

III – AUDIENCE DEVELOPMENT

Building an audience development strategy for a selected programming involves first identifying population targets to increase efficiency. The relationships with the audience is an important issue to generate interest from first-time viewers and retain some. The choice of price discrimination undertake an important decision-making process for the image of the festival and the realization of ticket sales. Finally, the key question of partnerships will be discussed. The analysis is based on the practices of two festivals studied in depth and 57 festivals in the sample who answered the question on changes in attendance between 2010 and 2015. 72% of the people who answered the survey declared have increased their audience and 28% stability. The lowest rate for the increase in attendance was reported by festivals with a budget of 50 000 to 250 000 €.

A. Targets

1. Principles

The target identification

A guiding principle of marketing of the offer is to identify the audience profiles who could be interested by different programming proposals. The segmentation of demand is reflected in the existence of an audience attached to certain artists with a degree of willingness to attend the show in proportion to the expectation of satisfaction in the aesthetic experience. The refined knowledge of the public is thus a desirable complement in thinking to lead the strategic objectives to develop attendance in the programmed shows. This is a source of relevant information to anticipate the feasibility of the festival taken into account the positioning of possible support from the side of public authorities and patrons (*mécènes*). The collection of information on the judgments of the spectators on the various aesthetic, ethical, and friendly content of their experience may constitute elements to be considered in a process of continuous improvement of the positioning of the festival.

According to François Colbert, three components can be distinguished in the "marketing information system"⁴¹:

- internal sources, particularly with the use of data from the ticketing software that normally have a knowledge of the audience composition of the age, sex, place of residence and the traceability of shows already seen to operate inferences about the artistic tastes,
- the secondary external sources with national and regional surveys on existing public,
- sources with direct studies the festival public to perform.

The knowledge of the decision process by viewers who do not attend a venue nor a type of programming is difficult because they are based on cognitive processes, emotional and filtering advice according to the confidence granted to those who issue the programming.⁴²

Surveys of public festivals

Several secondary sources exist with investigations eg on Avignon festivals⁴³ or music festivals⁴⁴. They bring elements that confirm trends to the overrepresentation of higher

⁴¹ François Colbert, *Le marketing des arts et de la culture*, Montréal, Gaëtan Morin, 2006, p. 250-264.

⁴² *Ibid*, p. 113-117.

education graduates and executives in public, already identified by general studies on public live performance. They also provide information on radiation festivals with estimated shares of regional, national and international audiences.

Of the 58 respondents to this question in our sample, 60% of festivals say they have already conducted a public survey. There is no significant difference in the proportion depending on the level of the budget. An open question offered feedback on the operation of such internal investigations. Some festivals have reported completion of the study by students of a partner university without having resulted in a use.

Several responses reveal an organizational and strategic positioning anxious to adapt to the expectations of the audience:

Using surveys evaluation partner after the festival we get valuable feedback from the attendances we use and That for the schedule of the next year (festival 2) .

We have considered the responses of our audience to improve the quality of public reception (Festival 11).)

Yes, we use professional surveys to study and Develop commitment hearing (Festival 35).

Be aware of audience's preferences and act accordingly (Festival 43).

We have developed the programming comedies because the meetings are held in the summer (Festival 49).

In many cases, the results of the investigation have been exploited to construct improvements in one or more specific areas:

We offered a discount to people who attended both shows, which helped retain 5% of the public (festival 5).

Programming schedules, accessibility (festival 9).

We used it to adjust our communication. It was a survey for testing new names for the festival (Festival 34).

Changing the Image Festival (Festival 36).

They Were used to: - Improve the communication skills of the team, from the organization to the post-event; - Involve the younger generations in educational activities That Made Them Experience the Festival backstage ACQUIRE new skills, and Develop Their curiosity Towards Sicilian traditions and cultural heritage, theater, art, and new technologies used to Promote Culture and theater; - organizes participatory events, Even could of the Festival (Girotondo delle Marionette Addressed to autistic teenagers, Workshops with Children, demonstration of the building of Sicilian puppets) avocation to help the dialogue entre citoyens and the old generational of puppeteers - organizes related events, During the whole year avocation to present and prepare the whole project and festival transmitted the knowledge related to this field as to inform and educate through the discovery of cultures and approaches That are but different can Stimulate making new connections and better Understand Ourselves and the present (festival 37).

Readjusting programming and rhythm (Festival 38).

Mainly about the advancement of the festival (Festival 50).

Public categories of targeting are sometimes mentioned:

⁴³ Par exemple, Emmanuel Ethis, *Avignon, le public réinventé. Le Festival sous le regard des sciences sociales*, Paris, La Documentation Française, 2002.

⁴⁴ Par exemple, Emmanuel Négrier, Lluís Bonnet, Michel Guérin, *Music Festivals, a Changing World. An international comparison*, Paris, Michel de Maule, 2013.

Efforts to reach young people and broaden public area (Festival 14).

The outcome of the survey the festival Was That Was not very Known by the younger people (18-30 years), therefore we Developed the project <30 years to Attract the younger visitors (festival 16).

Knowing the profile of the Existing hearing Allows you to Improve in Maintaining the hearing and Attract new audiences (Festival 24).

The tensions between the logics of action

Identification of specific target audiences can be seen as contradictory to perform a public service mission, which is structured by a principle of equal access. According to the logic of civic action, it should apply to everyone. Since certain population groups, least educated and occupying positions of professional execution (workers, farmers) are under-represented in public, the reduction of socio-demographic inequalities in access would require a work of positive discrimination with regard to these minority groups. The operating grant can fund reduced rates for certain population groups; patronage call addressed to individuals can also help to build a financial solidarity system between the audience by level of purchasing power.

In addition, construction of a deliberate marketing strategy is not obvious to the subsidized arts organizations, attached to the freedom of artistic creation that is largely antithetical part with an adaptation to the tastes of silvery public. Internal disagreements about the meaning lent to public service missions may well impede a serene reflection on priority targets in the public prospecting efforts.

2. Possible objectives

Audience development - if measured by the number of entries - can be made by the conquest of new audiences or loyalty viewers that will step up their pace of attendance. Two types of strategies can affect the diversification of the public, either by targeting professional categories or generations.

One question asked in the questionnaire to assign a score of 1 to 4 depending on the degree of importance attached to four goals for public policies (or 0 if the objective is not pursued)

Comparison MigrActions and VolterraTeatro

The VolterraTeatro festival has classified four objectives as very important, in accordance with the vision of a mission of theatrical public service addressed to many. For MigrActions, the response was graded by considering the objective of social and cultural diversity of the audience as secondary unlike the other goals.

This comes in line with a mega-objective of the art direction of the Centre Théâtre de l'Opprimé, rejuvenate the composition of the public through the proposed festivals and offering important programming windows to young directors and companies. To a question on the three categories of age specific priority referred, young adults have been ranked first for MigrActions before adults and the elderly. At a three-year horizon, the social objective of diversification of the public is however deemed as essential as that of generational or diversification than the general increase in attendance. Search to retain viewers' loyalty is ultimately an important objective but at present with no progress in the Likert scale (rating of 3 for the current state and the desired state in three years).

Team MigrActions said not having yet developed specific tools for retaining viewers while showing the development of a theater audience as one of their goals. The regular organization of forum theater is however an opportunity to solicit the interest of amateur participants in

training courses on these intervention techniques. For VolterraTeatro, the entrance of viewers into the prison requires submission of supporting documents to validate authorization (identification, criminal record). The flagship show of the festival, linked to a staging by Armando Punzo involving prisoners, is a spectator's loyalty source as evidenced in reservations lists.

Table 4.1 - Average rating of objectives in terms of public policies (0 to 4)

	Current status (score 4-0)	desired state within three years (note 4 to 0)
Diversify the social and cultural composition of the public	3.24	3.42
Increase all audiences irrespective	3.09	3.04
Diversifying the generational composition of the public	3.12	3.30
Retaining spectators festival	3.33	3.42

Comparing the sample (table 4.1)

55 festivals have answered the question on the prioritization of their objectives in terms of public policies. The average weighting statements does not generate very significant differences, however with a little more importance in terms of loyalty viewer and diversification of the social and cultural composition of the public.

The size of the festivals influences the weighting of these goals, with the exception of the diversification of the generational composition of the public for which the rating has no linear correlation. For other objectives, a positive correlation with the size of the festivals is discernible to research an increase in overall audience (with an average rating of attendance from 2.9 to 3.2) and a negative correlation for the first loyalty public, less for major festivals (rating of 3 against 3.5 for small festivals) and diversification of the social and cultural composition of the public (3.1 against 3.4 when the budget is less than € 50,000).

At the three-year horizon, the two public diversification objectives have achieved the highest rate of change (about 5.5%). However the size effect induced contrasting trends of these two objectives. The rate of change increases with the level of the budget to research a social and cultural diversity of the public and, inversely, reduces to the search for diversification of generational audience. The search for a viewer's loyalty experience an anticipated increase of lower importance on average (+ 2.8%) but this development is contrasted with the largest increase (+ 14.6%) when the budget is over € 250,000 while a lower average score of 1% is announced by the small festivals. Finally the objective of overall audience augmentation knows a decrease in average rating of 2%, this reduction being the most sensitive to major festivals.

Targeting strategies to strive for social diversification and / or generational audience are thus brought to progress at the expense of visions in terms of address to all public without distinction. To the question on preferred generational targets, adults and young adults appear as both average priority categories and this most strongly for major festivals, while elementary school students and the elderly are the least important targets .

B. Relationships with the audience

1. The familiarity plan

A recurring obstacle to attendance at cultural institutions mentioned by people distant of scholarly artistic culture is the risk of feeling foreign to codes of conduct of the spectators used and not understand the complex artistic proposals. This risk experiment of a loss of self-esteem not feeling up to the program and feeling differently than the audience's reaction is a powerful symbolic barrier. To reduce this feeling that arts programming is "not for us", cultural institutions have attempted to develop devices intended to foster a sense of familiarity with the symbolic universe of show venues by organizing social spaces in the venues, offering outputs in groups less intimidating for beginners, devices to awaken a desire attendance by playful or cognitive biases. This is a fairly recurrent strategy for arts organizations animated by a spirit of cultural democratization as a broadening of the demographic basis of the public and not just an increase in attendance. Management NPT Chaillot by Jean Vilar is often cited as an historical example of the implementation of familiarization devices with social spaces, the highlighting of a republican identity and encouraging more egalitarian relationships with spectators.⁴⁵

2. Familiarization devices

Materiality of MigrActions devices and VolterraTeatro

The questionnaire asked to classify the emphasis on seven types of cultural action devices. A common point emerges between the two festivals: the secondary role of the organization of debates shows. However 60% of programmed artists by MigrActions have had opportunities to meet with the public about their show, through a scene edge.

Positioning VolterraTeatro for research participation by part of the audience results in a very strong emphasis on participatory practice workshops and organizing debates on social issues, unlike MigrActions. The team of the festival, however, plans to increase the weight given to these devices in three years. Under the VolterraTeatro festival, the number of practical workshops offered varies between 3 and 10 over the years unlike one in the 2016 MigrActions edition. The difference in volume is less sensitive to societal debates: one to three in VolterraTeatro for the festival; one to two for MigrActions. Playwright of the Compagnia della Fortezza plays a pivotal role, very energizing, in animation meetings that always associate the artistic director in addition to invited protagonists.

Playful activities are not proposed by MigrActions while VolterraTeatro points out the organization of aperitifs in connection with the exhibition on the historical past of the festival, as well as various social moments.

The importance of the devices in the sample (Table 4.2)

Table 4.2 - Average rating of the importance of matchmaking devices with public

	Current status (note 4 to 0)	desired state within three years (note 4 to 0)
Organizing participatory practice workshops	2.56	2.84
Involve residents in artistic creations	2.19	2.69
Organize debates shows	2.21	2.63

⁴⁵ Laurent Fleury, « Retour sur les origines : le modèle du TNP de Jean Vilar », in Olivier Donnat, Paul Tolila (dir.), *Le(s) public(s) de la culture*, Paris, Presses de Sciences Po, 2003, p. 123-138.

Organize debates on societal issues	1.56	1 90
Develop contacts between professionals and amateurs	2.28	2.53
Develop contacts between spectators and volunteers	2,09	2,35
Develop convivial spaces	2.93	3.24
Organize playful events	1.89	2 June

57 festivals have answered the question of the relative importance of the various matchmaking features of the organization with the public.

The development of social spaces is announced as the type of the most important cultural action device according to a logic of diversification life experiences offered in the festival. The search for the participation of locals is the object of a graduation practice between workshops, commonly held, and engagement in artistic creations whose relative importance is comparable to that of the organization of debates around the shows. The development of contacts between professionals and amateurs is presented as having a little more weight than the enhanced involvement of volunteers in welcoming new spectators. The organization of playful activities and the organization of debates on societal issues are the least popular actions.

There is no linear correlation between the size of devices and the size of the festivals except the development of contacts between spectators and volunteers whose priority is negatively correlated with the level of the budget (2,2 for budgets of less than € 50,000 to 1.8 for budgets above 250,000 €). The relationship is rather of a inverted U with the highest average scores for midsize festivals regarding other actions.

On the horizon of three years, the highest rate of change concerning the involvement of locals in shared creations, organizing debates on societal issues and around the shows (+ 19% to + 22%). The average rates of change vary between 9% and 11% for other actions. The inverted U-shaped curve effect is usually corrected by the highest rate of change for small and large festivals. A positive correlation of the progression of the action with the festival's size is noted for the development of participatory practice workshops (+ 5% for small festivals to + 25% for large festivals) and the development of social spaces (stability to + 18%).

Bar and hygiene

The importance of a bar in a venue is important for sociability in welcoming public. For MigrActions, the festival team supports the holding of the rotating bar, allowing to interact with spectators and invited artists. For the VolterraTeatro edition of 2016, an agreement was concluded with an inventive restorer for holding the municipal theater bar for most of the shows and workshops. Mini buffets were offered at a price of five euros with a drink. Revenues have been fully recovered by the restaurant; it allowed an animation of this meeting point without mobilizing the festival staff. In the case of the first edition of Travessuras Culturais, holding a bar at the entrance of the tunnel-parking lot where the concert of the ensemble and video *AB* took place enabled to offset revenue profits since it was free of access. Holding a place to eat for a long time is more problematic and can generate operating deficits if its management is not rigorous enough and attractive enough, hence the need to rely on a concession.⁴⁶

The hygiene rules in the Public Health Code to drinking establishments and places of snacks impose the request of a license for the regular operation of a bar. The "reduced" license,

⁴⁶ François Mairesse, *op.cit.*, p. 135.

which can be asked by a performance venue, can sell soft drinks group 1 and fermented beverages, natural sweet wines and liqueur wines that do not bear more than 18 degrees of pure alcohol (group 3) (art. L 3321-1). An application should be made to the mayor of the town for the opening of an occasional refreshment place by an association according to the same restrictive modality for the possible range of beverage sales.

The languages used

In the case of a program of shows in a foreign language in an international festival, the question or translating arise. A surtitling lets you hear the accents of the voice of the performers while following the cognitive sense about but it may be too expensive for small festivals. In this case, a written summary of the arguments exchanged can contribute to a better shared understanding of representations. During the panel discussions, simultaneous translation of exchanges by at least a multilingual person in the organizing team is a condition for the formation of listening relationships to include those with different cultural and linguistic references.

C. Fare policy

1. General Principles

The reference to a public service mission, shared by subsidized companies and cultural institutions, can encourage to practice a single low rate to reconcile the principle of people equal treatment and promote access to more programming. Thus the festival Travessuras Culturais proposed a single tariff of 5 euros for two theater shows while access to the concert organized in a tunnel, workshops and a film screening was free. At VolterraTeatro, ticket prices were 7 euros for performances at the municipal theater, some were available for free, while access to the show played in prison was free for all registered previously.

The pricing policy is likely to have an effect on the number of entries if attendance is sensitive to price changes (elasticity of demand to price). Econometric estimates tend to converge to a small negative elasticity, which means that demand will increase more slowly than a price drop or decrease slower than the rise in prices. However the calculation of these elasticities is based on series of average ticket price, determined by the ratios between total ticket sales and the number of spectators. The major disadvantage of this medium is that this price is paid by none of the viewer. When the available data makes it possible, the calculation of price elasticities for different categories of existing rates indicates differentiations according to the purchasing power of viewers. Willingness to make more viewers pay full price explains a low elasticity of prices; contrary to price sensitivity which is much higher for people with low incomes who receive discounted rates.⁴⁷

Therefore an expansion of price discrimination can be a tool to optimize ticket sales from the categories of viewers more well-off, especially if a higher price is associated with the perception of specific services performed or better comfort. Meanwhile, access to the festival can be more open to popular categories with fares judged not penalizing.

The application of these principles of *yield management* areas is smaller in the field of performing arts than in rail or air transport due to reduced gauges in general proposed to operate a show. The national opera and region usually offer the most significant tariff

⁴⁷ Bruno Seaman, 2006. "Empirical Studies of Demand for the Performing Arts". in Ginsburgh, V. and D. Throsby, eds, *Handbook of the Economics of Art and Culture*,. Amsterdam: North Holland, 2006, p. 416-472; Daniel Urrutiaguer, "Programming Strategies and Demand in the Performing Arts: the Case of the Forum in Le Blanc-Mesnil, France", *International Journal of Arts Management*, 17 (1), 2014, p. 31-43.

differentiation in the field of performing arts. There is rarely changes in rates depending on the day of booking according to the filling of the room, if not deep discounts to sales of tickets on the day of a performance for which the seat reservation rate still low. A risk to consider is against feedback of part of the public against changes in prices that would be difficult to anticipate and understand especially if the organization is subsidized.

The price can not be the only variable attractiveness due to the time consuming nature of performing arts activities. Arbitrations on schedule people take into account travel time to get to the place and watch the show, and the subjective perception of the potential interest of the show. Free access can thus be interpreted as a poor signal quality when artists are not famous, or on the contrary encourage regular viewers, or informed of this offer and ready to wait in a queue for a representation of a renowned artistic group that they feel. The construction of a tariff policy should involve all staff in direct or potential contact with the audience to determine an attractive strategy that combines information, cultural action devices and target prices based on the purchasing power and the degree of cognitive and sensitive remote sensed programming for different categories of spectators. Pragmatism is required and public surveys would be welcome to test the reported effects of tariffs on sources of motivation.

2. The festivals tariff policy

VolterraTeatro originally wished to offer free access to its program of shows by designing it as an audience development tool for a festival addressed to the city. The tightening of fiscal constraint has forced management to gradually introduce in the 2010s paid access to an increasing number of shows to get an additional income over subsidies paid. Differentiation is on the full price or free access.

For MigrActions, the fee schedule is longer. About 20% of seats in 2015 were purchased at full price (16 euros), 60% at a discount representing at least two thirds of the full rate, and 20% of tickets were exempt. The reduced price is 12 euros for students, professionals of entertainment, the unemployed, and 10 euros for locals of the 12th district of Paris, groups of over 10 people, or with a yearly membership. Tariff experiments designed to encourage viewers' loyalty have been attempted: the purchase of a ticket for a second show at 10 euros when the first ticket was paid for at full price; the "pass" to get a similar rate to that of a programming subscription. Since viewers of the festival are still overwhelmingly occasional, moving to a known show or to monitor an individual distribution, these features are not enough to encourage an increase in the rate of attendance of the festival. The principle of a smaller tariff in favor of students from a Paris university with a ticket service and private courses in theater was selected for the following season. The reduced rate will diminish from 10 euros to 8 euros (half the full price) for past group bookings by students of these training organizations.

Of the 56 people who answered the question about the type of majority pricing, the share of festivals declaring mainly practicing full price or conversely gratuity is negatively correlated to the budget level (23% and 31% for small festivals at 0% and 17% for large). The most common situations concern a majority setting tariffs reduced to a level between 30% and 60% of the full price (32% of answers) or greater than 60% (25% of answers). The correlation between the majority tariff category and the size of the festival is positive in cases where the reduced tariff is between 30% and 60% of the full tariff (from 15% for small festivals to 39% for large ones) and when the reduced fare is less than 30% of the full fare (from 8% to 17% respectively).

D. Partnerships

1. Building partnership bonds

The construction of partnerships with local relays capable of relaying information from the festival or cultural establishment, attracting the attention and interest of people in their area of influence is desirable for a strategy of enlargement of the sociodemographic base of the public. Gaining the confidence of leaders or animators who act in these relays facilitates contact with people who are reactive or indifferent to the offer of professional live performances through their intermediation for the presentation of artists and P.R. officers and to gain insights into the most effective ways of building actions that create a non-intimidating artistic listening relationship. Specific cultural action mechanisms can thus be co-constructed between artists, the cultural operator and animators before the festival to raise awareness of the programming. The role of public relations officers in the development of the public development strategy is important for MigrActions and VolterraTeatro.

While the value of partnerships for public development is a principle widely recognized by cultural institutions, several obstacles limit the effectiveness that can be expected from this process. First, the identification of partners likely to share common objectives with the artistic and cultural approach and the negotiation of partnership relations require an investment of time, difficultly taken care of by small, multi-functional teams in a situation of overactivity to cope with the administrative, technical and artistic complexity of the conduct of festivals. The lack of staff to develop upstream projects is thus signaled by MigrActions as an obstacle to the development of partnerships.

The conflictuality underlying intercultural dialogue when the cultural reference grids are distant constitutes an additional difficulty. On the one hand, an initial agreement of co-operation between a social or educational establishment and an artistic organization may then meet with divergent interpretations of the objectives deemed desirable and legitimate for the participants in the aesthetic experience. On the other hand, any group dynamics encounters an initial period of tension during the phase of tuning the legitimacy of the objectives. The construction of a listening relationship in principle allows to develop a relationship of trust between the participants and the facilitators so that the dynamics gains in maturity by an incorporation of the objectives assigned to the group. Intercultural tensions can thus create tensions which it is not necessarily obvious to overcome, as the VolterraTeatro team points out.

2. Hierarchy in the types of partnership

A differentiation between the partnerships for the development of the public and for the co-financing of the activities was carried out in the questionnaire initially submitted to MigrActions and VolterraTeatro. The comparison thus deals here with the hierarchy of partnerships aimed at widening the audience. As part of the questionnaire sent to the festivals, only one question was asked about all the partnerships because links are established in terms of co-financing and contribution to the development of the public with the same partners.

Comparison between MigrActions and VolterraTeatro

The types of important partnerships commonly privileged concern the dramatic, choreographic, musical and vocal ensembles programmed. Artistic groups, thus invited to play their address book in order to drain their micro-audience, are important for both festivals. The same applies to partnerships with cultural institutions, conservatories, which

may be interested in performing live shows, or even to participate in some events organized by the festival. No partnership has been reported by MigrActions with schools, libraries, museums, archives, as well as cinemas, unlike VolterraTeatro which reports them as important relays. The MigrActions team does not foresee any special link with schools within three years, but is considering the creation of secondary links for heritage cultural establishments and cinemas. A difference in position and size of the festival explains the marginal nature of the links with the media for MigrActions whereas they are considered essential by the team of VolterraTeatro. The links with the places of performances, subsidized or not by the State, are secondary as well as the partnerships with the social field and the sanitary and judicial field, areas considered important for VolterraTeatro. The MigrActions team, however, plans to give more importance to these different types of partnership in the next three years.

Comparisons in the sample (tableau 4.3)

The media appear to be the most priority type of partnership for all responding festivals irrespective of their size. The search for gains in media reputation thus appears to be the most important action. The average scores then indicate a significant weight given to cultural relays and to schools and universities to relay information about programming to their members.

The choice of the sample of festivals explains the greater weight given to relations with the theater and choreographic companies than to the musical and vocal ensembles and the conservatories. Non-state run shows play a more important role than those that are state-sanctioned. A positive correlation is discernible between the level of the budget and the importance given to publicly funded places (from 1.2 for small festivals to 3 for major festivals, similar to the media for the latter) and with the weight of non-subsidized cultural establishments (up from 1.6 to 2.6).

Tableau 4.3 – Notation moyenne de l'importance des partenariats

	Etat actuel (note de 4 à 0)	Etat souhaité dans trois ans (note de 4 à 0)
Publicly funded venues	2,13	2,24
Non state-funded venues	2,41	2,50
Drama and dance companies	2,37	2,63
Musical and vocal ensembles	1,43	1,76
Cultural relays	2,59	2,79
Media	2,96	3,26
Schools and universities	2,57	2,76
Conservatories	1,11	1,39
Libraries, museums, archives	1,63	1,92
Social field	1,67	2,16
Health and law field	0,74	1,00
Cinemas	0,91	1,18

On average, cultural heritage institutions are given a similar weight, which tends to open up to the performing arts in their cultural programming, and to organizations in the social field that focus more on the socio-occupational categories that are less well represented in the performing arts. Medium-sized festivals are the most involved in this type of partnership. Cinemas and health and judiciary organizations play a more marginal role. The projection of intentions over a three-year horizon indicates on average a desire to rebalance the gaps in the weights with the highest rates of change for the most minor partners.

(music and vocal ensembles, conservatories, cinemas, social fields, health, judiciary). This greater commitment to this type of partners is positively correlated with the size of the festival. The major festivals plan to diversify their partnerships to pursue their development strategy.

Cooperation conditions with partners

An open question in the questionnaire asked to indicate the conditions for effective cooperation with partners to develop the public. The motivation to get involved in clearly defined common objectives is put forward quite recurrently:

Sharing goals, motivation to a cause (festival 2).

Work with them very early and make them feel part of the project (be in a process of co-construction) (festival 7).

Mutual interest ; Complementarity (festival 14).

Upstream work and definition of common objectives (festival 17).

Joint project (festival 20).

Mutual comprehension of the specific goals of each partner (festival 28).

The will to work together, a shared benevolence, a joint interest and shared resources (festival 32).

Synchronized cultural-artistic aims (festival 45).

Have a continuity, sincerity and clarity in the established relationship (festival 57).

Some festivals have highlighted the interest of organizing actions or even part of the programming with the partners:

An artistically shared co-programming, assumed at 50/50 by both parties, the 2 teams. Then the team's collaboration on public relations issues (festival 1).

A shared organisation and participation in common activities, for example tee[X]ers, a five-day programme of showings, ateliers and debates for young adults from 7 European countries during [X]. But there's also one common communication realized by all the partners (festival 41).

Communication is an area in which mutually beneficial actions can be taken:

Joint press offices and promotion (festival 10).

Create a privileged relationship with our partners; talk about our association in our media to enhance our relationships, patrons, etc. (festival 13).

Our partners should have direct contacts with theatre audiences. They should organize educational workshops and contact with media (festival 19).

Good communication between the different partners, an exchange around the media used to promote the event (festival 21).

Our partners are mostly other cultural associations that dedicate to the development of as different art expressions as possibly, but also municipal entities that help divulge the festival throughout their communities (festival 23).

Mixed branding (festival 29).

Reputation of our organization, tons of meeting (festival 31).

Partners can effectively collaborate in the audience development because, on the basis of their specific profiles, they can address a particular target supporting the diversification of the

audiences, and provide suggestions to adapt or promote more effectively an event. Moreover, by using their own contacts and public profiles (websites, mailing, social networks, press officers, etc.) they can help reach a wider audience (festival 37).

We'll relay the communication and display our logo in the common communication media (festival 49).