



**EDUCATION
AND
COMMUNICATION/MARKETING:
FRIEND OR FOE?**

**SURVEY CARRIED OUT BY RESEO
October – December 2012**

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Education and communication/marketing: friend or foe?

In 2012, following the *Mapping of the opera and dance education sector* carried out in 2011, RESEO wanted to study the relations between the education and communication/marketing departments of European opera houses. The aim was to identify links between the two departments as well as to determine what common activities they undertake and their target groups. Here are the results of this study.

45 European RESEO member organisations responded to an on-line questionnaire in October 2012

Cooperation in 2012

Almost half of the 45 organisations involved have an education department in place which is linked to their communication/marketing departments. In the majority of organisations, these departments work together. Moreover, 88.1% of the organisations deem collaboration between the two departments to be good or even very good.

These departments collaborate almost systematically when working on participatory projects, events and productions for young audiences. Generally speaking, cooperation is effective when collaboration occurs frequently.

Why do these two departments work together?

- Promotion and communication of education activities, primarily via digital media:
- Search for audiences

Percentage of collaboration by activity

- Productions for young audiences (91.4%)
- Events (88.6%)
- Participatory projects (87.5%)
- Thematic discussions/study days (83.3%)
- Workshops (77.8%)
- Work with marginalised people (69.2%)
- Discussions around performances (69%)
- Training (52.9%)
- Guided tours (51.7%)
- Productions for young audiences (76.7%)

The results demonstrate that the departments primarily cooperate for one-off events.

What audiences are targeted when the education and marketing/communication departments work together?

- All ages are targeted (from babies to senior citizens)
- Frequent and efficient collaboration aimed at families, children and young adults

To gain a more in-depth insight into these results and to provide RESEO members a more definitive perspective on cooperation, in December 2012 telephone interviews with 4 organisations were carried out that brought to light significant or atypical examples.

CONTENTS

INTRODUCTION	3
METHODOLOGY	4
PART 1: Quantitative survey: an overall view	6
Results	6
1. Hierarchy of education and communication/marketing departments	6
2. Collaboration	7
3. Education activities	9
4. Target groups	19
5. Ideal collaboration would entail...	22
PART 2: Qualitative survey: an in-depth view	23
Interviews	23
1. Deutsche Oper am Rhein	23
2. Opéra national du Rhin	24
3. Malmö Opera	25
4. La Monnaie/De Munt	27
CONCLUSION	29
APPENDICES	31
List of organisations that participated in the quantitative survey	31
Map showing the organisations that participated in the quantitative survey	32
Questionnaire sent to members	33
ACKNOWLEDGEMENTS	38

INTRODUCTION

Education and communication/marketing: Friend or Foe?

A close yet sometimes contentious relationship? Would we therefore be right in saying that education and communication/marketing departments work together, but in an antagonistic manner? Not exactly. (I suggest: education and communication/marketing departments: do they work on the same projects by developing tight bonds (=> friend) or in an antagonistic manner (=> foe)) They may work with a common goal in mind - making opera more accessible to the public, integrating this art into society and guaranteeing its future - however, simply use different methods and tools to achieve it. At the very least, concerns remain about the work undertaken by communication/marketing departments in the arts and culture sector.

Communication/marketing is often associated with the concept of sales or its advertising elements; a fairly simplistic point of view. However, marketing is much more complex. It is a collection of tools used to encourage audiences to behave in such a way that is conducive to achieving the objectives of the organisation. One of the main tools it employs is audience study, a method which serves to describe and fathom audience behaviour in order to improve audience-organisation relations. However, does this goal conform to the objectives of the education departments?

The perspectives and points of view involved certainly differ. Education departments seek to make the art of opera more accessible to more people; kindling curiosity by arousing emotions (emotional dimension) and targeting the acquisition of knowledge (educational dimension).

Nevertheless, it is fascinating to see just how the combined efforts of education and communication/marketing departments actually arise within European opera houses.

Does collaboration occur in all activities implemented by the education departments? Is it efficient and frequent? Does it vary depending upon the different target audiences? In what specific forms do these combined efforts emerge? What models are followed to optimise collaboration? What examples can be seen across Europe?

This study aims to respond to these questions via a quantitative and qualitative survey, whilst providing some food for thought.

Defining and questioning optimum cooperation will enable the departments involved to progress towards the common goal of bringing opera to the people.

METHODOLOGY

Firstly, in October 2012, a questionnaire comprising ten questions was sent, via an on-line form, to 61 European member organisations of RESEO. A total of 45 of these organisations (74%) from 14 European countries (out of the 19 represented in RESEO) responded to the survey. Of the 45 respondents, 41 fully completed the survey. Secondly, four structures were chosen for a qualitative analysis of these working relationships, based on telephone interviews carried out at the start of December.

Part one

The on-line questionnaire was prepared by the RESEO team on the basis of discussions with its steering committee and consultation with La Monnaie communication/marketing and education departments. Moreover, the *Mapping of the opera and dance education sector in Europe*, carried out by RESEO in 2011, enabled us to highlight the various tools employed for communicating activities and the various types of educational materials produced by the education departments.

The on-line form was a structured questionnaire aiming to collect quantitative data. The main objectives were to gain an insight into activities conducive, or otherwise, to fruitful collaboration and to identify the target groups which benefit from these combined efforts. Responses were only obligatory for the first three questions. They were included to enable us to find out about the respondents, which organisation they belonged to, if the education and communication/marketing departments reported back to the same management division and if the departments collaborated. The questionnaire was primarily composed of closed questions. Two optional open questions aimed to define the organisational structure of the organisations and to describe what ideal collaboration between the education and communication/marketing departments would entail.

An introduction to the questionnaire explained the two terms chosen for the study – which may have been perceived as fairly limiting compared to the reality of RESEO members:

- "Education department": includes all opera and dance education departments ("outreach", "audience development", "creative learning", etc.);
- "Communication/marketing departments": include communication, promotion and marketing departments.

Limitations of the on-line questionnaire

Without undermining the significance of the answers provided by this questionnaire, the results presented in this report should be considered bearing in mind that the responses were provided primarily by individuals. Only one organisation stated that the responses given were valid for the department as a whole. With regard to the other members, this implies that different responses may well have been obtained for the same organisation depending on the person who responded to the survey. We can also assume that these responses may well have differed depending on the point of the season at which the questionnaire was completed.

Moreover, only the organisations of 3 countries received the questionnaire in their mother tongue. The questions and suggested answers may therefore have sometimes been misunderstood. Furthermore, the various activities proposed, the collaborative actions and the target groups were not explained in the introduction to the questionnaire. Some respondents may have found it difficult to correctly gauge the meaning of a question and the choice of answers.

Likewise, the size and different statutes of the member organisations, as well as the different activities in which they are involved, may have resulted in different interpretations of the same questionnaire.

Part two:

After the responses to the on-line questionnaire were considered and analysed, we decided that four structures would be contacted for telephone interviews. The second phase of the survey thus consisted of carrying out individual interviews with organisations which provided significant or atypical examples of the current situation in Europe. The aim of these discussions was to offer RESEO members a more definitive view of the different forms of collaboration and to analyse the results of the quantitative survey in more detail.

A personalised interview grid was first created for each of the four structures. In the form of 30 - 45 minute telephone discussions, these semi-structured interviews enabled us to explore certain types of collaboration and to collect qualitative data. The subjects tackled included the academic and professional career of the respondent, the organisational structure of the education department and the organisation, the evolution of departments, activities (range of activities offered, optimum or associated collaboration, school environment, specific actions), target groups and aspirations for the future.

PART 1: Quantitative survey: an overall view

Results

1. Hierarchy of education and communication/marketing departments

The aim of the question was to determine whether education departments report back to the same management division as communication/marketing departments. According to the results obtained from members, **half (49%; 22 out of 45) of education departments report back to the same management division as the communication/marketing departments, whilst the other half report back to another management division (23 out of 45).**

Departments grouped under a single management division

This question enabled us to determine how the hierarchical structure of these departments is constructed. Certain trends are evident for members whose education departments report back to the same management division as the communication/marketing departments.

Companhia da Musica states that it is a small, very flexible organisation and Associazione Musicale Tito Gobbi indicates that all the employees of this small organisation report back to a central management division. Holland Opera told us that the general managers and artistic directors collaborate closely with the education and communication/marketing departments. Together, they define marketing and education strategies. **Generally speaking, the smaller organisations are not organised into departments; each employee has multiple responsibilities, a system which may facilitate collaboration.**

In some French organisations, the education and communication/marketing departments report back to the general administration division. At Festival d'Aix-en-Provence, the general administration division combines all audience-related departments: reception, ticket office, protocol, individual patronage, communication, education department – focusing on cooperation with the formal education sector – and socio-artistic department – focusing on cooperation with community groups and associations. At Théâtre du Châtelet, the young audience department, the public relations department and the press department all fall under the management of the general administration division. To date, at Opéra national de Bordeaux, the education department has formed part of the audience and development management division which encompasses communication, audience and ticket office administration, patronage/business and regional development. **This distribution pattern demonstrates a desire to group all audience-related departments under a single management division.**

At Glyndebourne, the education and communication/marketing departments report directly back to the managing director, a system which also applies to Malmö Opera.

Departments under separate management divisions

A range of situations can be identified for organisations with independently-functioning education and communication/marketing departments. Overall, we find two independent departments which report directly back to the general management division. In other cases, education departments are connected to a hierarchically higher management division: to artistic management, communication or theatre. We also note isolated cases where the department in question is connected to production, or, quite simply, where no education department exists.

Communication/marketing departments are sometimes divided into two. Royal Opera House, for example, has a marketing director and a press/communications manager. At Opéra national de Paris, the communication department is also separate from the marketing division. **For the most part, communication and marketing departments, whether taken as a single unit or separately, fall directly under the general management or administration division.**

Diversity of organisations

The varying responses to this question on the hierarchy of education and communication/marketing departments demonstrate not only the diversity of the RESEO member organisations, but also the differing interpretation of the question by respondents. Some have independent departments which do not fall under the same management division. Others, despite this independence, have departments which fall under general management but inevitably report back to the same division. This shows the various ways in which organisations develop their organisational structures and their internal relations.

In France, 7 organisations state that their education and communication/marketing departments report back to the same management division, whilst 9 organisations indicate that they do not fall under the same division. In Great Britain, 4 out of 5 organisations have 2 departments depending on different management divisions. Only Glyndebourne indicates that its 2 departments fall under the same management division. In Germany, the 3 organisations that responded to the questionnaire state that their education departments do not fall under the same management division as their communication/marketing departments.

Presence or absence of collaboration

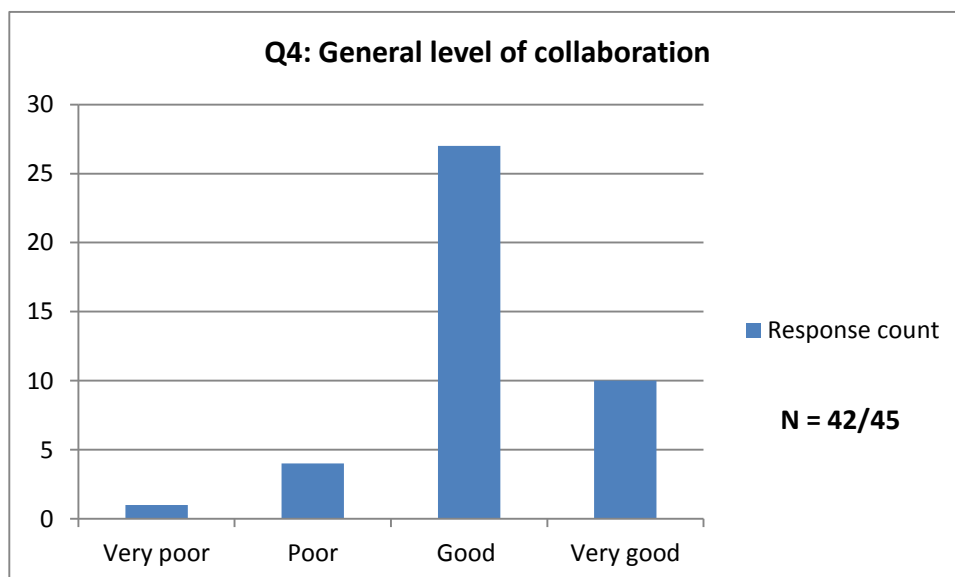
The next question aimed to find out whether the departments work together within the organisations. **Of the 45 participating organisations, 97% (43 out of 45) collaborate with the communication/marketing departments.**

2. Collaboration

A total of 64.3% of the organisations that responded (27 out of 42) rate collaboration between the education and communication/marketing departments as good. Some 23.8% (10 out of 42) of respondents rate it as very good. Four organisations evaluate collaboration

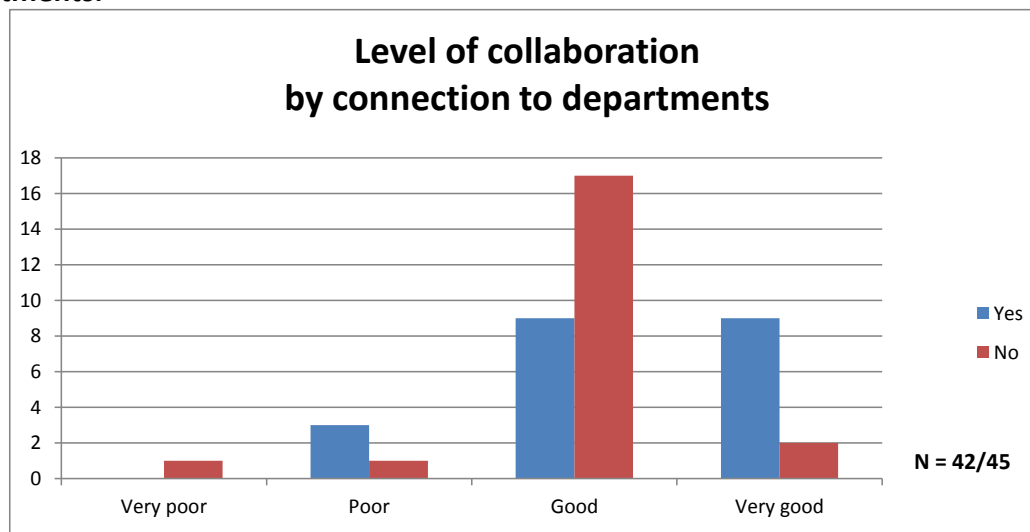
with communication/marketing departments as poor and only 1 organisation, a small organisation, considers it to be very poor.

Overall, 88.1% (36 out of 42) of the organisations that responded deem collaboration between the departments to be satisfactory (good and very good). This result is extremely positive and demonstrates that working together is perceived to be efficient.



In addition to the results on the working relations of education and communication/marketing departments within organisations, we note that 9 out of the 21 education departments connected to the same management division as the communication/marketing departments rate collaboration as good or very good. In organisations where these departments do not report back to the same management division, the level of cooperation is evaluated as good (81%, or 17 out of 21). Only 2 respondents rate working together as being very good.

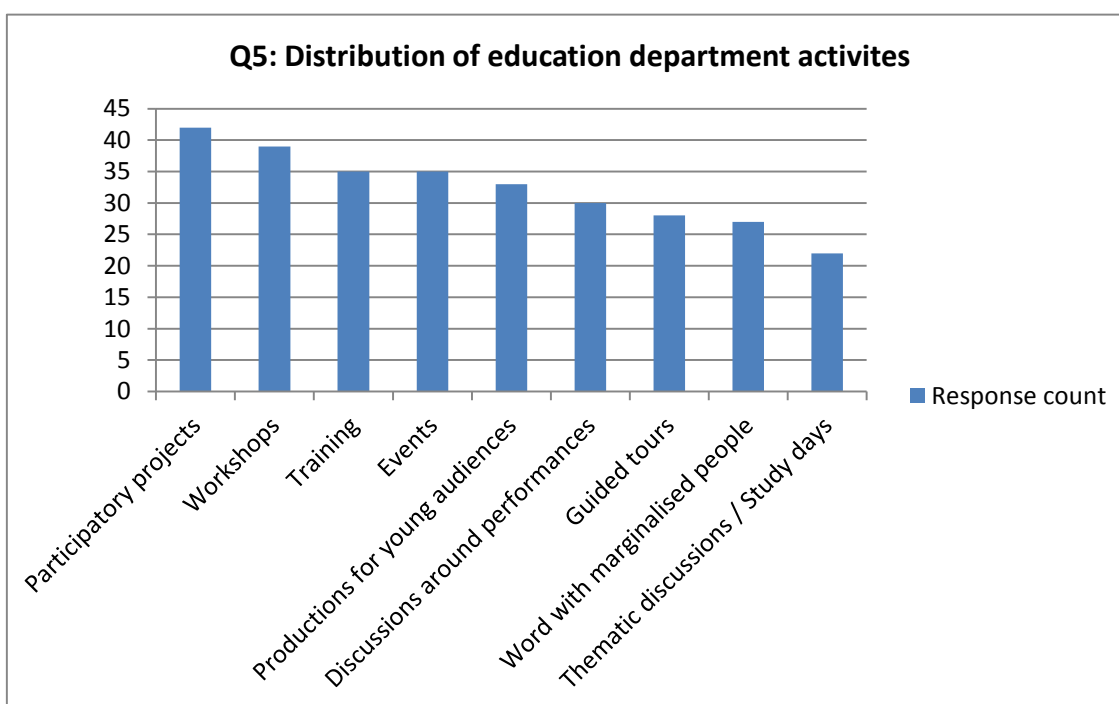
It would seem as though whether or not connected to the same management division, education departments positively rate collaboration with communication/marketing departments.



3. Education activities

Education departments offer a wide range of activities. Activities have been grouped into categories to show what initiatives the education departments implemented at a European level in 2012.

The results show that 97.7% (42 out of 43) of respondents organised participatory projects; 90.7% (39 out of 43) offered workshops; and 81.4% (35 out of 43) organised events and training activities. In fourth place came productions for young audiences; 76.7% (33 out of 43) of the organisations offered these activities.



According to data collected in 2011 in the *Mapping of the opera and dance education sector*, the activities most commonly organised according to the 26 respondents were workshops (92%), followed by guided tours (84%), productions for young audiences (80%) and discussions around performances (80%). Then came training (76%) and participatory projects (68%).

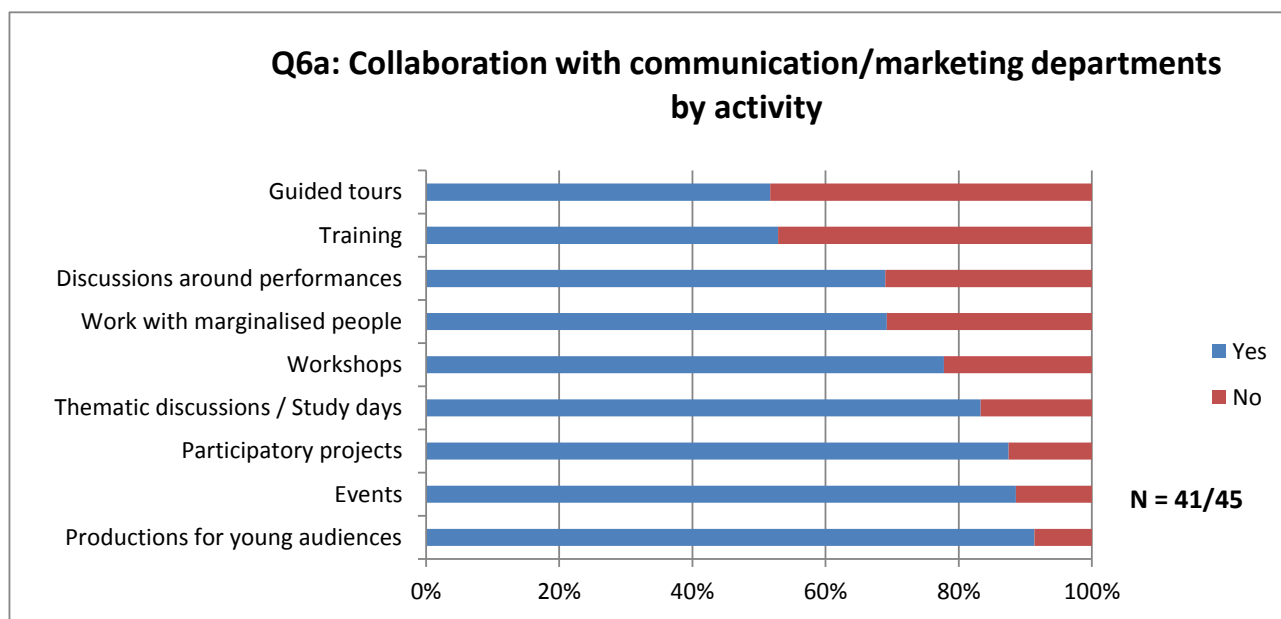
The differences in results between 2011 and 2012 could demonstrate an evolution in the activities offered. Nevertheless, such a marked evolution in the sector is highly unlikely in the space of a single year. Moreover, no description of the activity categories was given in the questionnaire introduction. Therefore, the different interpretations of the activity categories may well distort the results comparison process. For example, 92% of education departments organised participatory projects in 2012, yet only 68% did the same in 2011. This significant difference could be explained by the fact that the category of participatory projects included a wide range of activities and was not limited to Community Operas, a nuance that figured in the mapping. Finally, the study and mapping samples are too inconsistent to draw satisfactory conclusions.

The conclusions that follow, concerning education department activities, will be based on figures detailing the distribution of activities offered.

Presence or absence of collaboration

Firstly, depending on the activities offered, the organisations had to indicate whether or not education departments worked with communication/marketing departments. **A total of 91.4% of education departments state they collaborate with communication/marketing departments for productions for young audiences.**

Some 88.6% of respondents work together for events; 87.5% for participatory projects; and 83.3% for thematic discussions/study days. A total of 77.8% of the education departments cooperate for workshops; 69.2% for work with marginalised people; and 69% for discussions around performances. And finally, 51.7% of the respondents who organise guided tours and 52.9% who organise training programmes collaborate with the communication/marketing department.



Productions for young audiences, events and participatory projects head this list. These results are interesting when we consider that heading this list are three specific activities that influence a wide audience and that require the organisations to have considerable resources. Participatory projects involve a wide range of audiences and resources. Moreover, these fairly novel activities within education department scheduling are interesting from a media-centred and social point of view. Forging links with local communities and associations is a worthwhile task for organisations; working with all audiences can help to consolidate a positive brand image. These activities can also justify public funding.

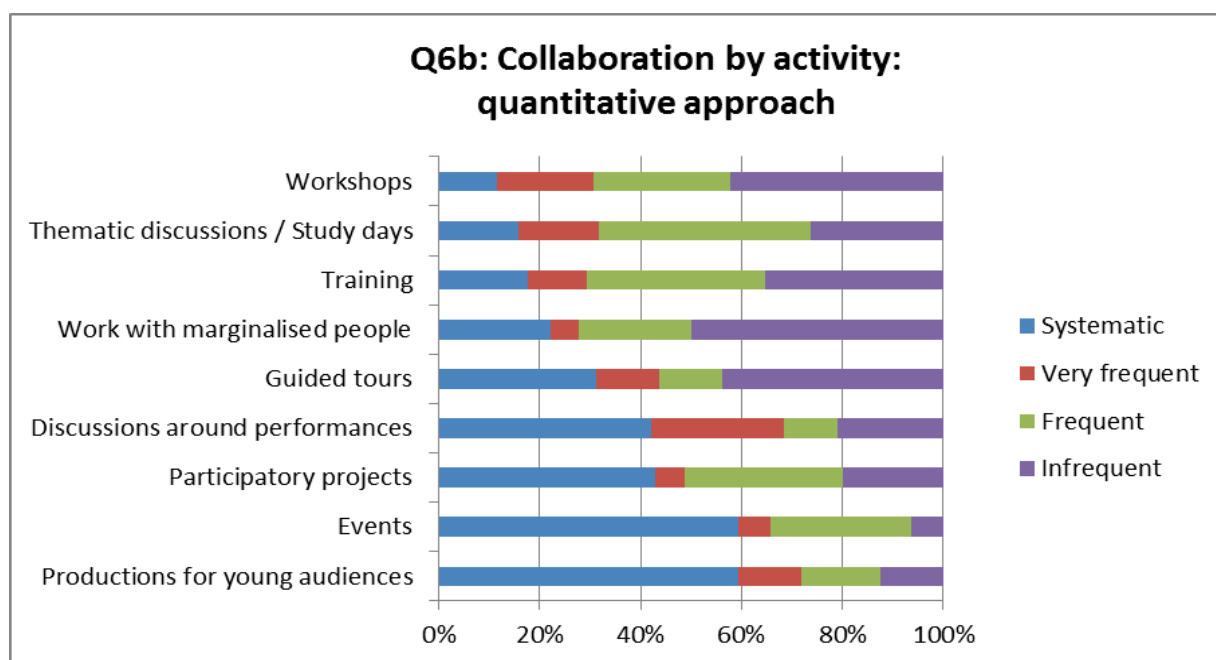
Last on the list comes training and guided tours. Fewer education departments collaborate with communication/marketing departments in this particular area, possibly because

training is aimed above all at specific and restricted groups such as teachers and cultural amateurs. We can assume that educational material is produced and training is promoted/communicated to teachers directly by the education departments, an area in which they specialise.

Some education departments do not deal with guided tours, undoubtedly as they are not designed for a specific audience: we thus assume that their content is more informative than didactic in nature. In this case, the tours would fall under the charge of the communication/marketing departments, which would be responsible for finding visitor groups. When the education departments are responsible for guided tours, we presume that they have been designed for specific groups and their content takes precedence over the number of visitors. This would be a comprehensively educational activity in which communication/marketing departments would take a more minor role.

With regards to the education departments that collaborate with communication/marketing departments for certain activities, the respondents had to then specify the level and quality of this cooperation.

Level of collaboration



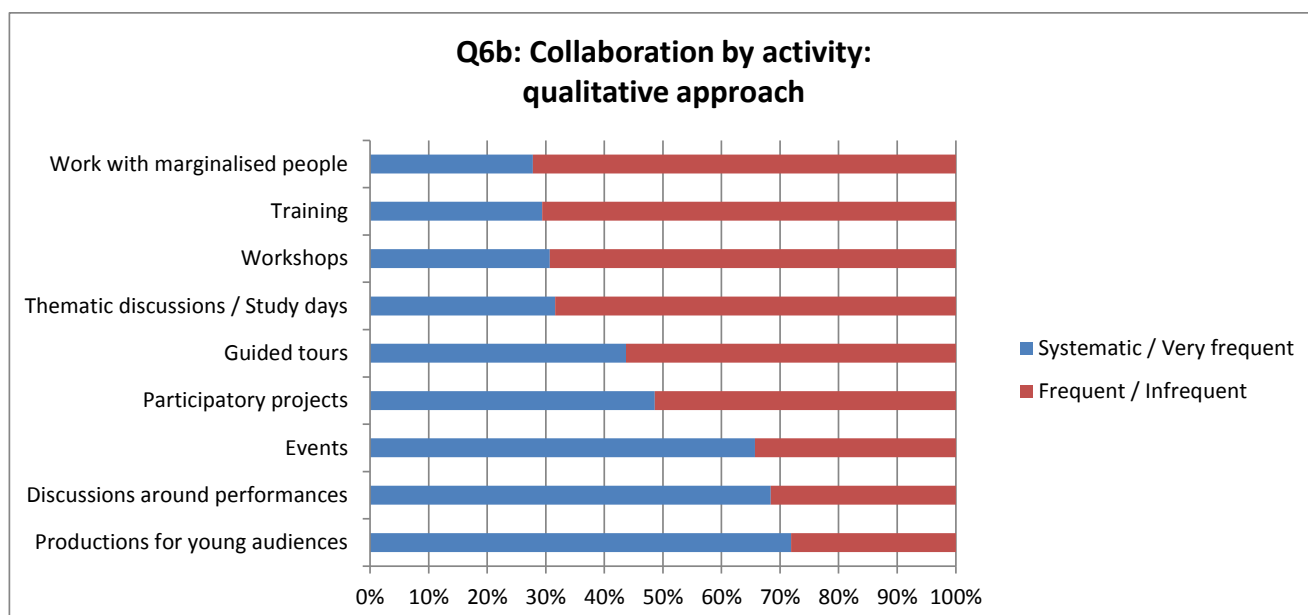
For some activities, the education departments collaborate systematically with communication/marketing departments. Some 59.4% of education departments systematically collaborate for productions for young audiences; 42.9% for participatory projects; and finally 42.1% for discussions around performances. For other activities, the departments work together frequently: 42.1% work together for thematic discussions/study days and 35.3% for training. Finally, for activities targeting marginalised audiences (50%), guided tours (43.8%), workshops (42.3%) and training (35.3%) collaboration between the departments occurs less frequently.

Once again we see that **productions for young people, events and participatory projects top the list of activities where education and communication/marketing departments systematically collaborate.** To some extent, this data confirms our previous hypotheses. Significant, human and time resources are involved in productions for young audiences and events, enabling organisations to reach a wide audience. Regular and active collaboration thus seems necessary, especially when these often expensive activities must be made profitable by high attendance levels. Participatory projects involve working with different audiences; they evoke the curiosity of the media, have a social function, and contribute to consolidating the brand image of the organisation. Thus, we presume that collaboration is systematic for these very reasons.

Activities where collaboration occurs infrequently include guided tours (43.8%) and work with marginalised audiences (50%). Guided tours are sometimes organised by other departments given their primary objective of reaching out to the public. Thus, this activity is more information-based and can be led by other departments, like communication departments. In other cases, education departments take responsibility for these activities so as to introduce a more didactic content. In this case, communication/marketing departments would thus be less involved. In some cases, organisations lack available space, therefore organising guided tours on an infrequent basis.

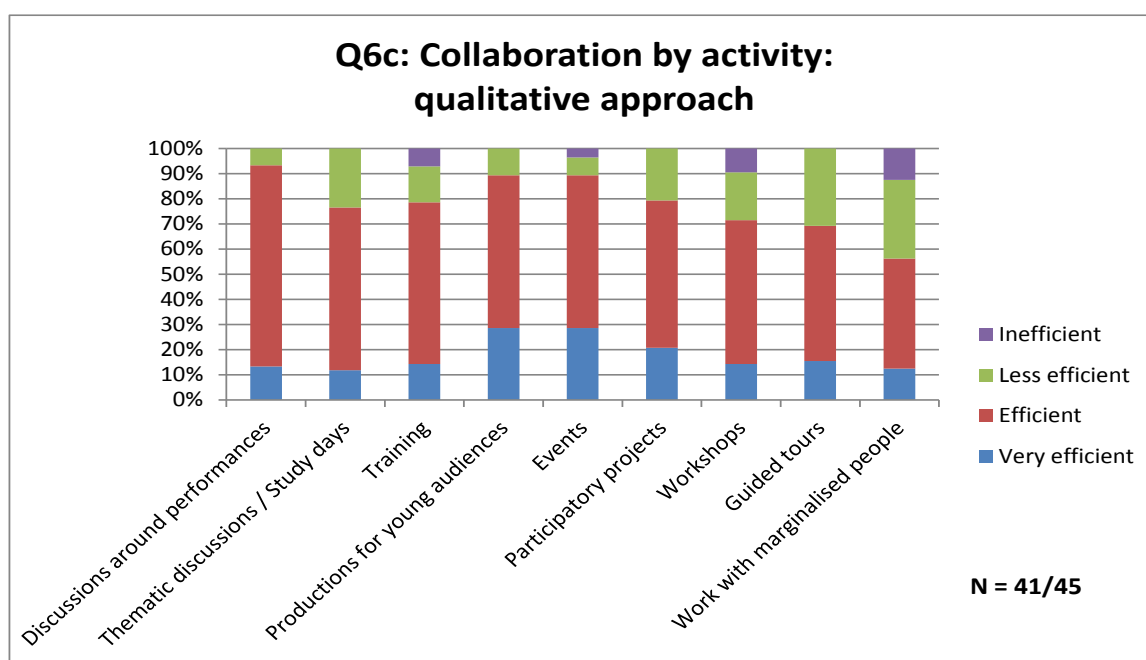
Work with marginalised people is an activity which targets a very specific audience: socially, financially or medically marginalised people. Generally speaking, this type of activity aims to establish social links and make culture, opera and dance more accessible. Consequently, we assume that significant educational work must be done to adapt activities to the socio-cultural contexts of the target groups. Lastly, we can imagine that cooperation is less frequent internally, but is more common between associations and partner organisations, associates who are more accustomed to working with these specific groups.

In order to obtain a more comprehensive view of the quantitative data collected, we can group the results obtained into two categories: activities entailing "systematic/very frequent" collaboration and activities entailing "frequent/infrequent" collaboration.



The results show that education departments regularly work with communication/marketing departments for activities including productions for young audiences, discussions around performances, events and participatory projects. This collaboration is less frequent when dealing with guided tours, thematic discussions/study days, workshops, training and work with marginalised audiences. It is interesting to note a marked lack of collaboration between the education and communication/marketing departments when it comes to guided tours, training and work with marginalised people.

Quality of collaboration



All activities organised by education departments in collaboration with communication/marketing departments involve efficient cooperation. The large majority of education department managers deem cooperation to be efficient for each of the activities. The sole exception in this area is work with marginalised people with a total of just 43.8% (7 out of 16).

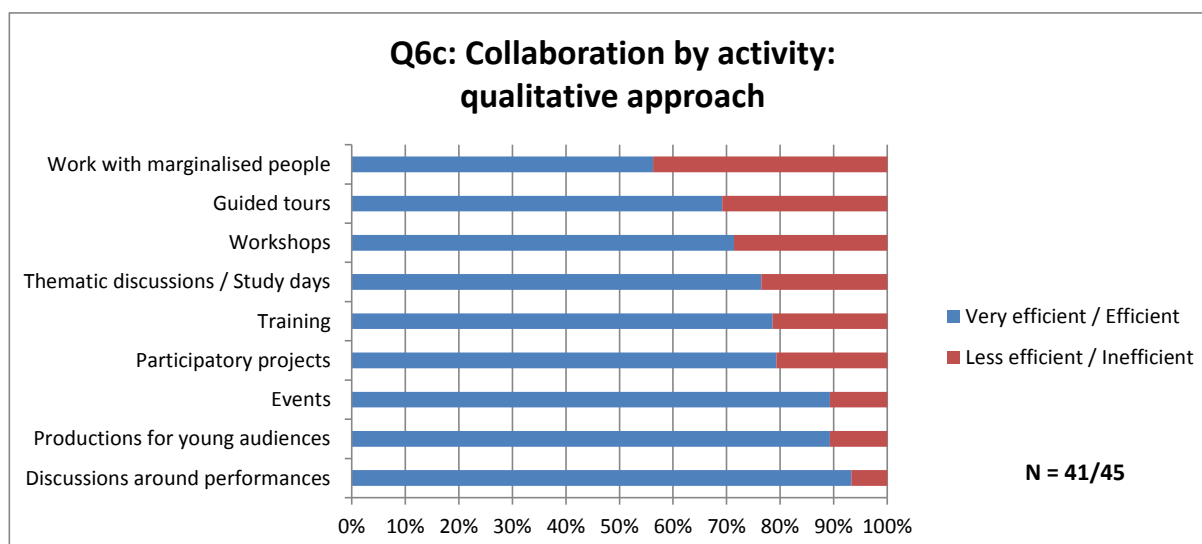
A total of 80% of the education departments that work with communication/marketing departments find collaboration efficient in terms of discussions around performances. Some 64.7% of respondents see cooperation as efficient for thematic discussions/study days; 64.3% for training; and 60.7% for events and productions for young audiences. Finally, 58.6% deem collaboration to be efficient for participatory projects; 57.1% for workshops; and 53.8% for guided tours.

For an overall view of the qualitative data collected on collaboration by activity, the results obtained can be grouped into two categories: activities for which collaboration is "very efficient/efficient" and activities for which collaboration is "less efficient/inefficient".

A total of 93.3% of respondents from education departments deem collaboration with communication/marketing departments to be relatively efficient with regard to discussions

around performances; the figure stands at 89.3% for productions for young audiences and events. Next come participatory projects with 79.3% of respondents; training with 78.6%; and thematic discussions/study days with 76.5%.

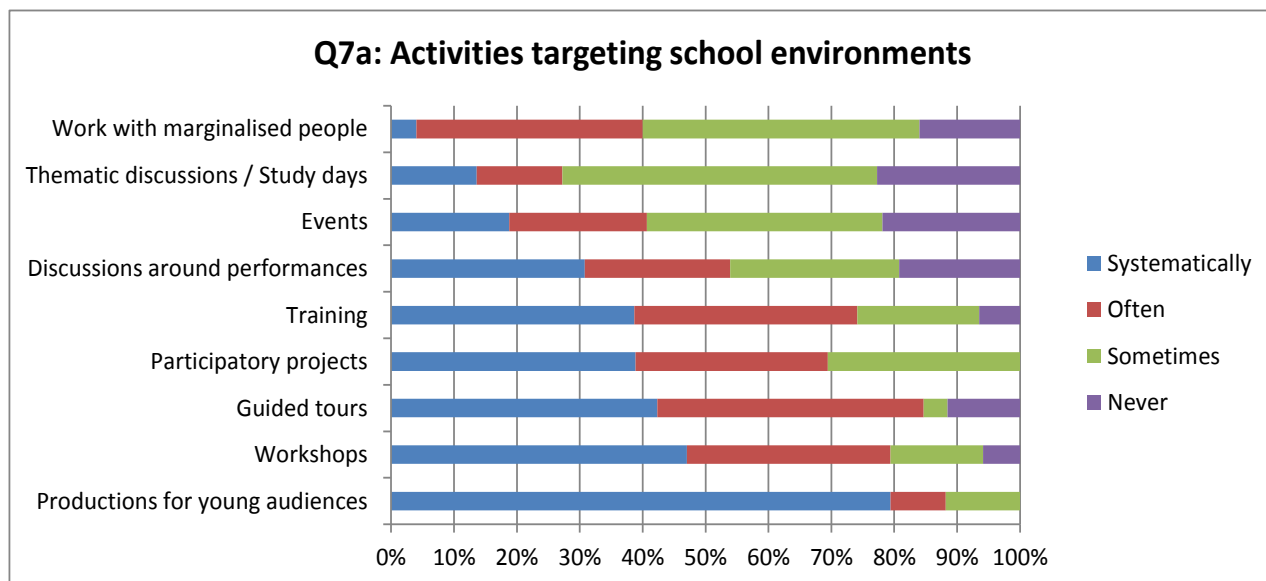
For 71.4% of education departments, cooperation when organising workshops is relatively efficient, whilst 28.6% find it relatively inefficient. For guided tours, 69.2% of respondents deem collaboration to be relatively efficient whilst 30.8% find it relatively inefficient. Collaboration when undertaking work with marginalised people is perceived as relatively efficient by 56.3% of members whilst 43.7% find it relatively inefficient.



Comparing the data collected on the quality and level of collaboration shows us that when the departments collaborate frequently, cooperation is also efficient. These results enable us to formulate the hypothesis that collaboration between education and communication/marketing departments is efficient when dealing with all performance-related activities, whether that is the production itself, discussion around the performance, connected events or participatory projects. In short, this includes all activities linked to staging; specific activities that target a wide audience. On the other hand, activities where we see lower levels of collaboration are more educational and are not necessarily linked to the production schedule.

Activities targeting school environments

This question aimed to identify the activities that target school environments, their frequency and whether collaboration with communication/marketing departments occurs. Starting from the notion that the school environment is an inherent feature of the work undertaken by education departments and one of its primary target groups, the underlying aim was to see whether or not collaboration was deemed necessary.

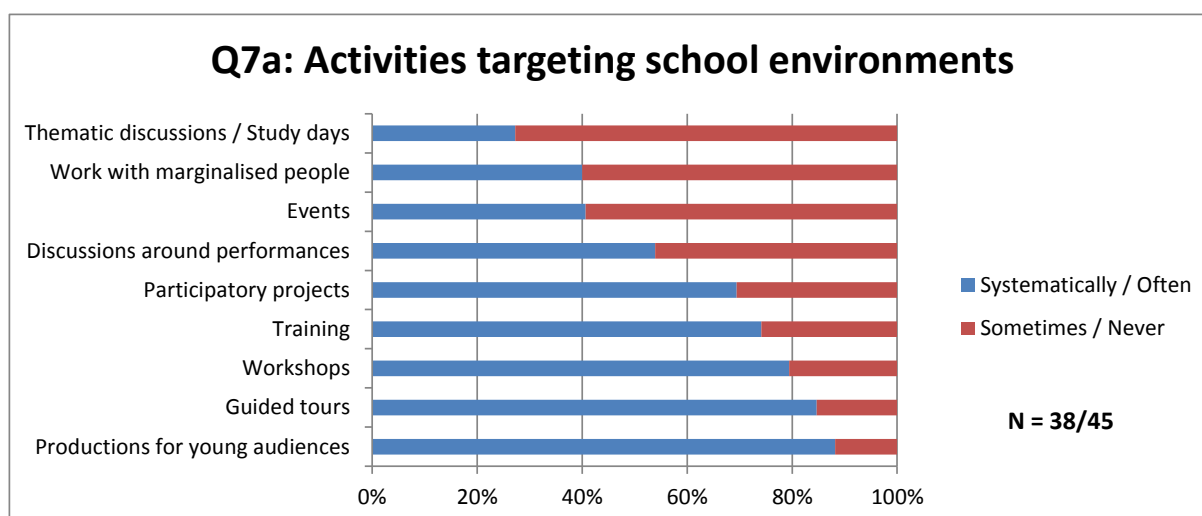


Six activities are systematically offered to school groups:

- I. 79.4% of respondents systematically offer productions for young audiences to school groups;
- II. 47.1% for workshops;
- III. 42.3% for guided tours;
- IV. 38.9% for participatory projects;
- V. 38.7% for training;
- VI. 30.8% for discussions.

Three activities are only sometimes offered to school groups:

- I. 50% of respondents sometimes offer thematic discussions/study days to school groups;
- II. 44% of respondents for work with marginalised people;
- III. 37.5% of respondents for events.



By grouping the results into two categories (activities which "systematically/often" or "sometimes/never" target school groups) we roughly obtain the same results. Evidently,

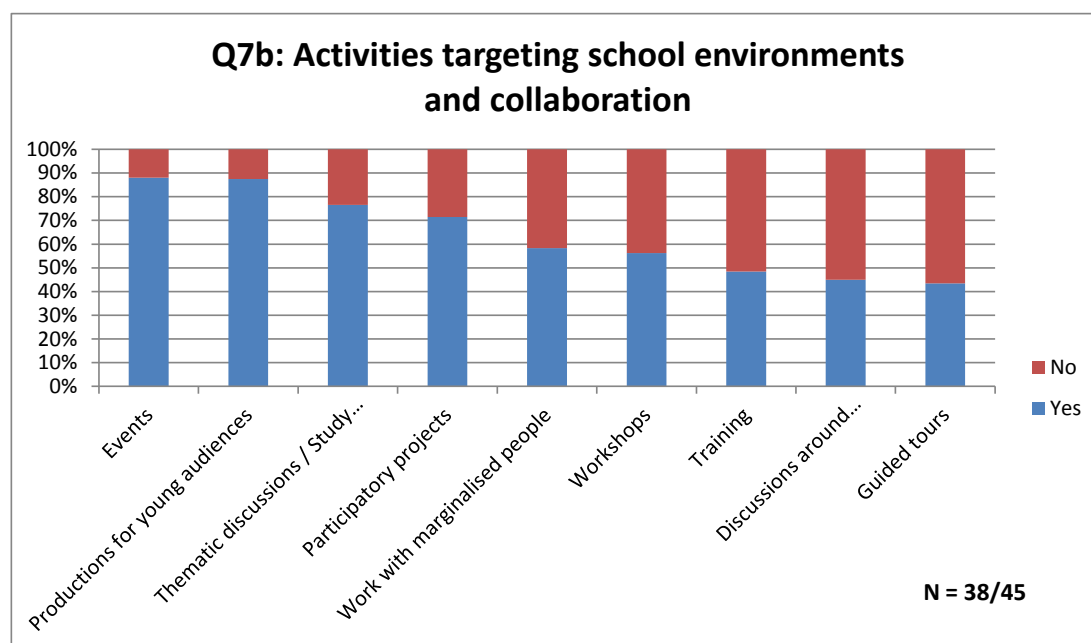
productions for young audiences target children and young people. They are also one of the preferred media for generating opera awareness and developing critical reflection. Guided tours organised by education departments for school groups allow these groups to discover opera and its multiple facets whilst acquiring knowledge at the same time. It is clear that these activities can easily target school groups; they are conducive to the transfer of knowledge and the evoking of curiosity and creativity in pupils.

We can assume that events only rarely target school groups as they are organised out of school hours (during holidays, in the evenings, or at weekends). Thus, the target audience – children, young people, families, etc. - will participate in an event of their own free will and often independently.

Work with marginalised people for school groups is a restricted area; it only targets schools situated in underprivileged areas. Lastly, thematic discussions and study days generally target adults, teachers and those involved in the world of education.

We then asked whether collaboration with communication/marketing departments occurred when dealing with these activities aimed at school groups.

Presence or absence of collaboration



Events (88%), productions for young audiences (87.5%) and thematic discussions/study days (76.5%) are activities where the majority of education department managers cooperate with communication/marketing departments. Training (48.4%), discussions around performances (45%) and guided tours (43.5%) do not generally bring together education and communication/marketing departments.

In light of these and the previous results obtained, an interesting pattern arises. Some activities where collaboration generally occurs in qualitative and quantitative terms do not regularly target the school environment, with the exception of productions for young

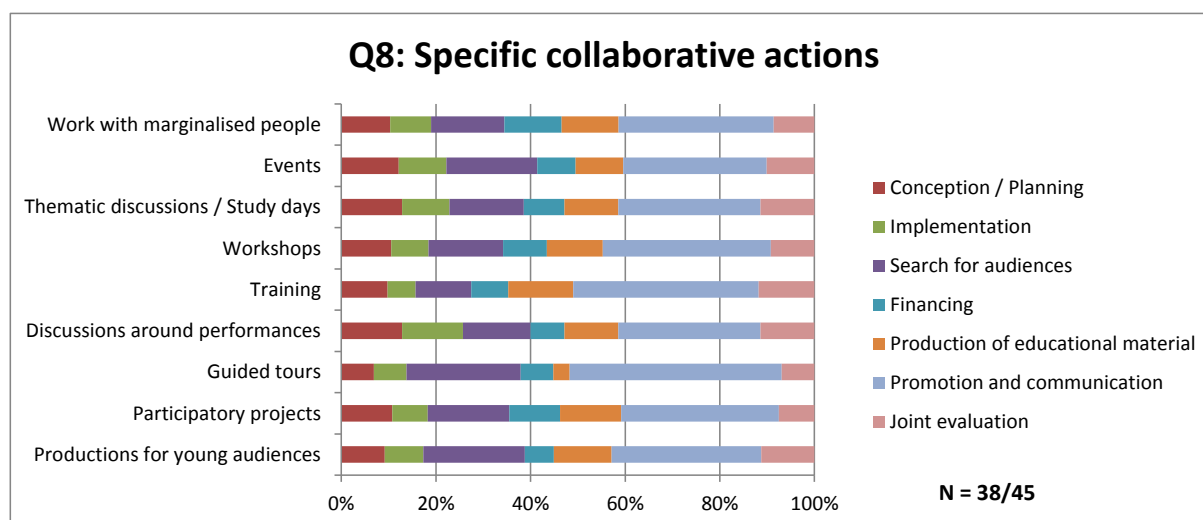
audiences. Conversely, some activities where collaboration generally occurs to a lesser extent in qualitative and quantitative terms systematically target the school environment.

This case is represented in particular by guided tours. Overall, this activity does not involve frequent and efficient collaboration. However, guided tours "systematically/frequently" target the school environment according to 84.6% of respondents, and 56.5% of managers state that no collaboration occurs with the communication/marketing department in this case.

We can thus conclude that activities targeting school groups, with the exception of productions for young audiences, involve less collaboration between the departments, whilst activities which do not target the school environment benefit from efficient collaboration between the departments. We can assume that education departments, as specialists in school groups, develop their range of activities targeting school environments without the aid of other specialists (in this case communication/marketing departments) and that the activities that do not target school groups are more suitable for collaboration.

Collaborative actions

Collaboration between education and communication/marketing departments focuses on specific actions that occur at different times.



The promotion and communication of education department activities are the areas in which collaboration with communication/marketing departments occurs most frequently. Indeed, all activities primarily involve promotion and communication; on average, 95.8% of respondents state they collaborate with communication/marketing departments to promote and communicate all activities.

According to the *Mapping of the opera and dance education sector* from 2011, the communication and promotion of education department activities is primarily undertaken using digital media. The most common media used for this task include the organisation's website (used in 96% of cases), partnerships with local media (used in 88% of cases) and social networks (used in 80% of cases). Email and invitation distribution campaigns, reports

and direct communication are particularly common. In short, any medium can be successfully used for promoting and communicating educational activities, whether publicity, sales, internet, direct marketing, sales promotions, sponsoring or public relations.

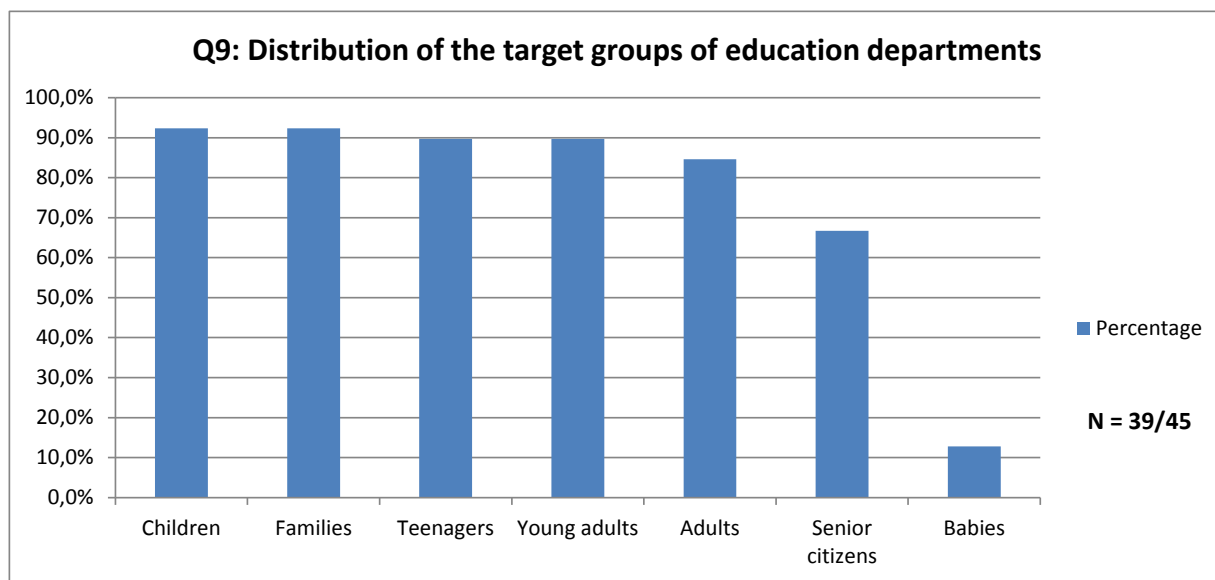
Then comes the search for audiences: this is the second leading collaborative action for all activities, with the exception of training where the production of educational material occupies second place. The search for audiences can be undertaken by a market study, the segmentation of markets into target audiences (division of the market into sub-groups with similar requirements) and the positioning of the organisation in relation to the segments and its competitors. In order to reach target audiences, all promotion and communication devices must then be implemented. It is essential for the organisation to fully understand its audience, its environment and its particularities in order to adapt and customise its strategies, communication strategies in particular.

The **design and planning of activities** then follows for discussions around performances, thematic discussions/study days and events. It is not surprising to find that collaboration occurs during the design and planning of events as this involves, above all, the implementation of a concept to attract a generally specific audience. The collaborative **action of producing educational material** appears in third place for productions for young audiences, participatory projects, workshops and work with marginalised people. These activities generally aim to arouse the curiosity and creativity of participants then supply knowledge.

According to the *Mapping of the opera and dance education sector*, educational material encompasses various types of media aimed at different audiences. Educational material produced by the majority of the education departments (92%) targets teachers. Next comes electronic material – for example, internet sites and blogs (76%), programmes for children (76%) and, to a lesser extent, publications such as posters (64%) or production recordings (48%). We imagine that collaboration with communication/marketing departments primarily occurs during the graphic design phase, and then during the promotion and the communication of these materials, rather than during the content preparation process.

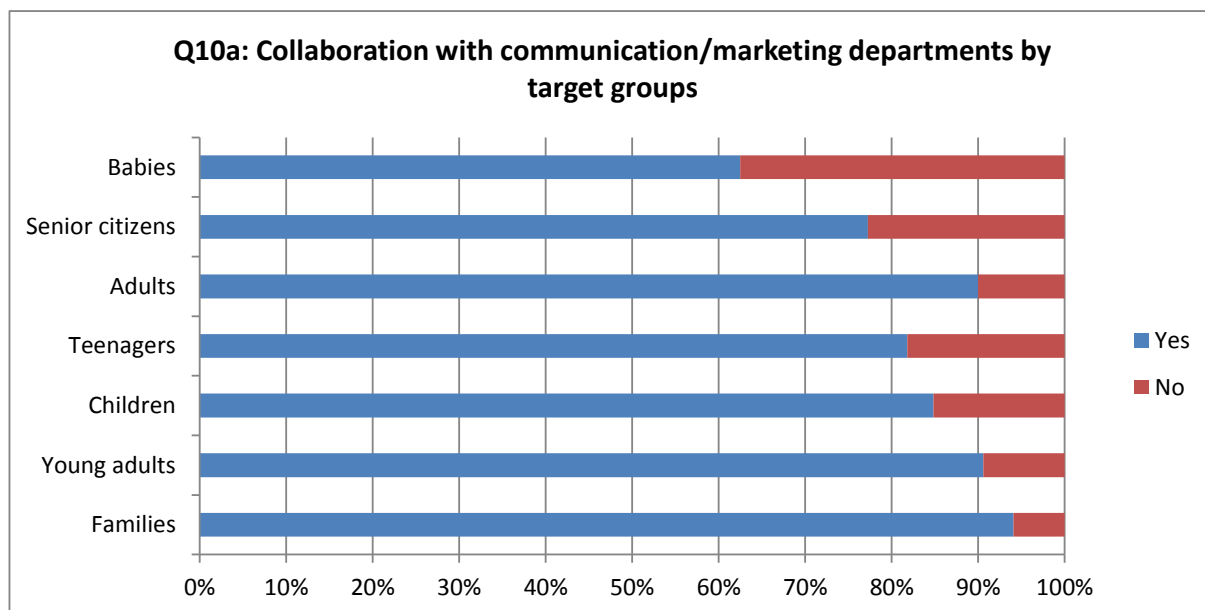
4. Target groups

This section deals with collaboration between the education and communication/marketing departments but from a different angle: target groups. Based on the hypothesis that education departments are more interested in content (therefore activity preparation) than figures, we thought it would be interesting to cross-reference the data, this time concentrating on audience segmentation.



On the whole, education department activities are directed equally across all target audiences. It is not surprising to find that they work primarily with children, teenagers, young adults and families. It is more surprising, however, to discover that 12.8% target babies and 67% target senior citizens.

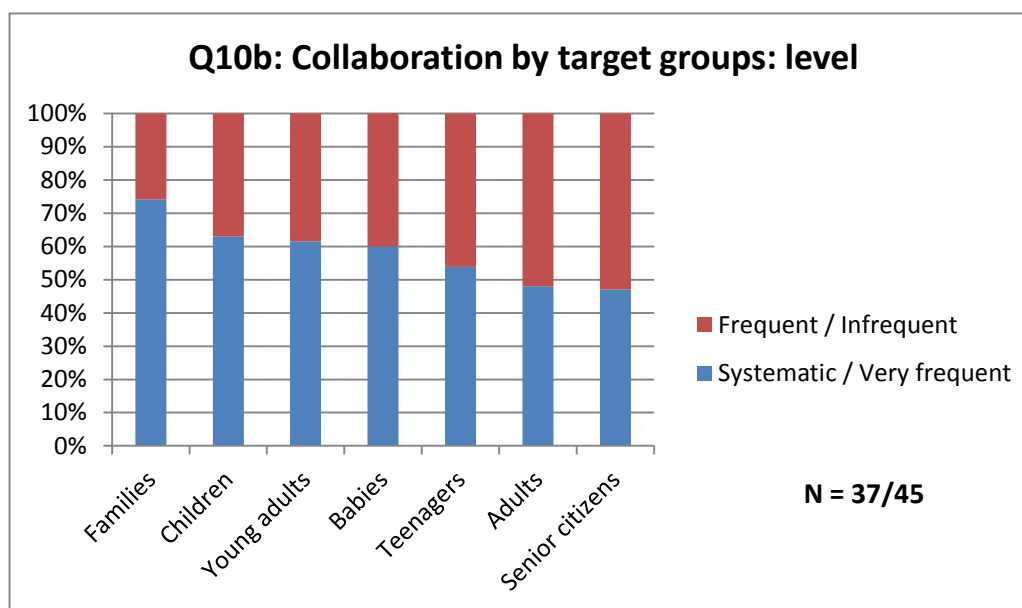
Presence or absence of collaboration



This chart shows that a large majority of respondents cooperate with communication/marketing departments when dealing with all target audiences. Only work with senior citizens and babies seems to involve less collaboration. We can assume that as education departments work the least with these groups, there is less inclination for collaboration. They are, however, groups suitable for future collaboration.

Level of collaboration

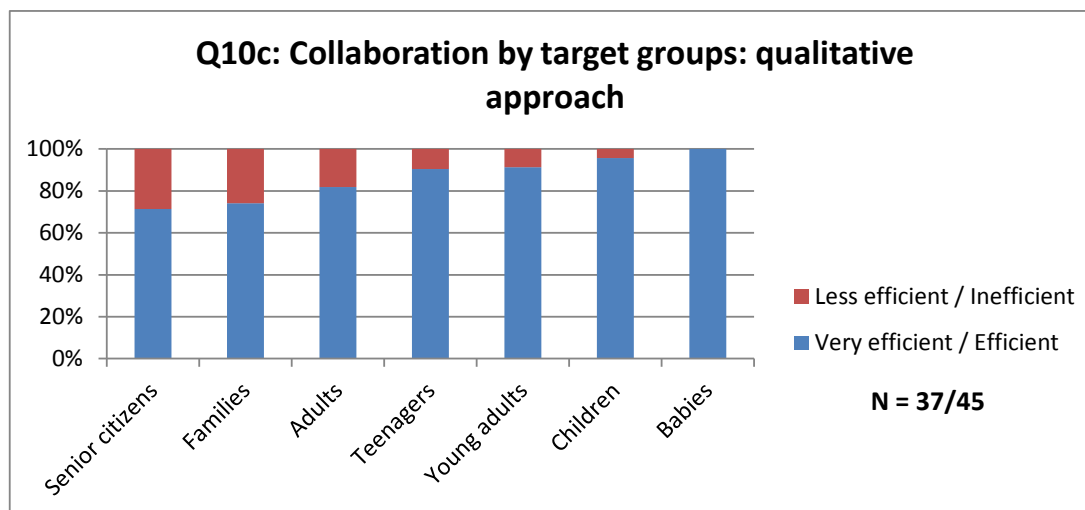
In over 50% of cases, all target audiences benefit from systematic collaboration between education and communication/marketing departments.



We find collaboration to be less frequent ("frequent/infrequent" category) when dealing with senior citizens (47.1%), adults (48%) and teenagers (53.8%). Babies come next, but the data collected on this group should be analysed with caution, given the low number of responses. These results demonstrate that collaboration occurs most frequently when dealing with families, children and young adults.

Quality of collaboration

Collaboration between departments – where target groups are concerned – is seen as efficient.



By grouping the data into two categories ("very efficient/efficient" and "less efficient/inefficient") we see that collaboration when dealing with babies is perceived to be 100% efficient, a figure which must be put into perspective given the number of respondents. For children, a significant number of respondents state that cooperation is efficient (95.6%). Then come young adults with 91.3% and teenagers with 90.5%.

By cross-referencing all the data, it is striking to see that collaboration occurs more frequently when dealing with children, young adults and families; for the latter, this collaboration is very frequent and efficient. Teenagers are at the halfway mark as the departments cooperate frequently by not necessarily satisfactorily.

In our study it was interesting to tackle the issue of collaboration between the communication/marketing and education departments with regard to the two chosen categories and to find out about the activities implemented and the target groups. **The results obtained show that when tackling the issue from the point of view of target groups – a more "marketing"-inspired term - education departments feel that efficiency levels are high. Conversely, tackling collaboration from the perspective of activities emphasises "substance", evoking a more mitigated feeling of success.**

5. Ideal collaboration would entail...

The last question in the survey asked participants to describe what ideal collaboration with communication/marketing departments would entail. Five points were repeatedly cited, suitable wordings of which are given below:

- Regular meetings;
- Discussions from the design and planning stages of educational activities;
- Better understanding of the respective areas of expertise and challenges faced by each department;
- Implementation of common working tools;
- Definition of common objectives according to the strategies and missions of the organisation.

PART 2: Qualitative survey: an in-depth view

Interviews

1. Deutsche Oper am Rhein (interview with Maike Fölling, manager of projects for young audiences)

At Deutsche Oper am Rhein, the education department was created at the start of the 2009-2010 season. Maike Fölling works there alongside the educational project director, Karoline Philippi. The department reports back to dramaturgy, whilst the communication/marketing departments report back to the intendant. Since the education department was created, the two managers have been in contact with the communication/marketing department. Maike states that working together with the communication/marketing department has positive results: the education department benefits from their know-how and their budget – indeed, the promotion and communication of educational activities are funded by the communication/marketing budget. The education department also has one contact person within this department.

As their offices are situated close together, the education and communication/marketing departments meet informally on a daily basis. Maike mentions that many things fall into place naturally. For example, to post a comment on Facebook or publish a text in the newsletter, she just has to send an email. Formal meetings take place when core, current or strategic issues require discussion. In particular, the departments meet to discuss the annual education department's publication or to plan the year's newsletters.

According to Maike, the communication/marketing departments do not have a great influence over her department's organisation. In fact, activity organisation is mainly based upon scheduled works and then upon the needs of the target audiences. She does mention however that despite their different perspectives – "communication/marketing is more orientated towards the quantitative rather than the qualitative" – she learns a lot from this collaboration: for example, the best way to target certain audiences, or even how to create an eye-catching display and how to present content clearly, concisely and in an attractive manner. Maike says that she has taken courses to gain experience in the field of marketing; she therefore knows the requirements of communication/marketing fairly well.

Maike specifically works with the communication/marketing department primarily on the promotion and communication of activities. Generally speaking, in terms of marketing, she writes texts and sends photo suggestions, then the marketing department does the page layout and graphics. On the press side of things, she writes the first drafts and the department refines and distributes them.

The Deutsche Oper am Rhein education department employs numerous communication and promotion methods to advertise its activities:

- They have a website which includes an education department section. Maike writes the texts and the communication/marketing department uploads them;
- They have Facebook and Twitter accounts. A new Facebook page "Operntester am Rhein" dedicated to young people has been created through a joint venture between the marketing and education departments;
- The education department has an annual publication "Junges Publikum" for which Maike writes the texts and the communication/marketing department does the layout;
- Two newsletters (paper and digital) are published four times a year; one targets families, the other is aimed at teachers;
- Pages dedicated to education department activities are included in the opera's annual publication and monthly programmes;
- Leaflets on activities and works undertaken by the education department;
- Internal communications.

All Deutsche Oper am Rhein departments focus their efforts on creating a single customer database so as to strengthen audience-organisation relations. Thus, communication/marketing activities and the evaluation of education department activities are inevitably improving.

Lastly, for the future, Maike hopes that the press department gives even more priority to the diffusion of education department activities.

2. Opéra national du Rhin (interview with Flora Klein, head of the young audience department)

At Opéra national du Rhin, the young audience (= education) department falls under the aegis of the communication and patronage management division. Flora Klein works there as manager, alongside Hervé Petit. Also within the communication and sponsorship department work the partnership, press and ballet communication managers, a website manager and a press officer. Being linked to the communication department, the young audience department also carries out various communication-based tasks. It thus grants the department an overall view of Opéra national du Rhin scheduling and the various performance-related activities offered, as well as a global awareness of audiences; removing the barriers between young audiences and other target groups to promote and inspire diversity at work.

Flora believes that collaboration with the communication and patronage department is highly efficient. Indeed, internal communication is direct and immediate; exchanges occur face-to-face with the other person involved. Some formal meetings are organised; they are generally short and to the point.

For Flora, all members of the communication and patronage department are responsible for marketing. She even makes reference to a certain synergy between all those involved; everyone gets involved in the main objectives of the department. For example, they work as a team when searching for audiences and strategies to attract new audiences. Thus, Flora and her co-worker are sometimes called upon to do a bit of marketing. We should mention

here that marketing is not a term used at Opéra national du Rhin, and even less so by the education department. Promotion/communication, the search for audiences and funding is everyone's responsibility and these tasks do not have to be known as "marketing".

All educational projects and processes are conceived and implemented by the education department which then communicates its various activities to the communication department.

The education department leads and organises all its activities. It takes care of communication, mediation, education and research. Opera is a world which can be difficult to approach. In order to educate young people on the arts of opera and dance, the departments make a range of activities and media available around each performance as support.

At Opéra national du Rhin, Flora, who studied publishing at university, designs education packs based on the season's performances, or education packs dedicated to a particular theme. Opéra national du Rhin also publishes an illustrated book on opera for children each year. The production of models for these different initiatives is handled internally, as is the communication/promotion of these documents.

One of the actions specific to cooperation is funding. Opéra national du Rhin receives funding from the Ministry for Culture and Communication, the towns of Strasbourg, Mulhouse and Colmar, by the Departmental Council of Bas-Rhin and Haut-Rhin, and the region of Alsace. Part of this funding is intended for the educational and cultural actions implemented by the Opéra national du Rhin, something involving the education department which every year produces reports on the various initiatives led, a quantitative and qualitative account of the work accomplished and the results obtained.

For the future, Flora wants to continue on this track, as she feels the approach taken is particularly efficient given the results obtained. She hopes that the education department will continue in its work on education, closely collaborating with teachers, intermediaries and group managers to attract the audiences of tomorrow. Every season, 30% of Opéra national du Rhin's audience are young people under 26!

3. Malmö Opera - (interview with David Johansson, producer and project leader for the Operaverkstan)

At Malmö Opera, the Operaverkstan ("Opera Workshop") was created in September 2002 as the organisation's education department.

Under the supervision of the general director, this department is led by an artistic director, Maria Sundqvist. David Johansson is its producer and project leader. The other team members are the artist/animateur Lars Fembro, and a project coordinator for marketing, Carolina Lindau.

The job profile of a marketing project coordinator was created around 2007, following the restructuring of the marketing department. The department is divided into two sections. The

first section has a mission of general nature and manages, amongst others, the website and graphic design for all departments. The second focuses on three specific projects, employing one staff member per focus area: one person deals with main stage productions, the other with productions on the small stage/ touring and the third with productions of the education department. Thus, the education department's marketing coordinator is also part of the marketing department. When the marketing department's general section works for the education department, they go directly via the specialised marketing coordinator, who serves as the link between marketing department and education department and who establishes the strategies to be implemented.

Carolina's salary and all expenses related to communication/promotion activities are paid for by the marketing department.

The Operaverkstan of Malmö is a rather special education department: it focuses exclusively on opera and music theatre production. Its aim is to produce high quality performances for young people between 3 to 19 years of age, with a priority on contemporary productions, as well as occasionally productions for adults. The workshop integrates children into some of its productions and sometimes also tours these productions in other Nordic countries or Germany. The particularity is that all other activities led by the department are based on these productions. The Operaverkstan staff select and produce the performances, the educational content then being woven around these performances. The department thus wishes to provide education activities for young people to encourage them to come to the productions. With this in mind, it is strategically useful to have a marketing coordinator as part of the education department. Her presence as a specialist is seen as enriching and profitable.

David states that his cooperation with Caroline is crucial. Focusing entirely on productions of the education department, she takes part in all discussions and decisions on a daily basis. She participates in the decision making process from beginning to end of all projects. While of course she is in charge of the marketing strategy and the website of the education department, she also contributes her opinion on the choice of productions and the corresponding education activities to be devised. Her marketing expertise enhances the discussions and decisions, especially concerning which target groups are to be addressed as well as how to best communicate and efficiently promote activities and productions.

David underlines that Carolina has great *networking* experience and is skilled in presenting the work of the department. Thus, she even engages in internal marketing, informing the other staff members of the organisation of the work of the education department. Carolina also participates in the search for funding for the education department, contributing her marketing experience and professional contacts. She cooperates with her colleagues in drafting applications for public funding. When the funding is attained, the budget is attributed to the education department.

Thus, David collaborates with Carolina in a systematic manner and sees this collaboration as very efficient. With this strong basis, his wishes for the future concern especially the development of the mission of his department. In the upcoming 10 years, he would like to continue to produce and commission new works for young audiences.

4. La Monnaie/De Munt (interview with Anne-Sophie Noël, head of cultural development)

At La Monnaie, the cultural development/education department reports back to the dramaturgy, publishing and cultural development managing division whilst the areas of communication and marketing fall under the communication and audience management division. Only the press and fundraising departments fall under the general management division. The head of cultural development / education department supervises 3 project coordinators, one secretary and 43 freelancers in the field. Overall, the communication/marketing department comprises a director, a promotions manager, their assistants and a graphic designer, reception personnel as well as box office staff and Friends of the Theatre.

According to Anne-Sophie, collaboration with the communication/marketing departments is relatively good. Formal meetings occasionally take place between the two departments. They are generally specific in nature and focus on projects, scheduling and specific requirements. As a general rule, the education department prepares the content and the communication/marketing department transmits and evaluates it.

Anne-Sophie mentions that the communication/marketing departments have little influence over her department's activities and development as, in certain respects, they have different objectives.

The La Monnaie Cultural Development department plans its annual activities based on target audiences. The team prepares activities in accordance with 4 working categories: school (6-18s), young people (under 30s), families and all audiences. These activities are then provided according to the organisation's schedule. In other words, the La Monnaie education department uses the organisation's scheduling and calendar to manage the activities offered to various target groups.

For Anne-Sophie, collaboration between the departments is primarily based on the promotion and communication of activities. The search for funding is, however, carried out with the patronage and sponsoring department which reports directly back to the general management division. Content evaluation is carried out in two ways. Firstly, verbal communication is made internally. Anne-Sophie meets with the departments to explain the projects, content, practical information and the partners involved. They are mainly informative meetings. Then, external communications are written aimed at audiences. To do this, Anne-Sophie writes a general and quite detailed text on each of the activities which is then adapted by the internet, promotion and press divisions and then distributed. This discussion-based process is a collective one. The design and distribution of flyers is undertaken in the same way. Anne-Sophie drafts the text for the organisation's annual brochure; generally speaking, few modifications are made before distribution. Some activity promotion and communication tasks are taken on by the cultural development division/education department, others by the communication/marketing departments. This activity awareness work is therefore divided between the two departments. In this case, the

education department and the communication/marketing department fund the activities which they each promote.

The search for funding concerns participatory projects and workshops, and is undertaken in relatively equal measure alongside the fundraising division. It is consolidated by the search for sponsors based on the target audiences (especially young people and young adults) and by the search for specific public and private funding for particular projects. As a general rule, the funds raised by sponsorship are injected into the overall budget of the organisation, whilst specific funding is administered in the budget of specific education department projects.

Finally, Anne-Sophie's hopes, in terms of improving future collaboration, include finding a subtle balance between the projects and communication to be implemented by the various internal departments so that target audiences always feel warmly welcomed by La Monnaie.

CONCLUSION

The aim of this study has been to provide an overview of the collaboration that occurs between the education and communication/marketing departments of the European member organisations of RESEO and, more specifically, to determine which activities are conducive, or otherwise, to this cooperation and which target groups benefit as a result. Following a quantitative survey, a qualitative analysis of these working relations has given RESEO members a more definitive view of the various collaboration mechanisms.

Data on collaboration levels, as obtained with the help of an on-line questionnaire, have enabled us to establish that 97% of the education departments that responded cooperate with communication/marketing departments and that 88% deem collaboration to be satisfactory. Moreover, it seems that whether or not they are connected to the same management division, education departments positively rate collaboration with communication/marketing departments. We should state that half of education departments report back to the same management division as communication/marketing departments, whilst the other half report back to another management division.

The main activities which involve education departments working together with communication/marketing departments in quantitative and qualitative terms include productions for young audiences, events and discussions around performances; these are all activities which seem to revolve around staging, are regular and target a wide audience. Conversely, activities where collaboration is less evident (workshops, training, work with marginalised people) are more educational in nature and are not necessarily linked to performances.

Generally speaking, activities which are to a lesser extent directed at the school environment benefit from more efficient collaboration, whilst activities primarily targeting school groups - with the exception of productions for young audiences - seem less suited to collaboration between the departments.

According to the education departments that responded, the promotion and communication of activities, along with the search for audiences, are the areas in which collaboration with communication/marketing departments occurs most frequently.

Lastly, all target audiences benefit from regular and efficient collaboration between the education and communication/marketing departments. Cooperation exists in greater measure when dealing with children, young adults and families.

In light of these results, the best conclusion that can be drawn is that education and communication/marketing departments do actually collaborate. For some organisations, this cooperation is yet to be determined; for others, it is already well established. What is essential is that collaboration between the departments, whatever they may be, occurs in line with the skills and objectives of the other. We must also firmly believe that collaboration is more efficient than isolation; that cooperation with other departments provides added

value. And to do this, we need a management division that inspires this philosophy, clearly defined task and responsibility distribution between the departments as well as definitively established working procedures.

This survey has only been carried out with the managers of education departments. It therefore offers a one-sided view of collaboration between education and marketing departments. In the future, for a more comprehensive perspective, it would be interesting to survey the managers of communication/marketing departments.

RESEO
December 2012

APPENDICES

List of organisations that participated in the quantitative survey

GERMANY

Deutsche Oper am Rhein
Junge Oper Stuttgart
Sommer Oper Bamberg

AUSTRIA

Bregenzer Festspiele

BELGIUM

La Monnaie
Opéra Royal de Wallonie

DENMARK

Den Jyske Opera
Royal Danish Theatre

SPAIN

Gran Teatre del Liceu

FRANCE

Cité de la musique
Festival d'Aix-en-Provence
Les Talens Lyriques
Opéra de Dijon
Opéra de Lille
Opéra de Massy
Opéra de Rouen Haute Normandie
Opéra national de Bordeaux
Opéra national de Lyon
Opéra national de Paris
Opéra national du Rhin
Opéra Orchestre national Montpellier
Languedoc-Roussillon
Théâtre du Châtelet
Théâtre et Orchestre national du Capitole

ITALY

AsLiCo
Associazione Musicale Tito Gobbi
Venti Lucenti

NORWAY

Bergen Nasjonale Opera
Den Norske Opera & Ballett

HOLLAND

De Nederlandse Opera/Het Nationale Ballet
Holland Opera

POLAND

Teatr Wielki – Polish National Opera

PORTUGAL

Casa da Música
Companhia da Música Teatral

UNITED KINGDOM

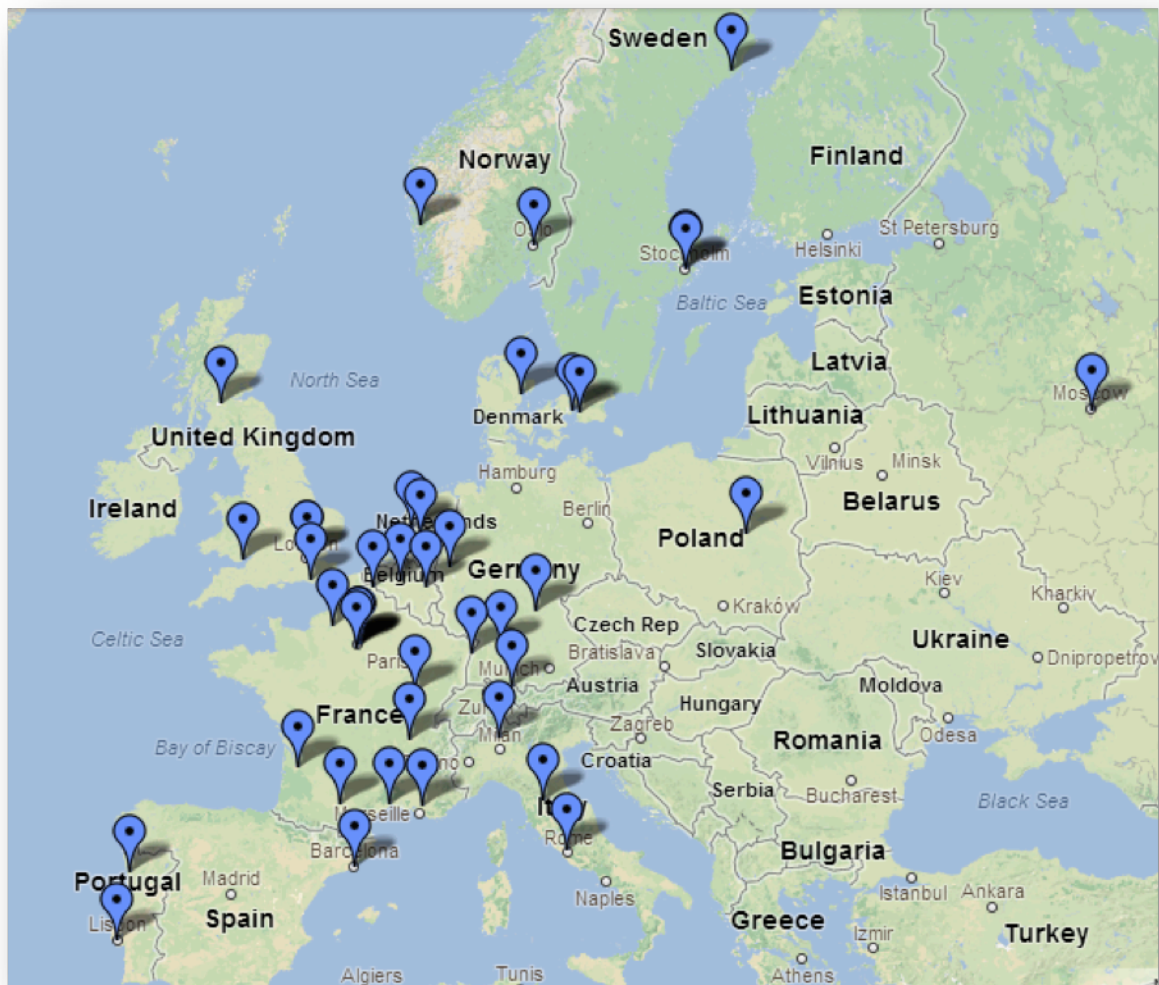
English National Opera
Glyndebourne
Royal Opera House
Scottish Opera
Welsh National Opera

RUSSIA

Moscow Children's Musical Theatre

SWEDEN

Kungliga Operan
Malmö Opera
NorrlandsOperan
Vadstena-Akademien



Map showing the organisations that participated in the quantitative survey
Grouping by country:

GERMANY:	3
AUSTRIA:	1
BELGIUM:	2
DENMARK:	2
SPAIN:	1
FRANCE:	14
ITALY:	3
NORWAY:	2
HOLLAND:	2
POLAND:	1
PORTUGAL:	2
UNITED KINGDOM:	5

RUSSIA: 1
SWEDEN: 4

Questionnaire sent to members

RESEO questionnaire on collaboration between education and communication/marketing departments

According to the *Mapping of the opera and dance education sector in Europe* carried out by RESEO in 2011, communication/marketing departments are involved in education department activities in **96%** of cases. We wanted to find out more about this cooperation, with the aim of increasing awareness of your activities by carrying out a survey on collaboration between your departments and communication/marketing departments.

Here is the first stage of the survey: a questionnaire comprising 10 questions that will give us an overall view of collaboration by finding out what activities are conducive, or otherwise, to cooperation and the target groups which benefit from collaboration. We will also try to identify the limitations to this collaboration.

The second stage, based on analysing the results of the quantitative survey, will enable us to delve into the situation in more detail. We will identify member organisations which have supplied examples that are *significant* or *atypical* with regards to the current situation in Europe for inspiration. The organisations identified will thus be involved in telephone interviews throughout the course of November 2012. We will carry out interviews with suitable RESEO contacts within your organisations for an overall perspective of your circumstances.

The results of this study will be disseminated to members at the start of 2013.

Before leaving you to the questionnaire, please take note of the terms chosen for the study – which may be perceived as limiting compared to your reality:

- "Education department": includes all opera and dance education departments ("cultural action", "audience development", etc.);
- "Communication/marketing departments": include communication, promotion and marketing departments.

If you have any questions, please do not hesitate to contact Justin Maheu, survey director: justin@reseo.org

The RESEO team

- 1. Please state your name and the organisation you are working for / Veuillez s'il vous plaît indiquer votre nom, prénom ainsi que le nom de la structure pour laquelle vous travaillez**

Last name / Nom

First name / Prénom

Organisation / Structure

- 2. Does your education department report back to the same director as the communication/marketing department / Est-ce que votre service éducatif dépend de la même direction que les services communication/marketing**

- ☐ Yes / Oui
☐ No / Non

Please specify / Veuillez préciser

--

- 3. Do you work together with the communication/marketing department / Collaborez-vous avec les services communication/marketing**

- ☐ Yes / Oui
☐ No / Non (This answer implies that there is no cooperation between your education department and the communication/marketing department. As this survey aims at examining such cooperation, the following survey questions will not reflect your situation. Thus for your organisation, the survey ends with this question. Thank you for having participated. / Cette réponse implique qu'il n'y a pas de collaboration entre votre service éducatif et les services communication/marketing. Puisque cette enquête vise justement à dresser un portrait général d'une telle collaboration, la suite de cette enquête ne correspond pas à votre situation. L'enquête se termine ici et nous vous remercions d'y avoir participé)

- 4. Generally speaking, how would you evaluate your cooperation with the communication/ marketing department / De manière globale, veuillez évaluer votre collaboration avec les services communication/marketing**

- ☐ Very poor / Très faible ☐ Poor / Faible ☐ Good / Bonne ☐ Very good / Très bonne

5. Amongst the activities listed below, please tick those which your education department offers / Parmi les activités suivantes, veuillez cocher celles que votre service éducatif propose

- ☐ Productions for young audiences / Productions jeune public
☐ Participatory projects / Projets participatifs
☐ Guided tours / Visites guidées
☐ Discussions around performances / Discussions autour du spectacle
☐ Trainings / Formations
☐ Workshops / Ateliers
☐ Thematic discussions/ Study days / Débats thématiques/Journées d'étude
☐ Events / Événements
☐ Work with marginalised people / Travail avec les publics fragilisés

For questions 6-8, please only fill in the boxes concerning the activities you ticked above / Pour les questions 6 à 8, veuillez uniquement répondre en fonction des activités précédemment cochées.

6. For every activity that you offer, please indicate whether a cooperation exists between your education department and the communication/marketing department / Pour chacune des activités que vous proposez, indiquez s'il existe une collaboration entre votre service éducatif et les services communication/marketing

	Yes/Oui / No/Non		If yes, this cooperation is / Si oui, cette collaboration est			If yes, this cooperation is / Si oui, cette collaboration est			If no, this situation / Si non, cette situation			
	oui	non	Systematic/Systemématique	Very frequent/Très fréquente	Frequent/Fréquente	Infrequent/Peu fréquente	Very efficient/Très efficace	Efficient/Efficace	Less efficient/Moyennement efficace	Inefficient/Pas efficace	Suits you/Vous convient	Does not suit you/Ne vous convient pas
Productions for young audiences / Productions jeune public												
Participatory projects / Projets participatifs												
Guided tours / Visites guidées												
Discussions around performances / Discussions autour du spectacle												
Trainings / Formations												
Workshops / Ateliers												
Thematic discussions/ Study days / Débats thématiques/Journées d'étude												
Events / Événements												
Work with marginalised people / Travail avec les publics fragilisés												

7. For each of the activities you run, please indicate which are also targeting school groups and if you cooperate with the communication/marketing department when addressing schools/ Pour chacune des activités que vous proposez, indiquez celles qui peuvent s'adresser au milieu scolaire et s'il existe une collaboration avec les services communication/marketing dans ces cas.

	This activity addresses school groups / Cette activité s'adresse au milieu scolaire				If yes, do you work with the communication/marketing department / Collaborez-vous avec les services	
	Very efficient/Très efficace	Efficient/Efficace	Less efficient/Moyennement efficace	Inefficient/Pas efficace	Yes/Oui	No/Non
Productions for young audiences / Productions jeune public						
Participatory projects / Projets participatifs						
Guided tours / Visites guidées						
Discussions around performances / Discussions autour du spectacle						
Trainings / Formations						
Workshops / Ateliers						
Thematic discussions/ Study days / Débats thématiques/Journées d'étude						
Events / Événements						
Work with marginalised people / Travail avec les publics fragilisés						

8. For each of the activities, please indicate what this cooperation means in practice / Pour chacune des activités, indiquez comment se traduit concrètement cette collaboration

	Conception/planning / Conception/planification	Implementation / Mise en oeuvre	Search for audiences / Recherche de publics	Financing / Financement	Production of educational material / Production de matériel pédagogique	Promotion and communication / Promotion et communication	Joint evaluation / Évaluation conjointe
Productions for young audiences / Productions jeune public							
Participatory projects / Projets participatifs							
Guided tours / Visites guidées							
Discussions around performances / Discussions autour du spectacle							
Trainings / Formations							
Workshops / Ateliers							
Thematic discussions/ Study days / Débats thématiques/Journées d'étude							
Events / Événements							
Work with marginalised people / Travail avec les publics fragilisés							

9. Please indicate which target groups you offer activities for / Vos activités s'adressent à différents publics, veuillez préciser lesquels

- ☐ Babies / Bébés
- ☐ Children / Enfants
- ☐ Teenagers / Adolescents
- ☐ Young adults / Jeunes adultes
- ☐ Adults / Adultes
- ☐ Seniors / Seniors
- ☐ Families / Familles

10. For the following target groups, please indicate whether education department and communication/marketing department cooperate / Pour les publics suivants, indiquez s'il existe une collaboration entre votre service éducatif et les services communications/marketing

	Yes/Oui / No/Non		If yes, this cooperation is / Si oui, cette collaboration est			If yes, this cooperation is / Si oui, cette collaboration est			If no, this situation / Si non, cette situation			
	oui	non	Systematic/Systemématique	Very frequent/Très fréquente	Frequent/Fréquente	Infrequent/Peu fréquente	Very efficient/Très efficace	Efficient/Efficace	Less efficient/Moyennement efficace	Inefficient/Pas efficace	Suits you/Vous convient	Does not suit you/Ne vous convient pas
Babies / Bébés												
Children / Enfants												
Teenagers / Adolescents												
Young adults / Jeunes adultes												
Adults / Adultes												
Seniors / Seniors												
Families / Familles												

11. Please describe what would be for you an ideal cooperation between education and communication/marketing / Comment décririez-vous une collaboration idéale avec les services communication/marketing

ACKNOWLEDGEMENTS

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We would also like to thank Maïke Fölling from Deutsche Oper am Rhein, Flora Klein from Opéra national du Rhin, David Johansson from Malmö Opera and Anne-Sophie Noël from La Monnaie/De Munt.

Finally, thank you to Justin Maheu who conducted this study with and on behalf of RESEO.

RESEO
20th December 2012