovani_Musei.pdf

Danielsen, A. (2006), *Behaget i kulturen – en studie av kunst- og kulturpublikum*, Norsk Kulturråd

Deml, J./Hanus, L./Lišková, M. (eds.) (2013), *Re:publicum. RE: Publikum. Možnosti spolupráce s publikem ve 21. Století*, Praha, http://www.programculture.cz/media/document/re-publika-200x200_final.pdf

Harlow, B. (2015), *Taking Out the Guesswork. A Guide to Using research to build Arts Audiences*, The Wallace Foundation, http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Taking-Out-the-Guesswork.pdf

Harlow, B. y Roman, C. C. (2014). *Someone who speaks their language. How a nontraditional partner brought new audiences to Minnesota Opera.* New York: The Wallace Foundation.

Heid, K. (2012), *Amaze me. Opera for Young audiences in Europe*, RESEO, http://issuu.com/reseo/docs/reseo_amaze_me/1?e=8172125/2436027

Holm, I. et al. (1976), *Kultur modell Holstebro – studier över kulturpolitik och teater i en dansk stad*, Cavefors

HorsLesMurs (2013), *In Situ In Cité - Projets artistiques participatifs dans l'espace public*, http://ita.calameo.com/read/0019478221cf3d0095132

Interarts Foundation (2008), *Access of Young People to Culture*, EACEA, http://www.interarts.net/en/encurso.php?p=305

Jancovich, L. (2015), "The participation myth", in *International Journal of Cultural Policy*

Rancière, J. (2008), *Le Spectateur émancipé*, La Fabrique

Sani, M. (2015), *Participatory Governance of Cultural Heritage*, EENC Report, http://www.eenc.info/eencdocs/papers-2/participatory-governance-of-cultural-heritage/

Sauter, W. et al. (1986), *Teaterögon – publiken möter föreställningen*, Liber Förlag

Sherwood, K. E. (2009), *Engaging Audiences*, New York, The Wallace Foundation.

Simon, N. (2010), *The Participatory Museum*, Santa Cruz, Museum 2.0 (self-published), http://www.participatorymuseum.org/read/

Tepper, S. J. and Ivey, B. (2008), *Engaging Art: The Next Great Transformation of America's Cultural Life*, New York, Routledge.

Walker-Kuhne, D. (2005). *Invitation to the Party: Building Bridges to the Arts, Culture and Community*. New York, Theatre Communications Group.

Walmsley, B. (2013), "Co-Creating Theatre: Authentic Engagement or Inter-Legitimation?" in Cultural Trends 2013, Vol. 22, No. 2, 108-118

Waltl, C. (2006), *Museums for visitors: Audience Development – A crucial role for successful museum management strategies*, INTERCOM Conference

Wells, M./Butler, B./Koke, J. (2013), *Interpretive Planning for Museums: Integrating Visitor Perspective in Decision Making*, Walnut Creek, California

Wiggins, J. (2004), "Motivation, ability and opportunity to participate: a reconceptualization of the RAND model of audience development" in International Journal of Arts Management 2004, Volume 7, No. 1, 22-33, http://www.jstor.org/stable/41064828

Wilkening, S. and Chung, J. (2009), *Life Stages of the Museum Visitor: Building Engagement Over a Lifetime*, Washington, D.C., The AAM Press

AD, impact and evaluation

Arts Council of England (2012), *A Night Less Ordinary. The Free Ticket Scheme For Under 26's (2009-2011). Evaluation*, Arts Council of England

Belfiore, E. and Bennet, O. (2006), *Rethinking the Social Impact of the Arts: a critical-historical review*, Centre for Cultural Policy Studies, http://www.creativitycultureeducation.org/rethinking-the-social-impact-of-the-arts-a-critical-historical-review

Bollo, A. (2013), *Measuring Museum Impacts*, LEM-The Learning Museum, 3rd Report, 2013, http://online.ibc.regione.emilia-romagna.it/I/libri/pdf/LEM3rd-report-measuring-museum-impacts.pdf

Brown, A. and Ratzkin, R. (2013), *New World Symphony. Summary Report: 2010-2013 Concert Format Assessment*, San Francisco, WolfBrown, http://www.nws.edu/pdfs/FinalAssessmentReport.pdf

Etmanowicz, A. and Wlazeł, A. (eds.) (2012), *Audience Development czyli sztuka dla widzów*, Warszawa, http://www.art-impact.pl/attachments/file/audience_development_impact_2012.pdf

J. Goodacre, *Evaluation and arts audiences*, https://www.theaudienceagency.org/insight/measure-for-measure

Hansen, L.E. (2015), "Behaviour and attitude: the Theatre Talks method as audience development" in International Journal of Cultural Policy 2014, volume 21, issue 3, 344-359, http://dx.doi.org/10.1080/10286632.2014.904299

Hume, M. and Sullivan Mort, G. (2010), "The consequence of appraisal emotion, service quality, perceived value and customer satisfaction on repurchase intent in the performing

arts" in Journal of Services Marketing 2010, Vol.24(2), 170-182, http://dx.doi.org/10.1108/08876041011031136

Jermyn, H. (2001), *The Arts and Social Exclusion: a review prepared for the Arts Council of England*, http://webcache.googleusercontent.com/search?q=cache:Bkv5Ru9qdA0J:www.artscouncil.org.uk/media/uploads/documents/publications/298.doc+&cd=2&hl=it&ct=clnk&gl=it

Khan, R. (2010), "Going 'mainstream': evaluating the instrumentalization of multicultural arts" in International Journal of Cultural Policy 2010, Volume 16, Issue 2, 184-199, http://dx.doi.org/10.1080/10286630902971561

Lindelof, A.M. (2015), "Audience development and its blind spot: a quest for pleasure and play in the discussion of performing arts institutions" in International Journal of Cultural Policy 2015, Volume 21, Issue 2, 200-218, http://dx.doi.org/10.1080/10286632.2014.891585

Lynch, B. (2011), *Whose cake is it anyway? A collaborative investigation into engagement and participation" in 12 museums and galleries in the UK*, Paul Hamlyn Foundation

Matarasso, F. (2010), F*ull, free and equal: On the social impact of participation in the arts*, Knowle West Media Center, Bristol 22 September 2010

Matarasso, F. (2002), "Smoke and mirrors: a response to Paola Merli's "Evaluating the social impact of participation in arts activities", in International Journal of Cultural Policy 2002, vol. 8(1), 337-346

Matarasso, F. (1997), *Use or Ornament? Social impact of Participation in the Arts*, London, Comedia

Renz, T. and Mandel, B. (2011), Die Evaluation der Kulturloge Berlin, Institut für Kulturpolitik, Universität Hildesheim, http://www.kulturvermittlung-online.de/pdf/renz_mandel_die_evaluation_der_kulturloge_berlin_2011.pdf

Sangkyun, K. (2012), "Audience involvement and film tourism experiences: emotional places, emotional experiences" in Tourism Management, April 2012, Vol.33(2), 387-396, http://dx.doi.org/10.1016/j.tourman.2011.04.008

Scollen, R. (2009), "Talking theatre is more than a test drive: two audience development methodologies under review" in International Journal of Arts Management 2009, Volume 12, No. 1, p. 4-13. http://www.jstor.org/stable/41065004

Taheri, B./Jafari, A./O'Gorman, K. (2014), "Keeping your audience: presenting a visitor engagement scale" in Tourism Management 2014 Jun, Vol.42, 321-329, http://dx.doi.org/10.1016/j.tourman.2013.12.011

Walmsley, B. (2013), "Whose value is it anyway? A neo-institutionalist approach to articulating and evaluating artistic value", in *Journal of Arts and Communities* 4.3, 199-215 http://eprints.whiterose.ac.uk/79371/

Woolf, F. (2004), *Partnerships for learning: a guide to evaluating arts education projects*, http://www.artscouncil.org.uk/media/uploads/documents/publications/phpLYO0Ma.pdf