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CIRQUE MUSIQUE

PRACTICAL GUIDE

AUDIENCE DEVELOPMENT

FOSTERING YOUTH ENGAGEMENT IN ARTS AND
CULTURE IN RURAL AND REGIONAL SETTINGS

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1. INTRODUCTION

Youth audience development in the arts is a critical facet of cultural sustainability and enrichment. As society evolves, fostering a deep connection between young individuals and the arts becomes increasingly important. Not only does it ensure the longevity of artistic traditions, but it also cultivates a generation of culturally aware and engaged citizens. This guide explores some of the challenges and strategies involved in developing a vibrant regional youth audience in the arts.



Greta Clough, Iceland

Greta is a theatre artist and arts consultant living and working in rural Iceland. She is the Artistic Director of Hanbendi Brúðuleikhús and the Hvammstangi International Puppetry Festival, president of UNIMA Iceland, and a board member of ASSITEJ Iceland. Her work with rural and remote communities has earned multiple awards on national and international platforms. Greta holds an MA in Arts Administration and Cultural Policy. She is a passionate advocate for culture-led rural rejuvenation and rural artistic practice.

Project CirqueMusique

Liepāja Concert Hall Great Amber, together with partners Julian Sæther in Norway, and Greta Clough in Iceland, worked together on the creation of a mobile full-scale interdisciplinary music production for audiences aged 12 – 18 years. The creation process was both artist and audience led, taking the form of intensive creative ateliers in four regions of Latvia. The ateliers provided artistic experiences, networking opportunities, professional development, and short performances created with, by and for youth audiences.

The need for this project was built on the organisation's experience in educational programmes for youth, and the recognition that there is a lack of suitable contemporary artistic content for teenagers in rural and regional centres in Latvia.

Cirque Musique aims to engage teenagers in the co-creation of an interdisciplinary production of contemporary music, circus, and choreography through enrichment activities allowing participants to discover their creative voices through freedom of play.

The process created a meaningful synergy between professional artists, cultural managers, youth participants, and art forms, promoting holistic audience development and regional engagement.

This project is one of many which will be part of a shift in how youth audiences are approached, contributing to greater engagement and participation from the target group in rural and regional territories. The process employed in this project has allowed for ample exploration and learning in the field of audience development and in co-creating with youth audiences. The hope is to apply this to future projects and planning, enabling rural and regional arts centres to create engaged, achievable audience development approaches and plans for the long term.





"Audience Development is often used as a buzzword by organisations and funding bodies, but when it is well executed and applied throughout the whole organisation it can change the way we think, feel, and operate. "

2. WHAT IS AUDIENCE DEVELOPMENT

Audience Development is a strategic and ongoing process aimed at cultivating and expanding the reach and impact of cultural institutions. It involves forging meaningful connections with diverse audiences, and nurturing relationships that extend beyond mere attendance to foster a sense of belonging and active participation. It is a long-term, organisation-wide process that stands at the core of fostering a vibrant and sustainable cultural ecosystem, playing a pivotal role in the thriving regional arts landscape.



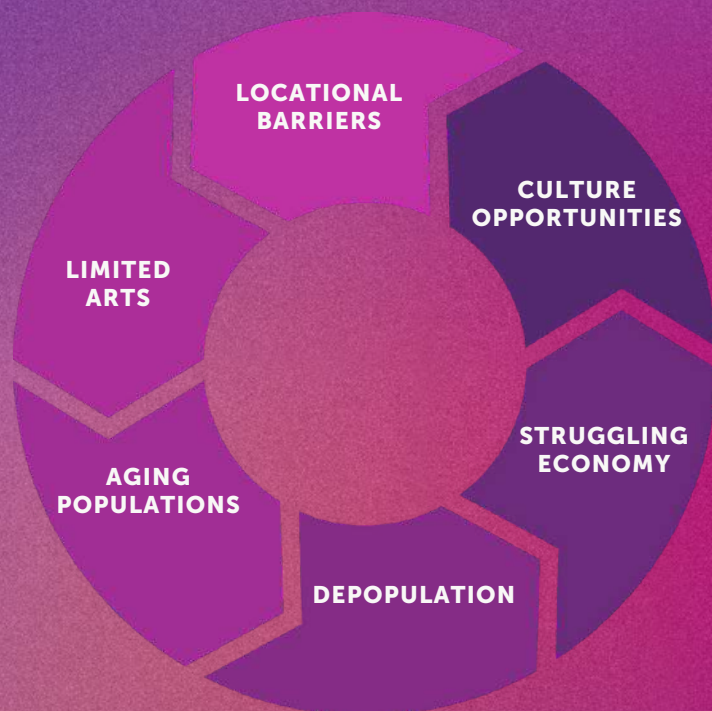
Modern audience development leans towards a holistic/grass-roots approach, creating an audience-focused plan that is rooted in community - whether that community is artists, students and young people, specific demographic groups, families, or the larger regional community your organisation serves as a whole.

When we reposition the audience and community as central to our organisation we tell ourselves and others what kind of an organisation we are, and where we are going. For, by, and with the audience.



2.1. Challenges for Rural and Regional Arts Organisations

THE CHALLENGES FACED BY RURAL AND REGIONAL ARTS ORGANISATIONS ARE WELL DOCUMENTED AND VARIABLE.



Locational barriers, depopulation, struggling economy, ageing populations, and limited arts and culture opportunities, all play a role in how rural and regional communities engage with the world around them.

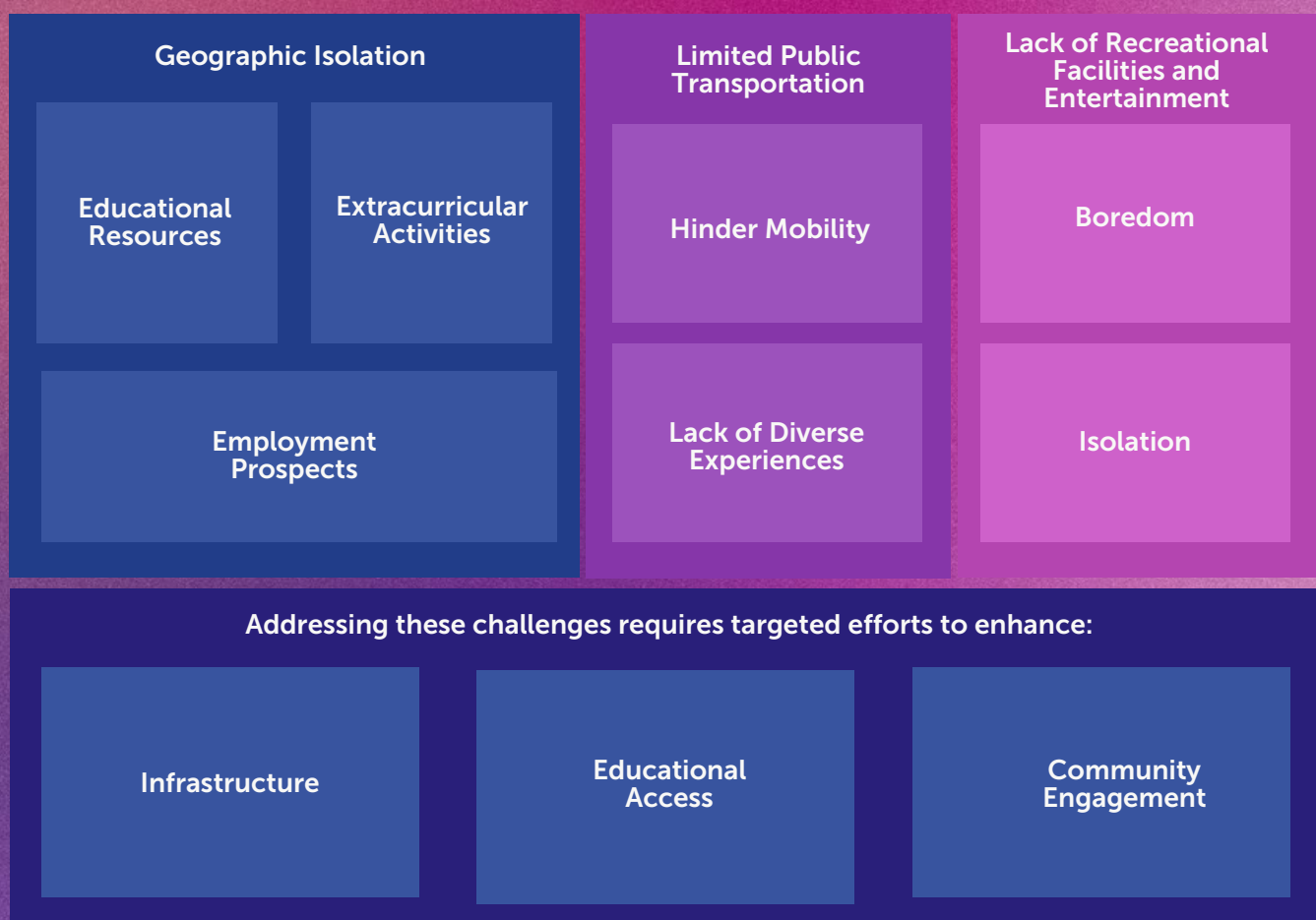
Navigating these hurdles requires innovative strategies to ensure inclusive participation and sustainable growth in rural and regional artistic landscapes.



2.2. Challenges for Engaging Youth Audiences

Rural teenagers encounter a unique set of challenges that can impact their overall well-being and opportunities. Geographic isolation limits access to educational resources, extracurricular activities, and employment prospects - making it challenging for teenagers to participate in diverse experiences. Additionally, a lack of recreational facilities and entertainment options may contribute to feelings of boredom and isolation. Addressing these challenges requires targeted efforts to enhance infrastructure, educational access, and community engagement.

Youth are the most globally connected generation yet. This is reflected in how they relate to the world around them. The complex interplay of climate concerns, political and societal shifts, global conflicts, financial challenges, and uncertainties about the future collectively shape the daily experiences of young individuals, fostering a heightened awareness of the challenges they face in navigating an ever-changing world.



This has an impact on how we approach and work with young people in the arts. Understanding and addressing the anxieties and concerns of young people becomes crucial for fostering engagement and relevance. And so does allowing their voices to be heard. How can we, as arts organisations and community leaders, provide a platform for expression and foster a deep connection between young people and the arts?

The decline in parental engagement of teenagers in arts and culture activities is a concerning trend. Factors such as digital distractions, time constraints, changing parental priorities, generational gap, perceived lack of relevance, and economic constraints contribute to this decline. Addressing these challenges requires a multifaceted approach, including open communication, leveraging digital platforms, and emphasising the value of the arts.

One of the great frustrations for rural and regional youth is the importing of temporary or one-off activities that spark curiosity, and then are simply finished. Rural youth benefit greatly from consistent arts and cultural opportunities. One-off activities that come and go can't provide the sustained engagement and skill development needed for their growth and community connection.



CIRQUE MUSIQUE WILL HOPEFULLY BECOME ONE OF A SERIES OF ARTISTIC ENDEAVOURS FOCUSED ON YOUTH AND TEENAGERS IN THE REGIONS.

YOUTH PARTICIPANTS WERE ENGAGED AS CO-CREATORS - WHO HAD DIRECT INFLUENCE ON THE TONE, SUBJECT, AND SHAPE OF THE ARTISTIC WORK - ENRICHING THEIR EXPERIENCE OF THE ARTS AND ENCOURAGING CONTEMPORARY PRACTICE THAT IS PLAYFUL, LESS STRICT IN ITS FORMALITY AND VIEWS OF PROFESSIONALISM, AND OPEN TO THE CREATIVE EXPRESSION OF YOUNG PEOPLE AS THEY DEVELOP AS ARTISTS.

THIS WORK PROVIDES REGIONAL AND RURAL ORGANISATIONS THE OPPORTUNITY TO CONTINUE SUSTAINED ENRICHMENT ACTIVITIES FOR YOUTH, WHETHER IT BE THROUGH THEIR OWN INITIATIVES OR COLLABORATIONS.



"When co-creating with youth and teenagers it is essential to create a safe space for exploration, reflection, and expression, allowing young people to express their fears, joys, and observations of the world around them and not to force the dialogue to meet our own agenda"



3. WHAT DOES AUDIENCE DEVELOPMENT LOOK LIKE IN ACTION?

"All cultural organisations are experts in audience engagement - it's an essential part of what we do. But an audience development plan is more than just an expression of how we do it. It is a forward looking statement of intent and key to delivering public purpose, to staying relevant and resilient."

In the 21st century, Audience Development has become nuanced and complex. The digital age has ushered in a new era of connectivity, enabling cultural institutions to engage with audiences in unprecedented ways. Social media, online streaming, and virtual experiences have expanded the possibilities for reaching diverse demographics.

The global pandemic changed the way audiences interact with events, third spaces, and digital content that suggests the need for a shift in how we think about our cultural spaces, their role in our immediate communities, and towards new sustainable models of operation.

The landscape of live arts engagement is also undergoing a transformation driven by generational shifts and evolving preferences.

Understanding these generational differences is crucial for cultural institutions, educators, and artists seeking to effectively engage with and appeal to youth.

BABY BOOMERS



A GENERATION ENGAGED IN LIVE ARTS

Baby Boomers, born between 1946 and 1964, represent a generation that has traditionally been deeply engaged in the live arts.

They grew up with live theatre as a central part of their cultural lives, and many continue to attend performances regularly.

CULTURAL SIGNIFICANCE OF LIVE THEATRE

For them, the live arts offer a unique and irreplaceable experience that cannot be replicated through recordings or digital media.

GEN XERS

ENGAGEMENT WITH LIVE ARTS

Gen Xers, born between 1965 and 1980, have shown a more varied pattern of engagement with the live arts.

APPRECIATION FOR LIVE PERFORMANCES

While some Gen Xers share the same appreciation for live performances as their Baby Boomer parents, others have gravitated towards more niche and experimental forms of art.

DISCERNING CHOICES IN ART

This generation is often more discerning in their choices and seeks out performances that offer deeper meaning and relevance to their lives.



MILLENIALS



THE DIGITAL NATIVES

Millennials, born between 1981 and 1996, have grown up in an era of digital abundance and rapid technological change.

This has shaped their expectations and preferences for consuming art, including live performances.

INTERACTIVE AND PERSONALIZED EXPERIENCES

Millennials often prefer experiences that are interactive, participatory, and tailored to their individual interests.

DIGITAL ENGAGEMENT WITH LIVE ARTS

They are also more likely to engage with the live arts through digital platforms, such as streaming services and social media.

GEN Z

DIGITAL NATIVITY

Gen Z, born between 1997 and 2012, is the most digitally native generation.

ON-DEMAND CONTENT CONSUMPTION

They are accustomed to consuming content on-demand and interacting with it in personalized ways.

RISE OF DIY CULTURE

This has led to a rise in DIY (Do-It-Yourself) culture, where Gen Z members are creating their own art and performances.

ACTIVE PARTICIPATION IN LIVE ARTS

They are also more likely to be active participants in live arts events, rather than passive spectators.



HOW WERE YOU 'DEVELOPED' AS AN AUDIENCE?

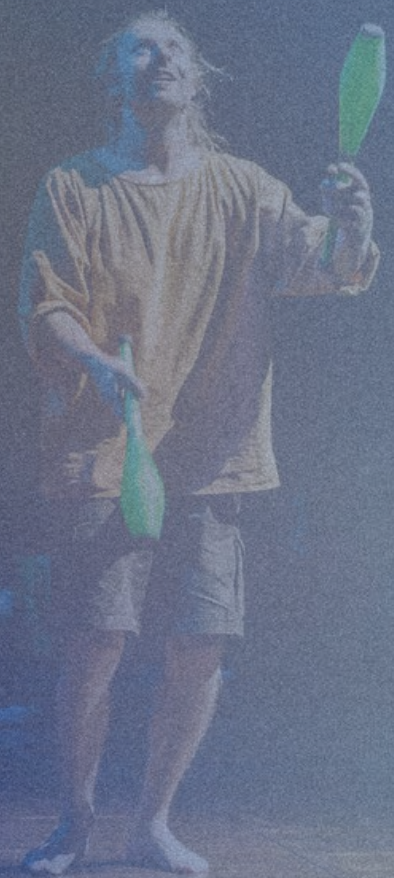
HOW DID YOU GET INVOLVED IN ARTS AND CULTURE?


WERE THERE ANY KEY MOMENTS OR PEOPLE WHO INFLUENCED YOU?

3.1. A Grass-Roots Approach

“Audiences are developed through trust, expertise, and commitment to community”

A grass-roots approach to audience development in the arts is a strategy that focuses on building relationships and engaging with individuals and communities on a local level. It is often a micro approach as opposed to macro. This approach can be particularly effective in developing sustainable regional and youth-audiences because it:





Empowers communities: By involving residents in the planning and execution of arts events, a grass-roots approach empowers communities to take ownership of their cultural life. This sense of ownership can lead to a more engaged and supportive audience base.

Builds trust and relationships: By interacting directly with individuals and communities, organisations can foster trust and build relationships. This can make it easier to attract new audiences and encourage them to return for future events.



Foster creativity and innovation: A grass-roots approach encourages creativity and innovation by tapping into the unique strengths and perspectives of local communities. This can lead to the development of more engaging and relevant arts programming.

Promotes social cohesion: Arts events can play a valuable role in bringing people together and fostering a sense of social cohesion.



“Audience Development is not static. The arts, as a reflection of societal dynamics, require a dynamic and evolving audience base. ”



3. 2. Understanding the Audience

Effective audience development relies on data driven insights.


Audience Segmentation is the straightforward process of dividing and organising the population into meaningful and manageable groups, or segments. This allows you to customise your cultural offerings and communications to align with the preferences of each distinct group.

While we often refer to 'our audience,' the reality is that we have multiple audiences with diverse expectations, motivations, and behaviours. Making assumptions about what all audiences or visitors want based on the preferences of only a subset could limit the size and diversity of your audience. It is crucial to identify and understand these significant differences before formulating responses.


Segmentation helps unravel these variations, allowing you to devise strategies that engage specific audiences based on shared behaviours and characteristics. It serves as a blueprint for reaching broader and more diverse audiences, more frequently, and in a cost-effective manner.




Organisations should identify segmentation that is relevant to them and their work and remain within their capabilities. Effective segmentation requires careful consideration and judgement tailored to each organisation's unique circumstances. A helpful checklist for identifying meaningful segments includes:




Relevancy: Can the segment be identified based on factors that your organisation can effectively respond to?



Distinctiveness: Does the segment possess characteristics that are demonstrably and measurably different from other segments?



Sizeability: Is the segment sufficiently large to justify the effort and resources required to target it effectively?



Locatability: Once identified, is there a viable method for communicating with the segment directly?

When segmenting you may need to break groups into smaller subsections. Youth aged 12 – 18, for example, may not be a small enough segment to work with. The strategies you use for Hostile (non-attending and not interested) teenager segments will be significantly different than how you would approach Regular Attendee (engaged in the arts/art students) teenage segments.



3.3. Mission Planning

Mission planning serves as the guiding compass for any organisation, providing a clear sense of purpose, values, and objectives. In the context of audience development, a well-defined and aligned mission is not just a formality but a critical driver of success. An organisation with a well-crafted mission is not merely seeking an audience; it is inviting individuals to join a meaningful and purpose-driven cultural journey.

A mission focused on youth and community engagement can be a powerful tool in fostering positive change and sustainable growth. By prioritising the involvement of youth, the plan taps into the energy, creativity, and potential leadership of the next generation. Initiatives that connect with the community on a meaningful level create a sense of belonging and pride, fostering a supportive environment.



THE MISSION FOR THE PROJECT CIRQUEMUSIQUE WAS DEFINED AS:

Cirque Musique is a collaborative art project between professional musicians, circus artists, and youth creators. We believe in our own ability, approaching our work with equality between all ages, genders, roles, experiences, and art forms as we actively explore the unfamiliar through play. Ideas have value. We will open the box, unlearning limitations, combining art forms and find inspiration within ourselves and from each-other.

This mission statement was a guide which was referred to throughout the creative process to guide artists and participants. It created a meaningful synergy between professional artists, cultural managers, youth participants, and art forms, promoting holistic audience development and regional engagement.



3.4. Aligning Goals with Mission

Every goal set for audience development should seamlessly integrate with the organisations mission and vision. The mission statement serves as a guiding principle, articulating its purpose and values. Aligning goals with this mission ensures that audience development initiatives contribute not only to numerical success but also to the fulfilment of the institution's broader cultural and societal responsibilities.



Consideration of the local community should be embedded in the goal-setting process.

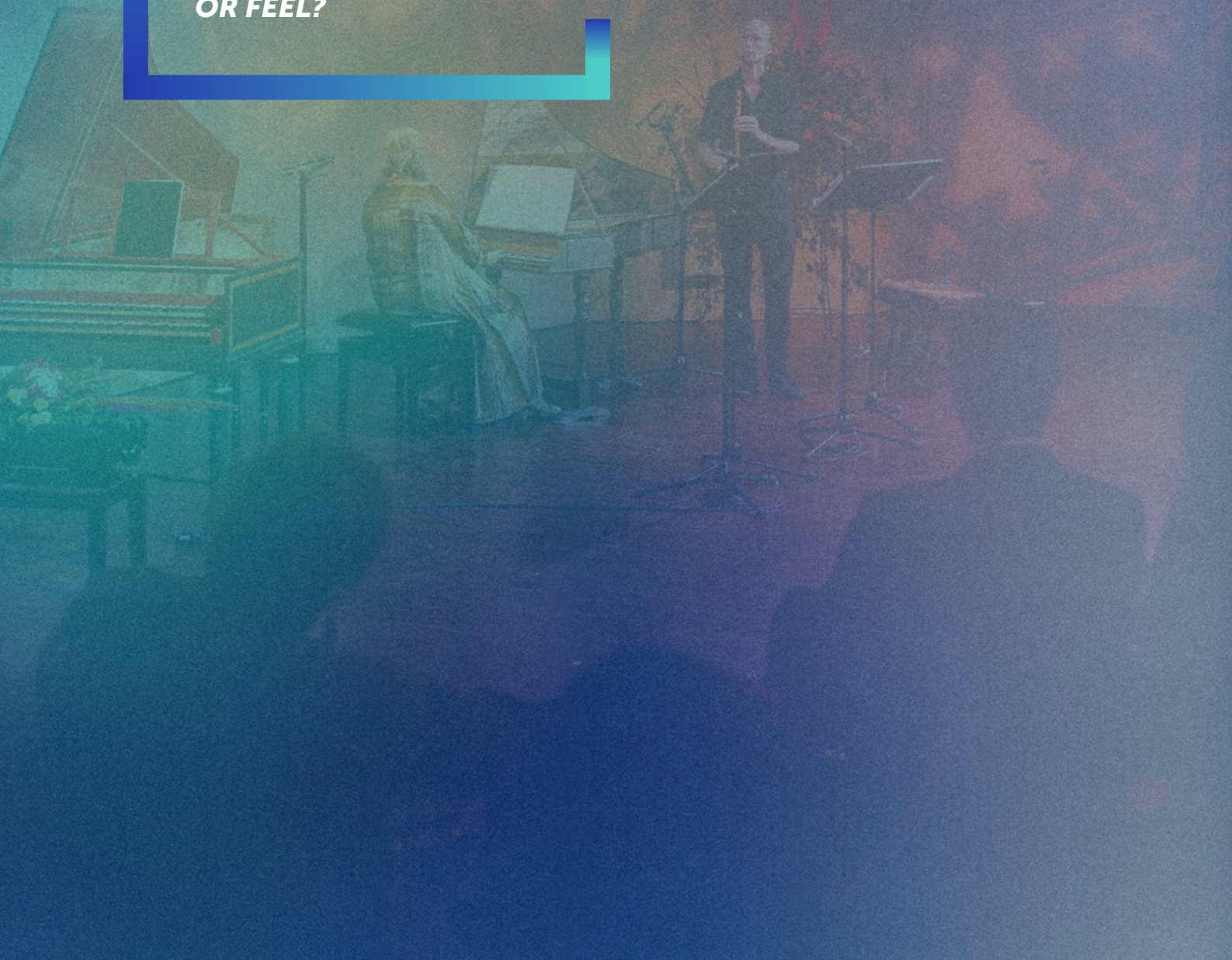


***IS THE AUDIENCE CENTRAL TO YOUR MISSION, VISION,
AND GOALS?***

IS IT EVIDENT THROUGHOUT YOUR ORGANISATION?

***HOW DOES THIS IMPACT WHAT STRATEGIES YOU USE
FOR ENGAGEMENT?***

***WHAT DO YOU WANT YOUR AUDIENCE TO THINK, DO,
OR FEEL?***



3.5. Long-Term Vision

Audience development efforts can bring about both short-term and long-term benefits. While short-term gains are often immediate and noticeable, they can be resource-intensive and may not translate into lasting success. The true payoff of audience development lies in the long term, where meaningful relationships and consistent behaviours are established. A continuous influx of new audiences, while not inherently negative, should not be the sole focus of audience development efforts. Instead, organisations should strive to balance both short-term and long-term goals. Some goals may be financial, most are not.

The establishment of short, mid, and long-term goals, coupled with a commitment to regular review and adjustment of the action plan, creates a structured and adaptable roadmap for success. Individual projects should be viewed as part of short or mid-term goals that feed into the success of the organisation's long-term goals. Because your audience development plan is a living plan, your timeline will likely need to allow for some flexibility. This can be allowed for by reviewing your action plan regularly. This is useful whether you have a complex plan for a large organisation or a simple plan for smaller organisations. Individual projects are activities within your overall plan that work towards your audience development goals.

Establishing clear and mission-aligned objectives lays the foundation for a purpose-driven approach to audience development. These objectives become the benchmarks against which progress is measured, guiding the institution toward a more vibrant and engaged cultural future.

What strategies you employ to meet your goals is up to you.

A hand balancing a stack of stones. The background is a gradient of blue and green, with a wavy purple and blue shape at the bottom. The text is in white, bold, italicized font.

"The goal-setting process is not static. It involves continuous evaluation and adaptation. Goals may need refinement based on emerging trends, audience feedback, and the evolving cultural landscape. This iterative approach ensures that the institution remains agile and responsive to changing dynamics."

Some strategies that have been used towards youth-focused audience development include:

- 1. Digital Engagement:**
Embrace digital platforms as a powerful strategy for reaching young audiences.
- 2. Education and Outreach Programs:**
Establish robust education and outreach programs essential for nurturing an early appreciation for the arts. Collaborate with schools and cultural institutions to provide firsthand experiences, exposing students to various art forms and fostering a lifelong love for creativity.
- 3. Diverse and Inclusive Programming:**
Reflect the diversity of the youth audience by curating diverse and inclusive programming. Representation in art and cultural offerings helps create a sense of belonging and relevance.
- 4. Youth-Centric Spaces:**
Design spaces specifically for young audiences to enhance their engagement. Youth-centric galleries, theatres, or creative hubs can serve as welcoming environments where young people feel comfortable exploring and expressing their artistic inclinations.
- 5. Affordability and Accessibility:**
Ensure cultural experiences are affordable and accessible to all socioeconomic backgrounds.
- 6. Youth Participation in Programming:**
Empower young individuals to actively participate in the programming process. Involving them in decision-making, curation, and even production creates a sense of ownership, fostering a deeper connection with the arts.

A REGIONAL LIBRARY WANTS TO ENGAGE MORE TEENAGERS AND YOUNG PEOPLE.

WHAT EVIDENCE IS THERE OF WHO IS CURRENTLY USING THE SPACE AND RESOURCES?

WHAT DO WE KNOW ABOUT HOW DIFFERENT SEGMENTS ENGAGE WITH THE LIBRARY?

WHAT ARE SOME WAYS TO MAKE THE SPACE MORE APPEALING TO YOUNGER DEMOGRAPHICS WITHOUT DISRUPTING THE EXPERIENCE OF THE CORE AUDIENCE? WE CAN ONLY BRAINSTORM EFFECTIVELY IF WE UNDERSTAND WHO OUR CURRENT AUDIENCE IS AND HAVE IDENTIFIED THE REAL POTENTIAL FOR GROWTH OR CHANGE.



3.6. Programming and Content Development

Curating a diverse and compelling program is central to Audience Development. By diversifying performance offerings and incorporating interactive and educational elements, the institution can foster engagement, and position itself as a cultural hub that transcends traditional boundaries.

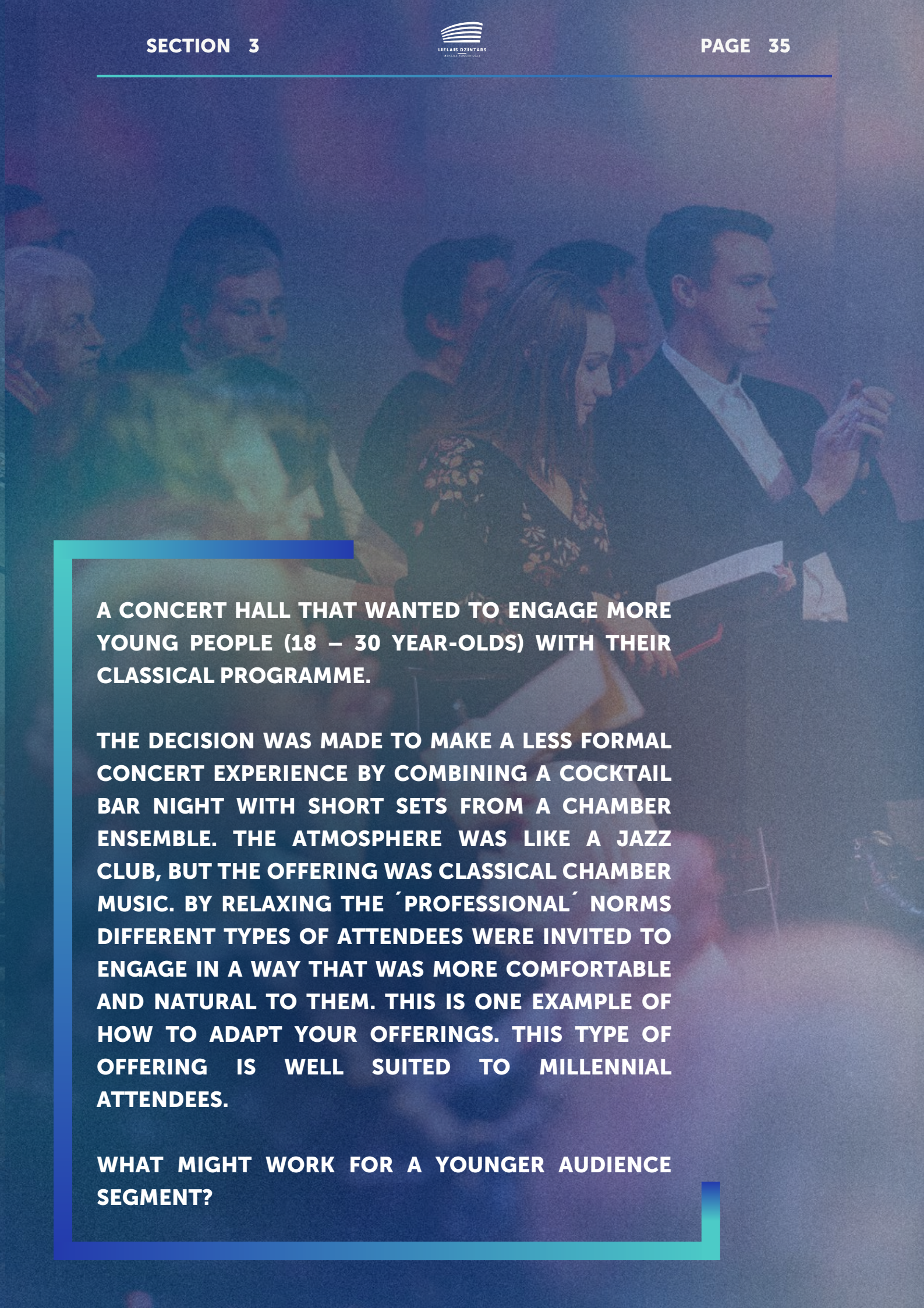
REMEMBER THE WAY DIFFERENT AUDIENCE SEGMENTS ENGAGE WITH EVENTS AND CULTURAL OFFERINGS.

WANT TEENAGERS TO ATTEND MORE CLASSICAL MUSIC EVENTS?

THINK ABOUT THEIR DEMOGRAPHIC AND WHAT THEIR EXPERIENCE OF THE WORLD IS.

CAN YOU ADAPT YOUR PERFORMANCE MODEL TO BE MORE APPEALING WHILST UPHOLDING ARTISTIC VALUES?





A CONCERT HALL THAT WANTED TO ENGAGE MORE YOUNG PEOPLE (18 – 30 YEAR-OLDS) WITH THEIR CLASSICAL PROGRAMME.


THE DECISION WAS MADE TO MAKE A LESS FORMAL CONCERT EXPERIENCE BY COMBINING A COCKTAIL BAR NIGHT WITH SHORT SETS FROM A CHAMBER ENSEMBLE. THE ATMOSPHERE WAS LIKE A JAZZ CLUB, BUT THE OFFERING WAS CLASSICAL CHAMBER MUSIC. BY RELAXING THE 'PROFESSIONAL' NORMS DIFFERENT TYPES OF ATTENDEES WERE INVITED TO ENGAGE IN A WAY THAT WAS MORE COMFORTABLE AND NATURAL TO THEM. THIS IS ONE EXAMPLE OF HOW TO ADAPT YOUR OFFERINGS. THIS TYPE OF OFFERING IS WELL SUITED TO MILLENNIAL ATTENDEES.

WHAT MIGHT WORK FOR A YOUNGER AUDIENCE SEGMENT?



3.7 Feedback Loop

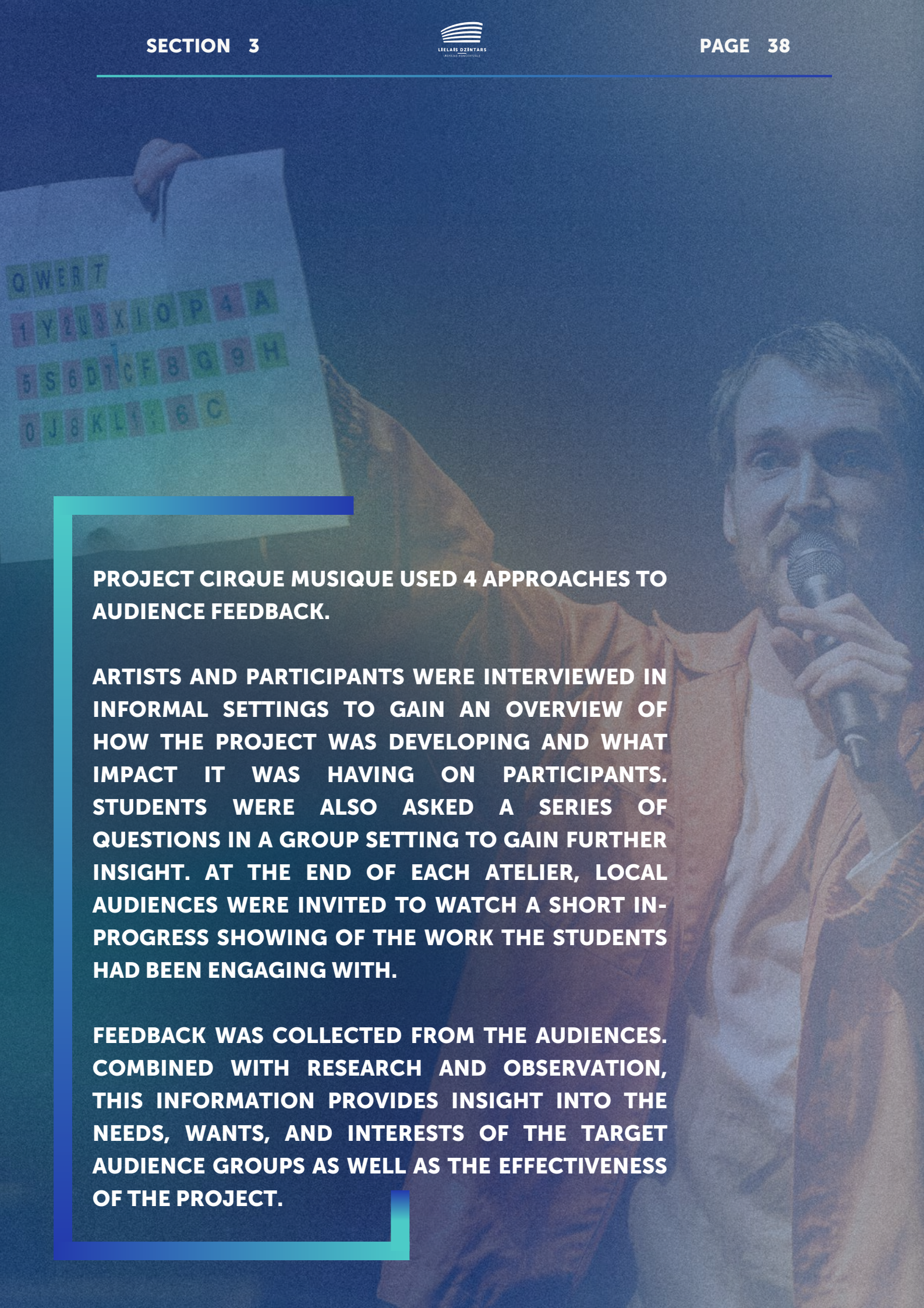
"It is important to foster a sense of ownership and collaboration by involving the audience in shaping the cultural offerings of the organisation, but you also need to trust your own knowledge and goals. All feedback is useful to gauge where your audience is, but it is up to you to discern what feedback is applicable to your goals. No-one can be all things to all people, and you don't need to be. This is where having a strong mission is really helpful."



By prioritising regular assessment of progress and establishing robust mechanisms for gathering and analysing feedback from audiences, you can create a dynamic feedback loop. This process allows the institution to stay responsive to audience needs, refine strategies based on real-time insights, and ultimately cultivate a vibrant and engaged cultural community.

Some mechanisms for gathering feedback are:

AUDIENCE SURVEYS	Deploy regular audience surveys to gather feedback on the overall experience, programming preferences, and satisfaction levels. Analyse survey results to identify areas of strength and opportunities for enhancement.
POST-EVENT EVALUATIONS	Implement post-event evaluations to capture immediate feedback from attendees. Focus on aspects such as the quality of performances, venue experience, and the impact of audience engagement elements. Use post-event evaluations to make real-time adjustments to ongoing initiatives.
SOCIAL MEDIA LISTENING	Encourage patrons to share suggestions, ideas, and concerns related to their cultural experiences. Foster a sense of ownership and collaboration by involving the audience in shaping the cultural offerings of the organisation.
CONTINUOUS DIALOGUE WITH PATRONS	They are also more likely to be active participants in live arts events, rather than passive spectators.
BENCHMARKING AGAINST INDUSTRY STANDARDS:	Benchmark the institution's performance against industry standards and best practices. Stay informed about the audience development strategies implemented by other cultural institutions and venues.



PROJECT CIRQUE MUSIQUE USED 4 APPROACHES TO AUDIENCE FEEDBACK.

ARTISTS AND PARTICIPANTS WERE INTERVIEWED IN INFORMAL SETTINGS TO GAIN AN OVERVIEW OF HOW THE PROJECT WAS DEVELOPING AND WHAT IMPACT IT WAS HAVING ON PARTICIPANTS. STUDENTS WERE ALSO ASKED A SERIES OF QUESTIONS IN A GROUP SETTING TO GAIN FURTHER INSIGHT. AT THE END OF EACH ATELIER, LOCAL AUDIENCES WERE INVITED TO WATCH A SHORT IN-PROGRESS SHOWING OF THE WORK THE STUDENTS HAD BEEN ENGAGING WITH.

FEEDBACK WAS COLLECTED FROM THE AUDIENCES. COMBINED WITH RESEARCH AND OBSERVATION, THIS INFORMATION PROVIDES INSIGHT INTO THE NEEDS, WANTS, AND INTERESTS OF THE TARGET AUDIENCE GROUPS AS WELL AS THE EFFECTIVENESS OF THE PROJECT.

4. SUMMARY

Rural and regional arts organisations in Latvia stand at the intersection of cultural enrichment and community engagement. The recommendations outlined in this guide are not meant to be static directives but rather guideposts for an ongoing journey. Embracing the sustainable and iterative nature of audience development is encouraged.

Sustainability through Community Integration:

- Foster deep community integration by aligning cultural offerings with the evolving needs and preferences of residents and audience segments.
- Continue to develop sustained relationships with community partners, businesses, and educational institutions to create a mutually beneficial cultural ecosystem.

Iterative Adaptation to Cultural Trends:

- Stay attuned to emerging cultural trends, technological advancements, and global shifts that influence audience behaviour.
- Embrace an iterative mindset, regularly reassessing and adapting strategies to remain at the forefront of cultural innovation.

Nurturing a Culture of Continuous Improvement:

- Cultivate a culture within the organisation that values continuous improvement and learning.
- Encourage staff members to contribute ideas, experiment with innovative approaches, and actively participate in the evolution of audience development strategies.

Responsiveness to Audience Feedback:

- Prioritise responsiveness to audience feedback, treating it as an asset for refining initiatives.
- Create transparent communication channels that invite and acknowledge audience opinions, building a sense of shared ownership in the cultural journey.

Rural and regional arts organisations are not merely venues for performance, but dynamic cultural hubs that evolve with their communities. Crafting a robust audience development plan for arts and culture organisations, particularly those situated in rural and regional settings, requires a strategic focus on engaging youth audiences.

Within the framework of mission-driven planning, the cultivation of a vibrant and participatory youth audience seamlessly aligns with the overarching goals of many cultural institutions. Embracing audience-focused missions that prioritise inclusivity, diversity, and accessibility becomes paramount. This includes recognising the unique dynamics of rural and regional communities, where the integration of youth-centric approaches is crucial.

BY DELIBERATELY CONNECTING WITH YOUNG INDIVIDUALS, ARTS AND CULTURE PROFESSIONALS CONTRIBUTE NOT ONLY TO THE DEVELOPMENT OF FUTURE PATRONS BUT ALSO ALIGN WITH THE ORGANISATION'S COMMITMENT TO ENRICHING LIVES THROUGH ARTISTIC EXPERIENCES. EMBEDDING A FOCUS ON YOUTH ENGAGEMENT WITHIN THE MISSION ENSURES THE RELEVANCE AND SUSTAINABILITY OF CULTURAL INSTITUTIONS IN RURAL AND REGIONAL CONTEXTS, RESONATING WITH THE VALUES AND ASPIRATIONS OF BOTH THE ORGANISATION AND ITS COMMUNITY.

Sample 10-Point Plan Developing Youth and Teenage Audiences for Arts and Culture in Rural Regions:

1. Community Engagement and Needs Assessment:

Actively engage with the local community to understand its unique needs and interests, including addressing the decline in parental engagement. Conduct surveys, host town hall meetings, and collaborate with local organisations to gather insights.

2. Cultural Programming Tailored to Local Interests:

Develop cultural programming aligning with the interests and traditions of the local community, including traditional arts, folk performances, or collaborations with local artists. Address the perceived lack of relevance for teenagers.

3. Mobile Arts Initiatives:

Implement mobile arts initiatives to overcome geographical challenges. Create travelling exhibitions, performances, or workshops to reach different parts of the region.

4. Arts Education and Workshops:

Establish arts education programs and workshops in collaboration with local schools, integrating cultural activities into the curriculum. Address time constraints and economic barriers for parents and teenagers.

5. Youth-Led Projects and Events:

Empower young individuals to organise and participate in cultural events, addressing the generational gap. Create platforms for youth-led projects, allowing them to showcase talents and express creativity.

6. Digital Platforms and Social Media:

Leverage digital platforms and social media for promotion and engagement. Utilise virtual exhibitions, live-stream performances, and social media channels to bridge the gap between physical distance and cultural participation.

7. Collaborations with Local Institutions:

Collaborate with local community centres, libraries, and educational institutions to establish a network for cultural activities. Shared spaces can serve as hubs for cultural exchange and learning.

8. Affordability and Accessibility:

Ensure cultural events are affordable and accessible by offering discounted tickets, free entry, or exploring sponsorship opportunities to reduce financial barriers. Address economic constraints for parents and teenagers.

9. Cultural Mentorship Programs:

Implement mentorship programs connecting experienced artists with young talents. Mentorship provides guidance, inspiration, and a sense of community for emerging artists.

10. Long-Term Community Partnerships:

Cultivate long-term partnerships with local businesses, government agencies, and community organisations. Embed cultural development in the fabric of the community for a lasting impact on youth engagement, including parental involvement.



Iceland
Liechtenstein
Norway grants

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SIA "Lielais Dzintars"
info@lielaiddzintars.lv
Radio iela 8, Liepāja, LV-3401
T.: +371 634 24555