Be SpectACTive!

second edition

Sommario

Introduction

Be SpectACTive (BS) is an action/research and production/oriented large-scale cooperation project. Strongly characterized by an experimental audience-centric approach in the performing arts, BS is a network composed of 12 partners among festivals, theatres, universities and research centres - based in Croatia, Czech Republic, France, Hungary, Italy, Romania, Spain and United Kingdom - all active in creating strategies of audience engagement and development. The project started in December 2014 and it will be concluded in November 2018.
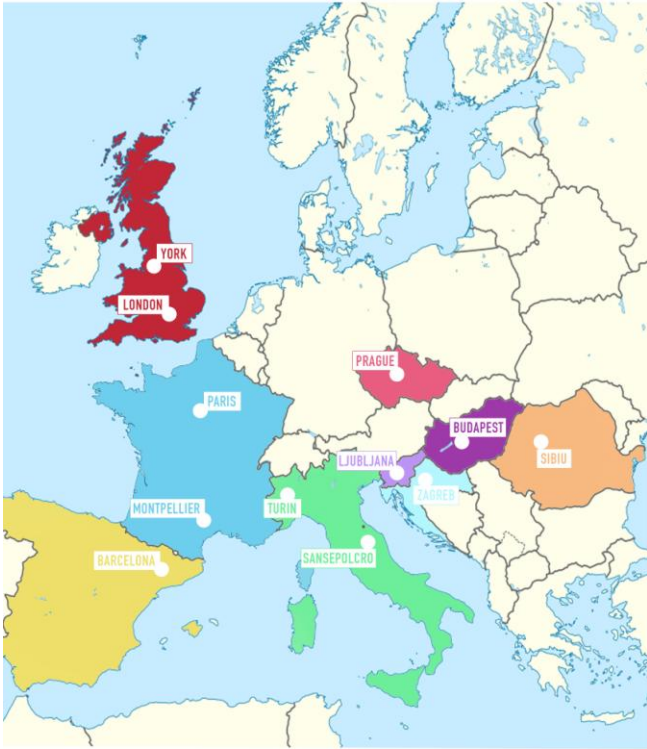
An audience-centric approach to be effective needs **a long-term strategy**, an **organization-wide commitment** and a **profound change in the mind-set** on the staff of the Organisations. A successful Audience Development (AD) and Audience engagement (AE) approach strongly impacts on the institutional and organizational relationships with artists and citizens/users; impacts on the way of programming and (sometimes) on the artistic results; on the relationship between the cultural institutions and their communities. For that reason, more these approaches fit into long-term strategies, more they will be effective shifting from the notion of 'creating art for the audience' in 'creating art together with the audience'. As mentioned by Ben Walmsley (University of Leeds) *"future organizations will be artistically led by audience-centric approaches and they will create an open habitus to community of practice"*.

According to the experience and the tools experimented in the framework of the project, the second edition of Be SpectACTive (BS2) intends to re-confirm and implement the processes activated at **local** and **trans-local level** in the several areas of the project, fostering a continuity in the experimentation at European level. We are firmly convinced that Be SpectActive has to implement its activities without interruption. On one hand deepening the dialogue between the citizens/spectators with who first experimentations started in BS1; on the other hand, promoting the notion of art as an arena of experimentation for new forms of social, cultural inclusion and new cultural policy (cultural welfare).

In BS2 the new partnership **from 12 is now composed of 20 institutions in 16 different countries in all Europe**. The new network is composed of 4 research partners, 16 artistic partners in the following cities of Europe: Sansepolcro (IT), Budapest (HU), Zagreb (HR), Sibiu (RO), Prague (CZ), Torino (IT), Montpellier (FR), Barcelona (ES), Paris (FR), York (UK), Terrassa (ES), Santarém (PT), Kortrijk (BE), Göteborg (SE), Dublin (IE), Wien (AT), Novi Sad (SRB), Ljublijana (SI), Nitra (SR).

The new network will also have xxx associated partners in the following countries and cities: Italy (in the cities of Rimini, Teramo, Novara, Livorno, San Felice sul Panaro, Macerata, Cortona, Torino), Sweden in Göteborg, Croatia in Rijeka, Portugal (in the municipalities of Abrantes, Alcanena, Alcobaça, Almada, Barreiro, Lisboa, Moita, Montijo, Oeiras, Palmela, Pombal, Santarém, Sesimbra, Sobral de Monte Agraço, Tomar), Belgium (in the cities of Brussels and Ostend), Austria in Wien.

BS1

YORK
LONDON
PRAGUE
PARIS
BUDAPEST
LJUBLJANA
SIBIU
ZAGREB
MONTPELLIER
TURIN
BARCELONA
SANSEPOLCRO

BS2

GOTEBORG
DUBLIN
YORK
OSTEND
KORTRIJK
BRUSSELS
PRAGUE
NITRA
PARIS
WIEN
BUDAPEST
LJUBLJANA
SIBIU
ZAGREB
NOVI SAD
MONTPELLIER
TURIN
SANSEPOLCRO
SETUBAL
TERRASSA
BARCELONA

1. Be SpectACTive 1

1.1. The experience of engaging the audience

One of the key-words of the project is **active spectatorship** refers to each mechanism through which audiences, namely spectators or citizens, take on an active role in the art processes.

Undeniably, the cultural sector performs in times of seismic shifts. Social and economic insecurity has made more obvious the incapacity of old paradigms and models to lead policies, institutions and people into an uncertain scenario. Wide-ranging social transformations and ubiquitous digital ecosystems impact on the way people produce and participate in culture, on their claims for more personalized and authentic experiences, on the need for collaborative spaces and opportunities. For this reason, many cultural institutions have begun to rethink their role, to find new relevance, to explore new ways to involve their audiences, and to build up a sense of belonging.

In this scenario, *co-programming* and *co-managing* practices are activated to engage audiences in the several aspects needed to carry out a festival or a theatre or a dance programme. They are tools used to approach and involve new kind of audiences; to train them; to make them felling part of an artistic project and of a community.

In its first edition, Be Spectactive (BS) was conceived by 4 areas:

1) the creation of groups of **active spectators** in each of the partners' venues;
2) the production of **21 new contemporary theatre and dance shows** which aims to support the work of young and innovative European artists and promote their interaction with the local audiences thanks to a program of "creative residencies";
3) the development of **a web-based production of shows** that mixes the presence of the artists in each area and the interaction with audiences through ICT;
4) the creation of **a research project** useful to underline strength and weaknesses of the project; to help the artistic partners to work together in a cooperative way; to develop in a better way all the actions set up and developed; to deepen the theoretical debate on Audience Development and Audience Engagement.

1.2. What Be SpectACTive is doing

According to the areas mentioned above, the project is implementing several activities:

- ❖ After 3 years and half, **seven are the groups of active spectators**, based in Sansepolcro (Italy), Prague (CZ), Sibiu (RO), Zagreb (HR), Budapest (HU), London (UK) and York (UK), currently working on processes of *co-programming*. Through meetings and workshops (defined according to the methodologies and cultural contexts of the partners' venue) the active spectators are still selecting shows that are part of the artistic programmes of the theatres/festivals members of the project, for a total amount of **108 shows** expected for the end of 2018. The selection is based following an open call (generally at national level) addressed to emerging companies. Thanks to this activity, the emerging artists are invited to present their work in the partners' venues, receiving a cachet and the chance to be seen by other professionals of the arts sector;

❖ Following the idea of the "Visionari" (program implemented by the Kilowat Festival in Sansepolcro, Italy) and the direct involvement of audiences in the decisional process of shows' selection, other cultural institutions made the same activities: for example in Italy, 9 different theatres, starting from the experience of the Kilowatt Festival, take part in the network "Italia dei Visionari"; in Portugal, Artemrede, the Portuguese cultural association gathering different Municipalities, is creating 14 local groups of active spectators;

❖ **12 Live Show Productions in four years**: shows co-produced through three creative residencies spent by artists in three different European cities, where they could get in contact with the local communities by workshops, meetings, open rehearsals;

❖ The **shows produced by the network were (and will be) also presented in different International venues**, among the others: the Croatian choreographer Bruno Isakovic, who was at "La Mama" in New York with "Denuded"; the Romanian director Gianina Cărbunariu, in tournée in Switzerland, at Chur Theatre, with the show "Common People"; the Italian group CK Theatre & Oniride that will be at Teatro di Roma with "Walking on the Moon" and many others;

❖ **9 Online show** productions: 9 dance co-productions involving young choreographers in a video-dance project that – thanks to a dedicated online interactive platform on the Be SpectACTive website – promotes the online interaction between the artists in creative residencies (2 for each) and the spectators. (please see www. bespectactive.eu)

❖ **54 Creative Residencies**: artistic residencies in different cities of Europe, encouraging the dialogue and the exchange with audiences and local communities.

BS has also implemented actions in the dissemination and exploitation of the contents, processes and main evidences, also thanks to the debate animated by the research team:

❖ **4 International Conferences** took place in Sansepolcro (IT), Bruxelles (BE), Barcelona (ES), Sibiu (RO), to discuss the topic of audience engagement, comparing studies and experiences. The participants, coming from all over the world, were representatives from European Union, cultural professionals, policy makers, researchers, intellectuals, artists and spectators. Among the speakers people such as: Jean-Louis Fabiani form the University of Budapest (HU), Anne Torregiani from the "Audience Agency" in London (UK), Niels Righolt from the "Danish Centre for Arts & Interculture" in Copenhagen (DK), Franco Bianchini from the University of Hull (UK), Ben Walmsley from the University of Leeds (UK), Monica Urian policy officer from the EU Commission, and many others between artists, theorists and professionals.

  ▪ The conference in Bruxelles (April 2016) was an addition to the previous programme and it was organized in collaboration with the EU Commission. The event was a satellite event of the **European Culture Forum**, where BS has invited several European projects (among them **Pivot Dance**, **Theatron**, **In Situ**, **Corners** and many others) working on audience development strategies. It was also the occasion of a first analysis presented by Alessandro Bollo of Fondazione Fitzcarraldo about the study commissioned by the European Commission "Engaging Audiences" (http://engageaudiences.eu).

A **fifth conclusive conference** is expected in York (UK) the 27th and 28th of March 2018.

❖ **3 editions of the European Spectators Day (ESD)**: the European Spectators Day is an online and offline event dedicated to spectators across Europe. Every year it involves the local groups of active spectators of BS (and other projects spread in Europe). It takes place at the same time in different European cities. The different local meetings have the aim to discuss all together on line - thanks to a dedicated facebook group. (here the link:) - about theatre's experiences, share ideas and practices, discuss the way people produce and participate in culture. With this annual event, we aimed to find a way for filling the gap of the geographical distance and the language barriers: ESD is a virtual meeting which connect spectators through Europe in a safe and comfortable virtual space; the ESD is an effective and experimental activity for connecting people using the ICT. The fourth edition of the event is expected on November 2018.

❖ **Video documentary**: BS is producing/realizing a video documentary of 52 minuts that intends to describe the project focusing on the experience of active spectators, the organisations and the artists involved. It will be ready at the end of 2018 and co-produced from the Italian TV broadcasting company Rai

❖ The **research program was and still is an integrated part of the project**. Based on a multidimensional and mainly qualitative approach, it is directed to: understand the effect of the participative approach on the organizations, the audiences and the artists involved in the project; help and assist the organizations in the learning process to better address their activities and their inter-local dialogue; analyse the digital sphere.

  ▪ In the framework of the research program a proper glossary about audience development and strategies of engagement was created beside 2 books (one more from what was expected) that are under construction and published for the end of 2018.

  ▪ BS was partner of the study commissioned by the EU "Engaging the Audiences" (realized by Fondazione Fitzcarraldo, Eccom, Intercult and Culture Action Europe) and 2 of the Be SpectACTive partners were case studies (Kilowatt Festival and Takeover Festival).

❖ The project managers of Be SpectACTive, the researchers and artistic directors part of the project presented the insights, the practices and the difficulties about the strategies of engagement in the performing arts field in different European arenas, such as: IETM in Bergamo (IT), Fondazione CRT in Torino (IT), Exponto in Ljubljana (SI), Theatron in Uppsala (SE), Fattidicultura in Mantova (IT), Non Riservato in Milano (IT), EDN Conference in Olot (ES), Creative Europe Desk Estonia in Tallin, Festival dello Spettatore in Arezzo (Italy), European Culture Forum in Brussels (BE), Dialoghi sulla cultura 2016 organized by Trentrino School of Management and University of Trento (IT), Cecz Dance Platform,Praha (CZ), Kodály Conference Center in Pécs (HU), TEH-Meeting in Kyiv, Kultura Nova Foundation/ Rijeka 2020 (UA),
This is for the project an important feedback about the impact of the practices activated and implementation of new strategies according to the debates conducted in different European arenas.

1.3. What we have learnt, what we need to improve

In the trans-national framework of Be SpectACTive, the starting point and the main challenge was to connect partners with different backgrounds, scales and practices, for experimenting forms and models of active engagement through offline and online strategies. Each artistic organisation is still implementing audience-centric practices, giving an own response to the participatory approach.

The research has evidenced how audience development processes are strictly related to the context they are developed, and how they differ from country to country, from subsector to subsector, and even from organisation to organisation. In a nutshell, the findings emphasise the need of a strategic approach of the audience development processes that should be embedded in the general strategic purpose of the organisation. The research activity has drawn attention to the need of collaboration between the cultural sector the academic world and the policy makers. We have understood Audience Development is a complex system where policy makers and practitioners share a responsibility.

After 3 years and half of project, the monitoring of the research team reveals that:

❖ Both the <u>participatory programming activities</u> and the <u>creative residencies' programme</u> are generating:

- **changes on the governance of some of the artistic organisations**. For example, in some cases the cultural leaders have expressed the need of overcoming a top-down perspective and the opportunity for them to explore new needs; the establishment of new links with local social groups and institutions; the introduction of innovative actions and democratic transformations; this kind of change in the culture of **York Citizen's Theatre** organisation has led to a change in its Mission Statement – "*We exist to inspire and cultivate the potential of our community through the creative arts*"[1]: seeing themselves not just as artists or cultural leaders, but as **enablers;** In addition, they have taken on two full-time members of staff to support community engagement;

- **the understanding of the importance of adopting an organisation-wide commitment** and a profound change in the mind-set for developing successful Audience engagement (AE) approaches. AD should not be confined only to one specific department or function. But more, for some of the organisations involved in the project one of the great challenges is to create horizontal and flexible teams that take part and contribute in the early stages of a specific project, approaching the target from different perspectives (York Theatre, Lift Festival). So, the organisations involved have begun to rethink their role, to find new relevance;

- **a positive impact on the active spectators and the communities involved**. For example, the chance to learn new tools of expression, the artistic vocabulary, the programming procedures and the opportunity to meet new people, crossing new cultures. The increased confidence level has developed a greater and longer-term ambition for both the participants and the Organisations' staff. There has been an

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[1]   Previously it was: *We exist to bring delight and fulfilment to the people of York and beyond by offering a rich and diverse programme of creative activity.*

empowering effect felt by all participants: often Audiences have referred to it as an opportunity that raises and enforces aspirations;

- **a positive impact and a change of perspective in the art processes**. The artists have the opportunity to create in an international environment and experiment new forms of artistic creation working with different audiences and communities; they have the chance to test also a different perception of their social role and to build new relations with the audience. As the theatre scholar and cultural commentator Dragan Klaic wrote "*Art can be international but audiences are always local*";

❖ At the same time, critical aspects of the processes activated are the following:

- it's difficult for the organizations to establish new links and actions in a long-term period, if there is not a safe environment. A **stronger collaboration and coordination between the different internal functions** has to be developed: particularly the artistic direction, the programming, the marketing and the education departments, as evidenced also in the EU Study *Engage Audiences*;

- the need to define more clear guidelines about the goals of the creative residencies: *redefining artistic creation through participation VS redefining participation through artistic creation?* **Leadership** plays a crucial role in activating, promoting and sustaining this approach, particularly in the first stages. It is fundamental to create clarity and internal buy-in around the audience-engagement initiative' s objectives, highlighting the role of the staff in implementing it;

- about the art process: the need of longer periods of work; the need to see the results of a long production journey across Europe; the project activities must be embedded in the ordinary activity of the organization.

❖ The analysis of the research team on the <u>digital sphere</u> shows:

- the online interactive platform needs to be revised. It doesn't work as space of interaction and co-creation. During the last years, there is a turn of the screw about what digital engagement is: from the approach theorized by sociologist Gladwell and focused on the concept of "stickiness" (Gladwell, 2000) to the model proposed by theorist Jenkis and focused on the concept of "spredability". A quiet and static environment is not always the right way to interact via digital, we need to find easy and immediate ways to catch the attention: digital artistic product itself must be rethought for a digital continuous flow;

- this means that the role of the website must be re-defined: the website could be a very good hub to spread the idea and the concept of the project, but it does not work as a platform for audiences. A digital positioning is not enough to enable sharing, remixing, co-creation of contents, but rather suggests that the affordances of digital media provide a catalyst for re-think the possible interactions and dialogue finalized to generate new and different contents;

- The web platform is a hybrid model where a mix of top-down and bottom-up forces determine how material is shared across and among users in more participatory

ways. This role can be better amplified thanks to the **use of Social Media and web 2.0** which took to a shift from distribution to circulation towards a more participatory model of interaction, where audiences are not as simply consumers of pre-constructed messages but as people who are shaping, sharing and remixing media content in ways which might not have been previously imagined. The added value in this approach is also related to the fact that audiences are doing so not as isolated individuals but within a larger community and network, which allow them to spread content well beyond their immediate geographic proximity;

- **the importance of the local activities to have an online interaction**: the work of the organizations with the groups of active spectators facilitates the online response of audiences; a real strong online strategy can be created if the communities share the values also in the offline contexts;

- the best performances of the social media networks in reaching the audiences is visible when all the partners are directly involved in producing and sharing contents. It's the case of the European Spectators Day, that is a good format for fostering the encounter between communities spread in different European cities.

1.4. Toward BS2

According to the experiences done, in the light of the insights received from the research and the observation of the facts, we are convinced of the importance in implementing our work for a longer period. Nowadays, as already mentioned above, the network is going to be improved and the experimentations of participatory management, of audience engagement and a participatory approach to the artistic creation are taking an important place in the life of the partners' organizations.

For us these findings reveal the need of a legacy and of a long-term perspective, starting from what was realized and moving toward a more multi-layered strategical system shared with the audiences/citizens. If Be SpectACTive in its first edition was (and still is) a moment of creation of a **sense of awareness among the cultural organizations and their citizens/spectators and artists**, the second edition of Be SpectACTive intends to **foster this notion and strongly create creative processes of experimentation across cities and countries** in the idea of a more inclusive and trans-cultural Europe and a stronger relationship between citizens and artists across the European continent.

2. Be SpectACTive 2 - The new project

> *"Cultural activities have undergone a shift from production to or for the audiences to creation with audiences"*. (from "The Art of With" by Charles Leadbeater, 2009)

Be SpectACTive2 (BS2) will be a production-oriented, action-research and artistic-led project with a strong trans-local perspective that will continue to establish bridges between the cities and citizens (audience-centric approach) overcoming the national boundaries. As asserts Niels Righolt of the "Danish Centre for Arts & Interculture" the participative wheel should follow three directions: *"Act locally, Navigate globally, Orientate glocally"*.

IN BS2 the **communities of citizens** will play - in a more complex system - an active role in the performing arts, taking part in the co-programming, co-managing and co-commissioning activities. They will be involved in co-creation spaces and in the experimentation of new ways of artistic production. We'll test and observe new opportunities of meeting and exchange between artists, professional and citizens, and between different audiences.

The keywords of BS2 are:

- **Audience Engagement** - BS intends to strongly promote the active participation and expression of audiences in performing arts, through the implementation of different innovative strategies of co-programming, co-managing, co-commissioning;
- **Citizenship** - BS intends to foster processes of social cohesion and inclusion, through spaces for creation and empowerment of artists as well as citizens;
- **Democracy**: BS promotes democracy in the cultural organizations, opening the production and programming processes to the audiences;
- **Trans-local dimension/mobility** - BS wants to encourage the mobility of artists and professionals and foster the collaborations across cities and communities through creative and artistic processes;
- **Theatres as HUBS** - BS intends to conceive the partners' venues as places of encounter for communities and local networks;
- **Digitisation** - BS aims at strengthening online strategies to develop a digital environment for professionals, audiences, artists; it has to encourage and facilitate the exchange, the dialogue and the dissemination of the activities implemented in the project;
- **Capacity building** - BS aims to foster a process of implementation of skills and competencies, needed for more inclusive practices in the arts, among artists, organizations and citizens.

2.1. Values and Objectives

The new network, composed of **20 organizations**, shares the following values and objectives:

1) artistic objectives:
- to experiment forms of co-commissioning of art-works hand in hand with the active local communities;
- to co-produce 15 theatre/dance shows across the network;
- to support the research of the artists thanks to an economical support;

- to sustain the entire production process before, during and after the debut, and the distribution of the works in the network;
- to promote the trans-local dimension through the artist productions and mobility of artists and professionals;

2) strategic objectives:
- to foster and spread good practices in *active spectatorship* elaborated during the years of project throughout the EU;
- the creation of new groups of active spectators, strengthening the process of social inclusion through the performing arts;
- to increase the capacity building of the organizations through the peer learning network and build up a community of practices;
- to impact on the social welfare thanks to the audience-centric approach;
- to define models that can be replicated by other cultural organizations;

3) communication objectives:
- to promote the new findings through a structured plan of communication and dissemination;
- to experiment forms of collaboration between artists, professionals and citizens thanks to the social networks (as the case of the ESD);
- to foster the digital practices for promoting the interaction between citizens with different social and cultural backgrounds;
- to promote the brand, the activities and the practices implemented by the project among professionals, practitioners and policy makers interested in the audience engagement in the performing arts field;

4) partnership objectives:
- to extend the network of Be SpectACTive;
- to extend the practices of active spectatorship thanks to a multilayer collaboration with associated partners;
- to strengthen a virtuous system of dialogue and exchange between policy makers, artists, professionals, researchers and citizens;

5) research objectives
- to use systematic tools for increasing the understanding of the changes activated by the project;
- to expand the analysis to the cultural policy field;
- to create a proper set of practices and case studies related to the audience centric approach;
- to foster a good relationship between theory and practice for increasing a sense of awareness of the changes introduced at local, national and European level.

2.2. The areas of the project

Based on the values and objectives mentioned above, BS2 will be implemented throughout the following actions:

1) capacity building strategies: BS2 is characterized for the methodological approach as a Peer Learning Network, based on the exchange of practices, a set of concrete actions and tools devoted

to the acquisition of skills and competencies across the network and the implementation of new professional figure (see paragraph 2.3);

2) co-programming, co-managing and co-commissioning activities to extend the experience of active participation not only at the programming level but also at different organisational aspects (see chapter 3.).

3) the production process, BS2 will cover **the entire cycle of the artistic production** starting from the research, passing through the working period in residency, till the distribution. Great attention will be given to the artistic residencies, precious occasion for the artists to be in contact with local communities (see chapter 4.).

4) the development of the research project which is accompanying all the previous areas of action to evaluate the different effects of the practices implemented (see chapter 5.).

2.3. Methodology and capacity building strategies

Be SpectACTive second edition intends to stress the idea of **cooperation** and **collaboration** between the partners of its network and among stakeholders, policy makers, local communities, artists, researchers and professionals. For doing that BS2:

a. it will be *a Peer Learning Network* focused on the idea of being a **peer and cooperative learning project**. This approach would aim to capitalize on the resources and skills within the staff teams in the partner organizations, to promote learning through collective (cooperative) problem-solving which could enable both individual and group accountability for the success of the project. To facilitate this process during all the duration of the project will be used the Action Learning methodology.

An experiential approach to bring learning content to life, engages individuals and teams at the intellectual, emotional, and behavioral level — stimulating development that is targeted, learner-centered, and enduring. Professor is the originator of action learning. Revans' premise was "There can be no learning without action (sober and deliberate) and action without learning" (ABC of Action Learning, 1983).

Action learning offers: support and challenges from peers; the opportunity to learn from good practice and develop new ideas and different solutions; development of individual listening and diagnostic skills; practice and receipt of feedback from peers on their leadership and management skills; a safe environment to explore strengths and weaknesses; a group of people who are, for a period of time, mentors for each other.

Each partner will support the network with their own specific skills. The means can be: *learning by doing*; *learning through experience*; *peer to peer exchange*. The exchange through peers helps to share similar goals and to find common strategies starting from the strength of each partner.

b. it will be characterized for *a capacity building approach* focused on the **competencies and skills** that need to be introduced or/and improved **when a cultural organization embeds co-creative and participatory approaches.** It is not just a matter of technical and managerial competencies, but also artistic perspectives. The staff involved in BS2 would act as **'change agents'** because advancement not only means learning how to do it but also how to persuade, discuss or negotiate

with audiences, artists, and with colleagues and directors, enabling changes in attitudes and behaviour.

◆ Following this inspirations Be SpectACTive will promote a **new professional role in the partners' venue**. A *Community manager* who will be able to facilitate the relationships between communities, local groups of active spectators, artists and professionals. She/he should be equipped with the capacity to have an open dialogue with a variety of interlocutors while, at the same time, being skilled in organisation and coordination; a sort of 'creative producer' who has to be sensitive to the artists' languages and is also capable of connecting people and, therefore, to create community. By creating this explicit role we aim to guarantee continuity of the processes activated at local and trans-local level. This person would be part of each Be SpectACTive's organizations and she/he will have specific professional skills, expertise and knowledge focused at developing relationships with the neighbourhood and/or communities of each partner organization.

◆ it will be defined a *"soft" Training Program* addressed to the Community Managers to help them to work effectually with their colleagues, artists, communities, audiences. The training will be setup during the first year of the project and will be developed during the entire period of the project including a series of sessions with all participating partners following the schedule below:

1. 2-day sessions split into production of an audience engagement plan (to activate the local communities and to dialogue effectually with artists);
2. Periodical sessions working in an action learning set;
3. Annual session for final conclusion looking at how the activities were working and having a final Action Learning session.

◆ it will strengthen the creation of a **digital environment**, composed of the website and the social media networks, with the aim, on one hand, to disseminate and promote the brand and the activities of the project and, on the other hand, to intercept and join/link a community of professionals, practitioners, policy makers, artists interested in the practices developed by Be SpectACTive.

As mentioned above (see 1.3.), the experience of BS1 reveals that the digital environment works as echo, to disseminate the activities of the project but it doesn't work as space of interaction and co-creation between the artists and the audiences. So, the aim of BS2 will be to improve the digital environment to connect professionals that want to implement artistic-lead actions characterized by an audience-centric approach and communities through new practices and art format.

3. Co-programming, Co-managing, Co-commissioning

3.1. Co-programming & Co-managing

BS2 will improve its participatory way of programming, starting from the creation of **about 42 new local groups of active spectators with more than 2.000 active participants in 4 years** (including the new groups created by the associated partners). The citizens/active spectators will be involved in a proper process of co-programming developed by each artistic partner through the implementation of specific activities. As in Be SpectACTive1, this process will consist of three main phases:

1. the national calls, aimed at collecting videos and documents of the artistic proposals that will be examined;
2. the phase of the meetings, workshops, discussions: in each venue the active spectators will regularly meet, all year long (every week or monthly), with the supervision of the artistic director and of the community manager to discuss and evaluate the artistic materials received. It will be a precious occasion to promote the dialogue and the exchange, fostering processes of empowerment both for the spectators and the professional, nourishing the awareness of belonging to a community;
3. the choice of the shows to add to the artistic programme and the invite to the artists/groups who will be hosted by the venues for presenting their works. This process also has the aim to support emerging companies in touring. The communities of spectators will meet the invited artists after/before the performances, in public meetings.

In this process, the current experiences and the work of the research team will be preparatory, especially for the new partners, in the perspective of a peer learning network.

Every year each group will choose **an average of 4 shows** for **more than 350 shows** selected by the active spectators **in 4 years**. Economically each partner will have a budget of <u>€ 2.500,00 to present a show</u> in hospitality, for a <u>maximum of € 40.000,00</u> in 4 years. The total investment on the cachet of the artists will be XXXXXX.

The activity of co-programming, in some pilot venues, will be also extended to a proper process of <u>co-managing</u> in which the general management of a festival or a theatre season, can be shadowed by active spectators. The main aim is to experiment new forms of democratic engagement at different organizational levels. This is what happens at the York Theatre Royal that organizes the *Takeover*: a festival entirely run by young people under 26. In a different way, active spectators began also part of the staff, as happened at the Kilowatt Festival in Sansepolcro and at Bakelit in Budapest: some young spectators, taking part in the participatory programming groups, revealed a big interest for the work implemented, and also skills and competencies to such an extent that they were employed by that venue.

3.2. Co-commissioning practices: European Art Commissioners

Inspired by the program "Les Nouveaux Commanditaires", BS2 launches the **European Art Commissioners**, a site-specific project finalized to create a strong connection between the artists, the professionals and the citizens of local communities through **co-commissioning practices.** A **bottom-up** and **trans-local** project based on processes of cultural democracy, that intends to involve, at the same level, citizens with different social and cultural backgrounds (including marginalized communities such as migrants, refugees and disabled people..) to express their thoughts and feelings, sharing contents, needs and problems in a public arena.

3.2.1 How does it work?

Every year, 2 communities in 2 cities of the network, will work together for commissioning an art piece, that could be a performance/show/exhibition. Ten will be the communities involved (5 art works in 4 years), in the following European cities: Sansepolcro (IT), Zagreb (HR), Sibiu (RO), Prague (CZ), Kortrijk (BE), Wien (AT), Dublin (IE), Terrassa (ES), Nitra (SR), York (UK). Each community will be moderated by a local **community manager** who will facilitate the relationships between citizens, artists and other professionals of the network.

Starting from the choice of a common topic, the two communities will work together to select, by a joint international call, the artist and the artistic work to commission. They will choose both a performing or a visual artist. They will be also responsible for the budget for producing the art-piece. Coordinated by the community managers, citizens and communities will address the work and will follow the creative process, step by step, during the period of residency until the debut/opening.

The steps toward the creation will be:

1. methodology: the training programme for the community managers will be conceived as itinerant, in order to promote the mobility of professionals and the exchange between peers. It will create a common ground useful to coordinate the work. (capacity building cfr. *Peer Learning Network*);
2. the brainstorming - 3 months: local meetings between the communities and the community managers will take place in order to exchange ideas, needs, problems, desires related to the contexts they live. Will be examined the opportunity to tackle some key issues of the local context, through a process of artistic creation. This will bring to the identification of several topics;
3. the trans-local connection - 3 months: thanks to the community managers, working in connection to coordinate the work of the 2 communities, citizens will define the common topic, the artist to which to commission the work and how to allocate the budget. The selection of the artists will be realized thanks to a selection among 10 proposals brought by the commissioners;
4. invitation to create - 3 months: each artist will spend 2 artistic residencies, of 11 days each, in the cities involved, working with the communities.

The final result will be a site-specific performance or and exhibition or an action of street-art that will be presented in the two localities. Collaborating with communities to commission an art project requires long term building of trust, relationships and interest in the theatre's/festival's activities. Those organizations who would be involved in piloting this kind of activity will be closely watched by the others and they will regularly share the process through live meetings as well as online ones. We believe this would guarantee an opportunity for learning from each other within the network as well as towards general public (audience by surprise).

Each partner involved in this process will have at her/his disposal an amount of € 4.000,00 for the cachet of the artists, plus a budget to bear the mobility and subsistence costs for an artistic group of maximum 3 persons (the costs range from € 2.100,00 to € 2.700,00 depending on the different countries). The total investment devoted to the artists for this activity is xxx.

4. The production process

BS2 will produce **15 new theatre/dance shows**, involving **young and innovative European artists** or groups that will be supported in the entire cycle of production, from the research period to the touring phase. Thanks to the **artistic residencies' programme** – 3 artistic residencies in 3 cities of the network for each artist/group – the creative process will be nourished by the interactions with the local communities, fostering the exchange between artists, spectators and professionals.

The companies involved will be carefully chosen through a **common assessment** expressed by the artistic directors of theatres and festivals of the project: each artistic partner will produce one show selected among the artistic proposals presented. Each of the partner is already selecting 5 artists among the most interesting and innovative in their own countries that will be evaluated and voted by all the artistic partners during the first project meeting.

The artists selected will have the following profile: they will be emerging in their own countries, open and almost ready to engage a challenge in the European and international environment and interested and/or already sensible to improve and nourish their work thanks to the interaction with local communities and local cultural experiences.

We are convinced that the mobility of the artists, the creation based on a residency program that foster the interaction with the cultural elements that constitute the local contexts and the touring of the productions strongly promote and disseminate practices, values and processes of social inclusion.

4.1. Creative residences

The production process will be developed through the creative residencies' programme, that will be crucial for the relations with the local audiences and the knowledge of the cultural contexts: **3 residencies of 11 days** are expected for each artist/group in **3 different cities of the network**, plus a fourth residency in house. The companies will also have the chance to spend a research period before the beginning of the residencies.

During the creative residencies, the artists will enter in contact with different communities opening his/her work to several inputs given by the stay in new cultural contexts and organisations. At the same time, each hosting partner will have the possibility to know new artistic works and practices, creating also new areas of dialogue with its spectators and with the reference community.

4.2. BS2 new productions

The new productions will be divided among what we will call "small", "medium" and "large scale", depending on the numbers of actors/dancers and technicians involved and the budget devoted. The network will produce **3 small productions**, **7 medium productions**, **5 large productions**:

- with **large scale productions** we refer to productions that will be composed by a maximun of 10 between actors/dancers and technicians, this production will have a contribution of €. 21.000,00;
- with **medium scale productions** we refer to productions that will be composed by a maximun of 6 actors/dancers and technicians, this production will have a contribution of €. 14.000,00;
- with **small scale productions** we refer to productions that will be composed by a maximun of 3 actors/dancers and technicians this production will have a contribution of €.7.000,00.

The budget allocated will depend on the different scale. Nevertheless, each artist will have the same chances to work on the project during the creative residencies scheduled from the network. In order to **strengthen the support for production**, the network will provide for different bonus:

- **research bonus** - for a research period that will consists of a contribution of €.1.500. The research bonus will aim to support the artists in their mobility before starting the production and the three residencies to better address their work into the community;

- **bonus for the residency in house** - this bonus aims to give the opportunity to the partner to host a starting point of the residence at his/her venue. The contribution will be of €. 2.500,00;

- **bonus for tournée** - in order to promote the movement of the shows in the network each partner will have access to a bonus for presenting in her/his venue project produced into the network. The contribution will be of €. 1.500,00 for the small scale production /€. 3.000,00 for the medium scale production / €. 5.000,00 for the large scale production;

- **a bonus to support the partners** will be also provided with the aim to support the mobility of the partners for attending shows and artistic events of the network. For this activity the contribution will be for supporting expenses of travels, accommodation and subsistence.

In total this productive part of the project could count on xxxx fully devoted to the artist that will guarantee the opportunity to produce and the mobility of artists and art-works, fostering the collaboration during the time (fundamental element for the creation process) to research and explore the topics.

5. Action research

During the BS1 project, the "active research" methodology has been useful in terms of strengthening the trust among partners. The research activity became something intrinsic to the whole process and has been used to rethink some actions. The methodology adopted allows for an open process, which evolves according to the outcomes of the project.

To enhance a trustful relationship among partners, we are adopting the Action Learning approach throughout the entire process. We intend to use this methodology both among the partners of the project and within each Organisation involved.

In BS1, we have been inductive, sensitive to innovative processes and to heterogeneous implementation contexts. We have gathered empirical data, exchanged views with the artistic venues, and created moments of reflection, notably during the international symposia. The role of research in BS2 needs to evolve. From a methodological perspective, we need to propose more systematic tools, in line with the ambition to give a clearer theoretical dimension to the stake of participation as we understand it (i.e. to give a more precise and deeper idea of the singularity of BS, and thus a more explicit theory of participation in the arts).

The research activities for BS2 should aim at a better understanding of how participatory activities impact on the venues and how to enlarge the analysis at regional level. The research team should develop in advance the right tools to be shared among artistic partners, to collect not only qualitative data, but also quantitative ones, to understand how the process activated affects the venues, the staff involved, the audiences, the artists. The way of working is Active Research, which should help artistic partners to better understand the impact of their activities and to set valuable

KPIs to make the most of the impacts of the process. The research wants to provide a clear analysis of what a participatory approach and an active involvement of spectators imply.

To put it in a nutshell: BS1 thought in terms of project, tactics, innovation. BS2 must not forget these dimensions, but should also go further by focusing on public policies, organisational strategies and the objective of dissemination.

5.1. Action Research with partners

Aims of the Research Activities

The Research team wants to analyse the main impacts from an audience-centric perspective, with a special focus on:
1. Organisations involved (including the strategical point of view of the directive board and the operational way of working of all staff involved);
2. Artists involved in the Creative Residencies;
3. Audiences involved in the Participatory Programming and Creative Residences;
4. Stakeholders and partners involved in the process of "European Art Commissioners";
5. Stakeholders and partners involved in the process of widening the activity of groups of active spectators at national level.

Methodology

1. Analysis of existing data

Desk research where all available data about the institutions and audiences are gathered and analysed (Audience Development-related databases, past research outcomes, methods, approaches, and facilitation). The aim of this process is to frame the precise starting point of the project.

2. Initial in-depth interviews

IDIs (in-depth interviews) with artistic organisations' representatives (change-makers and directors) must be conducted, in order to collect the audience engagement perspective of all organisations involved in the project.

3. Initial MDA - Mediated Discourse Analysis

The proposed methodological approach aims at analysing the artistic organisations involved in the project through the use of available qualitative tools for new media communication analysis, by examining social media platforms and internet discourse around their relationship with the audience.

4. Periodical State of the art reporting

In this phase, the aim is to describe organisations' behaviours and experiences with their audiences, including, respectively, a picture of the audience diversity, and types and characteristics of audience

engagement practices performed or enhanced by art organisations involved in the project. The presentation of the periodical reports containing the interim results will take place during the partners meetings.

5. Insiders observation diaries

The procedure of systematically gathering details of the change process occurring within the organisations involved in the project will be organised through the insiders observation diaries. This tool will be delivered to change-makers/mediators within the organisations, who will be instructed on how to use the tool, in order to provide a transparent perspective of data collection and monitoring of the change process. This tool will be personalized for Creative Residencies and Participatory Programming activities.

6. Collecting Target Audience feedbacks through qualitative methods
This stage of the evaluation will be coordinated by the Research Team and involve all the partner organisations. In-depth interviews and focus groups will be used to collect this kind of qualitative data.
7. In-depth interviews with artists involved in Creative Residencies
8. In-depth interviews with Partners
9. Final MDA - Media Discourse Analysis
10. Final in-depth interviews / Final Knowledge Partners FGI – Focus Group Interview
11. Final Evaluation Report

5.2 European panorama of participation / co-creation in cultural policies

Did participation really become a new paradigm of local/regional/national cultural policies? How does it produce changes on the local practices? Which are the different policy narratives used to promote participation? Which institutions are encouraging participation, and how? What types of participation are effectively implemented by the artistic organizations?

The main objective of this new research focus is to analyses and compare the national, regional and local public policies encouraging participation, co creation and co decision in the field of culture. This can be documented through an analysis of the instruments supporting these new practices (public funding, open calls, local practices, networks...) and the analysis of the discourses and effective practices of participation in different geographical, cultural and political contexts.

Methodology:
- Desk research about existing public policies and instruments encouraging participation (national/regional/local)
- Desk research about existing practices of participation in the artistic organizations
- Comparative questionnaire and interviews with key actors (public institutions / foundations / artistic organizations)
- Focus group workshops in different "cultural policy regions", involving a "local expert" as a research correspondent, and local representatives of public institutions and artistic organizations (Montpellier, France; Belgrade, Serbia; Goteborg, Sweden; Vienna, Austria; Turin, Italy; Barcelona, Spain)
- 2 Research workshops involving the local experts: one at the beginning to set up the comparative methodology, one before the final conference to share the results
- Open Conference at the end of the project

5.3. Learnings from other cultural and creative sectors

1. Learning from best practices in other cultural and creative fields
In this part of the research activity, we aim at extending our methodological approach beyond performing arts. We are going to develop a desk research on available academic and institutional documentation regarding audience development in other cultural and creative fields. Moreover, we expect BS researchers and practitioners to take part in conferences, seminars and workshops organized by other organizations around Europe on the topic of AD in the CCIs, in order to learn the best practices and share experiences with different cultural actors, and eventually adapt the knowledge gained to the specificities of the performing arts sector.

2. Analysis of participation through a mix of disciplines

We wish to open up scientific and professional exchanges and to learn methods of engaging audiences from other cultural fields, but also in other fields of collective action. Different disciplines (sociology, psychology, philosophy, economics, marketing, statistics, neuro-science, political sciences, etc.) are concerned, since in different fields innovative methods around engagement and participation and have been developed.

This direction is coherent with our ambition to give a clearer theoretical dimension to the stake of participation as we understand it (i.e. to give a more precise and deeper idea of the singularity of BSP, and thus a more explicit theory of engagement and participation in the arts and culture). By engaging with other disciplines, different methods and research perspectives, we aim to question the epistemology applied in our research in the BS1.

6.The communication plan

The BS2 communication plan will be developed through a **multi-layered strategy** implementing **offline and online actions** with the aim to promote the values and the visibility of the overall project. It will move from each venue/community to the European arena, it will be implemented by the already existing communication strategies of all partners at local level, it will be enriched by specific actions and events realized in collaboration between all the partners.

The communication strategy aims at spreading BeSpectACTive values such as:

- promoting the brand of BS and the activities of the project;
- promoting co-creative approaches and active participation of audiences;
- raising awareness on active participation and co-creative approaches;
- promoting good and replicable practices not only in the field of Performing Arts, but also in other Cultural fields;
- join a community of professionals, practitioners, policy makers on the topic of the audience engagement;
- enhancing cross-disciplinary exchange of good practices among different organizations in various countries;
- sharing insight from the process that can inform policy makers at a regional, national and European level.

According to **the trans-local perspective** that characterize the project, the communication strategy will challenge the notion of *homophily* ("Birds of the feather flock together") that refers to the tendency studied nowadays (especially in the context of the social media network), where similar people tend to interact among each other, avoiding different voices. Among the negative consequences of this inclination – both in the real and in the digital world - there is the creation of clusters or rather closed groups/closed communities. Phenomenon that we are also observing in the different forms of localism that are moving in the opposite direction of an "open" European continent based on the sharing of values, mobility of cultures, people and goods.

Be SpectActive intends to face the notion of *homophily* facilitating, on the contrary, processes of collaboration across communities based in Europe in order to foster action of social inclusion through offline actions and online strategies that will be implemented for its capacity to reduce distances between people spread across the globe.

6.1. Communication and dissemination activities

BS2 will be communicated and disseminated through:

a. a <u>new website</u> with a new layout and 2 main functions: 1. to inform users about *BeSpectACTive!* activities; 2. to become a hub/meeting point to spread the methodology and the practices implemented in the framework of the project;
b. a <u>new integrated image</u>: starting from the current logo and image, BS2 will develop a new integrated image representing the complexity of the new network; all the materials produced will have the new image and the logo of EU Creative Program/Culture Program;
c. a <u>press media campaign</u> activated at local, national and international level, involving TV, radio, newspapers, specialized and online magazines; **4 international press conferences** will take place in 4 different venues of the network;
d. a <u>social media communication</u> through facebook, twitter, instagram, vimeo and youtube. Each different social media network will be used in respect to its characteristics, to reach different segments of audiences and communities;
e. <u>twice in a month newsletters</u> directed to the current mailing list that it's going to increase its members. It is composed of citizens, professionals, artists etc.;
f. <u>a strategic distribution of merchandising:</u> pens, canvas bags, adhesive leaves and the printing and distribution of information materials;
g. <u>commercial actions</u>: paid advertising on social networks and on international magazines; pop-up banners to exhibit in the theatres and festivals of the partners in the network; advertising on billboards in the cities involved in the project.

The traditional communication will be supported by **specific actions and events**, that will engage the active spectators in the narrative of the project, inviting them to tell their experiences as spectators. The facebook group of the "European Spectators Day", created for the event with the same name, will be one of the favourite tools to spread the voices of the active spectators; the place to interact not only in English but also using the mother tongue, sharing different kind of contents (pictures, videos et cetera).

a. <u>the annual European Spectators Day (ESD)</u>.
The experience of BS1 has revealed the success of the European Spectators Day as a community based event able to connect people, spectators, citizens despite the distances and the cultural gaps. To enhance the interaction between audiences (professionals, spectators, stakeholders), the European Spectator Day will be commissioned to a digital artist who will elaborate an art format for fostering the meeting between the local groups of spectators.

The new ESD will be improved:
- More time will be devoted to the event: 2 hours for the offline meeting + 1 hour and half for the online meeting on the dedicated facebook group (offline meeting, then the online one, then the party) – please, see www.facebook.com/groups/EuroSpectDAY/
- We will involve a digital artist (photographer, painter, graphic designer, cartoonist..) in the preparation phase, to develop - starting from the topics and the participants of each edition - a storytelling/narrative on the social media networks
<u>An amount of € 20.000,00 is allocated specifically for the engagegd artists in the general budget for this joint activity.</u>

b. Be SpectACTive will launch the facebook photo contest <u>Fly with Be SpectACTive</u>: the participants will share on the facebook page of BS own photos about specific topics related to the performing arts (for example, "tell with a picture your idea of dance" or "your favorite artistic place in your cities in one click"); the more voted picture (the one with more like) will win a ticket to go and see a show in one of the theatres/festivals of the project. 4 facebook contests are expected in 4 years; the four venues hosting the winner will be raffled off during the first project meeting.

c. <u>The web series "We, Active Spectators"</u>, telling the different experiences of the active engagement from the perspective of the spectators involved in the activities of co-programming. Started from a common and basic script, realized by a director engaged by the Be SpectACTive staff, each local group will develop its episode: it could be realized with mobile phones or technological items of daily-use and large diffusion by the active spectators guided by the community manager of every artistic venue. The episodes will be spread on the social media networks and channels (facebook, youtube).

6.2. How the communication works

The communication will be created thanks to the contribution of each partner's staff and to the overall coordination of Be SpectACTive. It is based on a cooperative approach aimed at implementing the just mentioned principles of the peer learning network.
Each artistic partner will have at disposal a contribution of € 15.000,00 while each research partner will have € 2.000,00 for communication purposes including the printing cost for local communication, local radio advertising, national press conference, billboards, local newspaper advertising, national web publicity and promotion.

€ 55.000,00 is the budget for the joint communication activities that will be devoted to the new website, the integrated image, the international press conferences, the newsletters, the printing and distribution of merchandising, the advertising on media press and on the social media networks, the contest "Fly with Be SpectACTive!", the web series "We, Active Spectators".
<u>In the framework of BS2 the total amount devoted to the communication will be about € 301.000,00</u>.

In order to ensure the management of the entire communication system, BS2 intends to reconfirm and potentiate two positions in its staff:
▪ an **international press officer & communication manager** – Maria Gabriella Mansi – with functions of the overall communicative management and coordination; she will work in cooperation with the social media manager and with the 20 partners' press officers and communication managers to increase the visibility of the project;
▪ a **social media manager –** Gianluca Cheli – in charge for the digital strategy and the social media communication; working in collaboration with the communication manager of the project and the other partners' managers, he will implement the digital environment starting from the Be SpectACTive 1 results.

To improve the network of communicators, BS2 will provide for:
▪ **4 communication meetings** in four years will be held in occasion of the partners' project meetings, in order to permit the encounter and the peer-to-peer exchange among the communication managers of the network;

- a **vademecum** with **communicative guidelines** will be realized and signed by all the partners;

BS2 will engage the active spectators in the narrative of the project through:
- groups of digital representatives: 2 or 3 spectators for group/city/theatre nominated by each artistic partner; they will be in charge of creating an editorial plan for describing – thanks to the use of their social media channels - what is going to happen related to the project (artistic residencies, debuts, meetings…); they will be involved in activities as the web series "We, Active Spectators" (as mentioned in the paragraph 6.1.).

6.3. Target groups and beneficiaries

BS2 will have several interlocutors among target groups and beneficiaries. They are of different ages – **from 16 to 80 years old** – and are based in different European areas, with various attitudes to cultural consumption, access to technologies, knowledge of languages, coming from several social and cultural contexts.

The target groups that we refer to are:
- general audiences attending the shows selected by the active spectators;
- informed audiences as programmers, curators and artists belonging to the contemporary scene and working in different European areas;
- internet users will be reached through the social media networks and the website;
- press readers, radio listener, tv viewers at local, national and international level;
- stakeholders as decision makers, politicians and others working in cultural industries on a national and international level;
- European institutions;
- European networks.

The beneficiaries will be:
- specific audiences and 42 communities taking part in the co-programming, co-managing, co-commissioning activities;
- about 400 European theatre and dance companies considering the shows co-produced within the network and the shows chosen by local groups of spectators for the annual programming;
- the organizations partners of the network, plus the associated partners and their professionals.

7. Dissemination

The communication and dissemination activities will be carried out through a sophisticated network of stakeholders and partners and a strong cross-media communication strategy. Strong links will be created with all the partners of the consortium. The activities will start from the very outset of the project and will carry on with the other parallel activities.

The target of the dissemination activities are:
- Performing arts Organisations;
- Other cultural field Organisations;
- Culture Professionals;
- Scientific Community: Academics/Researchers/Students;

- Public and Private Policy Makers;
- Audiences involved in the co-creative activities;
- Audiences who can indirectly benefit from this new approach (Audiences by habit and by choice of each Organization);
- The wider community that will benefit from more adaptive, listening and audience-centred cultural organizations.

<u>The goal will be to enlarge the scope of dissemination towards professionals, artists, academics, audiences, citizens through:</u>

a. Innovative and participatory tools (participatory seminars, videos, summer schools...) - dedicated to professionals in the cultural field;
b. Extended usual tools (symposiums, workshops, books, journal articles...) directed to the scientific community;
c. The third target group is audience and communities/citizens in general. The aim would be raising awareness and generating general public debate about the idea of participation and audience engagement;
d. A network of researchers about participation and audience engagement: links with other European networks (i.e. International Network of Audience Research in the Performing Arts);
e. The artists and the cultural organizations interested in opening the creative processes to the audiences through the practices of audience engagement.

Two final e-books will be realized with the contribution of the research team: a narrative e-book telling the 4 years experience of the project and an academic one directed to the professionals and the researchers of the performing arts field.

8. Partnership

As mentioned above, BS2 is a network composed of **20 members** situated in **20 cities** of **16 European countries** - among West, Central and East Europe – active in the performing arts sector (divided in **15 artistic organizations** and **4 research centres).** They are public organizations, theatres, festivals, universities, research centres and cultural associations, among the most innovative experiences that are facing the challenges of the audience engagement.

In the new network, 10 partners already active in the previous Be SpectACTive edition will continue to carry the experimentation in the audience engagement field, while 10 new organizations have joint the project. The Municipality of Sansepolcro (IT), project leader of BS1, will pass the baton to Capotrave/Kilowatt, a private organization that is growing together with the network, already managing all the processes on behalf of the Municipality of Sansepolcro and now ready for taking on the general management of the Be SpectACTive second edition.

The **partners** already engaged in the previous edition that will proceed with BS2 are:

➢ <u>6 artistic venues</u> that intend to strengthen the practices of audience engagement activated in these years:
- the first is *Kilowatt Festival* (IT), pioneer organisation in the activities of co-programming and co-managing with its group of active spectators called "Visionari", managing a creative residencies venue (Teatro alla Misericordia);

- *Bakelit Multi Art Center,* "the first factory theatre" in Budapest (HU), an art centre turning post-industrial buildings into multi-cultural spaces;
- *Domino Udruge,* a non-governmental, non-profit organization based in Zagreb (HR), working with arts and culture, media, politics, and education;
- *Teatrul National Radu Stanca* (RO), a public repertory theatre that every year organizes the most important festival in Romania (Festivalul International de Teatru de la Sibiu);
- *Tanec Praha* (CZ) a non-governmental, non-profit organization running the important festivals "Tanec Praha", "Czech Dance Platform" and managing the dance venue (Ponec);
- *York Royal Theatre* (UK) is one of the country's leading producing theatres. It has also pioneered a nationally recognised TakeOver Festival that gives a committed group of young people under the age of 26 the opportunity to programme and run the Theatre.

- 4 research centres:
  - *Fondazione Fitzcarraldo* (IT), the leading Italian centre on cultural, arts and media management and policies;
  - the department of Economy of the *Universitat de Barcelona* (ES), with its "Cultural Management Program" (CMP);
  - *Université de Montpellier* (FR), with the "Centre for Political Study in Latin Europe" (CEPEL), considered as one of the leading research centre in France, according to its recent works about festival audiences, cultural diversity and comparative cultural policies;
  - *Le CNRS* (FR), "National Centre for Scientific Research", affiliated to the CEPEL: it doesn't got economic benefits but it co-finances the CEPEL's actions with the University of Montpellier.

The **new partners** are:

- 4 prestigious festivals:
  - the *Dublin Theatre Festival* (IE), Europe's longest running theatre festival, that aims to contribute to the social life of Dublin, to celebrate its culture and to explore contemporary social and political themes;
  - *Gothenburg Dance and Theatre Festival* (SE), a performing arts festival taking place biannually in August in Gothenburg as well as in towns in the region surrounding the city;
  - *CAET – Centre d'Arts Escèniques de Terrassa* (ES) is the performing arts centre of Terrassa, a dynamic city next to Barcelona, that organizes the *Festival TNT – Terrassa New Trends*;
  - *International Festival Divadelna Nitra*, the largest theatre festival in Slovakia;

- 4 important and innovative theatres and platforms for the contemporary performing arts:
  - *Kunstencentrum BUDA* in Kortrijk (BE) is a workplace, a presentation platform and an art cinema organizing every year the Next Festival for international arts;
  - *Brut Künstlerhous in Wien* (AT) a place for the production and presentation of performative works of art in Vienna, and one of the most renowned institutions of the independent performance

- *Institution Student Cultural Centre of Novi Sad (SCCNS)*, an institution of high importance for cultural life of Novi Sad and Vojvodina (SRB), focused on creativity, artistic values and the education of young people;
- *PTL Dance Theatre – Plesni Teater Ljubljana* (SI) the first and central non governmental organization for contemporary dance art in Slovenia since 1984;

- 2 prestigious and innovative cultural organizations representing local networks of municipalities and organizations in their own countries:
  - *Artemrede* (PT) is a project of cultural cooperation, gathering 15 Portuguese Municipalities to promote the interaction between cities of different scales;
  - *Reséau en Scène* (FR) is a regional association working in Languedoc-Roussillon to promote the performing arts;

All the artistic partners will be active in the creation of local groups of active spectators, adopting the participatory approach and the practices implemented in the framework of BS1. Some of them, as the case of the Portuguese partner *Artemrede,* has already started the experimentation of forms of participatory programming. Artemrede was also taking part to the third edition of the European Spectators Day in November 2017. Some others have experience in engaging audiences through the volunteering, as *Kunstencentrum BUDA* and the *Festival Divadelna Nitra;* others have a structured interlocution with their own audiences through specific programs such as the case of theatre festivals part of the program.

The network connects cities of several scales, with different vocations: some of them are big cities (as Wien, Budapest, Barcelona, Prague, Turin), some are cities of medium scale (Zagreb, Göteborg, Dublin, Sibiu, Novi Sad, Ljublijana, Montpellier, Terrassa, York) and some others are small country towns (Kortrijk, Nitra, Sansepolcro and many others among the municipalities gathered by *Artemrede* and *Reséau en Scène*)

The novelty in the BS2 is the complex **system of associated partners** (xxx) that are organizations linked to the Be SpectACTive partners and interested in experimenting form of co-programming and in the creation of groups of active spectators. They will play a strategical role for the diffusion of the practices at national level and an important asset for promoting action of 'creating art together with the audience' in the performing arts. A budget of € 3.000,00 is allocated for each artistic partner to sustain this process. A small contribute that aims to encourage the spreading of practices that can be replicated by different organizations at local, national and international level.

The artistic partners of BS2, that will have **associated partners**, are:

- **Kilowatt Festival (IT)** will involve the eight members of the third edition of "L'Italia dei Visionari", the competition through which each organisation – thanks to its own group of active spectators (Visionari) – will select shows to add to its artistic programme. This format was invented by the Association Capotrave/Kilowatt, creator of the Kilowatt Festival and of the first group of Visionari. The members of "L'Italia dei Visionari" are: Festival Le Città Visibili (Rimini), ACS Abruzzo Circuito Spettacolo (Teramo), Nuovo Teatro Faraggiana (Novara), Pilar Ternera/Nuovo Teatro delle Commedie (Livorno), TiPì Stagione di Teatro Partecipato (San Felice sul Panaro, MO), Utopie Teatrali (Macerata), Associazione Sosta Palmizi (Cortona AR), Progetto Fertili Terreni Teatro (Torino);
- **Gothenburg Dance & Theatre Festival (SE)** will have one associated partner:

- Kultur i Väst: a broad publicly funded organization with the aim to increase awareness of the role of culture and reinforce culture in society. They will work on a community dance project, making a group of active spectators from that group of local women that has been engaged in this community dance (but it is not set in stone yet);
- The associated partners of **Artemrede (PT)** are the 15 municipalities members of the portuguese project: Abrantes, Alcanena, Alcobaça, Almada, Barreiro, Lisboa, Moita, Montijo, Oeiras, Palmela, Pombal, Santarém, Sesimbra, Sobral de Monte Agraço, Tomar. Inspired by the work of Be SpectACTive, some municipalities have already created theirs groups of active spectators, while the others will start to work on it with this new project;
- **Buda (BE)** will involve three different organisations:
  - Cultural centre De Grote Post in Ostend where they have, inspired by Buda's 'Compañeros', their own team of active spectators – 'De Kornuiten'
  - In Brussels, Bie Vancraeynest/Demos, working on a participative arts festival called ENTER (april 2018). They work on the participatory approach through co-programming, co-managing and co-commissioning activities
- **Domino Udruge (HR)** will engage Drugo more (in english "the other sea") in Rijeka, a non-profit organisation exploring topics of social relevance and general interest to the community we all live in. By working locally, regionally, internationally and interdisciplinary, they connect an artistic programme with discourses in science and cultural theory, believing that art is important as a cognitive tool.

others to add

8.1. The management model

BS2 is an extended network of 20 organizations in 16 countries, the management of the entire process will require: attention in the care of the project-activities that will be implemented; moment of exchange between the partners about the results obtained, the difficulties, the threats and the weaknesses; mobility of all the main activators in charge in the coordination, communication and research such as artistic directors, project managers, researchers, artists. More than in previous edition, an important budget is allocated to sustain mobility and meetings across the EU cities.

The management of the entire program partly re-confirm some of the strategies already adopted in the past.

Firstly, BS2 re-confirms the role of the two projects managers and curators Giuliana Ciancio and Luca Ricci in charge for coordination and the implementation of overall project. They will take care of the implementation of the project, the respect of the timetable and of the results under the artistic and organizative perspectives. As already mentioned above, we re-confirm also the role of Maria Gabriella Mansi and Gianluca Cheli as communication manager and social media manager who will guide all the communications strategies and the dissemination spreading across Europe BS values and practices.

Secondly, BS2 re-confirm the use of meetings between the partners as an important moment of exchange between all the interlocutors of the project. 12 project meetings in 12 different cities will take place in the course of the project where: decisions will be taken about the artistic dimension of the project together with the artistic directors of the network; economical and financial aspects will be discussed and evaluated according to the performances of all the

partners; organizative and productive aspects will be defined according to the time-schedule and the needs of the artists; strategical aspects will be elaborated and evaluated in light of the insights coming from the research group and the peer learning experiences. The project meetings will be also the occasion for having specific focus of soft auto-training about the implementation of the project, the strategies and the success and the failures obtained.

Thirdly, Video-conferences (such as skype meetings or other online tools) will take place monthly: between the artistic partners for verifying the implementation and the efficacy of the activities planned; every 3 months with the research team to verify the efficacy of the process and evaluate the interaction at local and trans-local level. Online tools will be used (as facebook, twitter), and among them skype or tools for video-conference, for facilitating the interlocution between the local groups of spectators, between the spectators and the artists (especially at the beginning of the creation processes), between the community managers active at local level in the partners'venue.

The **community managers** represent the novelty, in the management, of this second edition of Be SpectACTive. As describe above, they will be an important link with the local communities for the artists, the partners, the researchers and the communities themselves. They will help all the interlocutors of the project to enter in their local contexts and they will play the strategical role of connecting localities fostering the idea of trans-local perspective of the project.

As in the previous edition, BS2 will have a budget devoted to the joint activities of the entire network. Every partner will leave from the EU investment about €. 12.000,00 in 4 years that will be devoted to the fees of the general management and the communication professionals (press, social media managers and webmaster); the purchase of flyers, brochures and all the tools related to the communication plan; the costs linked to the European Spectator Day.

In occasion of BS2, the novelty is that each partner will directly manage the costs for the implementation of the artistic part of the project, the artistic fees, the costs of the art residencies, the program of the European Art Commissioners and the role of the Community Manager. Each partner will be responsible for the promotion at local level through local communication activities such as meeting with the spectators, local press conferences, public presentations and event.

8.2. The network's development capacity

Be SpectACTive second edition, as it was announced in our previous application in 2014, intends to become a stable network focused on production-oriented practices of active spectatorship. Actually, the results that we have obtained in the course of the first edition (2014-2018) are becoming a useful asset in expanding the network itself to other organizations. The co-creation model implemented is characterized for being replicable, sustainable and meet different needs: those of artists, organisational structures and spectators. The improvement from 12 to 20 partners and the presence of an important number of associated partners represents one of the visible results of the work conducted in the previous edition until now.

Looking at the future, BS2, after the 4-year project intends to stabilize the experience of trans-local processes of art creation enacted together with the local audiences and for that reason intends:

- to create a <u>stable network</u> that will be focused on this specific angle of activity. BS2 will apply for funding for becoming a new European network active on the engagement of the audience in the performing arts creative processes;
- to realize an annual edition of the <u>European Spectator day</u> curated by the network for fostering the encounter (thanks to the support of the social media networks and online tools) of different local communities active in Europe. The event will take place for 3 years after the end of the project. An amount will be devoted in the future project leader budget;
- to realize one edition per year of the <u>European Art Commisioner</u> for 3 years after the end of the project. This will have the aim to continue the experimentation between artists, venues and communities exploring forms of management and cultural democracy. Each partner will add a small amount in their budgets after the BS2;
- the <u>website will stay on-line for 3 years</u> after the end of the project (as an online archive) where it will be possible to find links of all the activities implemented, information about the partners and the productions realized, handbooks produced during the first and the second edition of the project and all the analysis conducted by the research team. A budget is already in the project leader budget.

We are convinced that Be SpectACTive network can enrich the literature around the engagement in the art practices under the theoretical and the practical perspectives. Scientific papers, researches in the field and university thesis will be also realized and commissioned to spread methodologies and to contribute to the debate on how these practices play a key-role in the process of cultural democracy.

9. Conclusions

BS in its first edition demonstrates that **a strong attention to AD and to participative approaches could re-frame a role for culture in a rapidly changing social and political context**. We are firmly convinced that an altered perspective by cultural operators, policy makers and artists towards a citizen/visitor perspective can **trigger the change**, in the organisation, in the community, in the entire social structure. When cultural organisations open themselves to audience impulses, it makes great demands on the staff, on the cultural leadership and ultimately on the budget.

In our view Europe needs culture to increase participation, but cultural organizations need to be equipped to tackle the challenge. The Hungarian psychologist Mihaly Csikszententmihalyi in 2005 defines creativity as an event that is at the same time cultural, social and psychological. He writes*: "Creativity is not the product of individual individuals, but of social systems"*. For us, it is essential to create environments in which a new type of creativity - strongly relational - can be explicit.

The first edition of the project highlighting examples of both successful initiatives and constructive failures. It underlines how, on the one hand, arts and culture organisations have turned to the art of encounter, the two-way street that a cultural experience contains. On the other hand, the activities done highlight that **culture is partly a testing ground for social development.** Behind every fruitful audience relationship, there is a river of failed messages, mistaken identities and hopes lost in translation.

These "failures" are our background, our reminders for the future of the project. The work done till now informs us about what has been done: they are intended to be inspirational, developing

models or preferred methods to be personalized by each partner. Emmanuel Negrier sociologist from Université de Montpellier and part of the research team of BS is writing in the new Be SpectACTive book: *"This project is not based on the idea to ask people to do what they want. It is based on a more political and radical question: it is about using culture for inviting people to leave passive attitude and enter in an intellectual adventure, it is about intellectual emancipation".*