

# Audience Development In Creative Europe



## Specific objectives

- Support the capacity of European CCS to operate transnationally
- Promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond
- Strengthen the financial capacity of CCS, in particular SMEs
- Support transnational policy cooperation in order to foster policy development, innovation, audience building and new business models



European  
Commission

# Creative Europe 2014-2020

€1.46 billion total budget (+9% on current levels)

**Culture**

**31%**

**MEDIA**

**56%**

**Cross-sectoral**

**13%**

Why “audience development”  
is one of the priorities of  
Creative Europe?

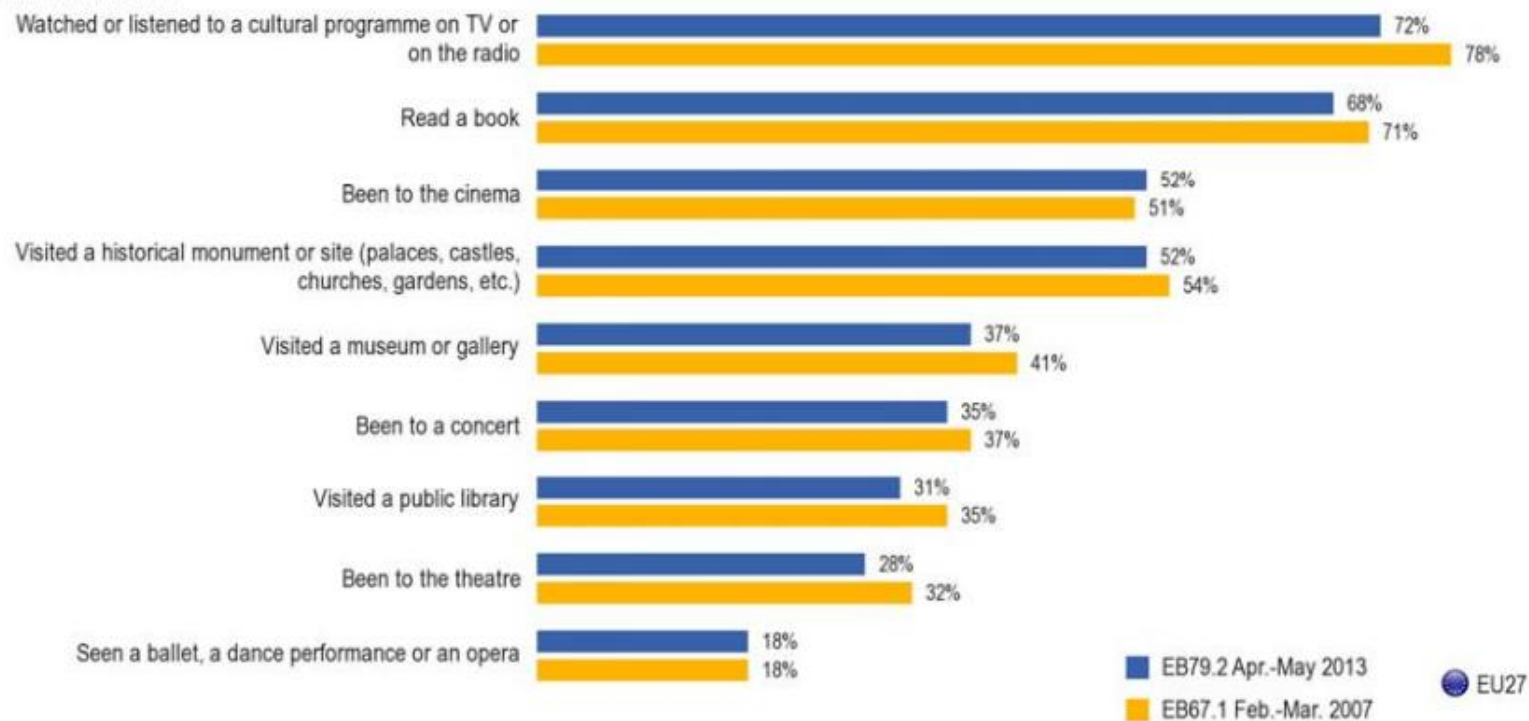


Very few people is actually participating and accessing to culture: a big missed opportunity in terms of:

- **Cultural loss:** richness of cultural products that has no or little market
- **Economical loss:** improving access means improving gain
- **Social loss:** as cultural works convey meaning and values and empathy to the other

QB1. How many times in the last twelve months have you...?

Total 'At least once'



# What problems is Creative Europe Seeking to tackle?

## 4 CHALLENGES

1. Fragmented market/cultural space
2. The Digital Shift
3. Access to Finance
4. Lack of data

# Challenge 1:

## A fragmented market/cultural space

### **Problem:**

- Fragmented area, many small markets due largely to language
- Difficulty for artists and cultural works to break into new countries
- Cultural and linguistic diversity as challenge and richness

### **Creative Europe:**

- Capacity building to help artists develop international careers and foster international networks to create professional opportunities
- Supporting for the transnational circulation of works, including internal touring, literary translation, **and development of long-term audiences for European cultural works**



# Challenge 2: the digital shift

## **Problem:**

- Changing how art is made, disseminated, distributed, accessed, consumed and monetised
- Change in paradigm: **need to engage audiences as active participants, not just observers**
- Some excellent examples, but knowledge it's fragmented across Europe and under-developed

## **Creative Europe:**

- New **focus on audience development**
- Capacity building to facilitate learning, knowledge, transfer and faster adjustment

To tackle this challenges

Refocused objectives and  
priorities



# New Culture priorities

## Capacity building

- Support cultural operators to develop skills and knowhow to facilitate adjustment to the digital shift
- Support artists/cultural professionals to internationalise their careers
- Strengthen European and international networks to facilitate access to new professional opportunities

## Transnational circulation

- Support internal touring, events and exhibitions
- Support literary translation
- Support for **audience building and building a long-term audience** for European cultural works

# How?

## **Supporting cultural organizations to go one step further: reaching audiences in a new way**

- Role of technology in changing how art is made, disseminated, distributed, accessed, consumed and monetised
- Experimenting new Business models
- Actively involving people (upstream in programming and downstream engagement)

*“In the past, EU programmes focused mainly on supporting the ‘supply’ side, fostering artist mobility and the circulation of works, with less attention paid to the ‘demand’ side... Creative Europe introduces audience development as an important new priority and expects projects involving artist mobility and the circulation of works to build in the audience dimension”*