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A RICH AND VALUABLE SELECTION OF ARTICLES AND RESOURCES FROM EUROPEAN SPECIALISTS ON AUDIENCE DEVELOPMENT IN THE ARTS AND CULTURAL INDUSTRIES

TRES CULTURAS
الثقافات الثلك شלوש התרבויות
FUNDACIÓN

EDITORIAL

THREE CULTURES OF THE MEDITERRANEAN FOUNDATION, AN INSTITUTION SUPPORTING DIALOGUE BETWEEN PEOPLES

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Three Cultures Foundatation headquarters in Seville, Spain.

In 1998, six years after the Universal Exposition of Seville in 1992, the Andalusian government and the Kingdom of Morocco began to give shape to an idea that at the time seemed almost utopic, but which is now a well-established reality. The plan was to create a foundation that promoted the values of harmony, tolerance, dialogue and respect for diversity through cultural and educational initiatives, renewing the spirit of Expo'92 and using as its headquarters the magnificent building that served as the Morocco Pavilion during the event.

That's how this institution was officially established on the 8th of March 1999, two decades ago. Over these years, the Three Cultures Foundation has focused its activities on three areas. Firstly, on cooperation in the Mediterranean, paying special attention to the basic premise of Andalusian-Moroccan collaboration. Its second priority has been the Middle East, strengthening the role of the foundation as a forum for dialogue and contact, a place where society's concerns over the present and the future of that region can be raised. And finally, the

European Union; by establishing and maintaining a privileged relationship with the EU and with other Mediterranean countries, the Foundation can help to implement policies and projects that foster Mediterranean cooperation.

The Three Cultures Foundation organises hundreds of projects every year, most of them of a cultural and/or educational nature, including conferences, concerts, literary presentations, film screenings, courses, classes of Arabic and modern Hebrew, children's activities, exhibitions, meetings of various kinds and specialised forums, among other activities.

It offers a diverse and very disparate program, prioritising exchanges and cooperation projects developed at European level and as part of various programmes such as Creative Europe, Erasmus+, POCTEP, POCTEFEX where the Foundation plays a key role as coordinator or group leader within a partnership involving countries of the Mediterranean basin. Its projects include CREAMOS, CUDEMA, MENARA, MÈRE, PLUS, HOME, INTREPIDA, INTREPIDA+ or CARPET (Craft, Art and People Together), whose activities include this publication on audience development. The Foundation has a clearly European vocation, in line with its principles and its commitment to knowledge and cultural diversity.

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We wish to thank the authors for their generous contribution and wish to thank the Creative Europe project and its partners, those who participated in courses, exhibitions and activities, teachers, collaborators, artists and intermediaries involved in the CARPET project for their trust and commitment over these years.

We hope that this publication helps to encourage more accessible training on audience development, one of the central themes of the CARPET project.

We shall now present good ideas and best practices from Portugal, Spain, the United Kingdom and Italy which we are sure will be of great use in improving the relationship between artistic and cultural organisations and their audiences.

We hope you enjoy reading this and we encourage you to experiment with any ideas that may arise from these proposals.

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SOMETIMES IT'S ALL ABOUT A DRESS

Inês Bettencourt da Câmara
Mapa das Ideias, Portugal

What makes the museum unique? What makes it attractive to its users? And also, finally, what kind of cultural participation can we discuss when in the museum realm?

Sometimes it just takes a dress to discuss what cultural participation is, and what a vital role museums play in these challenging times.

For discussions' sake, let us leave the dress on the hanger for a while, and start with the museum. What does it represent for its audiences?

We can start by discussing the uniqueness of the museum as a social institution. It can seem rhetorical, but each social institution must be analyzed from this vantage point. What makes it unique, when compared with others, even when its mission or specialities overlap?

A hospital cures and a school educates people. Of course, there is more, in both cases, than meets the eye. A hospital can also be a research centre or a school. Moreover, a school can also be a community hub or a science centre. Each institution has limitless possibilities intertwined in their DNA, by exploring their values and the relation with their users. However, in the same way, each has a core that makes it unique and irreplaceable. And it is this core that is the key to its survival.

So, going back to the museum. What makes it unique? What makes it attractive to its users? And also, finally, what kind of cultural participation can we discuss when in the museum realm?

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Working in the museum field for the past twenty years has made me a staunch convert and still feel its magic when I enter any museum. I think that Omar Pamuk caught the essence of this feeling when he stated that "Real museums are places where time is transformed into space" in his wonderful book "The Museum of Innocence" (2009).

A museum visit will offer a suspension of time. We enter a temple of stories, and it can be (it should be) a soul-baring experience

As McLeod (2005) discusses, a museum visit is a lot about space and a holistic feeling that transcends the cognitive dimension, offering a full sensorial experience.

Museums offer a special "heterotopia", a place where time stands still, and everything can tell a story. It is the absolute opposite of Augé's non-place (1992), a place with no existence. This is a unique trait of the Museum. If a good book or movie implies the willing suspension of disbelief (Mamet, 1998, and others), a museum visit will offer a suspension of time. We enter a temple of stories, and it can be (it should be) a soul-baring experience (that is how high my expectations are!).

This experience is far more interesting when we dispute the power and authority of the museum. These are also critical institutional dimensions, albeit contested, nowadays. We can discuss the science, the politics, the narrative and, of course, the cultural participation in Museums.

So, if the Museum is unique as a heterotopia (we walk in, and we are living the experience), the objects are also a central dimension of this core. In a world increasingly contained in screens, the museum offers stories and knowledge and emotions through objects. Its material nature is a crucial factor, and it is all about the Museum collections and exhibitions.

Even the mere word "exhibition" transports us to this idea of a spotlight, of valuing something and, of course, of hiding or shunning others. Within each object we discover a world of ideas and facts. And of course, we present objects, next to each other or far apart, with preconceptions, prejudice, intentions and agendas that can be perceived, in full narratives with makers, heroes and victors, taboos and myths.

What does the museum know about its visitors and what are the exact limits of visitor studies?

Another critical factor relates to its societal relevance and impact. Users must acknowledge an institution as significant.

This "significance" can be primarily symbolic, as a museum is a beholder of social, cultural and artistic values. It is about the future and, in a certain sense, about utopia - the idea of working collectively for future generations (Bennett, 1995). So, the Museum is that rare institution that works, not only for today's users, but with a core mission of preserving the past and the present for future generations.

On the other hand, this opens doors to a healthy - even if sometimes furious - discussion about representations and exclusion, because in a choice (of a theme for an exhibition, of the words for the label, of the objects and their makers, amongst others) there is always a decision to be challenged.

It is the permanent tension of being an institution of continuity and rupture, in a problematic public balance between authority and dialogue. As Runciman (2013) says: "Continuity is bad for democracies because it produces complacency and drift. Rupture is bad for democracies because it produces impulsiveness and aggression."

It is interesting to apply this rationale with the Museum as an institution (it always makes me think of Zolberg's "Outsider Art" from 1997, that is so relevant more than twenty years after its publication).

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However, beyond its societal relevance, how does the museum become attractive to its users? We have a full range of "must do's" in our lives, from health matters to taxes. Being obligations doesn't make these more appetizing, nor does it fuel an aspirational stance. Museums deal with this particular problem, beyond the glitter of blockbuster exhibitions.

So, here are the big challenges museums face today: how to attract users (Falk, 2006) and how to foster cultural participation. Two issues must be considered to address these. First, what does the museum know about its visitors and what are the exact limits of visitor studies? The cultural consumer of nowadays is omnivore (Peterson, 1996), mixing interests and means, and digital in the way that accesses information and, also (or fundamentally), enjoys the experience.

According to EC 2017 Study on Audience Development (Bollo et al., 2017), this conceptual predicament can be solved by borrowing Kawashima's approach (ap. Bollo et al: 2000), as it enables a deeper comprehension of the "not easily available audiences", arguing that "the concept of not easily available audiences ranges from those who have rarely attended any arts events to lapsed or infrequent attendees".

As Bollo et al. discuss, if the starting point is not the cultural content or even the institutional boundaries of each artistic organisation, we can state that every citizen can become "audience" in different ways and stress that developing

different audiences, for cultural organisations, must imply to develop different kinds of relationships.

We have to acknowledge that a visitor that invests in free-choice learning and well being (Falk, 2017) has a different mindset and needs than a parent that registers a child in an educational activity during Easter break. By focusing on relations, we acknowledge different dimensions, from a service-based system to all the myriad range of emotional and cognitive factors.

Anyhow, putting the audience in the centre of the organisation and filling the knowledge gap regarding these people are incredibly time and resource consuming tasks to undertake during a lengthy period.

So, it can make sense to fund external "omnibus" research (as so many for-profit companies do), done by experts. However, then a new problem arises.

It is quite useless to know more about an institution's users and about what can attract people, if one does not know what to do with these audiences.

It can be a paradox. As people feel that museums are significant, even when dull and unattractive, museums also have a public discourse of inclusion that arises from institutional duty and does not reflect real visitor models.

If one can go by the old adage "fake it until you make it", going through branding and even programming only to fulfil stakeholders' demands and public dues is a short run.

To foster genuine cultural participation and to be attractive there has to be an internal process where the museum acknowledges its real goals, resources and potential partnerships, understanding what kind of relations it wants to have with its users.

Cultural participation is not about creating art or science lovers - it is about fruition and delight, the experience of a different space

With this in mind, crucial decisions must be made towards specific user-profiles. The museum may want to:

a) Have a better relationship with a specific user (in marketing terms, more share of customer). For example, if the museum wants to attract more teachers and schools, it might develop a specialised training and leisure programme for teachers with activities for their children.

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b) To reach new users. Diversify. For example, the museum does not attract the twentysomething crowd and goes on to develop a regular Saturday evening music event, with Pecha Kucha and drinks.

c) The Museum staff has a special relationship with a specific user group, because of professional or personal circumstances and would like to involve them more in the institution's life. For instance, one of the staff members is married to a physics researcher, and she suggests that it would be interesting to create a programme about Arts and Science, specially designed for groups that participate in International Conferences and Seminars.

The underlying motivations can be quite diverse. As an institution, the Museum must address difficult issues. Most of the times, cultural participation is not about creating art or science lovers - it is about fruition and delight, the experience of a different space. A lovely brunch and a beautiful garden. A place for a regular gathering of friends. And even so, it is also about

empowerment and giving a voice to people that usually remain invisible, in the shadows of our societies.

Cultural participation is just a dress taken out of the closet of time

Sometimes, it is all about a dress that comes out of the closet and tells a story of many layers. Michele Obama offered a dress with wild red poppies to the National Museum of African American History & Culture in Washington. Tracy Reese designed this specific dress, and Michele Obama wore it in connection with the 50th Anniversary of the March on Washington. As the New York Times puts it: "Rather, like first ladies from Jacqueline Kennedy to Nancy Reagan, Mrs.Obama understood that fashion was a means to create an identity for an administration. But unlike any other first lady, instead of seeing it as part of a uniform to which she had to conform, with the attendant rules and structures that implies, she saw it as a way to frame her independence and points of difference, add to her portfolio and amplify her husband's agenda."

It is an integral part of the exhibition because people want to see it. It inspires young women and men. It talks about fashion and power. So sometimes it is just this: cultural participation is just a dress taken out of the closet of time.

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About the dress in the New York Times:
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TRUST ME – I'M A MARKETER

Stuart Nicolle
Purple Seven, UK

I call it "Trust me – I'm a marketer" because as marketers that exactly what we need to do; achieve trust with our audiences. We'll start with the foundations of it all – Segmentation. This article covers segmentation and provides a step by step guide for you to do it yourself.

Segmentation

For 20+ years arts organisations have been gathering customer data at point of sale through the box office system. Initially, the purpose was effectively to create a mailing list - still a valuable use. But things have moved on...

Whether your system is a battered 'Old Faithful' or the shiny 'Latest Model', under the bonnet there are nuggets of pure marketing gold.

About 15 years ago in a meeting about segmentation, a marketing manager announced that he had '200,000 markets' one for each customer. At the time, we thought him crazy but what a visionary! Here we are, with access to dynamic emails, dynamic pricing and social media giving immediate and personalised access to customers. It is now possible to tailor the customer offering to an individual level.

Unfortunately, what's often missing is time and resources (and perhaps courage?) to do so.

Never fear; however unique we like to think we all are, when it comes to being a consumer, chances are there are a number of people who are pretty similar to us; make similar choices, have similar attitudes to price, booking preference etc. - so even in the emerging world of personalisation, segmentation can make the

biggest difference to your organisation since buy a ticketing system.

I'm not suggesting we go back to the mailing list only days, but instead, we should start to look under the bonnet of our ticketing data and find those nuggets of gold. Box Office data can tell us so much more about our customers than just their name and address. Derived information such as how often they visit, how much they spend, how many people they attend with, how far they travel and how far in advance they book can all inform our marketing practice; and help us get the best possible return on their budget.

Most segmentation in arts organisation revolves around Genre – if a customer came to a ballet show then we'll send them information about more ballet shows. But if we are looking to undertake segmentation in order to build customer loyalty then a genre based segmentation system is not at all useful. There are effectively two things that we need to be aware of when undertaking our segmentation, Propensity of attendance (how likely it is that a customer will come back) and interest. Genre based segmentation systems are one way of matching events to a customer's interest, but in this article we'll focus on propensity to attend.

Building customer loyalty is a two way process and the customer must get something in return for their loyalty (and their attendance to your shows). Therefore a segmentation system is required to help you know where to invest

Once you have the foundation of a segmentation strategy in place there is really is so much that can be achieved

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your marketing budget to ensure you are looking after those loyal to you and not on those customers who may cost you more than they generate.

Principally, there are 3 basic segments that exist in all organisations customer lists:

1. Your 'Best' customers
2. Your 'Worst' customers
3. Everything in between

So who are your best customers?

This very much depends on what it is you are trying to achieve and is a big question especially for arts organisations where the primary motivation is not always ticket revenue. For the basis of this article, we'll focus on plain and simple ticket sales of single ticket purchases (i.e. not subsribers, group buyers etc). Therefore our 'best' customers can then be defined as those who 'come a lot'. Our worst customers are those who don't come a lot and then there's everything in between.

RFV (Recency, Frequency & Value), we can use these variables to rank our customers. These variables are almost impossible to beat in terms of accurately ranking customers

How do we define ' a lot'?

When we are talking about our best customers who come a lot – how do we define 'a lot'? Similarly, how do we define 'not a lot'? Almost all art marketers can define their best customers and their statement will invariably go something like: "They come 3 or more times a year". In reality this definition doesn't work and I'll try to explain why by asking the question: Which of the following is the better customer?

1. Is it the customer who came 3 times a year, each year for the last 3 years .

2. Or is it the customer who had attended 9 times this year but had not been before any of these visits.

3. Or is it the customer who had been only once and brought with them 20 other people?

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According to our virtual arts marketer only 1 of the above customers is classified as the 'Best' Customer. Yet all of these, surely, should fit our idea of the 'Best' Customer.

So, how do we overcome this quandary? The answer is to not have a fixed idea about what a good customer is but instead to define the criteria by which we can rank the customers in order of (for want of a better word) importance. Once we have ranked our customers, we can look at their behaviour and create a description of those at the top of the list compared to those at the bottom.

Introducing Recency, Frequency & Value

Since the day data has been collected in computerised systems, the variables of 'Recency' (how many days was it since the customers last bought a ticket), 'Frequency' (how many visits has the customer made in total) and Value (how much has the customer spent with us in total) have been widely used. Otherwise known as RFV (Recency, Frequency & Value), we can use these variables to rank our customers.

These variables are almost impossible to beat in terms of accurately ranking customers. Sure there are other good segmentation systems out there, but this method uses data you already have AND every customer on your database can

Now we can describe the customers in a meaningful way

be accurately categorised into their group so you can easily identify them and communicate with them appropriately.

Using Recency & Frequency to categorise your customers.

You may find other ways to make this process easier – even automated, but the following will take you step by step through categorising your customers in Excel.

1. First export all your customers to Excel – ensure that the customers have the following three columns associated to them:

   a. Date of last visit
   b. Total number of visits.

   I appreciate this is not always easy information to export – you might have to find the whizz in your organisation who can get your data into this format.

2. Order your spreadsheet by customer recency (date of last attendance) in descending order and categorise each customer into 1 of 5 groups. For example if you have 100,000 customers on your database the first 20,000 customers would get a score of 5 (those who had attended most recently). The next 20,000 customers will get a score of 4 and so on until all of your customers have a score.

3. Now order the entire spreadsheet by their total frequency. Again the 20,000 customer with the highest frequency will get a score of 5 and those with the lowest frequency will get a score of 1.

Great. Now what?

Good question! First we need to visually represent our customers in a matrix. Filter the excel list using the scores you have just given them to find out how many fit into each of the cell's below.

	Recent (scores 5 & 4)	Not Recent (scores 1, 2 & 3)
Frequent (scores 5 & 4)	Box 1	Box 3
Not Frequent (scores 1, 2 & 3)	Box 2	Box 4

You'll most likely find that you don't have many customers in box 1 and lots of customers in box 4. Boxes 2 and 3 will likely have the roughly the same number of customers in them.

Now we can describe the customers in a meaningful way.

	Recent (scores 5 & 4)	Not Recent (scores 1, 2 & 3)
Frequent **(scores 5 & 4)**	These customers have attended your organisation most often and who have made their last attendance most recently	These customers have attended more than most but have not attended for quite some time
Not Frequent **(scores 1, 2 & 3)**	These customers have low levels of total visits but have attended quite recently	These customers have not attended very many time and their last attendance was a long time ago

From lots of research of ticketing data we can make the following assumptions of these customers:

	Recent (scores 5 & 4)	Not Recent (scores 1, 2 & 3)
Frequent **(scores 5 & 4)**	Highly likely to reattend	Medium propensity to reattend
Not Frequent **(scores 1, 2 & 3)**	Medium propensity to reattend	Unlikely to re-attend

Create your strategies?

In a very simplistic way we can create a strategy for each of these segments. These strategies maybe different for each organisation (and I find most marketers really enjoy doing this bit!), but here is an example of some strategies you may wish to employ.

	Recent (scores 5 & 4)	**Not Recent** (scores 1, 2 & 3)
Frequent (scores 5 & 4)	Love these people! Create additional value to these customers	These customers know you, encourage them to by demonstrating what value you will give them after their next visit
Not Frequent (scores 1, 2 & 3)	These customers are your new customers – they need to know what sort of an organisation you are so you need to ensure they understand your brand values, so that they come back.	Ignore. Some of these customers may come back but you will likely not get any return from your marketing investment.

In simple terms – being able to identify and not market to Box 4 will save most organisations a huge amount of money.

Of course, this is only the start of the journey, but once you have the foundation of a segmentation strategy in place there is really is so much that can be achieved.

In my next article I'll be discussing the different behaviours that each of these segments exhibit and what this means in terms of our communications with them; How should we communicate with them, when should we talk to them and what should we talk to them about?

This article was originally published in 2011. The author wants to note that his thinking regarding the content has evolved since then.

TRUST ME – I'M A MARKETER (II)

Stuart Nicolle
Purple Seven, UK

This article is about how we can use segmentation in our communications with our audiences and what strategies we can use to maximise our returns on our marketing investment and build that all important trust with our customers.

For effective database marketing we need to know what we can expect our database to deliver in terms of sales. Very rarely will an event sell out completely to customers who are already in your ticketing system database. When I was studying for my Masters degree we had a guest speaker present to us. He was the marketing manager of a regional arts centre and he told us about a challenge that the marketing team was set; that they could sell to capacity (1,200 seats) a single contemporary dance performance by marketing only to customers on their database.

The marketing team got busy and creative and they managed to sell the house out solely through direct marketing. However he also said that this was not a sustainable way of marketing. And I concur… So we need to figure out what our database will NORMALLY deliver. And this, surprisingly is a simple but little used trick.

The simplest way to achieve this is to look at a previous event that is similar to the one we are about to market and the question to ask is "How many customers who came to that event had been before". I'll bet that on average you'll find that about 40 -60% of the customers to an individual event had not been before. Therefore you can only expect your database to deliver what's left. For the sake of simplicity let's say that it's a straight 50/50 split of new customers and existing customers.

"How many customers who came to that event had been before". I'll bet that on average you'll find that about 40-60% of the customers to an individual event had not been before

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Already you can pretty much calculate how many bookers you need and assign your budgets accordingly. Here's a simple calculation:

> You need: 1,000 tickets
> People buy on average : 2 tickets per booker
> Therefore you need 500 bookers
> If 50% of these bookers will come from your database, you need 250 bookers from your database. Easy!

Einstein defined insanity as "doing the same thing over and over again and expecting different results", and this is equally true of database marketing. If we do the same thing time and time again, chances are we'll get the same results. At least now we're empowered with two bits of information:

1. What we can expect our database to deliver per show

2. What segments on the database have the highest propensity to re-attend.

I'm not suggesting that you will race off and try to get 90% of sales for an event from customers on the ticketing system, but what we do need to know is the actual impact of what our direct marketing is. Only knowing this information can we make and measure changes.

Cornerstones

During my time as a database marketer I've defined what I call the four cornerstones of Database Marketing. In order to be awesome at direct marketing we need to take into account the following:

• Segmentation
• Interest
• Motivation
• Behaviour

In order to be good at database marketing we need to be taking into account at least one of these cornerstones. In my last article, we discussed the importance of segmentation, so now we'll look into the consumers behaviour.

Behaviour

We have established how many customers we need to get from our database to sell an event, so now we can start to look at the different behaviours in each of the segments in order to match our communications to them properly. Remember that at this stage we are not even considering what events customers are interested in as this ranks second to their propensity to attend.

First let's have a quick recap. We identified that Recency & Frequency were critical to determining a customers 'propensity' to attend (that is, how likely it is that they will come back in a particular time frame). We categorised our customers using the following matrix and this time I've borrowed terminology from the Boston Matrix to describe these customers:

	Recent	**Not Recent**
Frequent	Cash Cows	Question Marks
Not Frequent	Rising Stars	Dogs

What's interesting about each of these segments is that they exhibit distinctly different purchasing behaviour. This is really important to understand before communicating with them. What's also important is to understand when a customer has reached their attendance threshold. For example if a customer attends on the same date each year and has done so for the last 5 years and they have already booked their next attendance (which also happens to be

exactly a year after their last attendance) it is clearly inappropriate for us to send them weekly emails to encourage them to attend the next show that isn't selling brilliantly. Indeed we risk putting them off altogether because their only exposure to the organisation between attendances is likely to be the marketing communications filling up their inbox. There's not enough virtual pages in this edition to cover this in detail so we'll have to discuss that another time in its own dedicated article. For now we'll look at the key differences between the groups as this will really help to define the different messages that you will need to communicate with each segment:

Cash Cows

What we know.... By virtue of the fact they are in this segment we know that they have attended a production recently and we know they are comparatively frequent attenders. We also know, through a little bit of analysis in the database that they are likely to account for about 75% of the revenue each month. They are also much more likely to:

All we know is the sort of event they came to last time. So in this segment we SHOULD offer them the same product as last time

• Book further in advance
• Come in smaller group sizes
• Re-attend more than twice a year

What we can assume… Based on the above we can assume that these customers know about us as an organisation. They know where to park, where the bar is, what time to get here etc. We can also assume that they are probably coming to our organisation because they like coming – they are less likely to be interested in only one genre. This is important because if we only sell to them similar products to what they have attended previously they may go somewhere else for other product. So we should be comfortable marketing different products to them. If you produce a brochure – these are the customers that should receive it and arguably to no-one else.

Rising Stars

These are the customers who have attended once before and for whom that was most likely their first visit and where that visit was quite recent. The challenge with this group of customers is getting them to make that all-important second purchase. In most cases only about 1 out of every 25 - 50 of these customers will

come back within 18 months… Generally our Rising stars will account for about 10% of the revenue each month and:

- Tend to book last minute or close to the day of the event
- Come in larger group sizes
- Buy more expensive tickets (to guarantee a good seat and therefore a good time?)
- If they do come back, they are most likely to wait between 6 months to a year before doing so.

What we can assume… because these customers have only been once, we can probably assume that it was the event that encouraged them to come. Sure some people might come because of us as a venue, but mostly it is the product. This too is important because in terms of history – all we know is the sort of event they came to last time. So in this segment we SHOULD offer them the same product as last time.

Question Marks

This is our interesting bunch - they have probably been a couple of times already but haven't attended for a while. WHY NOT? These customers probably were a Cash Cow once, but, because they haven't bought in a while they have slipped unnoticed into the Question Mark category. If it takes 25 – 50 Rising Stars to become a Cash Cow, this is a costly move to go unnoticed! These customers generally account for 10% of each month's ticket revenue and are likely to share attributes of Cash Cows and Rising Stars.

- Their booking time is likely to be mid-range (i.e. not last minute or far in advance)
- They are likely to come in smaller group sizes
- If we can get them to re-attend they are more likely to come back within 6 months

What we can assume… If there has been a change in artistic program, these customers could be voting with their feet and not attending because they don't like what's on. If the product hasn't changed – there will be a whole load of reasons why these customers haven't attended. Other than the fact that they may have moved away, deceased or become immobile it's likely they've not

attended because they're busy, they've had a change of lifestyle – started a family etc. One thing for sure is that they used to come and they used to like us. So we need to sell them the benefits of going out again or coming back to us again as a leisure time pursuit.

Dogs

These customers normally account for only 5% of the monthly ticket take, but probably account for the largest segment on our database i.e. there are a lot of customers on our database who haven't been for a long time and very few of them come back. Interestingly, when they do book again they are likely to behave more like our Rising Stars:

- They booking time is close to the event date
- They will buy in larger group sizes
- They are more likely to buy the expensive tickets.

It is vital that we spread our marketing load proportionally across the four segments

Armed with this information when you come to sell your event and you need 250 customers – 75% of them will be your regular Cash Cows who are less likely to be product specific and would probably not value being promoted a single event. Obviously you will be sending these customers your regular newsletter so they are likely to be booking on the back of that.

We need to be aware that these customers will try to book further in advance which means that if the event isn't selling and we're getting closer to the day of the event – this segment will start to yield much lower response rates and so we'll need to look at our Rising Stars and Question Marks.

If we're still having difficulties selling it out, we'll then need to turn to our Dogs. If we have to rely on our Dogs to complete the sales from our database, we know that the product is probably a curve ball for our Cash Cow market and what we're actually doing is trying to find a new market for this product which we would have known before we started marketing it!

Warning

There is a danger with this approach. We've seen clients who have cottoned onto the amazing response targeting Recent and Frequent customers can have. But sustained and focussed reliance on this group will lead to frustrated customers who are being bombarded with marketing activity, ultimately leading to a decline in response rates. This will mean there is a flood of customers from Cash Cow to Question Marks and we have fewer Cash Cows to market to, and those that are still there won't thank us for continually bombarding them.

In summary, it is vital that we spread our marketing load proportionally across the four segments and introduce a plan for replacing customers from our Cash Cow segment.

Stuart Nicolle
Stuart is the managing director and founder of Purple Seven, a U.K.-based tickets analysis software firm that offers the award-winning Vital Statistics box office analysis system. Vital Statistics is currently used by more than 100 venues and audience development agencies across the U.K and Europe, America and in Australia. Stuart is an experienced market researcher and data analyst and has worked for many prestigious arts organizations in the U.K. He has been a guest lecturer at the University of Warwick on the subject of quantitative research and is a frequent speaker at arts conferences and consortium meetings in the U.K. and Europe.

This article was originally published in 2011. The author wants to note that his thinking regarding the content has evolved since then.

WORKING *WITH* THE PUBLIC
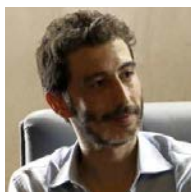
Raúl Ramos
Asimétrica, Spain

Working *with* the public is different from working *for* the public or *on behalf* of the public. All of these prepositions involve placing the public at the centre of artistic organisations, as well as listening, dialogue, openness, being determined to obtain and maintain resources, enthusiasm, supervision and dedication. But working with the public is different from the others as it means handing over control; not just listening and meeting these demands, but going the extra mile.

Working with the public means sharing responsibility, allowing people to occupy the space so as to give rise to a genuine commitment. It means giving way and understanding the benefits of doing so, accepting help with humility and enthusiasm, recognising one's weaknesses, wanting to give something back, growing together, allowing the community to participate in the workings of the organisation in order to better achieve its stated objectives.

We approach this issue from the people's perspective, not from the point of view of artistic organisations.

Let's consider how *they – we –* want to interact with artistic organisations, to what extent they want to get involved. Ordinary folk who, besides enjoying themselves as spectators or visitors, could also altruistically devote their time and expertise to the organisation in order to make it stronger, better managed, more transparent, relevant and vibrant for the community it serves.

What do artistic organisations generally do nowadays with people who want to get actively involved? How do they facilitate this?

Do artistic organisations appreciate the value, opportunity and importance of working *with* the public? Should this be a natural component of these organisations? Why?

Working *with* the public provides great opportunities for artistic organisations. The following three are of enormous strategic value:

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- To better fulfil their mission
- To make them stronger in a changing environment (legally, fiscally, economically, socially, politically…)
- To better respond to changes in the way people consume culture; to their needs and aspirations regarding an artistic manifestation or organisation.

It's possible to work with the public – audience, visitors, consumers – at various levels of an organisation. For example:

- **Designing a programme**: designing and co-curating content, product development, developing programmes
- **Designing services**: user-driven innovation, joint workshops, involving experts, focus groups
- **Research** and **Development**: research projects on art, musicology, museology, anthropology, ethnology, literature, dramaturgy, history, etc., permanent structures for research, debate and reflection.
- **Co-production**: for artistic, educational and social content, research
- **Management and operations**: training and upgrading of skills for the management teams of artistic organisations, technological support and advice for improving processes and management planning.

- **Audience development** and fostering greater involvement: through ambassador programmes, bloggers, circles of friends…
- **User support** and organization: working together on a user map, volunteers…
- **Communication and marketing**
- **Education**: not just for young children, but for all ages
- **Co-Funding**: including crowdsourcing, donations, in-kind contributions…
- **Co-governance**

But in this article, we will emphasize only those aspects related to **management** and **co-governance**; perhaps those that have been least explored by artistic organisations in their work with the public, and yet those which produce the greatest benefit when they do occur, both for the artistic organisations and for the community.

We are referring to cases in which artistic organisations offer opportunities for getting involved that are based on acceptance, shared work and the participation of people from the community in their *decision-making and governing bodies*.

Wouldn't it be wonderful if those who wish to get more involved in cultural organisations were able to do so?

Imagine a person who enjoys visiting the community cultural centre with his or her family, and who loves the theatre. Someone who works in a company, association or institution (or who has already retired but has a great deal of experience to bring to bear), who also has certain skills or knowledge in a particular area (humanities, economics, education, psychology, law, science, architecture, finance, history of art, physics, marketing, HR, business management…) and who, finally, wishes to spend their free time supporting an artistic organisation with an expertise that may be of use to them, and to the degree and extent as requested by the organisation.

This is easy to imagine. We all know someone who would do this. Probably many of us would do this too.

Wouldn't it be wonderful if those who wish to get more involved in cultural organisations were able to do so? Not just with money (donations), but by taking on responsibilities for joint decision-making, with work, experience and know-how. The focus would be on transferring these skills and knowledge to the managers of the cultural organisation; on undertaking and guaranteeing, on a voluntary basis and within the organisation, certain developments that the organisation needs in order to better fulfil its mission. We are not talking about a consultant.

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What would this require?

Firstly:

- Artistic organisations that are not only willing to do so, but prepared to do so, and reflect this possibility in their governing structures and bodies by creating Boards, governing councils or boards of trustees, where members of the community can contribute their expertise without occupying any executive post in the organisation.

Secondly:

- A place where citizens can go to offer help to artistic organisations through joint decision-making, and offer their time and expertise. A « bank » of people prepared to assist the Boards in order to obtain personal satisfaction, meet other people interested in helping the artistic community, and learn through their contact with the creative sector.

Thirdly:

- A meeting place between for artistic organisations that require strategic improvements and those people who wish to offer their time and experience (in finance, marketing, operations, education, social issues, strategic planning, expansion of installations, etc.), without pay, but with decision-making powers in artistic organisations.

In these places, both volunteers and artistic organisations interested in participating would be offered training on how to obtain the greatest benefit from the experience of working together.

What change is really needed?

It's not a change in society, as so far, we have had neither the opportunity nor the necessary experience, as we haven't actively participated in the governance of artistic organisations and would not know how to do so. No. Change will come about after the following:

Change must come from the heart and the head of the cultural organisations themselves; they must be able to admit that they are struggling to manage on their own with the staff, expertise and resources at their disposal, and not assume in advance that by doing so, people will see them as more vulnerable or doubtful, or think that they are failing in their mission, that they will be more open to challenge or weaker.

There is nothing wrong with occasionally hiring consultants when the need arises, but even in such cases, people will appreciate quite the opposite: the transparency, humility, good management and effort shown by cultural organizations in allowing the public to contribute.

Raúl Ramos

Raul Ramos is passionate about changes in arts audiences and how cultural and arts organizations respond to those changes, adding meaning and value to people's artistic experience.

Mr. Ramos has collaborated with numerous arts professionals and international cultural organizations to promote the debate and the exchange of ideas about getting the arts closer to the people. He has a Bachelor of Law degree, an MBA and a Master's degree in Arts Management. For over 15 years, Mr. Ramos worked internationally for arts organizations years in senior management, marketing and customer experience positions. In 2010, collaborating with professionals from other sectors, he founded ASIMÉTRICA, a marketing and audience development consulting firm for arts and cultural organizations. In the same year, he founded CONECTANDO AUDIENCIAS, the main Spanish language magazine specializing in arts marketing and audience engagement. In 2011 he also co-founded the First Annual Arts Marketing Conference in Spain and has been its Director since then.

This article was originally published in Spanish on Conectando Audiencias magazine, number 9

MUSEUM PROFESSIONALS IN THE DIGITAL ERA. AGENTS OF CHANGE AND INNOVATION
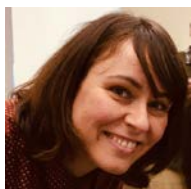
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Museums are no longer the closed systems that they were in the twentieth-century, but elements within a wider system of scientific, cultural and territorial relationships. It is difficult to make predictions as to what the future holds, because digital and social innovations are changing rapidly. Museums need to acquire an awareness of their potential with adequate on-going professional training.

This paper summarises the research findings carried out within the European project Mu.SA "Museum Sector Alliance" (http://www.project-musa.eu) to determine the skills for supporting museum professionals to thrive in a digital environment. It shows that digital and transferable competences should be developed across all job role-profiles of the museum staff and to consider them as an essential starting point for up skilling. It highlights also that a museum is more likely to include digital aspects in its overall strategy if it has a clearly established vision, necessary resources and political options and priorities.

Museums are no longer the closed systems that they were in the twentieth-century, but elements within a wider system of scientific, cultural and territorial relationships. Moreover technology and society are changing at a very fast pace. Although it is difficult to make predictions as to what the future holds for museums, further digital and social innovations are undoubtedly in store for them. Regardless of the resources available, all museums can become agents of change. They need to acquire an awareness of their potential together with adequate on-going professional training, and be equipped with the appropriate skill-sets for responding to the ever-changing needs of society. The digital shift is already a reality that cannot be ignored by the museum community, even by the most hesitant of its members, and it demands appropriate competences and knowledge. Digital innovation provides an infrastructure that can multiply opportunities for exchange, accessibility and participation. There is now a pressing need to understand that these roles are vitally important to

European project Mu.SA "Museum Sector Alliance"

help museums thrive in a digital environment. Upper management should therefore allocate appropriate resources for staff training, in order to develop digital skills to update and up-skill museum professionals and thereby provide them with dynamic new roles inside the museum.

The Mu.SA - Museum Sector Alliance[1] project stems from the need to support museums in providing staff with the right digital and transferable skill-set to thrive in their roles all over Europe. It aims to assist them in this phase, with the ultimate goal of helping them to strike a balance between social, cultural and economic priorities, while ensuring that these have the right impact.

"What are the appropriate skills and knowhow for supporting museum professionals in the process of digital transformation of their sector?"

This paper[2] summarises the key findings of the initial stage of the research activities (from December 2016 to March 2017) carried out in Greece, Portugal and Italy by the partners who are involved in the European project Mu.SA Museum Sector Alliance, funded by the Erasmus+ Programme Sector Skills Alliances.

The research addressed two main questions *"What are the appropriate skills and knowhow for supporting museum professionals in the process of digital transformation of their sector?"* and "Are there any emerging job role profiles that would support museums to thrive in the digital environment?".

The partners carried out a mapping of professional competences, with the involvement of 81 experts in Europe, ranging from museum directors to policy makers, researchers, freelancers, etc. conducted through interviews and focus groups.

By all means, although Mu.SA research focused on emerging job profiles in the museum sector connected to digital technologies, the underpinning theme is the need for a mental shift and a cultural change in terms of the planning and visioning of services, so that the digital element can become an integral part of the approach from the outset.

The research methodology

The Mu.SA research activities aimed to identify what are the necessary digital and transferable competences to support museum professionals to thrive in the digital environment.

From the outset of the project, the partners shared a common research framework in order to collect comparable data across the three countries. Given the aim of the research, a qualitative approach was seen as the most appropriate in order to provide useful insights into which role-profiles related digital and transferable competences need to be developed for museum professionals.

Nevertheless, although some general considerations may be applied to the museum sector in Europe, one should be cautious when attempting to generalize the findings of the research, on the one hand because they refer to the specific contexts of the three different countries analysed, and, on the other, because the technologies involved are constantly changing which leads to ever-new training needs.

The technologies involved are constantly changing which leads to ever-new training needs

The research tasks have been allocated according to the different competences of the organisations involved.

From December 2016 to March 2017 Melting Pro and Symbola in Italy, International Council of Museums (ICOM) Portugal and Mapa das Ideias in Portugal, and the local delegation of ICOM in Greece carried out a mapping activity of the needs of museum professionals to identify those that are related to digital skills and transferable skills, by means of interviews and a focus group in each country.

Since the research was mainly qualitative, the goal was to ensure a balance between various different points of views, ranging from directors and the employees of national and regional museums of all sizes, as well as the viewpoints of people working in the areas of research, education and policy-making.

For both the interviews and the focus group the partners selected participants applying the following criteria:

• Professionals and external collaborators recognised as experts in the museum sector also from the fields of research, policy and ICT;

• Directors of big and small, urban and rural museums, as well as regional or national museum networks;

• Professionals with other roles in the context of museums, such as communication strategists, exhibition management experts, and educational experts;

Moreover, in order to gain an international overview of the digital competences needed in the museum sector, Symbola and Melting Pro carried out ten interviews with experts in the museum sector. These are included in the report *"The Museum of the Future: Insights and reflections from 10 international museums"*[3].
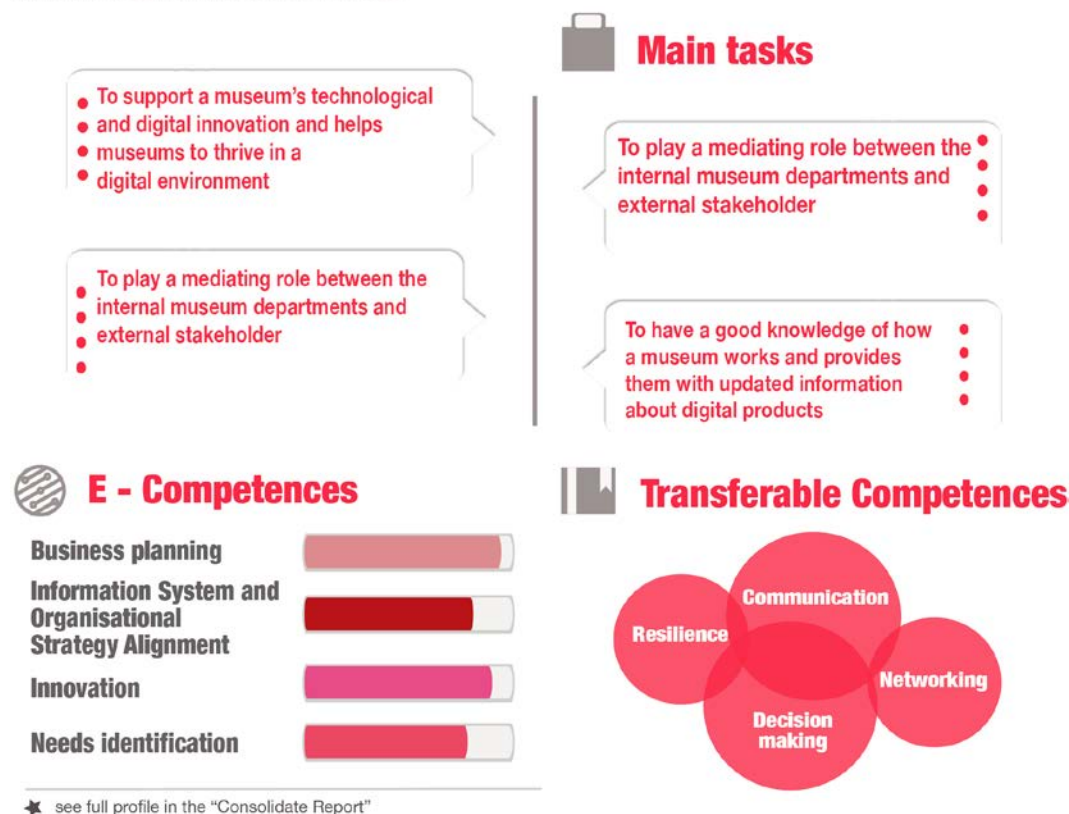
There should be a synergy that unites various dimensions, especially between the digitization and the management of collections, as well as between digital and analogical aspects, and the audience

Key findings

Across the three countries involved in the research – Portugal, Greece and Italy- a fragmented experience of the digital shift is evident, due to the different contexts, governance and resources (human and financial) invested.

As a matter of fact, some museums are taking part in Google Art Project, Europeana, crowd sourcing initiatives and Wikipedia residencies. In Italy, some museums are also experimenting with gaming, as an instrument to reach out to young audiences, so called millennials.

Hence, a museum is more likely to include the digital dimension in its overall strategy if it has a clearly established vision, priorities, as well as the availability of the necessary resources and conditions for investment (financial, logistical, and human). This would have a snowball effect, making it possible to increase investment in adequate and continuous training courses allowing museum professionals to develop digital and transferable competences.

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3. STURABOTTI, D. e SURACE, R. (2017) *The Museum of the Future: Insights and reflections from 10 international museums*. Available at: http://www.project-musa.eu/wp-content/uploads/2017/03/MuSA-Museum-of-the-future.pdf

DIGITAL STRATEGY MANAGER *

A strategic role for all the museums that aim at thriving in a digital environment in line with the overall museum strategy

Main tasks

- To support a museum's technological
- and digital innovation and helps
- museums to thrive in a
- digital environment

- To play a mediating role between the internal museum departments and external stakeholder

To play a mediating role between the internal museum departments and external stakeholder

To have a good knowledge of how a museum works and provides them with updated information about digital products

E - Competences

Business planning

Information System and
Organisational
Strategy Alignment

Innovation

Needs identification

Transferable Competences

Communication

Resilience

Networking

Decision making

★ see full profile in the "Consolidate Report"

Throughout the research the experts who were consulted highlighted some important factors that need to be taken into consideration within the Mu.SA project, which are:

• Lack of financial resources and the merging of museum departments and roles makes any expectations of employing new expert staff unrealistic;

• Lack of assessment tools to determine the level of digital competences of the whole staff;

• Difficulties encountered by small museums in terms of financial and human resources;

• Low salaries of people working in the museum sector that makes it unattractive to ICT professionals;

DIGITAL COLLECTIONS CURATOR ★

This role is specialised in preserving and managing digital materials. S/he develops online and offline exhibitions and content for other departments

Main tasks

- To improve the museum's digital preservation, management and exploitation plan for all born-digital or digitized cultural contents

- To produce metadata according to recognised international standards

- To provide information on copyright and protection of digital cultural property according to international standards

- To supervise the implementation of cataloguing/archiving standards

E - Competences

- Business Plan Development
- Technology Trend Monitoring
- Innovating
- Product/Service Planning

Transferable Competences

- Creative thinking
- Leadership and change facilitator
- Networking
- Communication

★ see full profile in the "Consolidate Report"

- Lack of information about available ICT tools and how to use them appropriately in museums;

- Lack of assessment about the real impact of technologies implemented in museums;

- Lack of higher educational courses for preparing future leaders in the museum sector with the right skills regarding digital technologies;

- Lack of a national digital strategy in the three countries allowing the allocation of appropriate human and financial resources and training investment;

- Lack of offer for on-going training;

- Lack of personal motivation;

ONLINE COMMUNITY MANAGER*

This role profile is vital for all museums aiming to invest in developing and engaging diverse audiences online and should be fully integrated into the institutional structure

Main tasks

- To design and implement an online audience development plan in line with the museum's overall strategic communication plan

- To liaise effectively with the other departments within the organisation in order to produce both content and meaningful online experiences

- To engage, monitor and to manage online audiences

- To assess and evaluate the effectiveness and efficiency of online activities

E - Competences

- Relationship Management
- Business Plan Development
- Innovating
- ICT Quality Strategy Development

Transferable Competences

- Communication
- Resilience
- Active listening
- Networking

★ see full profile in the "Consolidate Report"

- Lack of generational turnover to close the generation gap and the digital divide;

- Slow administrative procedures that hinder the development of a digital strategy, for instance small museums often do not own their social media accounts or websites;

- Perception of museums as organizations that exist for the benefit of scholars rather than for everyone, as suggested in particular in the Italian report.

It is important to develop an overall strategy in which all of the different elements are considered and connected to the museum's mission. There should be a synergy that unites various dimensions, especially between the digitization and the management of collections, as well as between digital and analogical aspects, and the audience.

DIGITAL INTERACTIVE EXPERIENCE DEVELOPER ★

This role is specialised in designing, developing and implementing innovative and interactive experiences for all types of visitors

Main tasks

- To designs and prototype interactive
- and innovative installations
- providing meaningful experiences
- for all types of audiences

- To facilitates communication flow between museum teams and external high tech companies

- To carry out audience research
- and observation analysis

- To develop accessibility tools for all types of visitors

E - Competences

- Forecast development
- Innovating
- Change support
- Product/Service Planning

Transferable Competences

- Communication
- Creative thinking
- Resilience
- Interpersonal

★ see full profile in the "Consolidate Report"

For practical reasons museum functions, although interconnected, and their related digital competences, are grouped into two distinct categories:

• *Behind-the-scenes which includes all aspects regarding management, research, collections, infrastructure etc.*

• *Audience Engagement, which includes all aspects regarding the visitor experience (before – after – during) ranging from education to communication and the management of customer relations.*

Across the three countries communication, is one of the areas that has been mostly affected by the digital shift. For instance, social media platforms have been used and explored by many museums (across the three countries the most used platform is Facebook). This task is usually carried out by professionals that accumulate several other tasks or by interns. Furthermore, there are cases where at administration level museums are not allowed to manage their social media platforms autonomously. Communication should convey a sense of community and engagement.

More investment should be sought in using ICT for audience research and evaluation, which is considered fundamental to make museums relevant and attractive to all target groups.

The use of digital technologies in exhibitions and in educational programmes is considered overall fragmentary and selective.

In order to assist with the process it is important for museums to think strategically about the possible wider opportunities of a digital approach. There needs to be a mental shift and a cultural change in terms of the planning and visioning of services, so that the digital element can become an integral part of the thinking and planning process from the outset. The existing processes also need to be reconstructed in a way that is relevant in a digital world. Museums should assess the digital competences of their staff and build up what can be defined as digital cultural awareness and digital confidence.

An awareness of digital culture and a confidence and familiarity with digital approaches should be developed throughout the whole organisation.

Emerging job profiles in the museum sector: a complex scenario

One of the goals of the Mu.SA research was to identify new emerging job profiles in the museum sector and the majority of respondents argued that the most important role-profiles that museums should invest in when up-skilling their staff are:

- *Digital Strategy Manager[4]*
- *Digital Collections Curator*
- *Digital Interactive Experience Developer*
- *Online Community Manager*

Digital Strategy Manager was selected as the most important role-profile[5] to be developed across the three countries.

In Portugal and Greece, the second professional profile was that of *Digital Collections Conservator*, which reflects the importance of digitizing the collections as a basis for developing the strategy. Whereas in Italy was ranked less relevant because more critical it was reckoned to be the *Online Community*

4. For a detailed description of the four profiles please see the tables at the end of this report and the report "Emerging job profiles" available to download on the Mu.SA website.
5. In Italy only for 3 points the Online Community Manager was seen as the most important one, hence we can argue that the Digital Strategy manager and the Online Community manager are both very important role-profiles to be develop in Italy.

Manager. The latter was ranked in third position in Greece. The *Digital Interactive Experience Programmer* was chosen in the third position in Portugal, but in Greece, it was reckoned to be less relevant, the same in Italy.

The majority of respondents pointed out that all of the professional role-profiles analysed should also have a good knowledge of how a museum works.

Some participants mentioned the profiles are extremely demanding and will have many difficulties of being applied as such. Hence, these role-profiles should be seen as providing valuable opportunities to which the entire museum sector needs to aspire and may be used as guides and recommendations in a long-term basis.

The research shows that, although it is important to develop and integrate the profiles into the museum system, there is still some resistance to instituting such a process due to many elements remarked by the research. Possible hindrance is the lack of financial resources and the merging of museum departments and roles which makes any expectations of employing new expert staff unrealistic, difficulties encountered by small museums in terms of financial and human resources, low salaries of people working in the museum sector that makes it unattractive to ICT professionals and above all a lack of a national strategy in digital investments and a leadership unable sometimes to seize the opportunity offered by digital technologies. Therefore, it is possible to claim that a general sense of discouragement among the respondents was detected, as much more investment in digital infrastructure and, hence, training is required at a policy level. Nevertheless, we believe that the importance of the profiles described in Mu.SA will potentially be recognised, not only by the sector but also at a policy level.

These role-profiles should be seen as providing valuable opportunities to which the entire museum sector needs to aspire

Conclusions

This paper summarises the key findings of the research activities carried out by the partners involved in the European project Mu.SA - Museum Sector Alliance funded by the Erasmus+ programme Sector Skills Alliances in Greece, Portugal and Italy from December 2016 to March 2017.

The consortium investigated which digital and transferable competences are fundamental in order to support museum professionals and help them in their efforts to make museums thrive in a digital environment by capitalising on and revising the results of the eCult Skills project.

Despite the fact that the research results are contextualized to the specific contexts of the three different countries analysed, some general considerations may be applied to the whole museum sector in Europe. It is however important to always bear in mind that the technologies involved and the needs of the audience are changing so quickly that new training needs are constantly emerging.

The upper management level has to envision digital technologies, as an element that makes it possible to develop meaningful relationships with new and existing audiences in line with the museum's mission. Museums need to work on their digital transformation plan starting from an idea of their overall vision, asking themselves why they wish to invest in technological assets, setting up shared goals and allocating adequate financial and human resources, based on audience research and analysis of user needs. Adequate investment should therefore be sought for on-going up skilling as regards new technology for all museum staff, in accordance with their existing roles and tasks.

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carpet

Antonia Silvaggi
Co-founder of Melting Pro. She is an insatiable researcher on key competences, audience development and new cultural models. With a background as an archaeologist, on which she has developed a stratigraphy as project manager, she is passionately fond of museums and of digital storytelling.

Federica Pesce
Co-founder of Melting Pro. She manages cultural projects to create contexts in which people can live in a desirable condition. She often travels around Europe, developing project ideas with curiosity and passion. Her beloved challenge is the transformation of information into knowledge through digital storytelling and participatory design.

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Creative Europe Programme
of the European Union

WORKING WITH COMMUNITIES IS REFRESHING DAY AFTER DAY

**Ana Bragança and
Ricardo Baptista**
ondamarela, Guimarães
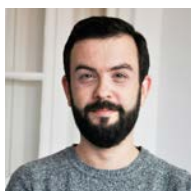
Interviewed by **Hugo Sousa**
Acesso Cultura | Access Culture

Who is ondamarela and what is its mission?
Ricardo Baptista (rb): ondamarela is a company that draws inspiration from people and places to develop artistic, social and educational projects. We emerged in response to increasingly frequent invitations to study territories and communities and to design artistic projects that contributed to their appreciation. We believe that the creation of new approaches to places and their culture, as well as the promotion of people's effective participation in artistic activities, are the key to the production and dissemination of knowledge and reflection, essential to democracy.

Ana Bragança (ab): We have worked with a great variety of organisations - municipalities, museums, theatres, cultural centres, European capitals of culture, foundations, schools, regional directorates, development agencies, intermunicipal communities and companies. Our activity spreads across many areas of interest: we have developed stage shows, concerts, films, workshops, festivals, games and objects of cultural mediation, artistic residencies, literary and artistic social gatherings, activities for education services.

"We deeply believe that it is through art and culture that most problems are exposed, discussed, processed"

TRES CULTURAS
FUNDACIÓN

© Carlos Brum Melo

Sound. Yes. Zero, Azores.

You have developed artistic creative projects with communities in very diverse territories. What motivates you to do this type of work and what is your approach?
rb: We always approach these projects as new collaborative artistic creations. They are works created from the ideas, the routines, the problems and the joys of the participants. What motivates us is creation, the development of an artistic object, but the material for this object are the people of a given community, of a place. This is truly thrilling. This object becomes a sort of identification for those people, those problems, those places. Working with communities is refreshing, unexpected, exhilarating day after day.

ab: The approach is always to give voice to the participants, creating spaces and moments in which their contributions can be used in the construction of a whole. Usually, we have to start with very simple contributions that demonstrate that everyone can be useful to the project, but then we move on to more sophisticated reflections, which sometimes involve more discussion and analysis. We insist on this exercise in various ways, until we can see where our results are taking us.

What marks do you expect to leave on those communities?
rb: First, we intend to create this idea of community. "Community is the feeling of us" and we often work with people who would never be on the same stage if it were not for the project; who come from very different places, with regards to the arts and civic participation; who are not part of the same circles. Usually, we end up a family.

ab: On the other hand, we deeply believe that it is through art and culture that most problems are exposed, discussed, processed. And when we argue with everyone, with a group that is highly inclusive, where everyone can be a part, there are several layers of information left in our head. Things change, prejudices are overcome, there are new life perspectives, doors open. There are stories of radical life changes after some of these projects.

rb: Even individual problems are solved...

Can you share a story like that with us?
ab: On a number of occasions, we met people that were a bit lost, who ended up in that community project and became so enthusiastic that they discovered new vocations. The number of people, for instance, who worked with us and signed up for the animators' course at the Casa da Música [Porto], with the prospect of working with Tim Steiner, and who today develop projects in their own communities... Or that gentleman who caught the bus every day to stand in front of the municipality's giant screen and watch the 15 seconds of the show he had participated in... He once said about this show in an interview: "It was as if the world opened up right there!"...

"The approach is always to give voice to the participants, creating spaces and moments in which their contributions can be used in the construction of a whole"

rb: Some time ago, I was invited for an interview at a local radio station in Estarreja. The extremely friendly interviewer confessed to me that she had participated in a project I had coordinated for Guimarães 2012 European Capital of Culture and that it had changed her life. Now, she was working for the radio, she had a theatre group, she believed in a number of things that had not even crossed her mind before. It's a bit intense, I don't know what to say.

What kind of commitment do you expect from the organisations that invite you to develop these projects?
ab: There are some variants: on the one hand, there are organisations which already do mediation work with their communities, they have already got participation routines and develop these contacts in an already organic and natural way. Education services have already got, in some cases, open communication channels, so we take it from there and try to increase the scope and impact of this work. In these cases, we share the initial stages of the work and the organisations' help is very important. Other organisations are not in close contact with the communities we intend to involve or do not know them well. There, we have to try and identify people and groups that will lead us to other people and groups.

rb: Sometimes, there are political issues. Some communities are more interesting than others for certain circumstantial political powers, thus, we are referred to groups which are rather two-dimensional, without much contradiction.

ab: When this happens, we try to dig a bit more, look for more people, other people, to have a real dialogue, different opinions and perspectives, to be able to talk about everything. It also depends on the time we have to develop the projects: in Malta or Bragança (Mewga Muzika and Fervença projects), as these are projects that last many months, we can go beyond the contacts initially indicated to us, discover more people, embed the project in the local culture and understand the processes and routines.

Do you mean to say that in your work you look for a healthy "confrontation" of ideas and visions? How do you do it?
rb: This "confrontation" emerges, but it is not very frequent or intense. We do not provoke it, we do put everyone's ideas on the table and, naturally, there are different perspectives, opinions, and we do not avoid discussing them. And as we are outsiders, our intrusions and breaking of taboos are usually tolerated…

ab: The subject always identifies the community, because what we are looking for is what is unique and specific to that community. It can be the food, the routine or the relationship of that community with some kind of heritage. And

"We try to dig a bit more, look for more people, other people, to have a real dialogue, different opinions and perspectives, to be able to talk about everything"

© Francisco Santos

Fervença Orchestra, Bragança.

then we let the creation happen. In Ílhavo, because the project has been going on for five years, we have already worked on a number of subjects: last year's lighthouse may be transformed into a musical piece with rhythms of Morse code, refrains invented from the mystical stories of the lighthouse, and reports of shipwrecks, of salvation and of homesickness, which end in songs or poems... Not always is the final content direct. Sometimes we end up in very distant places...

Tim Steiner, composer and conductor, who runs several of your projects, said that an artist's job is to inspire culture and that one of the best ways to do it is by engaging people in the creative process. Clearly, your work generates this kind of commitment. Once it is completed, how do you expect the local authorities to ensure that the potential of this relationship, between the community and artistic practice, does not disappear?

ab: First and foremost, it is the continuity of these processes. We are often the protagonists of short projects that leave people with an incredible will to create and participate, but end up having no continuity. Either with us or with any other artist, these processes must exist regularly, frequently. We can easily identify the municipalities that promote this kind of approach on a regular basis, as we encounter populations who are informed and dedicated, proud of their culture and willing to improve, with a critical sense and a much more active role in their community's choices. When this does not happen, sometimes there are serious consequences, a void is created that may turn people away.

rb: Another very important thing is reflection, discussion. We are often confronted with organisations that do not produce any kind of reaction to our work, they avoid having to discuss or criticise it, or make no effort to understand

Ana Bragança e Ricardo Baptista, directors, ondamarela (© Patrick John)

it. We have already promoted very interesting moments of reflection, which intend to involve participants, artists and organisations, and the organisations rarely participate. And this is also what's at the heart of Tim Steiner's work: reflection. Tim is an inspiring artist, who never stops questioning himself and creating new challenges for us. He always defends an artistic project about "these people, this place, this moment" and that is what he is looking for, an intense discussion about the "now", in the form of a public concert, open to all.

Tell us a little bit more about these moments of reflection.
rb: We are very critical of our work and we are constantly trying to figure out where we are heading to. We talk a lot to everyone we come across and work with, we are never satisfied, we are annoying. We always ask everyone to fill in surveys, give opinions, suggest improvements. In the project developed in Bragança, we organised the Festa Fórum – a celebration / reflection that brought together all the artists involved in various parts of the project, people who participated in various actions, the organisations involved, a foreign artistic programmer, who had a look at the project and what was happening there ... and we questioned everything: what the project was, what it was used for, what it lacked, what caused discomfort, where it made a difference, where it would go to in the future...

ab: The results were very interesting. We realised that those moments of reflection, thinking and discussion were themselves inspiring, for us and for everyone else... Eveyrone was feeling so enthusiastic about this opportunity... These are such rare moments, to be able to discuss so many opinions and perspectives about something that belongs to everyone. It was beautiful. But this project ended soon after.

One of your most recent projects, Som. Sim. Zero (Sound. Yes. Zero), involved the Deaf community. How did this go?
ab: This project, part of the Festival Tremor in the Azores, was a very beautiful process for us. First, because of the festival, the concept and organisation of which we already admired, where we had already participated and this is inspiring for those who think about art, people and places. Then, because of the challenge of creating a musical performance, a concert, with the Deaf Association of the Island of São Miguel, a group with very little access to music and cultural participation in general.

rb: It was a big challenge. We had never worked directly with a group of Deaf people. It led us to research and gave us a different creative experience. We had little time and the big responsibility to perform at an incredible auditorium on the festival's big day. We also had

"We realized that those moments of reflection, thinking and discussion were themselves inspiring, for us and for everyone else"

Ana Bragança e Ricardo Baptista, directors, ondamarela.

a very generous small group of local musicians and the interpreters, whose commitment moved us deeply. The most important thing was, once again, to get to know the group, their characteristics, but also what makes them happy, what keeps them up at night, who they are. And then, we took it from there, from talking, in different languages, about sound, silence, ourselves. Naturally, the performance started emerging and, in the end, I think we all identified with it, including the audience. It was very beautiful.

Often, the results of these projects are impressive because of the human marks they leave and numbers are not the best way to express them. Are you often faced with this question?
ab: This applies to us only with regards to financial aspects. As our projects involve communities (sometimes a lot of people), they always bring a big audience. Now, from the financial point of view, of course, we often have to explain that "this is not a band's fee" – it involves months of work, travel, rehearsals, a lot of creative work, methods and processes, and even artistic teams that are highly specialised.

What advice would you give to anyone who wants to develop artistic projects with a community?
rb: On the one hand, there are the starting points: why do you want to work with a community, what are your motivations? There should be no patronising, the work should not be superficial and artificial, nor manipulative. One has to take responsibility for coordinating and artistically directing something that is not yet known. When that does not happen, it's painful for everyone. Then, it is necessary to study the communities, to try to find what lies below the surface, to

work on their competences, to refine our research methods and approaches, and to be always questioning things. You really have to like what you do.

Ana Bragança. ondamarela | Director.
She was born in Guimarães in 1979. She is a cultural manager specialising in mediation and community involvement projects and is a co-founder of ondamarela. She was a consultant for the company Opium, in projects such as the Plan for the Promotion of the Douro Wine Villages, the Management Plan for the Historic Centre of Porto World Heritage and the Application of Guimarães 2012 - European Capital of Culture, where she was one of the executive directors, coordinating the areas of marketing and front of house. She was a project manager at Oficina, where she coordinated the incubator of creative industries of the Platform of Arts and Creativity. She collaborated with the education service of the José de Guimarães International Arts Centre and co-conceived and co-coordinated the WestWayLab Festival 2014. She was part of the team that developed the exhibition plan for the Casa da Memória de Guimarães and conceived and coordinated the Fervença project in Bragança, a collaborative cultural programme with the involvement of different artists and communities.

Ricardo Baptista. ondamarela | Director.
He was born in Porto in 1978. He is a musician who specialises in designing and developing work with communities and is a co-founder of ondamarela. He conceived and directed the GuimarãesPlay programme of Guimarães 2012 – European Capital of Culture. He conceived and / or coordinated large-scale musical events with communities, such as BigBang Operation, in Guimarães, or Bida Airada Orchestra, in Ílhavo. He collaborates regularly with the education service of Casa da Música, being a member of Factor E and the education team of Digitopia. He is part of the artistic direction of the project Other Cantos with musical communities of Braga, for GNRation. He conceived and coordinated, for the Presidency of the European Council – Malta 2017, the project Ode to Joy – the Citizens Orchestra, with Tim Steiner. He directed the project Getting Better All The Time, for GNRation and Casa da Música. He developed workshops and performances at the École de Musique de la Ville d'Echternach and the Konterbont Weilerbach refugee shelter in Luxembourg. He joined the Inspire – Induction Week course of the Aldeburgh Young Musicians programme (England, 2017). In 2015, he was awarded the Maria Rosa Colaço Literary Prize.

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carpet

ABOUT CARPET PROJECT

Networking on the roof after the encounter with graphic designers Mario Eskenazi and Josep Maria Mir. Three Cultures Foundation headquarters. Seville, Spain, 16 May 2019

The CARPET Project (Craft Art and People Together) belongs to the Creative Europe program and is coordinated by the Three Cultures of the Mediterranean Foundation from Seville (Spain), alongside Creative Kernow in Cornwall (United Kingdom), CEARTE in Coimbra (Portugal) and the Agence de Développement du Nord (APDN) in Tangier (Morocco).

This initiative began in 2017 and has allowed, among others things, the movement of artists and craftspeople between participating countries, helping them to discover new workspaces which they have then shared with other professionals through the activity *The Twist*.

The project has explored the endless opportunities offered by artistic creativity as a common language between citizens and professionals. CARPET has devoted space to the visual arts, contemporary crafts, graphic design, fashion, and film production, among other disciplines, and has done so through meetings with professionals, conferences, workshops, screenings, visits to studios during the three years of the *red CARPET open studio tour* (2017-2019), debating forums, networking, site-specific installations such as

Endless opportunities offered by artistic creativity as a common language between citizens and professionals

TRES CULTURAS
الثقافات الثلاث שלוש התרבויות
FUNDACIÓN

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

CARPET hyperlink, as well as interventions in public spaces such as parks, markets and streets. The exhibitions organized include *Objects that make people, people that make Art* and the final project exhibition titled *CARPET twist* which was inaugurated at the International Handicraft Exhibition in Lisbon (Portugal), continued in the Maison de l'Art Contemporain Asilah MAC-A in Morocco and ended at the headquarters of the Three Cultures Foundation in Seville (Spain); thereby meeting the complex objectives set by the project, reaching beyond Europe and replicating the project in third countries, in this case Morocco.

The project has allowed citizens to work alongside professionals from various artistic areas, to get a bit closer to unknown places and to try out, explore and above all enjoy the experience.

The meetings-workshops related to audience development and marketing of the arts are an important part of the project and have been attended by experts in museum marketing, specialists in studies on audiences in Universities, Art Centres and Foundations, and private companies related to cultural management. Carefully selected speakers have generously shared their knowledge and experience with an attentive and heterogeneous audience at the workshops organized in Seville from April to June, 2019. This online publication has been written in English and in Spanish so as to reach as many people as possible with an interested in this area and, under the superb development and coordination Asimetrica, has brought together outstanding articles on marketing of the arts from different points of view.

We would like to express our wholehearted thanks to all those who have shared with us the fruit of years of research and work, and to the citizens who have set aside time in their schedule to come and learn from these meetings. We would

red CARPET open studio tour.

From Seville with love.

also like to thank the Fundación Valentín de Madariaga y Oña whose beautiful premises in Seville hosted a number of events with Héctor del Barrio, Beatriz Clemente, Macarena Cuenca, Raúl Ramos and Pepe Zapata.

As part of the CARPET project's activities, the YouTube cannel of the Three Cultures Foundation offers interesting reports and videos, such as:

red CARPET open studio tour

This was the first activity of the CARPET project that took place in 2017. Over two days a selection of artists' and craftsmen's studies were open to the public, promoting a better understanding of the artistic processes, the works and their authors.

Desde Sevilla con amor

This covers an activity that took place in various centres such as the Hospital Virgen Macarena, the Al Alba Foundation for women at risk of exclusion, the San Juan de Dios nursing home in Seville and the Sevilla Acoge Foundation, where a number of citizens contributed to creating the installation CARPET hyperlink and started to sew a large crochet composition that has been continued in Faro, Portugal, and in Cornwall in the United Kingdom.