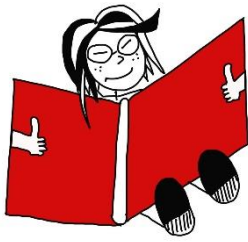


# **beyond audience development**

**beyond European Capital of Culture**

**beyond audience development**  
**beyond European Capital of Culture**  
– easy-to-read commentary

## This text



This text is an easy-to-read comment to publication called: "Beyond audience development. Beyond European Capital of Culture".

In this text you can read:

What is this publication about.

What are the articles in it.

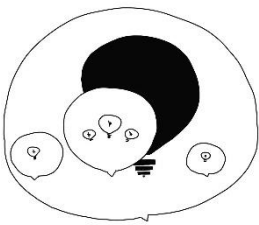
This text may help you to read the publication on your own.

And may help to remember or remind the most important information.

## Publication "Beyond Audience Development. Beyond European Capital of Culture."



Publication "Beyond Audience Development. Beyond European Capital of Culture" **is for people who work in cultural institutions and universities.**



By reading the articles in that publication, you will find out how different people understand **audience development in different cities in Europe.**

And how they work with the public and institutions within the audience development.

You will also meet different people from the cities with the title of the **European Capital of Culture.**

## European Capitals of Culture



European Capitals of Culture  
is the **initiative of the European Union.**

Every year **2 cities** get  
the European Capital of Culture title.  
They are from 2 different countries.

To become the European Capital  
of Culture cities have to  
take part in the competition.

It takes a long time.  
Starts about 6 years before.



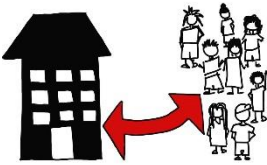
European Capital of Culture title means that the city is **an important centre of culture in the country,** and in Europe.

In this publication you can meet people from different cities with European Capital of Culture title.

These cities are:

1. **Rijeka, Croatia** – the city that was the European Capital of Culture in 2020.
2. **Kaunas, Lithuania** – the European Capital of Culture in 2022.
3. **Trenčín, Slovakia** – the city that will be the European Capital of Culture in 2026.

## Audience Development



**Audience development** is the way a cultural institution works.

Thanks to audience development culture institution **gets to know the needs of the audience.**

And responds to the needs of the audience.



All people who work for culture institution and who visit it are involved in audience development processes.

All people **are equally important.**

Audience development has to be well planned. It takes time.

## Parts of the publication “Beyond Audience Development. Beyond European Capital of Culture”



This publication **has 2 parts:**

**Part 1** is mostly about audience development.

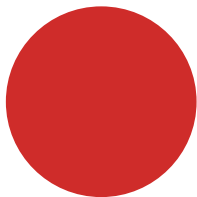
**Part 2** is mostly about European Capitals of Culture in different countries.

But these **two topics are connected.**

Part 1 and part 2 begin with introduction.

**Introduction** is also an article.

Introduction explains all articles and presents the authors.



**Big red dot tells** you where new text starts. Texts are different: in length, in style and in language.  
It is because texts have different authors.



## **Publication "Beyond Audience Development. Beyond European Capital of Culture"**

There is a word "**beyond**" twice in the title.

This is important. Beyond means: **outside, after.**

It also means: to be more than something  
or not limited to something.

**"Beyond" in the 1 part** of the title:

"Beyond audience development"  
means that audience development  
is complex.

There are a lot of important things when working with  
audiences. To do it well it is not enough to understand  
definition.

**"Beyond" in the 2 part** of the title:

"Beyond European Capital of Culture"  
it is about what happens after the year  
of the title of European Capital of Culture.

People working for European Capital of Culture tell what  
is important to them.

## **Stories and interviews**

Publication "Beyond Audience Development. Beyond European Capital of Culture" has 2 articles which **are based on interviews** with Lithuanian culture professionals, people very important for Kaunas 2022.

Those people are:

1. **Rytis Zemkauskas.**

This article is at the end of the 1 part of the publication.

2. **Virginija Vitkienė.**

This article is at the end of the 2 part of the publication.

Both of these people talked to Agata Etmanowicz.

**These interviews** are available at Podbean Platform, at the link below:

[www.impactaudience.podbean.com](http://www.impactaudience.podbean.com)

**beyond**  
**audience**  
**development**

 **part one**

## **Articles in the first part: of the publication: “Beyond Audience Development”**

The 1 part of the publication **has 8 texts.**

There is 1 introduction and 7 articles.

Each of the 7 articles has different author.

Each author shares her or his experience to help other culture professionals to be better at their job.

Articles in this part of the publication  
are **about working in culture sector:**

- inside cultural organisation,
- with other cultural organisations,
- with audiences.



First article is by **Agnieszka Wlazeł**.

It is titled “Beyond Definitions, Closer to People and the Arts”. This article explains the different ways of understanding:

Work with the audience,

Work for the benefit of the audience  
in the cultural institution.

Agnieszka Wlazeł writes about when and how term “audience development” was created. She explains how **different people understand** “audience development.” She also tells what term “audience engagement” means.

Agnieszka Wlazeł knows as lot about theory of working with audience. She also knows how to do it.

She worked in many different institutions.



Article 2 is by **Paul Bogen**. Article is called “A Goal without a Plan Is Just a Wish”. Paul Bogen explains that audience development process always **starts inside the institution**.

That means that people working in a specific institution **always have to** first name:

- **Objectives:** what do they want exactly.
- **Values:** what is important to them.
- **Methods** of work: how they are going to do things
- **Needs:** why and for whom they do things.
- **Plans:** how and when they are going to do.

Planning should be based on facts and **research**.

It means: asking questions to learn, to know something for sure.

Paul Bogen also writes about **challenges cultural institutions have** because of the Covid pandemic.

During pandemic it was hard for institutions to **work with audiences**.

Paul Bogen explains that now cultural institutions have to **rebuild relations with the public**. And with other institutions. Rebuild in this context means: **to strengthen, to make better, to be closer to the others.**



**Brigitta Persson's** article is called "Power of Working Strategically with Networks and Ecosystems".

No culture institution **works alone**. Each is in a city, **among other institutions or organisations**.

For example, offices. And all institutions work **with the community**. And possible cooperation with other institutions requires a plan and an idea for that. About that writes **Brigitta Persson**.

Birgitta Persson gives practical tips and hints on how to build relations with the communities, or local institutions. She also writes about how international organisations and **networks can help** local cultural organisations work better for local communities.





**Neringa Kulik** article titles “Reflections on My Journey Through Audience Development”.

Neringa Kulik is **the director of Kaunas Biennial**.

Kaunas Biennial is the culture organisation.

Kaunas Biennial is also the name of the festival.

Biennial means that it happens every other year.

Kaunas Biennial is about **contemporary art**.

It happens all over the city of Kaunas. There are exhibitions, performances, workshops and other things.

Neringa Kulik tells the story of how she and Kaunas Biennial **work with audiences**.

She explains how her understanding of audience development **changed over the years**.

It is important that cultural institutions are to **all audiences**. Also for **people with disabilities**, the elderly, and refugees.

There are two articles about access and accessibility to culture.

● First one is by **Agata Etmanowicz**. It is about her “A<sup>2</sup>” method. “A<sup>2</sup>” is a combination of: **audience development and accessibility**.

This method of working with cultural institutions can be summed up in 2 sentences: **“Everyone has the right to be the audience. Everyone is equal and matters”**.

● Second article about accessibility to culture is by **Rafał Lis**. This article is called: “A Few Notes on Accessibility Shared by the Practitioner”.

Rafał Lis tells about **the first things that need to be done** in the institution to make culture accessible to different people. He also explains how to do it.



A summary of an interview with **Rytis Zemkauskas**.

This article is a summary of a conversation. It was written by Joanna Wróżyńska.

**Rytis Zemkauskas** does a lot of things: he is a writer but he is also a journalist, a broadcaster and a film director. He created the idea of “**The mythical Beast of Kaunas**”.. It is a project of the European Capital of Culture Kaunas 2022.

Rytis Zemkauskas wrote a story about Kaunas Beast. He says that it is important for the city to have legends and legendary beasts. It helps people to be more connected with the city and with each other.

This text is also about **story-telling**.

Story-telling is the activity of **creating and sharing stories**.

You can listen to the **whole conversation** with Rytis Zemkauskas on platform **Podbean**:

[The city is a beast, and the beast is us. An interview with Rytis Zemkauskas](#)

**beyond**  
**european**  
**capital**  
**of culture**

**Articles in the second part:**

**“Beyond European Capital of Culture”**

The 2 part of the publication **has 5 texts.**

There is 1 introduction and 4 articles.

Part 2 of the book is about what happens after the year of the Title of European Capital of Culture.

In the introduction to part 2 of the book **Agata Etmanowicz** writes about **legacy of European Capital of Culture.**

**The legacy** is everything which stays after the European Capital of Culture programme ends in particular city.

Agata Etmanowicz believes that the most important elements of this legacy are **people, local community** and **local culture workers.**

It is because title is temporary but people stay.



## **Tanja Kalčić and Marija Katalinić**

“Capacity to learn – Rijeka 2020 – European Capital of Culture and additional programme”

Tanja Kalčić and Marija Katalinić write about activities for culture professionals and for the citizens in Rijeka.

Rijeka is a city in Croatia and was European Capital of Culture in 2020.

**Tanja Kalčić and Marija Katalinić** write a lot about different programmes in capacity building.

**Capacity budding** is about helping people working in culture sector **to improve their skills and abilities**.

They also write about Rijeka 2020 actions to make culture accessible to audiences with disabilities.

In this article you can also read what people who took part in different Rijeka’s 2020 programmes think.

There are quotations.

You can also read about what was important in Rijeka 2020 for the authors: Tanja Kalčić and Marija Katalinić.



Veronika Žák Sučanská titled her text “The Most Meaningful Thing I’ve Ever Done”.

Veronika Žák Sučanská is from Trenčín in Slovakia. Her article is about experience of preparation for the competition for European Capital of Culture.

Trenčín will be European Capital of Culture in 2026.

Veronika Žák Sučanská writes about how important is accessibility personally for her.

Making culture accessible for all people is also Trenčín’s programme priority.

Veronika Žák Sučanská explains how important are different tools. For example she describes **advantages of using easy-to-read texts.**

Thanks to access tools **more people have access to information and to culture.**

Veronika Žák Sučanská says that making culture accessible to different audiences is what is important for European Capital of Culture.



**Sandy Fitzgerald** in his article titled “Community, Culture and Audience Development” gives an **outside view of Kaunas 2022**.

**Sandy Fitzgerald** writes about his experience working as mentor in Kaunas over few years. Being a mentor means helping others by sharing experience and knowledge with them.

Sandy Fitzgerald explains that it is important to build real relationship with local communities. He says that real engagement in culture is possible when people are treated with respect, as equal partners. It is also important to share the same values.

**To share the same values** means: to have the same belief in what is important in life.

Sandy Fitzgerald says that culture organisations from Kaunas are good at working with local communities. He gives examples.





A summary of an interview with **Virginija Vitkienė**.  
It was written by Joanna Wróżyńska.

**Virginija Vitkienė** is the director of Kaunas 2022 European Capital of Culture. She shares her personal story about the beginning of her career in culture sector.

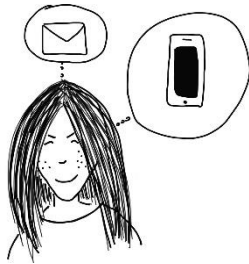
She tells how she became the director of Kaunas 2022 European Capital of Culture. She explains **the scale and complexity** of Kaunas 2022 Programme.

Virginija Vitkienė also talks about what makes her happy and what makes her sad in her daily work.

You can listen to **whole interview**  
on platform **Podbean**:

[I am Virginija and I am from Kaunas 2022. A conversation with Virginija Vitkienė](#)

## Support and contact



If you **need any information** or need support, please contact us. You can ask for help with understanding the publication "Beyond audience development. Beyond European Capital of Culture."



Do you see any errors in this text?

If something can be improved, please let us know.

Our e-mail address:

[hello@impactaudience.org](mailto:hello@impactaudience.org)

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Text: Impact Foundation

This document was checked by people with intellectual disabilities (its Polish version).