

i n _ n o v a m u s e u m

Museums come back to the local community through Art&Food



INTRODUCTION TO AUDIENCE DEVELOPMENT

Document title

Introduction to Audience Development

Authors

Alessandra Capezzuoli Ranchi - Centro Europeo Turismo Cultura e Spettacolo (Italy)
Célia Quico – Universidade Lusófona de Humanidades e Tecnologias (Portugal)

Graphic Design

Pedro Guedes

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Project Leader

Centro Europeo Turismo Cultura e Spettacolo, Italy

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Skokloster Castle, Sweden
Theodoros Papagiannis Museum, Greece
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Tirana Ekspres, Albania

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INTRODUCTION

The present document aims to provide an introduction to Audience Development for European peripheral museums, addressing both theoretical and practical issues. This document follows the two-day training on Audience Development & Digital Engagement that was held on November 24-25, 2016 at Palazzo Chigi in Ariccia (Italy). The training was designed by COFAC/ University Lusófona (Portugal) and BAM! Strategie Culturali (Italy) and it was attended by managers and staffs from eleven European museums, two universities and two cultural organisations, namely Centro Europeo Turismo Cultura e Spettacolo (Italy), Skoklosters Castle (Sweden), Theodoros Papagiannis Museum (Greece), Tirana Ekspres (Albania), Museu Bordalo Pinheiro (Portugal), University of Patras (Greece), Kilkis Museum (Greece), Muzeu Etnografik Kruja (Albania), Palazzo Chigi in Ariccia (Italy), Museo Tuscolano/Scuderie Aldobrandini in Frascati (Italy), Museo Civico in Lanuvio (Italy), Muzeu Arkeologjik Durres (Albania), Museo Diocesano di Albano (Italy) and Skånelaholm Castle (Sweden).

The training was suggested by the assumption that despite most museum managers would agree that building and strengthening audience relationships are top priorities, only few organisations, however, agree on the importance of conducting audience research to support those activities. Even organisations that indicate they value audience research find reasons not to do it. A lack of resources — money, time, and skills — is often cited, and it may not be clear that the benefits of conducting research justify the expense. As a result, it just does not get done. This introductory document to Audience Development aims to help organisations jump some of these obstacles.

Multiyear audience-building initiatives as well as literature reporting broader research practices state that audience research can strengthen audience-building initiatives by helping institutions understand how to build meaningful connections with different groups. This doc-

ument illustrates how audience research can lead to better audience-building results and provides examples of organisations that used findings from audience research to sharpen their approaches. Their efforts bear witness to the fact that carefully planned research — combined with a willingness to listen, even when the feedback is difficult to hear — can help organisations win new audiences. This report also includes guidelines for art organisations' marketing directors and others who want to design and manage their own audience research. It is by no means a sur-



1
Training on Audience Development & Digital
Engagement - November 24-25, 2016

vey of all audience research techniques and methods that are the most widely used and accessible to organisations with little or no experience in doing audience research.

In summary, the main goal is to explore the subject of audience development, from both theoretical and practical level, namely:

- a) define and characterise Audience Development;
- b) present current Audience Development processes or tools and essential bibliography in this field;
- c) highlight research as a fundamental tool on the process of Audience Development in a simple and cost effective manner, - namely, by applying methods such as focus-groups and surveys as part of the process. For this purpose three basic steps have been followed: learning about the audience, creating effective promotional materials and, finally, tracking evaluating results.

2 WHAT IS AUDIENCE DEVELOPMENT?

To start, Audience Development (AD) can be easily and simply defined as a strategic, dynamic and interactive process that aims to engage “individuals and communities in experiencing, enjoying, participating in and valuing the arts” (EC, 2012). Currently, we find several concurrent Audience Development definitions, such as the following:

“Audience development allows museums to better reach current and potential visitors by more effectively meeting their needs and expectations and by developing stronger on-going relationships with the audience.”

(Network of European Museum Organisations, n.d.)

“Audience Development is about quantitatively and qualitatively targeting new sectors in innovative ways to broaden the arts audience base, then nurturing new attenders, along with existing audiences, to encourage them to grow with the organisation.”

(Rogers, 1998 - as cited by Fondazione Fitzcarraldo, 2015)

“The term Audience Development describes activity which is undertaken specifically to meet the needs of existing and potential audiences, and to help arts organisations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution. ‘Audience’ encompasses attendees, visitors, readers, listeners, viewers, participants and learners.”

(Grants for the Arts, Arts Council England, 2004)

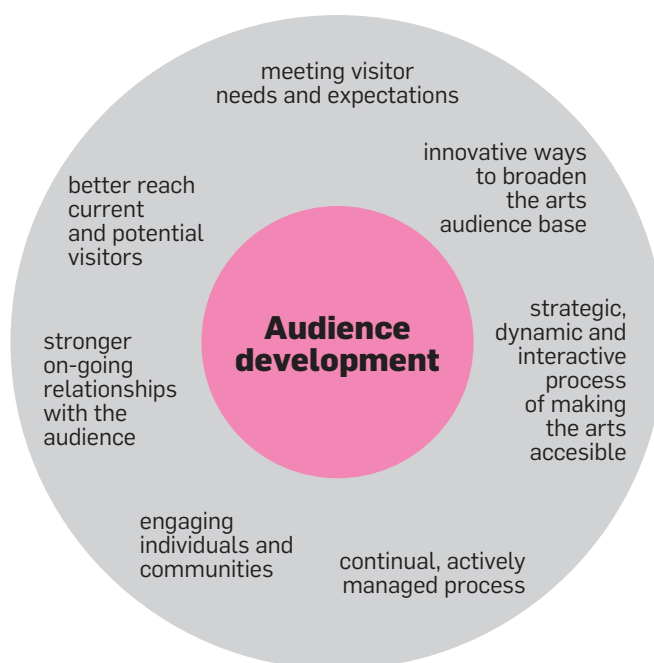
“Audience development is a strategic, dynamic and interactive process of making the arts widely accessible. It aims at engaging individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means available today for cultural operators, from digital tools to volunteering, from co-creation to partnerships. Audience development can be understood in various ways, depending

on its objectives and target groups:

- increasing audiences (attracting audiences with the same socio-demographic profile as the current audience);
- deepening relationship with the audiences (enhancing the experience of the current audiences in relation to a cultural event and/or encouraging them to discover related or even non-related, more complex art forms, thus fostering loyalty and return visits);
- diversifying audiences (attracting people with a different socio-demographic profile to the current audiences, including people with no previous contact with the arts).”

(EAC/08/2015 Tender specifications)

These – and other – Audience Development definitions present several constant elements, such as the focus on strategy definition, the commitment towards engaging individuals and communities and, also significantly, the iterative nature of the process.



2
Audience Development – key-words

3 AUDIENCE DEVELOPMENT AND AUDIENCE RESEARCH

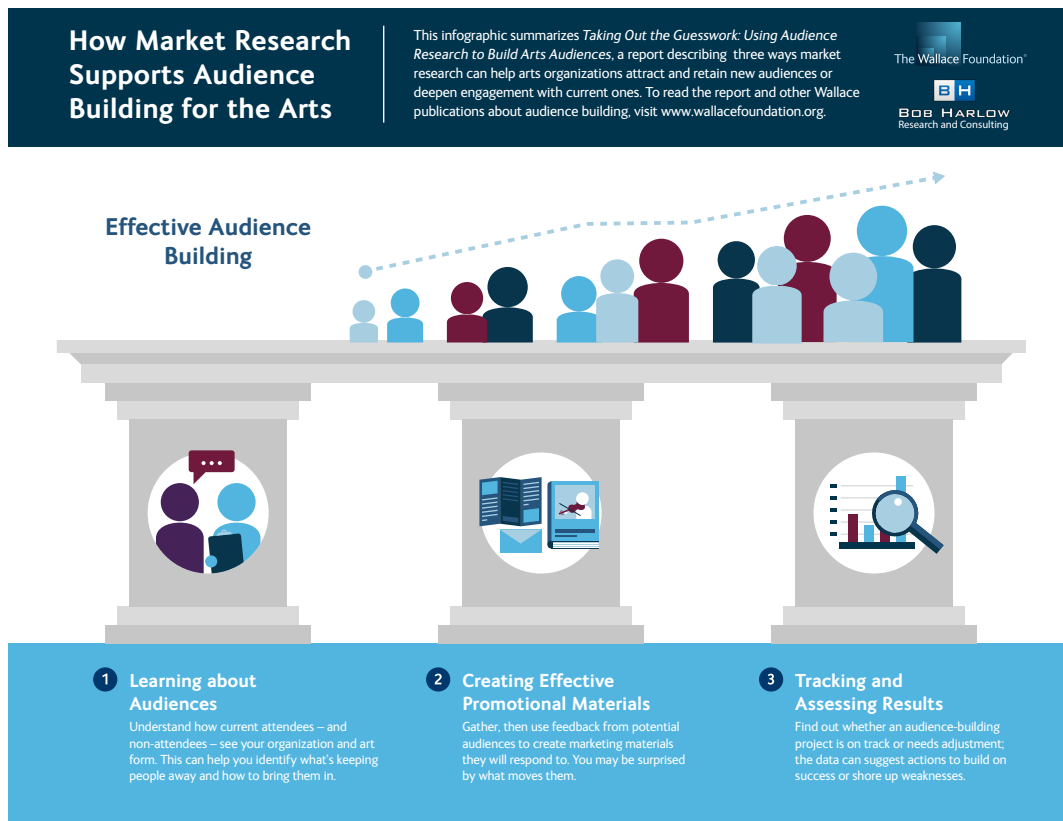
“ Audience research does not have to be complex or costly — a modest budget is sufficient in many cases. Special skills aren't necessarily required, but thoughtfulness, careful planning, and execution according to plan are needed to obtain accurate information about an audience—and improve decision-making” (Harlow, 2015: vii). Such words of wisdom are shared in the guidebook *Taking Out the Guesswork: Using Research to Build Arts Audiences*, which was made to help arts organisations taking the first steps to apply research to their audience development processes. A three-step approach for audience building supported by audience research is proposed by Harlow (2015) as follows:

- 1) Learning about Audiences
- 2) Creating Effective Promotional Materials
- 3) Tracking and Assessing Results

In more detail:

Step 1: Learning about audiences

The first step prior to building museums audiences is to know the arts organisation and its existing and potential audiences: “who we are” and “why do we exist” are the basic questions a museum is expected to answer before starting an audience strategy. For Harlow (2015), audience research provides arts & culture institutions with a better understanding of the perspectives of the different target publics regarding their own organisations. How the audiences' perception influences their decision to visit the institution, how lifestyle and other factors keep certain audiences from visiting or from visiting more often were among the questions that guided the research. A useful method to analyse the “state of the art” of the organisation is the focus-group discussion conducted by a skilled facilitator. Once the museum has identified its role and its existing audiences, the analysis continues with an outlook towards potential audiences and what methods can be used for engaging them.



Step 2: Creating effective promotional materials

For an effective audience building strategy it is also necessary to create effective promotional materials. Harlow (2015) selected several examples of American arts institutions that explored how new audiences responded to their marketing materials: websites, brochures, posters, etc. First, many were surprised by the impact these promotional materials had on these audiences – often-negative impact. However, after understanding the perspective of the new audiences, these institutions were able to communicate more effectively, both by re-designing new promotional materials but also by selecting more appropriate communications channels to reach for new visitors. To understand the perspective of the new audiences about promotional materials and marketing activities, arts and culture organisations may also use focus-groups, which can bring light to the perceptual barriers that keep people from attending exhibitions of events.

Step 3: Tracking and assessing results

To complete an audience building project it is necessary to find out whether it is on track or needs adjustments. The data can suggest actions to build on success or show up weaknesses. To track and

assess results it is possible to use both quantitative or qualitative methods, depending on the type of information and insights an institution wants to obtain. However, the best choice to know how well an initiative is going usually a quantitative research is used. According to Harlow (2015), in the organisations he studied, the research design was basic but effective “such as having staff and volunteers administer an exit survey of just a few relevant questions. By gathering this type of information, arts managers could ensure that a program was on track—or troubleshoot when it was not.” Exit surveys submitted to visitors when leaving the museum are also very useful in order to collect the existing audiences’ opinions and improvement suggestions of the services provided. It also proves to be a strategic tool to involve public in the organisation’s management.

Research can clarify what’s working, what’s not, and why. It can also sharpen marketing efforts, boosting the effectiveness of even a small budget. In short, strategically and judiciously used research can help organisations win audiences.

Audience research can be divided in two major branches: qualitative research and quantitative research. While qualitative research is well suited to

	QUALITATIVE	QUANTITATIVE
Type of Data	Verbal, conceptual	Numerical
Purpose	Exploration: Researchers are not sure what they are looking for	Confirmation: Researchers know what they are looking for
Question Types	Open ended “what,” “how,” and “why” questions	Closed ended “how many,” “how often,” “how much” questions
Number of Participants	Few, but in-depth conversations	Many, to produce reliable results
Typical Methods	Focus groups, in-depth interviews, ethnographies	Surveys

4
Audiences research – quantitative and qualitative methods in summary

From *Taking Out the Guesswork: A Guide to Using Research to Build Arts Audiences* (2015), p. 8, available for free at www.wallacefoundation.org

exploring ideas and discovering new things, quantitative research can be more useful to obtain confirmation of hypotheses or measure results related with activities. These methods can be used in all the three steps of audience building strategy here proposed.

Among the several methods of qualitative research, focus groups can be particularly useful to get people to describe their attitudes, behaviors and perceptions, using their own words. These insights can then be interpreted to inform the audience development initiatives, providing outside perspectives that may lead to reach for new audiences and maintain their interest as visitors for the future. In short, a focus group is a “moderated discussion in which the interaction within the group identifies the concerns, interests, and habits the members share” (Harlow, 2015). Usually, focus groups can last one and a half to two hours, with 6 to 10 participants. These sessions have a moderator for the discussion, being recorded in audio or video for analysis. Focus groups can take place in dedicated rooms (with a secondary viewing room, for observers), but it is also possible to hold them in a regular meeting room.

Focus groups can guide decision making at three critical junctures in audience development initiatives, according to Harlow (2015):

1. During the development phase, to gain an understanding of how an audience perceives and values an art form and an institution—what they like, what they dislike, and barriers to and incentives for engagement

2. Pre-launch, to gauge reaction to program ideas, such as different concepts and prototypes

3. Post-launch, to get diagnostic feedback that can identify areas for improvement.

Likewise, quantitative methods in audience research can be applied throughout the Audience Development process, from development phase to post-launch phase. In particular, surveys are very helpful tools to obtain valuable information from museum visitors - and non-visitors as well. In short, these are the main tasks in setting up a simple survey:

I. Design the survey (which questions to ask and how) – more on Annex 4.

II. How to administer the survey and who will take it (face-to-face, hand-out, online; what is the sample, how to reach for the participants).

III: Analysis of the data (collecting and interpreting information).

Nowadays, surveys administration and analysis of data is more simple and effective when supported by online tools and social media platforms. Free and easy-to-use tools such as Google Drive Forms (<https://www.google.com/forms/about/>) save hours of time in terms of processing data, also providing instant reports of main results. However, the traditional paper survey is still relevant – and it can lead to better results in terms of audience feedback than the digital media, namely, in the case of exit surveys.

In conclusion, Harlow (2015: 108) notes that for audience research to have value “it needs to do more than deliver accurate information; it needs to be accepted and used by an organisation. Involving key staff members at different points in the process can add value, build buy-in, generate interest, and raise organisational consciousness about what audiences are looking for and what their experience is”.

4 LOW-COST AUDIENCE RESEARCH TOOLS FOR AUDIENCE DEVELOPMENT

How can museums and other cultural organisations apply these lessons, on a low-budget, quickly, effectively and with the existing resources? As part of the In_Nova MusEUm project, that challenge was taken by Museu Bordalo Pinheiro and Universidade Lusófona. After the training session held in Ariccia, Italy, the Museu Bordalo Pinheiro and Universidade Lusófona decided to put into practice these guidelines: and in a mere eight weeks, the joint team could complete the task, from kick-off meeting to public presentation of main results and summary report.

In order to gain new insights about museum visitors and non-visitors and properly inform the working meetings in the realm of In_Nova MusEUm in Portugal, University Lusófona and Museu Bordalo Pinheiro conducted a small-scale audience research project during the 1st trimester of 2017. This was a small-scale project, both in terms of the time available and on the scope of the research. First results were made available to project participants shortly after the fieldwork was done, for the Participatory Lab and 1st Local Technical committee meeting.

Given the very short timeframe of two months, this research project started by applying a quantitative survey online, to enable a quicker and effective information gathering and treatment. The same instrument was shortly thereafter applied as a face-to-face survey in the vicinity area of Museu Bordalo Pinheiro (Campo Grande, Lisbon). Finally, in parallel to the field work related with these methods, a short exit survey was made available for about one month to Museu Bordalo Pinheiro visitors, to better understand what they had enjoyed, how they knew about the museum and other essential questions.

Instruments Museu Bordalo Pinheiro and U. Lusofona: Small Scale Audience Study

1. Survey for the general public (visitors and non-visitors)

a) Online survey: to be made available online (self-ad-

ministration) and distributed via Facebook of Museu Bordalo Pinheiro and University Lusófona

Objective: 100 replies

Final sample: 227 replies

Field work: 30 January to 6 February 2017

b) Face-to-face survey: applied face-to-face (self-administration) in the area of Campo Grande, Museu Bordalo Pinheiro neighbourhood

Objective: 100 replies

Final sample: 101 replies

Field work: 6 to 9 February 2017

2. Visitor survey

c) Survey distributed to MBP visitors after their visit (self-administration)

Objective: 100 replies

Final sample: 93 replies

Field work: 1 to 28 February 2017

The main results of the small-scale study were presented in March 16, 2017, in time for the first Local Committee Meeting of In_Nova MusEUm project in Portugal, held at the Museu Bordalo Pinheiro. These instruments are available in the Annexes of this document:

Annex - 1. Exit Survey: Museu Bordalo Pinheiro / University Lusófona

Annex - 2. Cultural Activities Survey: Museu Bordalo Pinheiro/ University Lusófona

Main results – General Public Survey: Online (n = 227); Face-to-face (n = 101)

Firstly, respondents' profiles who answered voluntarily online (especially through Facebook dissemination, via the museum's and University Lusófona's pages) are in general very different from the profiles of the respondents who answered to the face-to-face survey, namely:

- respondents who replied to the online survey were mainly middle-aged adults, mostly women, with a high level of education and a high level of participation in cultural activities.

- respondents who replied to the survey in person are mainly young adults, with high and medium schooling, with medium or low level of participation in cultural activities.

Here are the main results of this small-scale survey:

Have you participated in any of these cultural activities in the past 12 months?

Online respondents (n = 227):
1st "Reading a book" (**88.5%**),
2nd "Viewing or listening to a cultural program on TV or radio" (**88.13%**),
3rd "Visit a monument or place of historical interest" (**85.5%**)

Face-to-face respondents (n = 101):
1st "Go to the movies" (**66%**),
2nd "Reading a book" (**54.6%**),
3rd "Visit a monument or place of historical interest" (**44.3%**).

How do you get information about cultural activities?

Online respondents (n = 227):
1st "Facebook" (**73.6%**),
2nd "Information Friends / Family" (**57.3%**),
3rd "Written Press" - (**53.3%**)

Face-to-face respondents (n = 101):
1st "Information Friends / Family" (**61%**),
2nd "Television" (**56%**),
3rd "Facebook" (**42%**).

Have you visited a museum in the last 12 months?

Online respondents (n = 227):
Yes = **89%**
Face-to-face respondents (n = 101):
Yes = **46.9%**

Did you ever heard of the Museu Bordalo Pinheiro?

Online respondents (n = 227):
Yes = **93%**
Face-to-face respondents (n = 101):
Yes = **51%**

Do you know where the Museu Bordalo Pinheiro is located?

Online respondents (n = 227):
Yes = **75.8%**
Face-to-face respondents (n = 101):
Yes = **38%**

Have you ever visited the Museu Bordalo Pinheiro ?

Online respondents (n = 227):
Yes = **40.1%**

Face-to-face respondents (n = 101):

Yes = **7%**

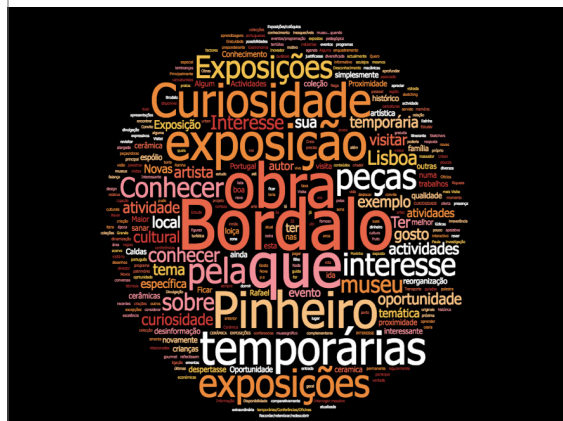
What do you associate the Museu Bordalo Pinheiro with?

Online respondents (n = 227):
1st "Fun" (**40.5%**),
2nd "Study and contemplation" (**30%**),
3rd "Celebration and participation" (**18.9%**)

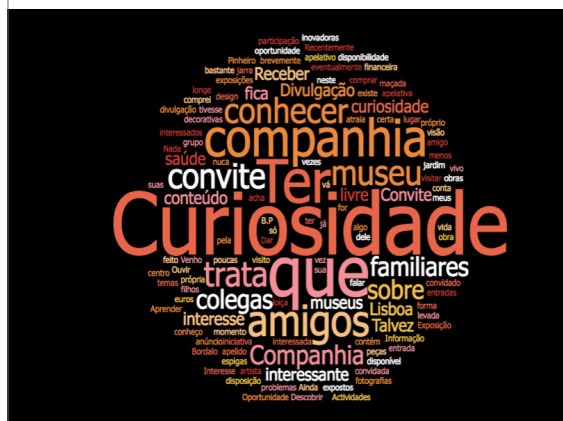
Face-to-face respondents (n = 101):

1st "Fun" (**39%**),
2nd "Others / Do not know / Not responding" (**29.9%**),
3rd "Old-fashioned" (**13%**)

What would prompt you to visit the Museu Bordalo Pinheiro ? (online sample; n = 227)



What would motivate you to visit the Museu Bordalo Pinheiro ? (F2F sample; n = 101)



6/7

WordCloud – a basic and free tool to analyze word relevance in texts

5 AUDIENCE DEVELOPMENT AND THE DIGITAL ENGAGEMENT FRAMEWORK (DEF)

As part of the training program provided in Ariccia (Italy), the participants had the opportunity to go deep further on the practical issues of Audience Development, namely by using digital media as strategic tools to accomplish their goals in this area. According to BAM! Strategie Culturali, a consultancy and organisation company based in Bologna (Italy) and specialised in audience development and cultural management, the Digital Engagement Framework (DEF) is based on years of designing and implementing innovative communication, marketing, audience development and new media strategies around the world.

Given the very short timeframe of two months, this research project started by applying a quantitative survey online, to enable a quicker and effective information gathering and treatment. The same instrument was shortly thereafter applied as a face-to-face survey in the vicinity area of Museu Bordalo Pinheiro (Campo Grande, Lisbon). Finally, in parallel to the field work related with these methods, a short exit survey was made available for about one month to Museu Bordalo Pinheiro visitors, to better understand what they had enjoyed, how they knew about the museum and other essential questions.

The most important highlight factor is the necessity of having an Internet strategy. The Internet opens new opportunities for achieving or strengthening a distinctive strategic positioning (Porter 2001). Digital media has a huge impact on every aspect of a modern organisation. If there's no solid strategy there will be no Facebook, channel, app, virtual reality that help. To generate an impact (or to understand why it's not

happening), it's fundamental to set goals, expected results and metrics. As a fundamental tool of Audience Development digital assets can power up every aspect of the organisation. Thus it must be a consequence of organisational structure, not a starting point.

The DEF helps to ask the right people the right questions at the right time. It is the museum's interest to grow and diversify the audience it attracts: it increases its reach, sustainability and accountability. However, it cannot be done randomly and museums must decide whom to target and when – it does not necessarily pay to be all things to all people all the time. The core of an effective audience development is known who your existing and potential audiences are. Each building block of DEF consists of one or more elements. Each element asks one main question. All the answers from all the elements from all the building blocks together provide an outline for your digital engagement strategy. Simplify this result and you are as good as done.

A digital engagement strategy has to take into account the following aspects:

- Digital vision: what is your organisation's vision and does it include a mention of digital, online and social media?

- Objectives: what exactly will you achieve with digital media?

- Trends: are you aware of external trends? A digital engagement strategy is never isolated from developments outside your organisation.

More about BAM and the Digital Engagement Framework here:

<http://www.bamstrategieculturali.com/>



10
BAM - Digital Engagement Framework (DEF)

6 CONCLUSION

This document introduces the concept of Audience Development to museums that presently may have limited resources to fully take advantage of accessible enabling tools to pursue an audience development strategy. Priority was given to the presentation of a simple and effective approach based on audience research and low-cost activities than can be quickly replicated and implemented by any kind of organisation.

The partnership Museu Bordalo Pinheiro - University Lusófona in the context of In_Nova MusEUm is as an example of a successful collaboration between a museum and the nearby academic community. It showcases actionable principles and practical tools to gain useful audience insights which should orientate and drive the audience development activities.

Other documents produced by the In_Nova MusEUm project further develop this and other related topics:

- Branding Guide of Peripheral Museums
- The In_Nova MusEUm Communication Strategy: Becoming a Brand

Audience Development is a true challenge to all players in the cultural sector, particularly to peripheral museums: a challenge to be overcome, for the benefit of all!



11
Palazzo Chigi in Ariccia (Italy),
Museo Tuscolano/Scuderie Aldobrandini in Frascati (Italy), Museo Civico in Lanuvio (Italy),

European Commission - Directorate-General for Education, Youth, Sport and Culture, Education, Youth, Sport and Culture (2012) European audiences: 2020 and beyond. Retrieved from: <https://publications.europa.eu/en/publication-detail/-/publication/9f59889c-c071-4e52-875a-21a007fdbf09>

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ANNEX 1.
EXIT SURVEY
MUSEU BORDALO PINHEIRO
LISBOA, PORTUGAL

EXIT SURVEY – Museu Bordalo Pinheiro

Thank you very much for replying to this survey. Your answers can help us improve Museu Bordalo Pinheiro. All answers are confidential. Mark your answers with X. Please return the completed questionnaire to reception. Thank you in advance for your contribution.

1. How did you know about the Museu Bordalo Pinheiro?

(you may indicate more than one answer: limit to 3 main reasons)

- | | |
|---|-------------------------------------|
| ☐ Friends / Family Information | ☐ Radio |
| ☐ Advertising (outdoor / leaflets / postcards) | ☐ Television |
| ☐ Printed press (newspapers, magazines) | ☐ Websites |
| ☐ Mail (postal and / or electronic) | ☐ Facebook |
| | ☐ (other) |

2. With whom did you come to the Museu Bordalo Pinheiro?

- | | |
|--|-------------------------------------|
| ☐ Alone | ☐ Friends |
| ☐ Spouse / Girlfriend / Boyfriend | ☐ Colleagues |
| ☐ Family | ☐ (other) |

3. What led you to visit the Museu Bordalo Pinheiro?

- ☐ the figure of Rafael Bordalo Pinheiro
- ☐ the permanent exhibition
- ☐ the temporary exhibition
- ☐ the activities
- ☐ (other) - which? _____

4. How many times have you come to Museu Bordalo Pinheiro, not counting this visit?

- ☐ Never visited before, this is my first time
- ☐ 1 time
- ☐ 2 times
- ☐ 3 times
- ☐ 4 or more times

5. How do you rate your experience of visiting the Museu Bordalo Pinheiro?

- ☐ Very good
- ☐ Good
- ☐ Fair
- ☐ Mediocre
- ☐ Bad

6. Based on your experience today, would you recommend a visit to the Museu Bordalo Pinheiro to your friends, family or colleagues?

- ☐ No ☐ Yes

7. How do you rate the Museu Bordalo Pinheiro from 1 (Bad) to 5 (Very Good)?

	1	2	3	4	5	Don't know
Permanent exhibition						
Temporary exhibition						
Service provided						
Library/ archive						
Comfort / convenience of space						
Visit hours						
Store						
Activities						
Communication (website, Facebook)						

8. What did you like and dislike most in the museum?

I liked: _____

I did not like: _____

SOCIO-DEMOGRAPHIC INFORMATION

1. Age: _____ years

2. Gender: ☐ Male

☐ Female

3. Profession/ Occupation:

- ☐ Student
- ☐ Student worker
- ☐ Employed worker
- ☐ Self-employed worker
- ☐ Unemployed
- ☐ House-spouse
- ☐ Retired

4. Education

- ☐ 1st to 4th year school
- ☐ 5th to 6th year school
- ☐ 7th to 9th year school
- ☐ 10th to 12th year school
- ☐ Graduate degree
- ☐ Post-graduate degree

5. Where do you live? (city, country): _____

6. Have you participated in any of these cultural activities in the past 12 months?

- ☐ Watch or listen to a cultural program on TV or radio
- ☐ Go to the movies
- ☐ Go to a musical concert
- ☐ Watch a theatre play
- ☐ Attend a dance or opera show
- ☐ Visit a museum or art gallery exhibition
- ☐ Visit a monument or place of historical interest
- ☐ Visit a library
- ☐ Read a book
- ☐ Participate in a creative workshop
- ☐ (other)

☐ Yes, I would like to receive information about the activities of the Museu Bordalo Pinheiro.

E-mail: _____

THANK YOU FOR YOUR CONTRIBUTION

ANNEX 2.
PARTICIPATION IN CULTURAL
ACTIVITIES SURVEY,
MUSEU BORDALO PINHEIRO
LISBOA, PORTUGAL

INQUÉRITO – Participação em Actividades Culturais

A Universidade Lusófona e o Museu Bordalo Pinheiro estão a fazer um estudo sobre o acesso e participação em actividades culturais, com enfoque em museus. Este inquérito demora apenas 2 a 3 minutos a ser preenchido. Por favor, assinala com X as suas respostas. Desde já, agradecemos o seu contributo.

1. Participou em alguma destas actividades culturais nos últimos 12 meses?

- ☐ Ver ou ouvir um programa cultural na TV ou rádio
- ☐ Ir ao cinema
- ☐ Assistir a um concerto musical
- ☐ Assistir a uma peça de teatro
- ☐ Assistir a um espectáculo de dança ou ópera
- ☐ Visitar uma exposição de museu ou galeria de arte
- ☐ Visitar um monumento ou local de interesse histórico
- ☐ Visitar uma biblioteca
- ☐ Ler um livro
- ☐ Participar numa oficina criativa ou workshop
- ☐ (outra)

2. Gostava de participar em mais actividades culturais?

- ☐ Não ☐ Sim

3. O que dificulta ou impede que participe em mais actividades culturais?

(pode indicar mais do que uma resposta: limitar às 3 principais)

- | | |
|--|---|
| ☐ Falta de interesse | ☐ Demasiado caro |
| ☐ Falta de tempo | ☐ Pouca escolha ou pouca qualidade de oferta |
| ☐ Falta de informação | ☐ (outro) |

4. Como se informa sobre actividades culturais?

(pode indicar mais do que uma resposta: limitar às 3 principais)

- | | |
|---|------------------------------------|
| ☐ Informação de amigos/ familiares | ☐ Rádio |
| ☐ Publicidade (outdoor/ folhetos/ postais) | ☐ Televisão |
| ☐ Correio (postal e/ou electrónico) | ☐ Websites |
| ☐ Imprensa escrita (jornais, revistas) | ☐ Facebook |
| | ☐ (outros) |

5. Visitou um museu nos últimos 12 meses?

- ☐ Não ☐ Sim

6. Qual o último museu que visitou?

7. Com quem visita museus?

(pode indicar mais do que uma resposta: limitar às 3 principais)

- | | |
|---|-----------------------------------|
| ☐ Só | ☐ Amigos |
| ☐ Cônjuge/ Companheiro(a)/ Namorado(a) | ☐ Colegas |
| ☐ Familiares | ☐ (outros) |

8. Já ouviu falar do Museu Bordalo Pinheiro?

☐ Não

☐ Sim

9. Sabe onde fica o Museu Bordalo Pinheiro?

☐ Não

☐ Sim

Se sabe, indique onde? _____

10. Já visitou Museu Bordalo Pinheiro?

☐ Não

☐ Sim

Se visitou, indique quando? _____

11. A que associa o Museu Bordalo Pinheiro?

(indique só uma resposta)

☐ Divertido

☐ Inovador

☐ Celebração e participação

☐ (outra)

☐ Maçador

☐ Antiquado

☐ Estudo e contemplação

12. O que o levaria a visitar o Museu Bordalo Pinheiro?

DADOS SÓCIO-DEMOGRÁFICOS

1. Idade: _____ anos

2. Sexo: ☐ Masculino

☐ Feminino

3. Ocupação:

☐ Estudante

☐ Trabalhador-Estudante

☐ Trabalhador por conta de outrem

☐ Trabalhador por conta própria

☐ Desempregado

☐ Dona de casa

☐ Reformado

4. Escolaridade (completa):

☐ Ensino Básico (1º ano – 4º ano)

☐ Ciclo Preparatório (5º - 6º ano)

☐ Ensino Secundário (7º - 9º ano)

☐ Ensino Secundário (10º - 12º ano)

☐ Bacharelato / Licenciatura

☐ Mestrado/ Doutoramento

5. Concelho de residência: _____

☐ Sim, desejo receber informação sobre as actividades do Museu Bordalo Pinheiro.

E-mail: _____

ANNEX 3.
FOCUS GROUP DISCUSSION
GUIDE: EXERCISE
AT TRAINING SESSION
HELD IN ARICCIA, ITALY

FOCUS GROUP DISCUSSION GUIDE*

Please note: These questions are intended as a starting point. They indicate the general flow of the discussion and the types of questions asked – not the specific order or wording. Also note that some question areas are repetitive – this is intentional. If one approach doesn't get a desired information, it will be asked again later in the discussion in a slightly different way. Timing will be adjusted based on participants. Also note that throughout the first half of the session barriers and incentives for attending cultural events and dance specifically will be recorded on easel sheets – these will be used as a starting point for creating approaches / incentives for attracting new audiences.

I. INTRODUCTIONS (5-10 minutes)

Facilitator: Standard introduction including, purpose of discussion, reason for audio recording, confidentiality of individual responses, need for honesty and to speak about personal experiences/ feelings.

Participants: Name, family composition, year in school / profession and...

Briefly describe the cultural events you attended and places/ monuments/ museums/ cultural center/ art gallery you visited:

- > Type – music concerts, plays, dance, etc.
- > Type – monuments, museums, cultural center, art gallery, etc.
- > How often during the year?
- > Attend alone or with others/who? Who is the "leader?"

II. SELECTING EVENTS / INFORMATION SOURCES / BEHAVIORS (15-25 minutes)

Think about the last museum or monument or cultural center or art gallery you visited. How did you hear

about it? Why did you decide to attend it? What interested you most about it? (PROBE FOR SPECIFICS)

- > Did you have any special deals / discounts?
- > Who did you go with?
- > How did you get there?
- > What did you do before / after visiting, i.e. did you have a meal? Drinks?
- > Describe the overall atmosphere of museum / monument/ cultural center/ art gallery

Thinking more broadly, if you hear or read about a museum / monument/ cultural center/ art gallery, what gets you interested?

- > Why is that important to you?
- > What ultimately convinces you to go or not?
- > How important is price?
- > Do you specifically look for discounts / deals? If yes: Where?

Within the past year or so have you visited any museum / monument/ cultural center/ art gallery for the first time? Think specifically about something that was outside of your comfort zone – something that wasn't the kind of event or performance you'd usually consider going to.

- > How did you hear about it? If someone told you, what specifically did they say?
- > What got you interested in that specific exhibition or event?
- > What concerns did you have?
- > What was the deciding factor in choosing to visit?

More generally, where do you get your information about cultural places to visit? (Probe for:)

- > Web sites – which specifically? Why those sites?
- > Ever gone to social networking web sites? Which?
- > Ever gone to blogs? Which?
- > Direct mail
- > Mass media: Radio or TV advertising, newspaper or magazine ads or reviews
- > Of all of these sources for information, which are most important to you? Why?

III. MONUMENTS AND MUSEUM IMPRESSIONS AND EXPERIENCES (10-15 minutes)

! I'd like to focus now on museum and monument visits in _____. Tell me whatever you know about what, when and where, you might visit these places?

! What's your impression of museums and monuments? Describe atmosphere, audiences, cost – any other factors that describe these places.

! Have you heard of _____? If yes: Where have you heard about it?

! What's your impression of _____?

! What might interest you in attending a _____ exhibition or special event?

! Why wouldn't you be interested in attending one?

IV. IDEA GENERATION (30-40 minutes)

Our goal is to develop ways to bring more people to _____. We believe there are ways to reduce some of the reasons why people choose not to come and / or to make coming more enticing. To get us started, I'd like you to think about what we've been discussing for the past hour and look at the lists of ways that you've mentioned that relate to why people come or don't come to monuments and museums specifically.

First let's focus on some of the reasons why people don't go to monuments/ museums – can you add any reasons to the list of barriers? (WRITE ON BOARD or PC WITH PROJECTOR)

Now, let's focus on some of the incentives you mentioned, some of the things that help to convince people to visit a museum or monument. Can you add anything to this list? (WRITE ON BOARD or PC WITH

PROJECTOR

! Now, what might PCA do to overcome the barriers? Think about ways to expand on some of the incentives or completely new ideas for convincing your friends to attend _____. Don't worry if it isn't a perfect idea, or if it isn't completely formed – anything you mention might be the germ of a really great idea.

! Have each participant select one idea they especially like – something that they think would help them to convince others to attend the _____.

>Have group build on ideas – what would make them even better?

Reactions To PCA Ideas: Now I'd like you to distribute a brief description of some ideas that _____ is considering. Please take a few minutes to read through the list, but do not say anything. As you read through it please circle the three ideas that you find most compelling (DISTRIBUTE LIST)

- What did you like best on this list? Why?

- Was there anything surprising? Anything that you didn't expect? Describe.

- Was there anything you think you would find to be especially persuasive in attracting you? Your peers? Why?

>Have group build on ideas – what would make them even better?

- If _____ were to introduce any of these ideas, what do you think the impact would be? Why? Would this change

V. COMMUNICATIONS (20 minutes)

! What are the best marketing materials you receive about events / performances/ exhibitions ?

>Why are they the best? Are they motivating? In what ways?

! What is the best website you've seen from any arts organisation?
> Why is it the best? Is it motivating? In what ways?

I'd like you to look through some marketing materials of _____ (website pages, Facebook page, posters, etc). You may have already seen them. Please take a few minutes to read through them, but do not say anything. Feel free to write notes to yourself about things that you'd like to comment about. Also, please circle anything that you especially like, dislike or find confusing.

(AFTER THEY'VE HAD TIME TO LOOK MATERIALS OVER) Now, please write down the one or two things you like best about these and one or two things that you'd like to change.
Review and discuss written comments.

! Overall reaction? What's the general impression you get of _____ from looking at these materials? Does that match your perception of _____? Describe.

! Was there anything that surprised you either positively or negatively? Describe.
> Does that change your opinion of _____ in any way? Describe.

! What would make you decide to attend one of these exhibitions or events?
> Probe on key factors – schedule, venue, program, cost?

! What other information would you like to know? Why is that important?

Please carefully look through the materials one more time. Are there any specific words or phrases or photos that really get your attention – either positively or negatively?
! Describe and discuss.

VI. WRAP-UP (10 minutes)

Please write down:

! Of all the ideas we've discussed, which one or two would be most helpful to you in deciding to attend _____? Why? Would you really do this – why / why not?

! If you could improve on any one of the ideas we discussed, what would you do to make it even better? Include as many details as possible

WHILE PARTICIPANTS ARE WRITING RESPONSES – GO TO BACK ROOM FOR ANY ADDITIONAL QUESTIONS. UPON RETURN ASK:

! Review responses.
! Any suggestions you'd like to make to _____?

Do you have any last comments or questions about anything that we've discussed this evening?
Thank you very much for participating.

* (adapted from PACIFIC NORTHWEST BALLET FOCUS GROUP DISCUSSION GUIDE - Harlow, B. (2015). Taking Out the Guesswork: Using Research to Build Arts Audiences. Wallace Studies in Building Arts Audiences. New York, NY: Bob Harlow Research and Consulting, LLC.

ANNEX 4.
DESIGNING
A SURVEY (HARLOW, 2015)

1. What to Ask: Questions That Tell You Who Is Coming and Why

"The questions you ask depend on the objectives of your audience-building initiative. Clearly articulate what defines success for your program—who is visiting, in what context, and having what kind of experience—and build a survey that measures those elements."

2. Question Format: It's Not Just What You Ask but Also How You Ask It

"When surveys are easy to follow, respondents give reliable answers that reflect their true experience as you hope to understand it. Different formats are suited to different kinds of questions: multiple-choice questions, scaled questions, Open-ended questions."

3. Question Writing: Some Dos and Don'ts

"Many people simply write survey questions that make sense to them without considering how others might interpret them. That's a problem, because respondents might attach different meanings to a question, leading to survey results that don't provide clear direction or, worse, are misleading. Question writing is an acquired skill that many survey researchers spend years honing"

4. Question Order: Go with the Flow

"Surveys that flow naturally from one question to the next are easier for people to follow and answer. The first few questions set the tone. Questions with a definitive answer (e.g., "How many people are you visiting with?") work well at the beginning because they signal to respondents that they have the necessary knowledge to take the survey."

5. Take It for a Test Drive

"Whether you write the survey yourself or enlist the help of a professional, test it with a few people from outside of your organisation before going further. Listen closely to their feedback as they take the survey and you'll get a good sense of whether they're interpreting the questions as you'd intended. They can

also tell you if multiple-choice options cover all the bases and the relative ease or difficulty of completing the survey."

6. Quality Control: Monitor Response Rate

"The response rate is the percentage of people who complete a survey among those who have been offered one. Don't confuse it with the percentage of audience members or visitors who have taken a survey, which will likely be lower because, in most cases, not everyone gets the chance to fill one out."

7. Quality Control: Stick to the Plan

"Sticking to a sampling plan is critical when you want to track changes in audience composition or behavior over time. In fact, in evaluating programs, that's the kind of comparison you're most likely to be interested in."

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In_NovaMusEUm: Museums come back to the local community through Art&Food – the main objective is to help strengthen the capacity to attract new audiences of European museums located in peripheral areas, through activities of audience development related to Art&Food, transnational mobility and trainings for artistic curators and museum directors.

Website: <http://www.innovamuseum.org/>

FB: <https://www.facebook.com/innovamuseum/>