

An audience development questionnaire based on Emotional Text Analysis: a festival case study

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Abstract

This paper presents an action research case study where a questionnaire for identifying organizational strategies of audience development for cultural and creative services was constructed through text analysis. This was achieved in two phases: the first, spanning three years (2012-2014), allowed us to explore the context of an Italian literary festival through an emotional text analysis of 395 interviews carried out during the festival; in the second phase, a questionnaire, which was constructed based on the data produced in the preceding phase, was administered to 330 people during the sixth edition of the festival (2015) and the results will be used with the organizers for programming future editions.

Keywords: exploratory text analysis, emotional text analysis (ETA), co-occurrence analysis, sentiment, *mots pleins*, dense word, local culture, questionnaire, organizational development indicators (ODI), audience development, festival, social impact, stakeholders.

1. Introduction

The aim of this article is to discuss how we created an audience development questionnaire by using exploratory analysis of textual data. This was achieved in two phases: the first, spanning three years (2012-2014), was dedicated to exploring the context of an Italian literary festival – *Festival delle Storie*, <http://www.festivaldellestorie.org> – through open interviews based on a single open question. An emotional text analysis (ETA) was applied on the interview corpus to understand the public's motivations for and satisfaction in attending the festival. In the second phase, based on the ETA results, we constructed a questionnaire for identifying the Festival's organizational development indicators (ODI) that were tested and used during the sixth edition of the festival (2015).

Some of the first phase results and their use in the construction of a number of questions in the questionnaire will be discussed in this paper.

1.1 The demand for audience development research

There is increased attention to the needs of cultural organizations, to the type of services that they provide and to their impact from the point of view of consumers. This is the result of a general strategy where the audience is seen as a partner in the creation of the service and it is more present in cultural organizations today than in the past. This increased attention is also due to a recent European economic policy that involves the cultural sector as a means of contributing to the recovery, which is no longer perceived merely as economic but also as cultural; consequently, the cultural and creative sector is now considered to be a driving force for social cohesion and economic development (European Commission, 2010).

The European *Creative Europe 2014-2020* programme was created to strengthen this sector. In the words of Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth: “The cultural and creative sectors have great potential to boost jobs and growth in Europe. EU funding helps thousands of artists and cultural professionals to work across borders and reach new audiences” (European Union, 2013). This policy is rooted in the principle of the rule of law on which Europe is based. Indeed, the *Universal Declaration of Human Rights* sets out some fundamental rights regarding culture: “Everyone has the right to participate freely in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits” (United Nations General Assembly, 1948, Article 27-1). Against this backdrop, the concept of audience development was introduced in the policies of the European Union to reinforce its commitment to encourage cultural organizations to manage their entire production and creative process – from the identification of objectives to their evaluation by audiences – by always keeping in focus how their work will impact on their audiences as well as the context in which they live. On this last point in particular, an Open Method of Coordination (OMC) group of experts was introduced by the European Agenda for Culture in order to share policy experiences and good practices and develop policy recommendations. This group “highlighted the importance of supporting action with a sound evaluation methodology” (European Union, 2012, p. 103).

1.2 What is culture?

The concept of culture is quite vast. The Online Etymology Dictionary describes the origin of the word culture as follows: “*culture* (n): mid-15c., “the tilling of land,” from Middle French culture and directly from Latin culture “a cultivating, agriculture,” figuratively “care, culture, an honoring,” from past participle stem of *colere* “tend, guard, cultivate, till” (see colony). The figurative sense of “cultivation through education” is first attested c. 1500. Meaning “the intellectual side of civilization” is from 1805; that of “collective customs and achievements of a people” is from 1867” (<http://www.etymonline.com>).

In addition, culture could be broadly defined as: (i) in the humanities, the greatest achievements of the human mind, the masterpieces of the human creative genius in all the arts; (ii) in the social sciences, the whole complex of meanings and practices historically transmitted to different human societies such as myths, customs and traditions (Cuche, 2004); (iii) in the psychological sciences, the set of affective symbolizations that guide relationships in a given context, which is known as *local culture* that deeply influence individuals, groups, organizations and communities during periods of crisis or growth (Carli, 2006; Carli and Giovagnoli, 2011; Carli and Paniccchia, 1999, 2003).

Traditionally, the activities of cultural organizations can be described in relation to the first two definitions referred to above – focusing on various aspects of culture, from maintenance, conservation, promotion, use and fruition to participation in the creation of culture, both material and immaterial. However, when these organisations approach the issue of audiences, that is, one of the aspects of organisational development, it may be useful to consider how audiences work, which leads us to the third definition of culture mentioned above. The tools that were used in this study, the ETA and the ODI questionnaire, operationalize that third concept of culture and may be used to understand the relationship between audiences and the cultural events that they attend, and through this knowledge, the possible indicators for the organizational development of cultural activities may be determined.

Focusing on culture as the organizer of knowledge of any group that shares an experience (such as the audience in our case study) is common to both psychoanalytical and cognitive studies. We have already discussed the psychoanalytical approach above (Carli, 2006; Carli

and Giovagnoli, 2001; Carli and Paniccia, 1999, 2003), while according to Schein (1985), the study of an organization implies the study of its culture, more specifically, at its deepest level, of which one is not immediately aware. And for Weick (1995), the concept of *sensemaking*, that is, giving meaning to streams of experience, is central and is in full agreement with organizing processes, which are the focus of his work as opposed to organization that refers more to objects and structures. Lastly, there are studies on social representation along similar lines, which, according to Doise, Clemence and Lorenzi-Cioldi (1993), should not only aim to find common knowledge, but also study the modulations of such knowledge according to its specific involvement in a system of symbolic regulations.

2. Constructing closed-ended survey items based on an exploratory text analysis: methodologies

As regards to methodologies, the aim to describe and understand the symbolic process and its generative dynamics underlying the respondents' choices did not change when we continued from the text analysis phase to the questionnaire phase. In our case study, ETA and an *ad hoc* questionnaire to identify the ODI were useful tools for assessing the impact of cultural products on their respective audience from a psychosocial viewpoint, thus shifting the focus of the assessment from indicators within the organization to indicators from the audience's perspective.

The relationship between text analysis and questionnaires often sees the use of the former as a way of approaching the text resulting from the open-ended questions of the latter. Text analysis is often used in processing questionnaires that usually consist of open-ended questions to stimulate textual production in subjects. However, in this study text analysis represented the exploration phase that preceded and formed the basis for the construction of the closed-questionnaire.

The open interview of the first phase, which was administered by staff who was trained accordingly, was structured as a 15-minute interview based on a single starting stimulus: "What motivated you to attend the *Festival delle Storie* and what will you take away from this experience?" The question was chosen so as not to suggest an answer to anyone who might not have one on the specific themes thus it prevented them from being forced into the knowledge and cognitive schemas of the researcher (Manganelli Rattazzi, 2000). The above phase represents the first of the four stages of questionnaire design described by Sheatsley (1983), i.e. choice and content area that must be investigated. The other three are: formulation of relative items; organization of the items in the appropriate order; and analysis by pretesting the questionnaire. Thus, text analysis was used in order to capture the richness of the expressiveness in the text.

According to Della Ratta-Rinaldi (2010) the interest of this approach is that it is possible to identify and develop a post-coding process more systematically and rely less on the researcher's subjectivity by exploiting the descriptive potential of the statistical techniques of text analysis. This is useful for fine-tuning the instrument to the research target population (Manganelli Rattazzi, 2000). Indeed, both instruments were geared towards the same target population, thus only a simple initial pretest was needed following the construction of the questionnaire. The selection of the key words used to construct the items of the questionnaire derived from the open-ended interviews. It also included dense words with a relatively low statistical significance level, however this did not make them irrelevant. In this regard, when Della Ratta-Rinaldi (2010) compared the results from a text analysis and those from a questionnaire that was administered to a group of female workers, she observed that there

were other items that, although they seemed less important in the open question, were referred to by a higher number of respondents when they had a limited number of answers to choose from. The Author explained those findings by referring to Schwarz and Hippler (1987) who opined that from a cognitive perspective, open-response formats present a free-recall task to respondents, whereas closed formats present a recognition task.

2.1 Emotional text analysis

ETA is a co-occurrence analysis based on a selection of dense words, which are words that are interesting for their emotional value and therefore useful in identifying indicators on the affective symbolization of the text object. Indeed, dense words are a subcategory of the broader category of *mots pleins* (Battisti and Dolcetti, 2012; Carli, Dolcetti and Battisti, 2004, 2006; Carli and Paniccchia, 2000, 2002; Reinert, 1993, 1996).

Different software can be used to perform ETA, such as Alceste (<http://www.imagezafar.com>), Iramuteq (<http://www.iramuteq.org>) and T-LAB (<http://tlab.it/en>).

ETA belongs to the same family as *sentiment* analysis, and it does not focus on basic emotions – *happiness, sadness, disgust, anger, and fear* – (Ekman, 1973), nor on the positive-negative dichotomy, but it takes into consideration a wider and complex range of emotions especially those culturally constructed. In addition, ETA shares many similarities with semiometry. We should keep in mind that the factorial analysis on the affective meaning of words from which sentiment develops, reveals at least three factors that explain the semantic variation underpinning words: *evaluation, potency* and *activity* (Sinder and Osgood 1969; Osgood, May and Miron, 1975); while the French literature on semiometry has revealed different semantic dichotomies that are the basis of a number of texts considered significant to the western world: *duty/pleasure, attachment/detachment, sublimation/materialism, idealization/pragmatism, humility/sovereignty* (Lebart, Piron and Steiner, 2003). In addition, between the 1940's and the 1990's McClelland, who was studying human motivation, identified and measured three fundamental motive systems in human lives: *achievement/success, power/impact* and *affiliation/intimacy* (McClelland 1985).

Since ETA has its theoretical and technical roots in psychoanalysis and psychosociology, it uses the results of the above-mentioned studies with a focus on tightening the theory-research-practice connection. This led to the identification of other interpretive models of social ties that highlight some basic emotional dichotomies such as *inside/outside, in front/behind, high/low* as well as some organizational, functional and emotional dichotomies such as *social mandate/commitment, user/client, objectives/objectives, control/verification, norm/criteria, output/outcome*. In addition, ETA includes a schema of *neoemotions*, culturally constructed and not innate biological expressions, which branches from *expecting* towards the *controlling-distrusting* class, and thus towards two other classes, *provoking-obliging* and *complaining/worrying* (Carli and Giovagnoli, 2011; Carli and Paniccchia, 1999, 2002, 2003).

Regarding ETA, it should be noted that since the choice of dense words is made on a case-by-case basis – to date an ad hoc dictionary has yet to be created – it is important that the statistical, technical knowledge and psychological expertise of researchers be accurate and specific. ETA focuses on measuring the degree of agreement in classifying the words as dense or not. In a previous study, we reported that according to expert judges, high agreement is detected on a $\frac{2}{3}$ ratio of the words. The area of the low agreement of the remaining words was characterized by the presence of many contextual words, that, although dense in general, were excluded from the analysis in those studies in which they were the object of the research itself (Battisti and Dolcetti 2012).

2.2 Organizational development indicators questionnaire

By constructing an ODI questionnaire with the aim of capturing the local culture of the relationship between the organization and its public, it was possible to better structure the process of learning about the culture of the *Festival delle Storie*. First, the questionnaire served to create a system of stimuli that would be both wide-ranging and multifaceted in scope, and yet standardized with respect to what can be achieved with the single open question that structures the interview that is usually used in ETA; and second, it served to link distinct sets of items, some contextual, extracted from the interview, with others, generally of psychosocial significance, that question respondents on their own system of community life.

The ODI questionnaire format was made up of a set of basic and closed questions tested over the last 20 years in psychosocial research that reveal specific cultural models of coexistence as well as a set of questions that are drawn from the knowledge of cultural models underlying coexistence (Carli *et al.*, 2008; Carli and Salvatore, 2001; Guidi *et al.*, 2015). An ODI questionnaire typically consists of the following sets of items: satisfaction, representation of the future, trust in important social organizations, problems and conflicts within the theme of interest and in the local area as well as at the national level in general. In this type of questionnaire, the use of emotionally dense words in the formulation of items, preserving the natural language used by respondents, sought to underline a more evocative rather than cognitive effect in the answer. Lastly, multiple correspondence and cluster analysis with the aid of *Spad* (<http://www.coheris.com/produits/analytics/logiciel-data-mining>), or *Dtm-Vic* software (<http://www.dtmvic.com>), is used to process the data in order to maintain their complexity that is typical in this type of survey.

Notwithstanding the differences in models with which the items are formulated, our approach is similar to that of a number of studies such as Fabre's *Les structures de l'opinion publique. Le thème nucléaire parmi d'autres* (Fabre, 1980), who in turn was inspired by traditional surveys carried out in the same years by opinion poll institutes such as the Institut Français d'Opinion Publique (IFOP) and the Société Française d'Enquêtes par Sondages (SOFRES). Fabre's survey is particularly interesting because in addition to including in the same questionnaire items on the specific theme of interest, that is, nuclear, he used a great number of questions on *thèmes d'expression* that is, themes subject to psychic investment that generally stimulate social communication such as family, economic growth, abortion, death penalty. We share the hypothesis that there is interaction between a specific situation and a broader system of representations and thus it is not possible to identify people's opinion by limiting the questions exclusively on the characteristics of the object or event of interest. The theme, which for Fabre was nuclear, while in our case study a cultural event, may indeed be considered as a means for a symbolic exchange, so as to indicate one's own status, that is, one's place in the social universe with respect to others (Fabre, 1980).

3. Knowledge about the festival acquired through ETA

For each year of the Festival (2012-2014), an ETA was applied on the corpus of interviews administered to all stakeholders for a total of three. In 2014, in addition to an ETA applied on the corpus of the entire set of interviews that were administered in the three years, nine more ETA were applied, one for each corpus of the target groups: audiences, guests, seminar and workshop participants, local authorities, sponsors, local entrepreneurs, organizers, the inhabitants of the Comino Valley, and the people living outside the Valley.

Over the period 2012-2014, 460 interviewees performed 395 interviews individually, in couples or in small groups formed by a maximum of 4 people. The interviews were grouped

by stakeholder type: general public (244), organizers (53), guests (45), local public administrators (23), and sponsors and local entrepreneurs (30). As mentioned, the interviews collected texts developed from free conversations with interviewees, which began with a single question posed by the researcher: “What motivated you to attend the *Festival delle Storie* and what will you take away from this experience?” The texts were audio-recorded and accurately transcribed to text files. The corpus consisted of: 251,252 tokens, 14,469 types and 7,121 hapax with a type-to-tokens ratio of 0.058. Thus, given the linguistic richness of the corpus, it was possible to process it with a statistical and textual approach. Each corpus was analysed using the *T-LAB* software and employing the same dictionary of dense words, which was built throughout the three years. The dictionary consists of a total of 1,646 dense words (types). We applied a co-occurrence analysis followed by a comparative analysis. In *T-LAB* this type of analysis is called Thematic Analysis of the Elementary Contexts (see the *User’s Manual T-LAB 9.1*: <http://tlab.it/en/download.php>).

Four clusters emerged from each ETA of the corpus of the interviews administered during the years 2012, 2013 and 2014. The most significant words of each of the four cultural models according to the chi square order are shown in the following three tables, one for each year.

<i>Cultural model 1</i>	<i>Cultural model 2</i>	<i>Cultural model 3</i>	<i>Cultural model 4</i>
country (355.20) culture (334.01) mayor (87.629) historic (62.12) tradition (45.96) travelling (43.75) understand (42.87) tie (39.35) administer (36.74) local (34.21) common (29.52) mind (26.69) unite (25.18)	book (452.36) writing (318.25) reading (249.58) author (159.95) journalism (131.21) curiosity (121.55) meet (102.19) audience (56.61) tell (43.20) novel (35.71) literature (31.05) invite (30.45) press_office (20.08)	grow (141.05) organize (120.86) Comino Valley (88.94) help (84.64) entrepreneurship (78.95) sponsor (63.62) involve (53.03) industry (32.47) project (31.33) production (31.28) small (30.08) lose (28.76) improve (28.19)	boy (182.25) work (143.96) home (81.39) photography (55.00) study (42.82) university (42.42) comic book (39.97) euro (36.19) extraordinary (33.01) profession (32.41) imagine (29.13) teacher (28.292) lunch (27.50)

Table 1. The 2012 ETA results

<i>Cultural model 1</i>	<i>Cultural model 2</i>	<i>Cultural model 3</i>	<i>Cultural model 4</i>
children (443.13) play (151.32) football (116.92) entertain (116.69) show (114.78) videogame (95.34) adult (81.54) sons/daughters (81.44) work (56.34) museum (52.821) football ball (47.39) fable (43.84) commitment (41.15).	hope (161.75) problem (131.42) catering (72.04) positivity (60.19) manage (56.60) mountain (56.19) tour (50.35) appreciate (44.18) town (34.34) profit (33.60) neighbour (31.29) trust (24.00) feature film (24.00)	Comino Valley (151.3) territory (100.81) culture (91.02) knowledge (76.82) tourism (63.27) value (46.16) Italy (36.02) uniqueness (33.36) be born (31.29) resource (25.25) nation (19.35) oil (19.11) economy (19.01)	book (284.49) write (177.82) read (146.50) meet (108.64) tell (89.37) author (85.21) journalism (44.02) small (36.69) words (28.88) sell (27.89) go_out (27.63) audience (23.47) trip (19.09)

Table 2. The 2013 ETA results

<i>Cultural model 1</i>	<i>Cultural model 2</i>	<i>Cultural model 3</i>	<i>Cultural model 4</i>
culture (564.39)	read (232.64)	territory (125.35)	work (146.69)
manage (57.37)	book (227.863)	town (88.36)	friendship (86.27)
Italy (32.02)	write (139.34)	Comino Valley (57.42)	enrich (85.88)
economy (30.65)	character (134.59)	production (52.04)	children (45.41)
historic (29.97)	art (70.98)	small (48.86)	personal (45.41)
summer (25.60)	music (63.563)	square (37.53)	play (40.76)
earth (22.71)	literature (58.66)	local (33.80)	world (37.93)
tourism (21.47)	laboratory (55.75)	return (33.63)	human (34.41)
invest (20.33)	cinema (43.12)	value (33.63)	together (30.58)
diversity (19.22)	author (29.58)	surprise (22.48)	facebook (30.37)
social (17.75)	boy (26.19)	province (20.03)	remember (26.77)
skill (17.27)	meet (25.72)	involve (18.05)	Moroccan (23.80)
inform (17.28)	theatre (22.14)	catering (17.67)	awareness (22.48)

Table 3. The 2014 ETA results

Performing the 13 ETA was like core sampling the culture that over the years structured the relationship between the audience and the Festival.

Crosscutting, increasingly specific words can be observed for each year. Some recurrent themes in the interviews are: territorial characterisation of the Festival such as the term Comino Valley, which is not an official geographic place name, but rather the name given to a group of towns by various local development organizations, including the Festival, to evoke a feeling of shared identity whose strong local attachment seems mostly due to the Festival; the opportunities for discovering the best features of the area; the promotion of the local economy; the efforts and work by the Festival's organizers; the climate among the people attending the events; the opportunity to satisfy cultural curiosity, to discover and learn new things; the possibility to find new inspiration for one's interests and work; and the participation in creative experiences (such as seminars and workshops).

4. Items of the ODI questionnaire in the Festival case study

The ODI questionnaire for the *Festival delle Storie*, consisted of various sets of items: satisfaction and motivation to attend the festival; problems and success in culture and in co-existence; expectations regarding the festival's future and the local and national context in general; trust in various local and national social organizations; habits in the fruition of various cultural services. The items of each area were built on themes and dense words from the texts that were analyzed in the preceding editions of the festival.

For reasons of space, only the construction process for the selection of the items that measure satisfaction are reported here. The left column of Table 4 shows a number of items constructed for the questionnaire, and the column on the right, the significant words in the various ETA clusters. Also, for each group of words the affective and semantic models (see section 2) are shown in the table, to provide a shared ground for the interpretation of the data.

All items regarding the audience's satisfaction with the Festival were preceded by the following question: "We ask you now to evaluate some aspects of the *Festival delle Storie*. How satisfied by it were you?" followed by a request to respond to all items on a 4-step scale: 1 = completely dissatisfied, 2 = dissatisfied, 3 = satisfied and 4 = completely satisfied.

Items	Results derived from clusters in various years and from different target analyses (words in clusters are in italics, χ^2 in brackets and models in quotes)
The opportunities to discover the best features of the area	The dense words of this item co-occur with others that indicate the local dimension: <i>valley</i> (377.45), <i>village</i> (243.45), <i>local</i> (99.96), <i>Italy</i> (70.30), <i>mountain</i> (56.13), <i>town</i> (15.52), <i>region</i> (13.87); but also with words such as: <i>surprising</i> , <i>fall_in_love</i> , <i>value</i> . Here “need for achievement”, “need for affiliation” and “attachment” serve as background to the relationship with the area.
The promotion of the local economy based on culture, tourism, food and wine	The dense words of this item co-occur with others indicating economic sectors: <i>restaurants</i> (72.04), <i>trade</i> (17.71), <i>hotel</i> (11.78), <i>bed_and_breakfast</i> (11.99), <i>town</i> (15.52); eliciting a tendency to develop new markets: <i>growth</i> (141.04), <i>contribute</i> (64.67), <i>discover</i> (60.56), <i>sustain</i> (25.96), <i>exploit</i> (25.95), <i>tours</i> (11.08), <i>taste</i> (6.30), <i>correct</i> (5.94); and others related to local agriculture: <i>oil</i> (37.85), <i>wine</i> (30.04), <i>olive</i> (23.76), <i>typical</i> (14.35), <i>seed</i> (14.00), <i>bread</i> (10.46), <i>cheese</i> (9.59), <i>ratafia</i> (5.82), <i>sour_cherry</i> (4.59). Here the emotional base is indicated by: “activity”, “potency”, “power”, “outcome”, “pragmatism”, and “control”.
The expertise and professionalism of the organisation	The dense words of this item are co-occurrent with different aspects of <i>work</i> such as: <i>staff</i> (12.79), <i>group</i> (10.31), <i>effort</i> (8.80), <i>difficulty</i> (42.33), <i>extraordinary</i> (33.01), <i>management</i> (39.79), <i>coordination</i> (15.45), <i>job</i> (146.70), <i>responsibility</i> (10.19), <i>dedication</i> (5.09), <i>challenge</i> (5.27), <i>modest</i> (5.09), <i>grateful</i> (7.09), <i>talent</i> (27.60). The underlying emotion is a certain atmosphere of “need for achievement”, oriented toward “outcome”, “evaluation” and “humility”.
The climate created among the people attending the festival	<i>Climate</i> , as the atmosphere in one place, or local way of living, is a dense word that co-occurs with <i>invite</i> (58.59), <i>meet</i> (332.79), <i>chat</i> (9.61), <i>open</i> (26.80), <i>share</i> (12.30), <i>young</i> (101.47), <i>friendship</i> (97.62), <i>home</i> (102.53), <i>join</i> (44.04), <i>human</i> (34.41), <i>positive</i> (74.36). It evoked the “need for affiliation” focused on being “inside” a group, creating and maintaining “positive” and “pleasant” relationships.
The locations and the scenery chosen for the festival’s events	The dense words of this item give an account of interest to the environment and to the spaces used, words which, in turn, co-occur with other such as: <i>tours</i> (50.35), <i>nature</i> (47.97), <i>square</i> (37.53), <i>old_town</i> (17.52), <i>town</i> (16.56), <i>castle</i> (12.73), <i>cafe</i> (7.49). Here the base is indicated by feelings of “pleasure”, “outside”, “materialism” and “pragmatism”.
The chance to discover and learn new things	The dense words of this item co-occur with others such as: <i>enrich_oneself</i> (85.88), <i>discover</i> (60.60), <i>debate</i> (54.09), <i>engage</i> (53.03), <i>learn</i> (19.60), <i>come_near</i> , (17.07), <i>communicate</i> (12.19), <i>lesson</i> (11.21), <i>transmit</i> (11.10), <i>immerse_oneself</i> (10.92), <i>nurture</i> (6.34). All these words testify a use of the festival oriented by the “need for achievement”, feeling oneself “inside” and “high”, as a “sovereign”.
The opportunity to satisfy the cultural curiosity	The dense words of this item co-occur with others that indicate various art forms: <i>book</i> (452.36), <i>novel</i> (93.99), <i>poetry</i> (32.40), <i>films</i> (9.28); and verbs like: <i>to write</i> (481.91), <i>to tell</i> (448.37), <i>to be curious</i> (209.66), <i>enjoy</i> (111.69), <i>to know</i> (100.24), <i>to be_inspired</i> (13.62), <i>to taste</i> (13.93). The underlying emotion is a certain atmosphere of “sublimation”, “pleasure”,

	“intimacy”, “evaluation”, “activity” and feeling oneself “high”.
The ability to live new emotions	The dense words of this item co-occur with: <i>hope (320.48), new (50.60), remember (26.77), love (21.96), passion (16.23), attraction (13.59), charm (14.75), optimism (10.81), desire (5.9), nice (14.94), depression (6.49), intimacy (6.23)</i> . All these words testify a use of the festival oriented by the “need for affiliation”, a feeling of “intimacy”, of being “inside”, “pleasure” and “idealization”.
The prestige of the festival and its guests	The dense words of this item co-occur with: <i>acknowledgment (100.24), television (47.24), fame (21.75), redemption (14.77), stimulating (14.22), success (14.08), pushing (13.72), elite (11.82), progress (11.81), elevate (11.46), pride (10.70), spreading (9.45), evolution (8.18), notoriety (6.46)</i> . Here the base is indicated by a feeling of “need for power” “need for achievement”, “control”, “output”, “and sovereignty”.
The possibility to find new inspiration for one’s interests and work	The dense words of this item co-occur with others such as: <i>production (121.20), possibilities (50.71), commitment (44.80), investment (28.71), realize (21.61), trade (20.89), support (18.30), dream (17.92), utility (17.45), pay (13.71), invent (10.88), occupation (7.49), opportunity (4.42)</i> . All these words testify a use of the festival focused on the “need for achievement”, “need for power”, “commitment”, “objective” and “outcome”; a feeling of “potency” and “activity” in the semantic nucleus of “materialism” and “pragmatism”.
Being able to participate in creative experiences (such as seminars and workshops)	The dense words of this item co-occur with others such as: <i>journalism (260.87), play (151.32), grow (141.05), have fun (116.69), study (100.84), school (76.85), music (63.56), photography (55.00), autonomy (41.87), build (39.88), teach (32.44), direction (24.78), animate (21.63), draw (15.08), try (11.56), effort (8.81)</i> . “need for achievement”, “need for power” an orientation to “materialism”, “objective” and “outcome”, something that is “in front” and you can “verify” are evoked together with a “need for affiliation” and a “feeling of pleasure”.

Table 4. Items of the survey and results from ETA

5. Conclusion

There is a growing interest in understanding how the public uses cultural products and services and how it may have a strong impact on their social lives and organizations that are becoming increasingly audience-oriented are interested in measuring their success from both a quantitative and qualitative point of view.

This innovation is in line with the culture that emerged from the private sector in the 1980s, where the user was increasingly considered as a part of the organisational process, thus gradually generating development strategies that were strongly customer oriented (Norman, 1984).

The literature shows that the impact of cultural activities concerns both the economic and social aspects (Belfiore, 2006; Fujiwara, Kudrna and Dolan, 2014; Hill and Capriotti, 2008; Matarasso, 1997; Merli 2002). François Matarasso (1997) carried out one very famous and debated study in this field. The Author shifts the focus from the economic impact to one more relating to people as individuals or a community: personal development; social cohesion; community empowerment and self-determination; local image and identity; imagination and

vision; health and well-being. Even if these cover broader fields, it is interesting to note that this study shows a concept of social impact that is more or less predefined within categories closer to the culture of the financial backers such as health and wellness, social integration, volunteering trends, saving on social spending, and improving economic success. In light of this, however, there is a need to identify each indicator that will have greater resonance for audiences and stakeholders.

Our case study points out that the use of explorative analysis in the social sciences is successful in creating more structured instruments that integrate various survey fields, which, to date, have been used together in other areas that deepen the understanding of social events in many local contexts. This enabled to keep the richness and the specificity of themes and emotions drawn from an open question to extract closed questions from them.

A new research in a specific context using ETA on which to base the construction of the ODI questionnaire would provide consistency to the working method and at the same time information on how to adapt the questionnaire's items to the requirements and typical characteristic of each context. In our opinion, the latter point is a decisive factor with respect to other tools adopted in audience development.

We introduced these tools in the field of audience development in Italy because there was a lack of an ad hoc instrument. It should be noted that, after the questionnaire was administered to 330 individuals during the *Festival delle Storie* and processed and discussed with the organizers and other stakeholders, it served also as a suitable model for exploring another Italian cultural event in its first edition that same year (2015): the *Festival StarEandare Racconti di Estate Romana* (<http://stareandare.tumblr.com/>).

In a recent European Commission call for tenders, entitled “Study on audience development - how to place audiences at the centre of cultural organisations”, audience development is described as “a strategic, dynamic and interactive process of making the arts and culture widely accessible. It aims at engaging individuals and communities in experiencing, enjoying, participating in and valuing the arts and culture through various means available today for cultural operators, from digital tools to volunteering, from co-creation to partnerships. Audience development can be understood in various ways, depending on its objectives and target groups: [1] increasing audiences (attracting audiences with the same socio-demographic profile as the current audience); [2] deepening relationship with the audiences (enhancing the experience of the current audiences in relation to a cultural event and/or encouraging them to discover related or even non-related, more complex art forms, thus fostering loyalty and; [3] diversifying audiences (attracting people with a different socio-demographic profile to the current audiences, including people with no previous contact with the arts).” (European Commission, 2015, p. 4).

The instruments discussed in this work, ETA and ODI questionnaire, aim at developing a deeper relationship with the audiences as a strategy toward achieving a wider social impact of the objectives of the cultural organisations.

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