

Audience survey

PARATISSIMA

2025

29 October - 2 November 2025



Survey period: **26/11 - 15/12 2025**

Audience survey Paratissima 2025

1. WHO IS OUR AUDIENCE?

Gender

- Women: **50.8%** (32)
- Men: **49.2%** (31)

Age

Age groups reconstructed from declared ages:

- Under 35: **8%** (5)
- 35–50 years: **46.0%** (29)
- Over 50: **46.0%** (29)

👉 Adult and mature audience: **over 90% are older than 35.**

Geographical origin

- City of Turin: **47.6%** (30)
- Metropolitan area: **19.0%** (12)
- Moncalieri: **11.2%** (7)
- Piedmont (rest of the region): **11.1%** (7)
- Italy (outside Piedmont): **11.1%** (7)

👉 Almost half of the audience comes from Turin, but **one in three comes from outside the city**, with a significant presence from other regions.

Educational background

- University degree or higher: **77.8%** (49)
- High school diploma: **20.6%** (13)
- Middle school certificate: **1.6%** (1)

👉 Highly educated audience: almost **8 out of 10 hold a university degree.**

2. HOW DID YOU HEAR ABOUT THE EVENT?

(average evaluation of communication channels – scale 1–5)

Internet and social media	3,73
Word of mouth	2,75
Email	2,56
Newspapers / Press	2,52
Outdoor advertising	2,47

👉 Visitors identify the internet and social media as the most effective channels for discovering Paratissima. Word of mouth remains relevant, while more traditional tools such as email, press and posters are less impactful, confirming the central role of digital communication.

3. WHY DID YOU DECIDE TO ATTEND?

Main motivations

- Interest in **contemporary art**
- **Curiosity** about the event
- Knowing or following **participating artists**
- Appreciation of the **venue**
- Interest in exploring the area

Secondary motivations

- Kids activities
- Collateral exhibitions
- Friends' recommendations

👉 Motivation is primarily cultural and linked to the aesthetic experience.

4. HOW DID YOU EXPERIENCE THE EVENT?

Attendance history

- First-time visitors: **17.5%** (11)
- Returning visitors: **82.5%** (52)

Among returning visitors:

- 2–3 editions: **59.7%**
- 4–5 editions: **23.1%**
- 6+ editions: **9.6%**

👉 Paratissima's audience is highly loyal.

Number of visits during the 2025 edition

- 1 visit: **85.3%**
- 2 visits: 9.8%
- 3+ visits: 4.9%

Length of stay

(58 valid responses)

- Up to 2 hours: **42.6%**
- 2–4 hours: **39.3%**
- Over 4 hours: **13.1%**

👉 Medium–long visit duration → high quality of engagement.

Orientation within the venue

“Did you find it easy to find your way around?”

- Yes: 81.0%
- No: 19.0%

How did you get to Paratissima?

- Car: **73.1%**
- On foot: **7.9%**
- Bicycle: 7.9%
- Train: 6.3%
- Bus: 4.8%

👉 Mobility is strongly car-based → transport and accessibility are critical issues.

Did you also visit Art in the City?

- Yes: **21.0%**
- No: **79.0%**

Did you walk around Moncalieri city center?

- Yes: 62.9%
- No: 37.1%

👉 Even without visiting collateral exhibitions, **63% explored Moncalieri** → positive territorial impact.

Did you attend other events during those days?

- Yes: **50.8%**
- No: **49.2%**

👉 Paratissima's audience is culturally very active.

5. EVENT EVALUATION

(average rating – scale 1–5)

Aspetto	Media
Venue	3,72
Quality of artworks	3,69
Organization	3,64
Exhibition design	3,63
Ticket price	3,58
Type of audience	3,54
Accessibility of artwork/artist information	3,35

👉 The overall evaluation of Paratissima 2025 is positive. The aspects most appreciated by the audience are the venue (3.72 out of 5) and the quality of the artworks (3.69), followed by organization (3.64) and exhibition design (3.63). The ticket price (3.58) and the type of audience (3.54) receive balanced evaluations. The most critical element concerns the accessibility of information on artworks and artists, which receives the lowest rating (3.35), indicating a priority area for improvement.

Detail – “Quality of artworks”

- Rating 4–5: **66.1%**
- Rating 3: **25.4%**
- Rating 1–2: **8.4%**

👉 The perception of the quality of the artworks is overall positive. 66.1% assign a high rating, with a score between 4 and 5, while 25.4% give a score of 3. A smaller share, equal to 8.4%, expresses a low evaluation (1–2).

Overall, among respondents, more than **two thirds of the audience positively evaluate the quality of the artworks**; the main **critical issues** that emerged concern not the artistic content, but the **readability and clarity of the information**.

6. SERVICES: KIDS, ART SHOP AND PURCHASES

Kids & Family

- Awareness of Kids activities
 - No: **85,2%**
 - Yes: **14,8%**
- Art Shop rating (0–10): **8,25** di media

👉 Little-known but highly appreciated

Art Shop

- Visited the Art Shop?
 - Yes: **41,7%**
 - No: **58,3%**
- Art Shop rating (0–10): **7,33**

👉 Good satisfaction, average usage.

Purchases inside the Real Collegio

- Purchased something: **20.0%**
- Did not purchase: **80.0%**

What they bought (n = 15 buyers)

- Art Shop: **53,3%**
- Bar: **26,7%**
- Ristorante: **13,3%**
- Art Gallery: **6,7%**

👉 Among visitors who made purchases, the Art Shop is the main spending point. Considering the total number of purchase choices made (15 in total), more than half concern the Art Shop, which accounts for **53.3%** of preferences. This is followed by the bar, representing **26.7%** of choices, and the restaurant with **13.3%**. The share of purchases in the Art Gallery is more limited, equal to **6.7%**.

Spending range

- 0–20€: **50,0%**
- 21–50€: **25,0%**
- 51–100€: **16,7%**
- +100€: **8,3%**

Why didn't they buy?

- Indecision / no convincing artwork → approx. 12 cases
- Prices perceived as high → approx. 7 cases
- Lack of information (artworks, artists, prices) → approx. 5 cases
- Little time → approx. 3 cases
- Exploratory visit → approx. 3 cases

👉 Two clear drivers: **prices and insufficient information**.

7. RELATIONSHIP WITH THE VENUE AND THE TERRITORY

Did you know the Real Collegio before the event?

- No: **86,9%**
- Yes: **13,1%**

👉 Paratissima works as an “attractor” for discovering the venue.

Would you like Paratissima to remain in Moncalieri?

- Very much: **36.7%**
- Quite a lot: **25.0%**
- Little: **18.3%**
- Not at all: **20.0%**

👉 **61.7%** are favorable or moderately favorable. **38.3%** are opposed or not very convinced, showing a divisive opinion.

8. WHAT PEOPLE LIKED / WHAT SHOULD BE IMPROVED

Methodological note: the values indicate the number of times each theme was mentioned in the open-ended responses. A single response could contain more than one observation.

What was liked the most

Keyword count:

- Location: **16**
- Opere: **7**
- Artisti: **7**
- Allestimenti: **4**
- Atmosfera: **1**

👉 From the analysis of open-ended responses, the most appreciated aspect is the **venue**, mentioned a total of 16 times by visitors. This is followed by the **artworks** and the presence of artists, both mentioned 7 times, while **exhibition design** is mentioned in 4 cases. References to the general **atmosphere** are more marginal. Overall, the venue is confirmed as the main strength.

Critical issues and suggestions

Keywords:

- Signage / directions: **4**
- Accessibility (routes, stairs, spaces): **3**
- Reaching the venue: **2**
- Ticket price: **2**

👉 From the open-ended responses, predominantly logistical and informational critical issues emerge. The most recurring theme concerns signage and internal directions, followed by observations on the accessibility of the spaces. To a lesser extent, difficulties in reaching the venue and considerations related to ticket price are reported.

9. CONCLUSIONS AND STRATEGIC INSIGHTS

- Paratissima's audience is **mature, educated and loyal**.
- **Online communication** is the **real driver**: social media and the web drive attendance.
- Average length of stay is high → the experience is perceived as rich and immersive.
- The **venue** is highly appreciated, but **signage** is a clear weak point.
- **Information on artworks and artists is poorly accessible** → primary area for improvement.
- **Kids activities** are of high quality, but **little known**.
- There is a need to **improve information and storytelling** about the artworks.
- **The audience appreciates Moncalieri**, but not unanimously → territorial communication should be strengthened.

FINAL CONCLUDING TEXT

Paratissima 2025 welcomed an adult, culturally active audience with a high level of education. Almost all respondents actually visited the event and, in the vast majority of cases, it was not their first participation: over 80% of the audience already knows Paratissima and has taken part in two or more editions. This feature highlights **strong loyalty**, which represents one of the most solid values of the project.

The geographical origin confirms a **strong rooting in the Turin area**, with almost **half of visitors coming from the city and a further 30% from the metropolitan area and from Moncalieri**. At the same time, one third of the sample comes from the rest of Piedmont or from Italy, a sign of an ability to attract beyond the immediately surrounding territory.

From a communication perspective, the **main gateway to Paratissima is represented by the internet and social media**, which obtain the highest usage score. Word of mouth is also confirmed as a significant channel, while more traditional tools such as outdoor advertising and press record lower values. The event therefore reaches an audience with consolidated digital habits, which relies mainly on online channels to get informed.

The visiting experience is generally positive: **the medium-to-long average length of stay indicates quality engagement, and 81% state that they found it easy to orient themselves within the spaces**. However, one visitor out of five reports difficulties related to signage and the organization of routes, a critical point that consistently re-emerges also in the open-ended responses. Mobility to the venue, strongly based on car use, confirms the need to strengthen communication and accessibility of transport connections.

The evaluations of the event are overall good: **the venue, the quality of the artworks and the general organization receive above-average scores, while the least convincing aspect concerns the accessibility of information on artists and artworks**. This element represents a strategic opportunity for improvement, linked to visual clarity and the readability of exhibition contents.

Kids activities are still little known, but receive very high ratings from those who experienced them. The Art Shop is appreciated and receives a good evaluation, but only **one fifth of visitors make purchases**: a dynamic influenced by indecision, price perception and low visibility of information.

The relationship with Moncalieri presents interesting elements: almost all visitors were not familiar with the Real Collegio before Paratissima, and a significant share states that they walked around the historic center during the visit. **The idea of keeping the event in Moncalieri is positively received by the majority**, although a significant part of the audience expresses reservations, a sign of a topic that is still evolving.

In summary, Paratissima 2025 confirms itself as an event of **strong cultural value and great attractiveness** for a competent, curious and engaged audience. Its main **potential** lies in the **quality of the aesthetic experience, in the strength of the loyal community and in the ability to generate interest in the territory**. At the same time, informational clarity, internal signage and mobility represent priority areas of intervention to optimize the visitor experience in future editions. The project has solid foundations and real prospects for **growth**, particularly in the **relationship with Moncalieri** and in the enhancement of the visitor experience.

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