Chapter 2
Audience development and engagement

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About

CREative MAking in Lifelong Learning (CREMA) is a three year project (2019-2022) funded by the Erasmus+ Programme of the European Union.

CREMA explores the concept of creative spaces for adults in museums. Through mapping of best practices, developing and testing innovative working methods, this project aims at learning how to make better use of museum collections for creative making as part of the overall Erasmus+ lifelong learning vision. The far-reaching aim of the project is improved museum services that deliver new skills and competences, which can assist adults to stay creative throughout their lifetime. Encouraging creative and entrepreneurial spirit across generations and developing guidelines for creative making in connection to museum collections are among the objectives of the CREMA project.

The project is carried out by seven different European organisations: The Regional Museum of Skåne (Sweden), the Finnish Museum Association (Finland), History & Art (Denmark), the Hungarian Open Air Museum (Hungary), Creative Museum (Latvia), Radiona Zagreb Makerspace (Croatia) and BAM! Strategie Culturali (Italy).

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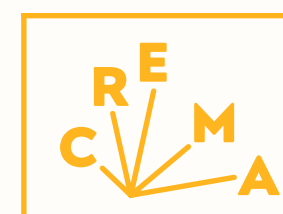
Index

A maker space, a laboratory, a space dedicated to the curious, those passionate about DIY, and – a step before – to adults, not to kids, hardly exists in museums.

But the starting point we're proposing with this "Audience engagement" guideline is not really connected to a dedicated physical space, but more with a specific approach in designing the maker activities for adults in museums.

Audience development is certainly not a new concept, indeed it already has its history and, fortunately for us, many tools that can help better target and define audiences. In addition to presenting you with these tools, we try to accompany the change of perspective in planning new activities through tips, hints, practical examples and a pinch of common sense.

"Engaging new audiences" here is about reaching new adult audiences, but also about engaging loyal visitors in new activities, but also rethinking educational activities for an adult target group, and still involve local organisations with the right expertise. Too much? Let's start.

Abstract

#audience development

#audience engagement

#cultural participation

#cultural welfare

#audience-oriented organisations...

Bac k ground
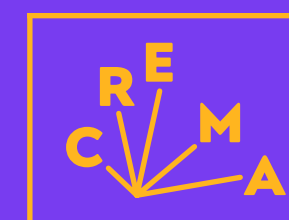
A brief look into audience development and engagement

Cultural professionals around Europe have become largely accustomed to such terms, although most of them still remain foggy and often misunderstood concepts.

Audience development has been discussed at least since the end of the 1980s – early 1990s, especially in the Anglo-Saxon context (UK and USA) where the term appeared① as a corollary to cultural marketing theories. In some European countries (e.g. a priority in the UK cultural policies since the 2000s), the discourse is well-grounded and active among cultural organisations, while for other countries it is still quite unknown or rarely implemented.

Audience development (from now on, also AD) has been at the focal point of the European Commission's cultural mission for years (Creative Europe 2014–2020, Engage Audiences② research project, ADESTE③ project) but it is now being increasingly replaced by other terms and approaches: political priorities are, after all, constantly developing.

Considering the complex scenario, in the following chapter we would like to introduce readers to theoretical concepts and definitions of audience development, clarifying what the notion really means for cultural organisations. Following, we will briefly describe possible tools and actions to put theory into practice.

① ADAM Audience Development Arts Marketing, term coined by Keith Diggle – Guide to Arts Marketing: The principles and Practice of marketing as they apply to the arts, Rhinegold London, 1984.

② Commissioned by the European Commission in 2015 http://engageaudiences.eu/

③ ADESTE was a lifelong-learning research project that originally started in 2013, now on Adeste+, a large-scale European cooperation project https://www.adesteplus.eu

According to classic definitions, audience development is a set of theories and practices of a cultural organisation that aim to make cultural content more accessible, understandable and less distant from one's audience: AD places the audience at the heart of everything the organisation does.

n

Defi itions

"

Audience development is a planned, organisation-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions.

"

The Audience Agency

"

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 on-going 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 broad in scope and covers a large number of activities, approaches and philosophies. It is important to underline that AD is not "a special project", a responsibility of a single department, but it is a transversal set of actions that covers all functions and professions of an organisation: research, programming, education, mediation, logistics, marketing, etc.

AD activities aim at building an increasingly numerous, more diverse and happier audience:

Expansion of the audience attracting more people with the same socio-demographic profile as the current audience;

Diversification of the audience attracting people with a different socio-demographic profile, including people with no previous contact with the arts or with the organisation;

Improvement of the relationship enhancing the experience of the audiences, deepening their ties with the organisation.

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Methods

Mapping audiences

People who attend cultural spaces (either digital or physical) are a complex, diverse and in many cases a relatively unknown crowd. AD studies attempt to simplify reality, building maps to give cultural organisations tools so they can better understand their audiences. The scale of these maps is the "distance" between a person and an organisation. The following are two examples particularly relevant to museums.

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From crowd to community

The following map divides the audience into different groups focusing on the efforts needed by the museum to get in contact with the particular group.

You
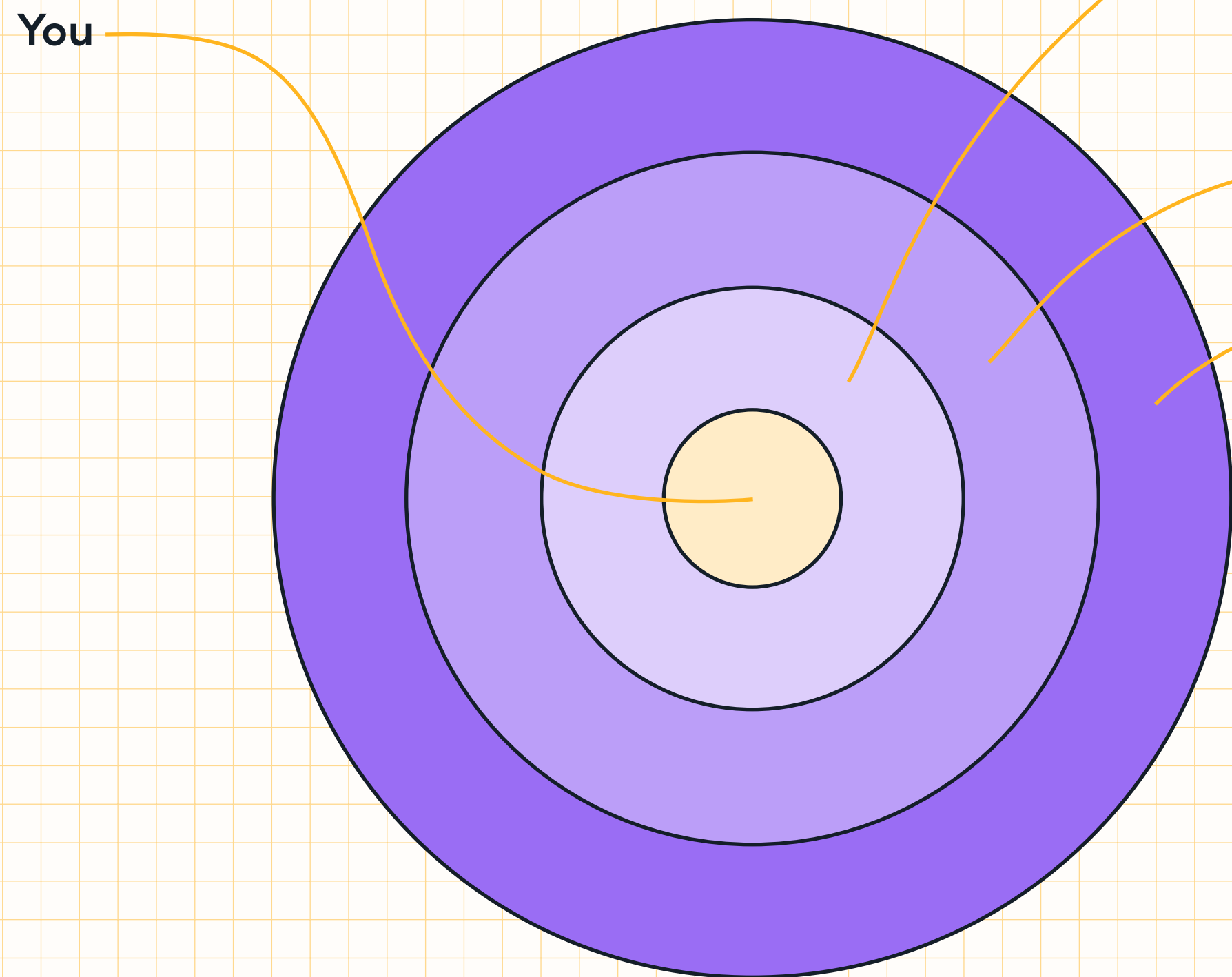
Community

This innermost circle indicates all the people who are already in some way "connected" with your museum: they might be your partners, donors or volunteers, participants to your activities, returning visitors of your physical spaces or users who interact often with you online. Usually, you can directly get in contact with them: in person, on a social network, with a newsletter campaign, hanging a sign in your office, calling them, etc.

Network

This group refers to people who you cannot easily contact directly, but with whom your "community" can interact. These are families and friends, colleagues and business connections of your community. Your "network" is also composed of thematic communities, second level associations, political networks you can join through your "community". The relationship with the network must be built and cultivated: it is more tiring and expensive, but necessary if you want to diversify and enlarge your "Community".

Crowd

The larger external circle contains people you do not know, and who might receive messages about your museum only through the "network". They have no particular links of relevance to you and therefore need continuous and intense communication stimuli to consider you. A greater investment is needed and a less secure outcome can be expected, when you want this heterogeneous group with poor interest in your museum to pay attention to you.

From non- to central audiences

This map emphasises the importance of "barriers to access" (physical, economic and cultural) that people need to overcome in order to get "closer" to a specific cultural space. Overcoming barriers means investing time, energy or money for a museum: it means carrying some "activation costs".
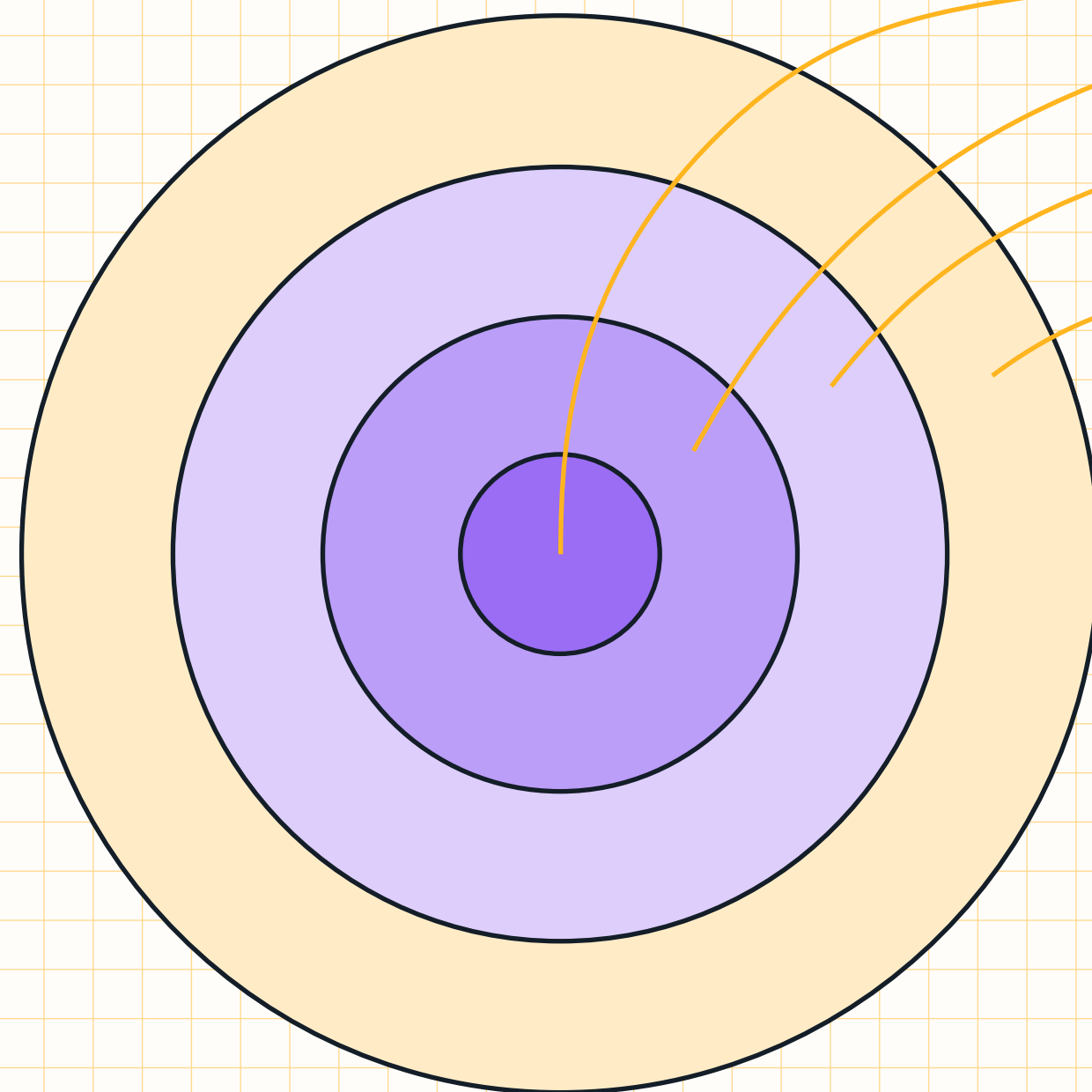
Central audiences

These people represent the core of your museum: they regularly attend your spaces, they know you well and understand your mission/values. They are often also directly involved in your activities. Activation costs are low: they do not encounter particular barriers (only economic, in some cases).

Occasional audiences

They are composed by people who attend your organisation, but inconsistently. Their attendance is often triggered by extraordinary events and situations (e.g. large exhibitions or tourism). Activation costs are average: they could encounter cultural and psychological barriers (different background, far from values or content), and/or economic barriers.

Potential audiences

These people do neither participate in your activities nor visit your spaces, but they could potentially be interested in doing so: they might have cultural interests close to your offers or they might be involved in issues that your museum focuses on. Activation costs are quite high: there could be physical barriers (to reach the space or a space not meeting their needs), cultural and economic barriers to overcome.

Non-audiences

This last group includes a wide range of people who both do not participate in your activities and would not be interested or motivated in doing so: they are the most "distant" people from your cultural content. Activation costs for this group are the highest: they often involve specific analysis or studies and large investments in order to make them overcome a multiplicity of barriers, including the difficulty in reaching the audience with information.

Finding the right direction

Once the map of your spectators and visitors is clear, it is time to decide which actions to plan.

Developing the relationship with audiences is a progressive process that ultimately aims at getting people closer and closer to the organisation's offer, values and content. You will need to reach people before engaging them and you need to engage people before they can help you generate value. Moreover, not everyone will necessarily become an engaged audience: we could say that out of a thousand users, only one will possibly be engaged with your organisation.

Reach
• Find your audience.
• Determine their channels.
• Actively approach them.

Interest
• Provide great content.
• Be reliable.
• Keep delivering.

Involve
• Invite.
• Inspire action.
• Facilitate connections.

Activate
• Acknowledge contributions.
• Empower your audience.
• Follow up.
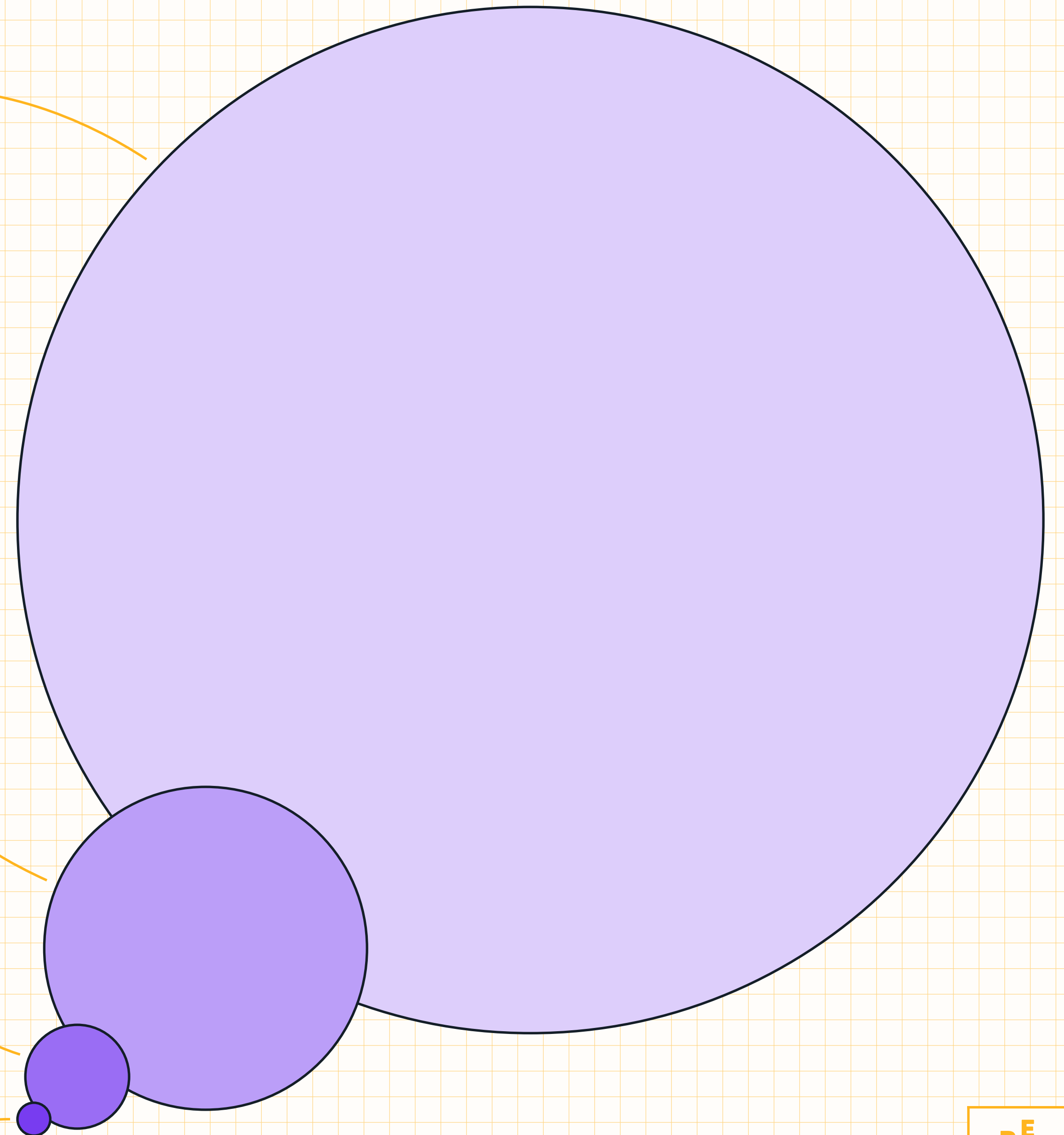
Outreach and engagement

Outreach and engagement are the two pillars of any audience development strategy. The success of the strategy often depends on your ability to have these two directions combined, separated or interact with one another.

Outreach

Engagement

No

Does your target know you?

Yes

Outreach

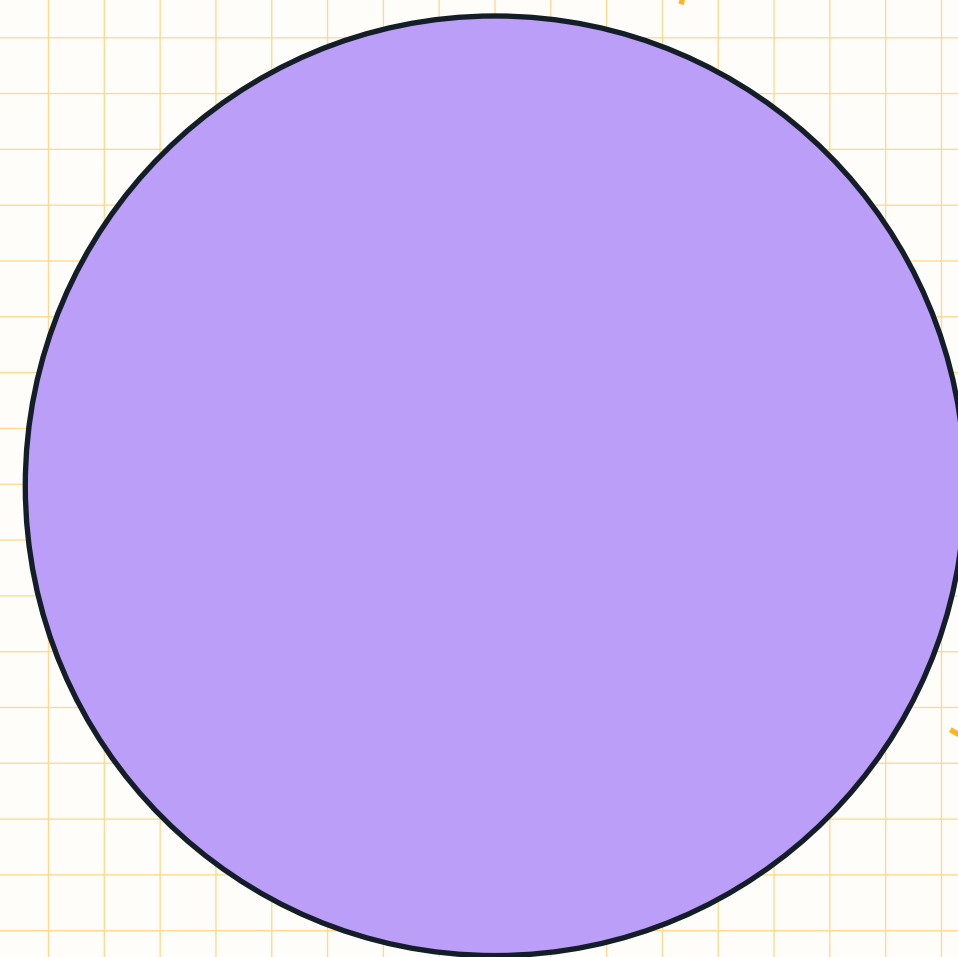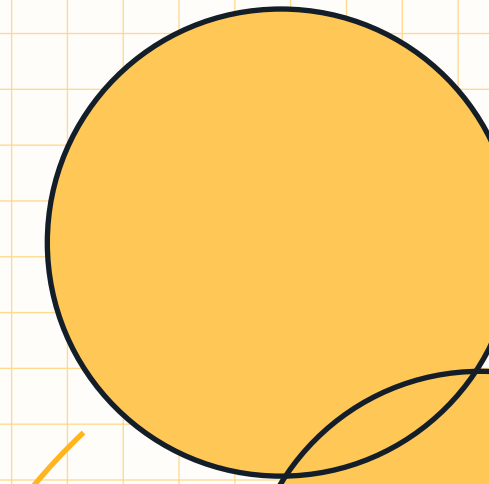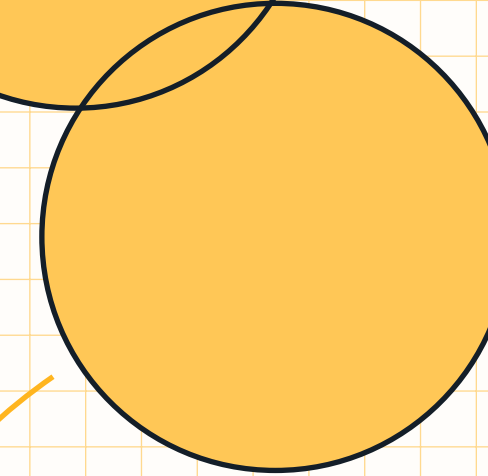It involves all activities aimed at expanding or diversifying the museum's audience, getting in touch with people outside the "community". A good outreach activity begins by establishing where your target audience is, what spaces they attend (online and offline), which organisations or what other stakeholders of yours are connected to them: the outreach takes place there, out of the safe environment of your organisation's physical spaces, website or social media presence. Outreach could also happen in your spaces, but using the resources and content at your disposal in a new way.

Example:
in designing maker activities for your museum you could partner with local groups or associations, this could help you reach out to a wider audience.

Engagement

It is a relationship that the museum builds with those who are already users. It involves all those activities that intend to increase the level of involvement and sense of belonging of an already-aware crowd: it usually takes place within your spaces, website or social media channels. It consists in "listening" to the target audience, building content that is relevant to them, and providing regular feedback on your activities to your "community". Engagement can be considered a success when the audience actively promotes your organisation and its resources (word-of-mouth promotion, spectators as ambassadors).

Example:
you could offer maker activities to your current audiences (free access with museum ticket), enriching their experience and promoting a more regular attendance.

The Ansoff matrix

The Ansoff matrix is a strategic planning tool (derived from marketing studies) that provides a framework to help cultural professionals build strategies for future growth. Considering two variables (audience and cultural offer), the matrix suggests 4 possible strategic paths that an organisation could choose in order to enlarge, diversify or engage its audience. This strategic tool could be very helpful to make decisions, for example for museums wanting to have a new space dedicated to maker and other related activities.

	Existing offer	New offer
New audience	Market developement	Diversification
Existing audience	Market penetration	Product developement
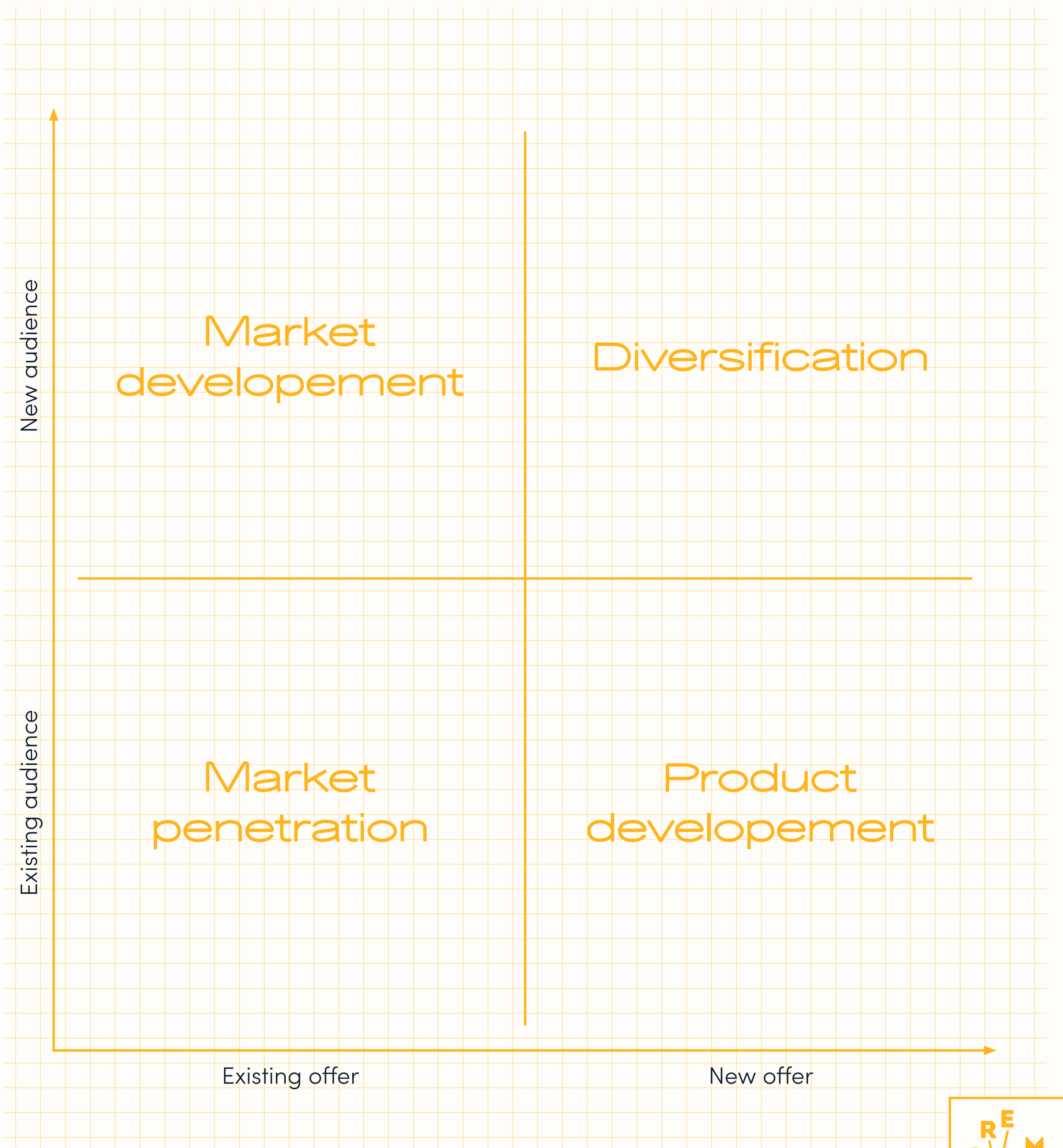
Market penetration

Market penetration means attracting more people like those who already attend your spaces for existing programs or activities, intensifying participation and building loyalty, using its existing cultural offer and content. This is the least risky growth option. It can be accomplished by actions such as: price decrease, increase in promotion, modest refinements to your programs or activities.

Example:
If you already offer maker activities, you can offer museum ticket holders or membership card holders to attend them for free, or invest more in promotion.

Market development

In a market development strategy, the organisation attempts to reach new audiences (diversification) for its existing offers. This could mean exporting your content into new geographical areas (e.g. shows in foreign countries) or promoting them to potential audiences.

Example:
If you already offer maker activities for school students, you can easily redesign them to fit adults.

Product development

In the product development strategy, the organisation creates new cultural offers and content targeted at its existing audiences to achieve growth (both quantitatively and qualitatively).

Example:
You can design maker activities to enrich the experience of existing audiences that need new stimuli for attending your museum.

Diversification

Diversification is when the museum tries to differentiate and expand its audience by introducing new cultural programs and activities. Diversification consists of two quadrant moves, so it is viewed as the riskiest growth option: it requires organisations to deal with both new audiences and new offers.

Example:
Outsourcing new activities, unless there are underutilised in-house museum staff skills or a decision is made to invest in capacity building.

Is creative making the right answer?

This provocative question raises a key issue that we suggest all museum professionals reflect on before organising any maker activity for their institution. Creative making could be a powerful tool in order to reach, get in contact and engage with museum audiences – if well planned.

e Engaging audiences through creative making

Recommendations

The purpose of this chapter is guiding professionals through some key steps of the planning process, through an audience development perspective: from the ideation to the post–evaluation of maker activities, always keeping the audience in mind.

We refer here to creative making activities that could either be organised as single events/initiatives included in the museum's general programme; or that could be part of a regular, continuous offer – perhaps within a dedicated museum section or room: the makerspace.

A.
Understand your audiences

Who regularly attends your museum spaces and activities? Who does not, but you would like to reach? Who are they, are there barriers that keep them away from your museum?

B.
Setting goals and targets

What do you want to achieve with creative making activities, in coherence with your museum strategy? What impact do you want to generate? Who do you want – among the audiences that surround you – to reach or engage through creative making activities?

C.
Organising creative making activities

How can you best organise your activities in order to achieve the results you are aiming at? What organisational aspects most influence the participation of your target groups?

D.
Measuring results and impact

Why is it important to measure results? How can you evaluate the impact of your creative making activities?

A. Understanding your audiences

The first step in every good audience development plan is a solid understanding of crowds. Every cultural organisation has an idea of its audience: visitors or spectators who attend its spaces, people who take part in its activities or online users who interact with its digital content. In most cases though, this "idea" of the audience is quite blurred and becomes harder to grasp when considering more occasional or even potential crowds. This is why it is important to plan a mix of activities that can help the organisation build a clearer picture (also using maps and tools seen in the previous chapter) of who actually is its audience or who could potentially become so – even more when planning a new type of activity.

Understanding the audience is not always a straightforward path, there are a lot of tools available and each organisation combines them in a different way.

Here, we would like to introduce some of the most common tools available: surveys (questionnaires, interviews, focus groups), segmentation and personas.

Surveying Tools

Surveying tools are derived from social research and can help the organisation gather qualitative and quantitative information about its audiences. Effective surveying tools are usually those which are built on clear, simple and relevant topics: first, always define what you want to know from your audiences and what you would like to do with that specific information. In the following paragraphs, we will present the main surveying tools that can gather this information in a variety of ways.

Questionnaires

It is the most common tool used by museums. It consists of a series of close or open ended questions, filled by users either through paper forms (e.g. stands at the end of a museum visit) or online (e.g. forms sent via email after an online booking, surveys shared on social media). When building a questionnaire try to step into the user's shoes: long, complex forms usually tend to gather few and low quality answers. In order to gather and process answers you can rely on several online tools available on the market, choose the one that best suits your organisation's needs.

Interviews

Usually one to one chats between a visitor/spectator and an interviewer, either belonging to the organisation's staff or an external person (better in some cases). Interviews should be carefully planned: it is important to build a clear structure with simple and straightforward questions. Besides that, take into account any possible cultural, social or psychological barrier(s) that could make the interviewee uncomfortable: this could lead to fake or misleading answers (e.g. asking about personal financial situation).
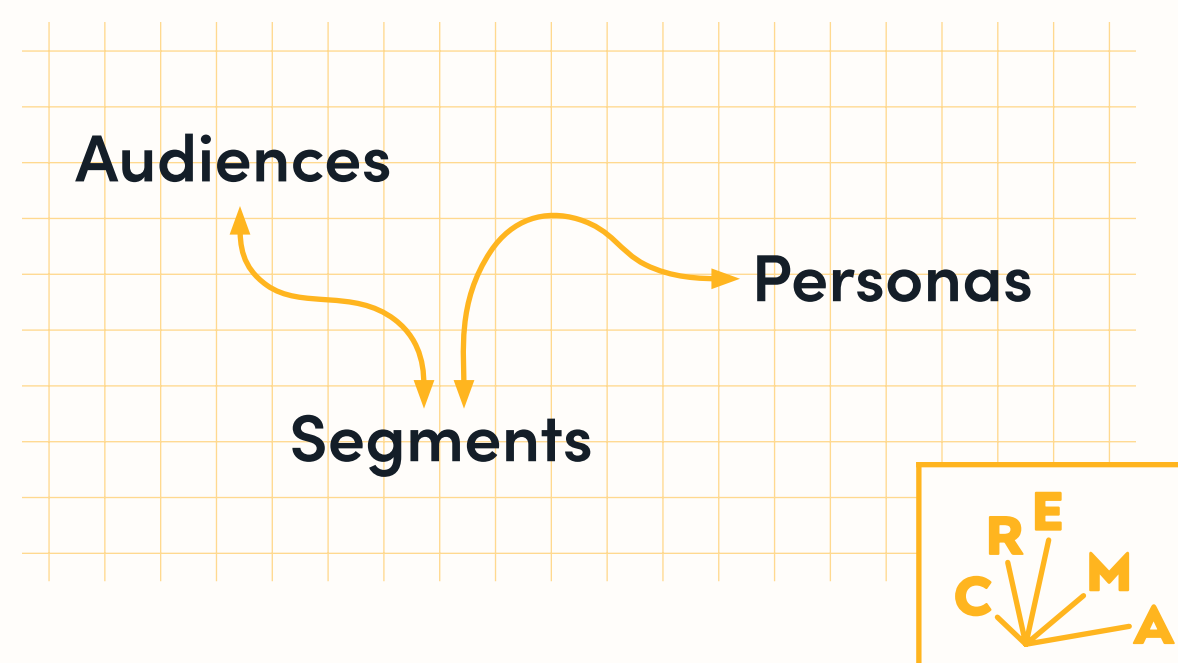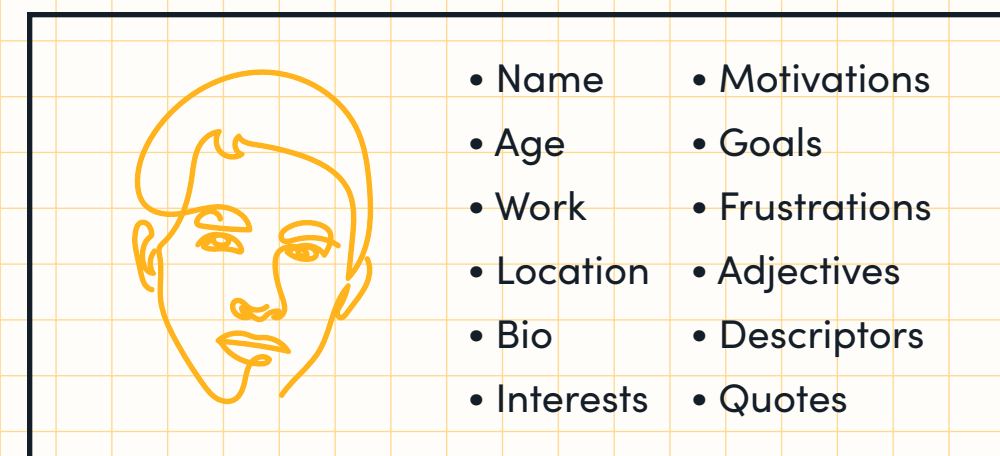
Focus groups

A focus group is a sort of group interview where questions are asked in an interactive setting, and participants can discuss with other group members. The effectiveness of a focus group largely relies on the role of a facilitator (external), who poses survey questions and moderates discussions. Making people comfortable and creating a safe interactive space could lead to higher quality outputs. Participants usually range between 5 to 10 people and the whole session could last up to 2 or 3 hours.

Segmentation and personas

Audience segmentation is a marketing strategic activity based on identifying subgroups – segments – within the target audience in order to deliver more tailored messages and create more specific actions. The segments can be based on demographics, such as geographic location, gender identity, age, ethnicity, income, or level of formal education. Subgroups can also be based on behaviour such as media usage, interests, hobbies, level of engagement with the cultural organisation and so on. On the other hand, a persona is a fictional character created to represent a user type.

A target audience can be divided into several segments, each segment can be synthesised in more personas. Both segments and personas can be placed on audience maps (see under mapping audiences) to better understand their relation with the organisation. Segments and personas can be built on the perception and observation of an audience by the museum's staff or, better, on data gathered from structured surveys. Both these types of information can make it possible to start defining segments or personas. This depends on what the goal of your research is, and which elements are already given in your project.

- Name
- Age
- Work
- Location
- Bio
- Interests
- Motivations
- Goals
- Frustrations
- Adjectives
- Descriptors
- Quotes

Audiences

Personas

Segments

B.
Setting goals and targets

If you spend some time reflecting on the goals and targets that you want to achieve with creative maker activities, it could help you better plan them. It will also provide you with a system that will help you to evaluate the activities and their impact.

How do you define a goal?

In general terms, goals should be clear and realistic achievements that you can aim for and easily measure. Two to three goals will be more than enough for any maker initiative/activity you would like to propose with your museum. Don't forget to set some goals on audience reach or engagement! This is the time to use the data collected in phase A to identify the target groups you want to reach, engage, and/or activate.

In project management, the common saying states that goals should be SMART[4].

④ https://dougthorpe.com/be-smart-about-your-goal-setting/

S
Specific

Be clear and specific so your goals are easier to achieve. This also helps you know how and where to get started!

M
Measurable

Measurable goals can be tracked, allowing you to see your progress. They also tell you when a goal is complete.

A
Actionable

Are you able to take action to achieve the goal? Actionable goals ensure the steps to get there are within your control.

R
Realistic

Avoid overwhelm and unnecessary stress and frustration by making the goal realistic.

T
Timebound

A date helps us stay focused and motivated, inspiring us and providing something to work towards.

A good practice is to associate expected results and indicators with each goal. This will lead the way toward a good evaluation of the activities. Expected results are the outcomes of your activity; indicators are how you measure these outcomes.

How to define a target?

Goals and targets should go hand in hand: depending on the overall mission of your museum and on the specific objectives of your maker activities, targets should be selected among your current or potential audiences.

Do not aim at reaching too many targets with a single maker activity: you can differentiate activities basing them on different topics or collections, using different techniques or technologies, activating multiple collaborations and partnerships.

Goals

Expected results

Indicators

Example:
Goal: Stimulating the participation of local communities in maker activities > Expected result: in 2 years, at least 40% of museum makerspace participants are local > Indicator: % of locals out of total participants.

REMA
C A

C. Organising the activities

When it comes to organising creative maker activities or a makerspace at your museum, there are several aspects you need to consider, in order to meet your target goals. In particular you should reflect on: scheduling, pricing and communication.

Scheduling

The time, week day and season of an activity can largely impact the participation of specific target groups.

You can collect information on what would best suit your target group through audience surveys or from an understanding of your local community's habits. Although it might vary depending on the local culture, the following are some suggestions on scheduling and audiences:

Sunday morning:
families

Weekday during working hours:
elderly visitors, unemployed, students

Weekday evening:
young adults

Weekend afternoons:
tourists, visitors from nearby towns

The choice of a specific time can also work as indirect promotion towards certain visitors.

"

The activity '3pm Museum' was designed for audiences over 60. This was not specifically stated anywhere, but the mere fact that it was scheduled every Tuesday at 3.00pm meant that almost only retired people could attend.

"

Fondazione Brescia Musei, Italy

Pricing

There are usually a number of factors that must be considered when determining the economic feasibility of a new activity in a museum:

• Is the activity fully funded and does it not burden the museum?

• What are the fixed and variable costs to the museum associated with the activity?

• Are there any outsourced professionals?

• Are there any materials to be purchased?

• Machine/equipment maintenance costs?

• Would the museum be open during those hours, or should special openings be arranged?

These needs must be put in line with the expectations of the identified target group, the so-called willingness to pay. The following are some aspects to consider relating to this, when setting the price:

• The cultural/educational value of the proposed activities tends to remain outside the classic market dynamics.

• In order to ensure participation in activities, it is sometimes necessary to set a price that constitutes a minimum economic effort to be paid in advance. Sometimes free activities can take a back seat to personal agendas!

• If you are going to involve a target group for whom the economic barrier is a real problem there are two options: find a way to offer the activity for free to everyone; try to activate a mutual aid mechanism (e.g. "suspended ticket" an initiative which exists in Italy, where those who can enter a museum can buy an extra ticket for those who can not).

• Relate the price of the new activities proposed to that of the museum visit and propose discounted prices with similar logic (e.g. agreements with local bodies or associations).

• It would be great also to benchmark the prices of similar activities and cultural experiences in general offered by other museums, preferably in the same area.

• When it comes to something really new, giving it a free trial can create or increase the willingness to pay. This is the effect that some of the pilots held in our museums for free have had, for example.

• If you have created a makerspace in your museum we recommend promoting subscriptions on an annual or periodic basis to use it.

Communication and promotion

Communication and promotion are aspects that have been increasingly taken care of by museums in recent years, so we will not list specific communication tools. Instead we will highlight some aspects particularly related to maker activities aimed at adults.

Using promotion as an AD activity.

Promotion refers to the entire set of activities that aim to encourage users to visit, attend or enjoy cultural offers. It is a traditional function of organisations, but if carried out with particular attention to the visitor, it can become an AD activity. It often involves relational marketing tools: offers, products or channels dedicated to a specific audience; contests, awards or rewarding schemes; fidelity cards and tools to enlarge the offer.

Why communicate if I don't have an attendance problem?

It depends on the local context, but often the maker activities offered by the museum are identified as adding value for the museum's adult audience, unaccustomed to "making at the museum," more to visiting it. This has been demonstrated by the pilot activities organised, most of which have been surprisingly successful in contact and subscriptions. The workshop format and physical space does not allow many people to participate directly, but this does not mean that the activities should not be part of the museum's narrative to its community or even to the outside world. Telling the story of the activities carried out through photos, participant testimonials, video-tutorials, and so on allows one to reach new people, partners, or even sponsors with a clear message.

Keeping relations active also after activities.

Creative maker activities might offer the opportunity to build new relationships and communication channels with audiences. Make the most of it: keep participants engaged also after the activity with news on other activities or invite them to a regular visit at the museum.

D. Measuring results

Often underestimated, this action is key to understanding the real outcomes of maker activities. You need to start planning it before the activity takes place, in order to set and activate the necessary tools: you might need to hand in a short questionnaire at the end of each maker session, or you might need to collect some information from participants during the booking process.
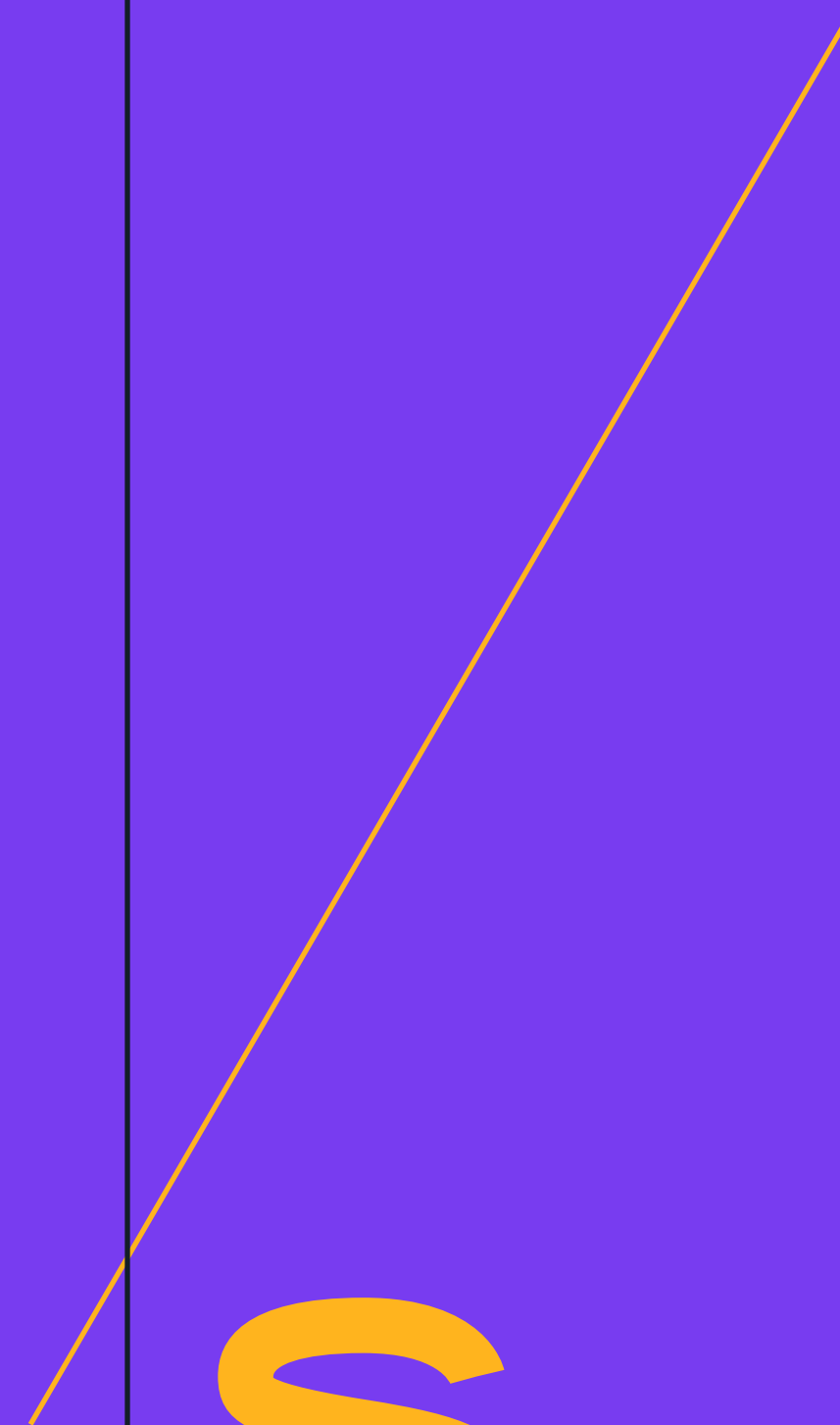
Results can be measured through both quantitative and qualitative indicators. You can rely on a different set of sources, depending on what you need to evaluate.

Here, we list some of the most common sources or tools:

• tickets or bookings

• questionnaires

• interviews or focus groups

• web or social media analytics

• press review

• live observation

Exampl e s

CREMA

Museo Fuori!

Museum Outside!

In short

A multicultural 10 day laboratory-creative marathon inspired by the format of Museomix (www.museomix.org) for a dialogue between the museum and the city. 10 days to get to know the collections of two museums in Turin (Italy) and create prototypes that, through the collections themselves, promote cultural integration outside the museums. Directly involved 18 participants and more than 10 local partners.

A.
Understanding audiences

The main target audience of this project were people with migratory backgrounds.
To help participants in understanding this target audience, a workshop on audiences was held. The participation of associations accustomed to working with this type of target audience helped to better describe the characteristics (personas tool was used).

B.
Setting goals and targets

The overall goals were defined by the organisers, through discussions with the Museomix Italia community. Among the SMART objectives were: the involvement of at least 2 museums and at least 3 other partners; the participation in the marathon of at least 2 young people with migrant backgrounds; the realisation of 3 prototypes; and the reaching of at least 100 people who had never entered museums before.

C.
Organising the activity

The type of activities planned were complex and challenging for the participants, the organising team was mostly non-local. Some of the elements that led to a successful outcome:

• A diverse and active partnership: maker organisations and venues, intercultural associations, museums.

• Dense, yet goal-oriented activity scheduling with times and modes to meet the needs of both students and workers.

• Participation in the workshops had the symbolic cost of 25 €, including some meals, materials and a card to enter all museums in the region free of charge. The fee was set mainly to avoid last-minute defections, which was registered by some participants who had exceptionally been offered to participate free of charge.

• The most important communication campaign was to reach candidates for participation. In fact, apart from the use of the partnership's communication channels, a targeted advertising campaign was conducted on social media to reach the professionals needed to form the teams. The result was 100 applications from people in and around the city of Turin!

D.
Measuring results

Data and information were collected at different stages of the project:

• during the call for participants (form)

• at the end of the initiative from participants (form)

• during prototype testing from the audience (form)

• social and web analytics

• through an organisation team debrief meeting

Creative Making for Lifelong Learning

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Making al Museo

Making at the Museum

In short

A cycle of making activities developed by BAM! Strategie Culturali and Imola Museums, a network of city museums in the town of Imola (surroundings of Bologna, Italy). Almost

30 people took part in the 3 activities hosted in 3 different museums: more than half of them had never visited the collections before. Each activity also involved different associations or artists.

3D scanning workshop
roman archeology collection (San Domenico Museum), collaboration with Fablab Imola;

Ceramics workshop
ceramics collection (Rocca Sforzesca Museum), collaboration with local ceramic artist;

Textile restoration workshop
textile collection (Palazzo Tozzoni Museum), collaboration with R.T. Restauro Tessile (Textile Restoration Association).

A.
Understanding audiences

Before planning the activities, BAM! organised a strategic workshop with museum staff and organisers to reflect on museums audiences (it was the first time the museums staff dedicated a specific workshop to their audiences). The participants focused on local audiences (existing or potential) using personas sheets and audience maps.

B.
Setting goals and targets

Imola Museums had never hosted making activities and were interested in experimenting with this new way of engaging and reaching audiences. The main aim was to reach potential museum visitors from the local community, which is the probably hardest cluster of people to attract. The workshop was fundamental in selecting specific target groups, which were not clear beforehand:

Target group 1:
young students or professionals (18-25 years old), generally interested in visiting museums and discovering local history, they do not frequent Imola Museums (they know them only for their "classic" offer and they don't find them interesting). Needs: "unique" experiences, stimuli for creativity / creation / imagination, to create something that "remains" (even if only for an event).

Target group 2:
women in their 40-60's, passionate about manual activities (eg. embroidery, ceramics), have a good perception of museums ("places of beauty") but do not attend them except for particular events (eg. wine tasting). Needs: discovering new manual and creative activities / techniques, being together / finding like-minded people (same age, same interests).

C.

Organising the activity

In order to support museum staff, a local young association (Ar. co Wood Workshop) has been involved as organisers: they took care of materials, space setting, relations with other partners, communication and booking. Other partnerships have also been created with associations or artists to facilitate the activities.

Scheduling:

activities have all been hosted on saturday afternoons, which has been identified as the best time for the specific targets. Each activity lasted around 4 hours, although the ceramics workshop also involved a second meeting.

Pricing:

all activities were free.

Communication:

thanks to local connections and to a quite good reach of museums' channels, the communication was a success. All activities were sold out in a few days: people were really interested in trying something new at museums (all participants stated that they would love this kind of offer to be continuous at museums).

D.

Measuring results

Data on participants was collected through the booking form (hosted on Eventbrite) and through questionnaires handed out at the end of each activity. Collecting information during the booking process was fundamental to understand the response of communication efforts (Who is booking our activities? Did we meet our targets?). At the end of the cycle, a debrief meeting was held with museum staff and organisers to share feedback and understand the opportunities for future developments.

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