

# IS PARTICIPATION THE 'NEW BLACK' IN AUDIENCE DEVELOPMENT STRATEGIES?

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# A MOMENT OF AUDIENCE INTERACTION

## JUST A FEW QUESTIONS TO GET STARTED

How many of you make would like to see a larger audience in your institutions or at your events?

How many of you make would like to see a more diverse and 'unpredictable' audience in your institutions or at your events?

How many of you make use of audience developing strategies in your daily work?

How many of you believe that the arts institutions receiving public funding have a specific democratic responsibility to reach out to the citizens?

How many of you have used segmentation models in your communication planning and strategies?

How many of you consider all this talk about audience development somewhat overrated?

How many of you see a conflict between artistic excellence and audience developing strategies?

How many of you think relevance is key in order reach out for a wider audience?

How many of you believe that you already are relevant to a wider audience?

How many of you consider the transformations of society as such as a part of your audience approach?



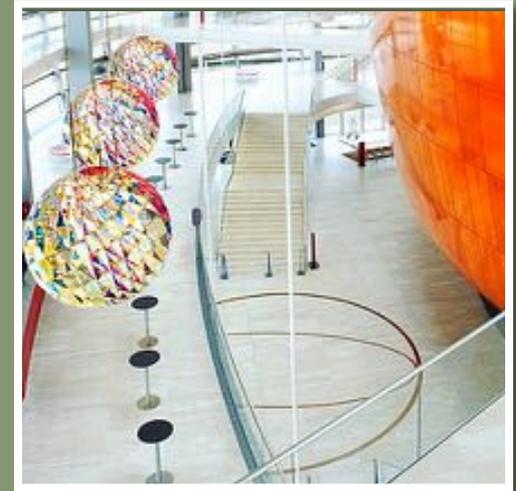
SOME THOUGHTS ON  
DEMOCRACY AND THE  
RESPONSIBILITY OF ARTS  
INSTITUTIONS



THERE SEEM TO BE A DIVERSE SET OF POLITICAL PERSPECTIVES OF CULTURE IN TERMS OF CULTURAL POLITICS AND AT LEAST TWO IMPORTANT 'GAME CHANGERS':

THE INCREASING URBANISATION AND THE EMERGENCE OF THE **DIGITAL MAGORIUM**.

LETS HAVE A LOOK AT THE SITUATION N DENMARK AND COPENHAGEN.



# 1. CULTURE AS A NATIONAL NARRATIVE

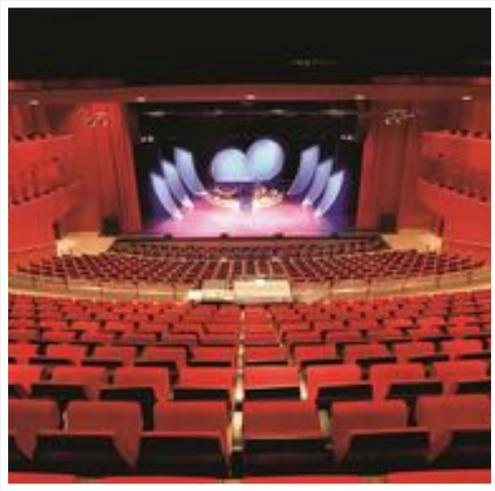




## 2. CULTURE AS AN IDENTITY MATRIX



'School services' are in Denmark a unique cultural endeavour

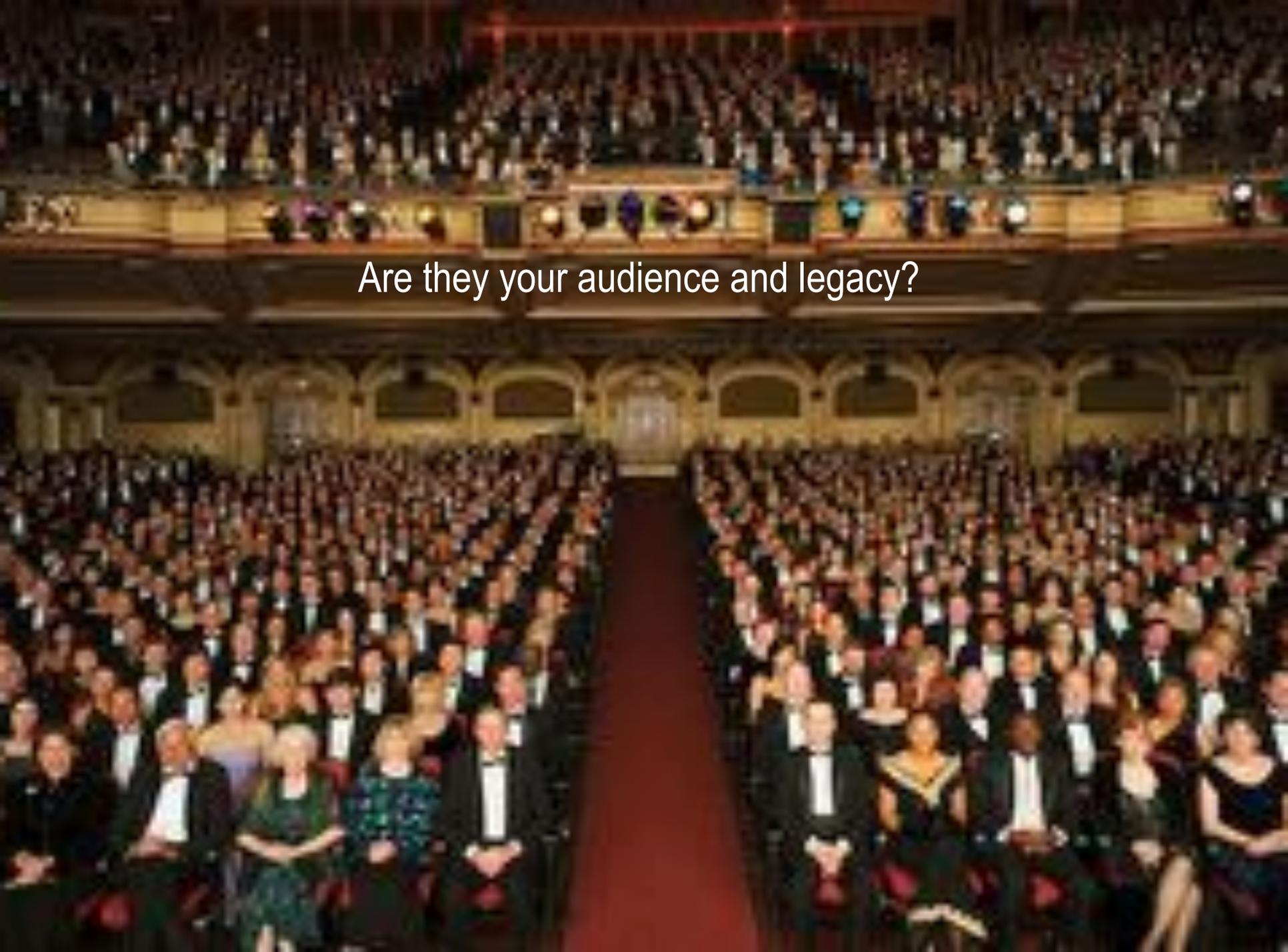


### 3. CULTURE AS ENTERTAINMENT





## 4. CULTURE AS A SOCIETAL DRIVER

A wide-angle photograph of a large audience seated in a theater or auditorium. The audience is densely packed, filling the lower and upper levels. A prominent red carpet runs down the center aisle, leading towards the stage area. The stage features a series of arched openings and is illuminated by spotlights. The overall atmosphere is formal and grand.

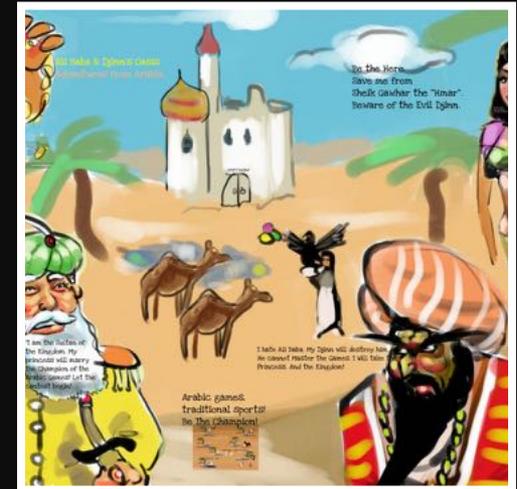
Are they your audience and legacy?



## 5. CULTURE AS DEMOCRATIC GLUE



Streetart turns perspectives upside  
down ....



## 6. CULTURE AS THE INNOVATION ENGINE





## 7. CULTURE AS A GLOCAL FIXPOINT



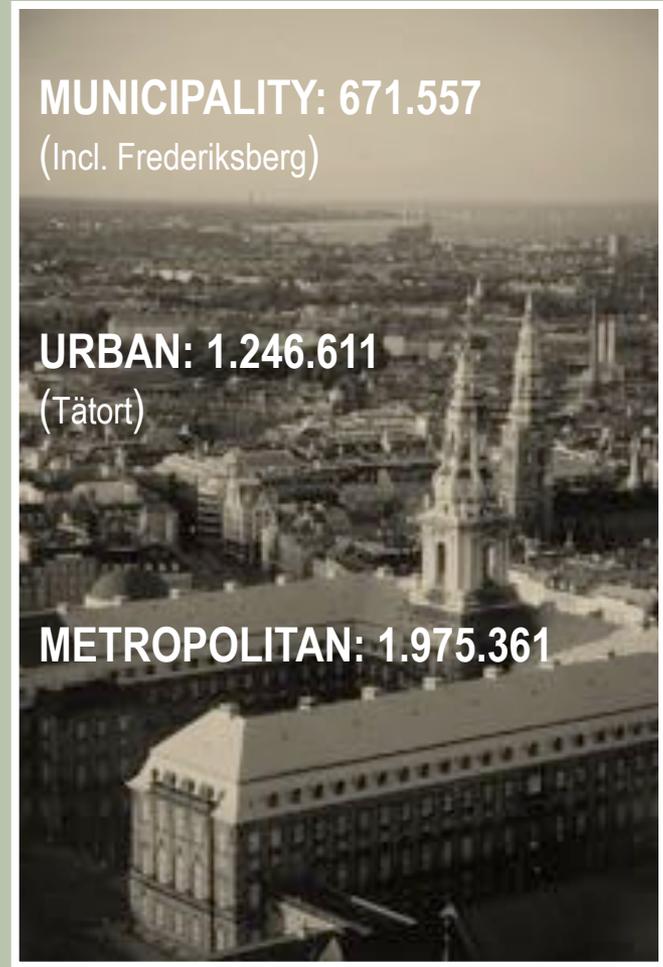


## 8. CULTURE AS THE GAME-CHANGER



**POPULATION: 3.680.389**

Provincial Denmark



**MUNICIPALITY: 671.557**

(Incl. Frederiksberg)

**URBAN: 1.246.611**

(Tätort)

**METROPOLITAN: 1.975.361**

Copenhagen

**IMMIGRATION: < 20%** of total  
(Of which most live in the cities  
Aalborg, Aarhus, Odense and Elsinore)

**AGE: > 54 YEARS**

**NEGATIVE POPULATION GROWTH**

Provincial Denmark

**IMMIGRATION: > 80%**

**AGE: < 38 YEARS**

**POSITIVE POPULATION GROWTH**

Copenhagen



**CREATIVE TURNOVER: < 40%**

Provincial Denmark



**CREATIVE TURNOVER: > 60%**

Copenhagen





Serving the  
audience we  
already have

...



Looking for the audience we don't have...

THE  
POTENTIAL  
USERS ARE  
EVERYWHERE  
.. ALL OVER  
THE PLACE..  
WE JUST  
CAN'T SEE  
THEM ...  
WHY?





Hoping to find the  
wizard tool ...

# WELL ... ALLOW ME TO INTRODUCE THE DIGITAL MAGORIUM ...

The magic game changer and master machine ...



“We need the ability to create ideas that in advance are thought to match the many narrative tools we shall use digitally and socially”

- Steffen Hjaltekin, Danish advertising guru and director, Hjaltekin Stahl

# CASE: The Citizenship Project, Copenhagen



Thorvaldsens Museum



Designmuseum Danmark



Skuespilhuset

# CASE: The Citizenship Project, Copenhagen

Keywords:

New narratives

Exchange of perspectives

New knowledge

Interaction & co:creation

Cross-institutional knowledge exchange

New audience

New repertoire

# RETHINKING THE FORMAT

new audience groups, **sustainable relations**, working with inclusion, **diversity**, intercultural competencies **and** user perspectives ... and not least adapting into a new technological reality ..



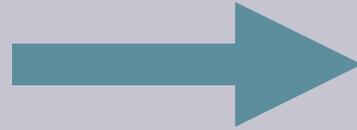
Supporting the  
St. Anne's Bridge

It is an institutional duty to promote a state of affairs, where it is possible to test opinions, modes of expression, boundaries and norms, within all aspects of the institutional practice.

# Customers



- The faithless ‘shoppers’
- Target groups
- Digital and superficial
- National narrative
- The experts choice



# Co:experince



- Faithless – sure!
- People with interests
- Opinion
- Life stories
- Shared experience

# CASE: Musical experience design, Copenhagen and Malmö



2 Countries  
2 Cities  
Province and Capitol  
Transnational audience  
The quality paradigm  
3 learning institutions  
Living Labs ...

CASE: Musical experience design,  
Copenhagen and Malmö

Keywords:

New collaborative ways

Exchange of perspectives

LABS

New knowledge

Interaction and co:creation with non-users

Cross institutional knowledge exchange

New audience

News on stage

# CASE: In Copenhagen I belong



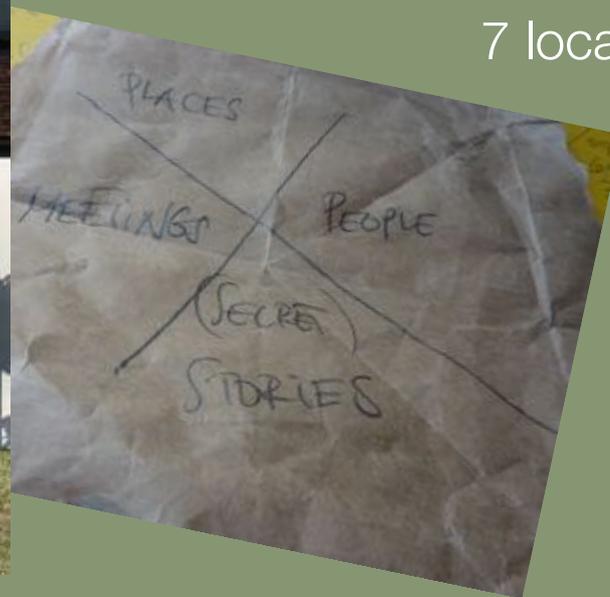
Copenhagen Music Theatre

The Secret Company

11 parts of the city

The Citizens

7 local theatres



# CASE: In Copenhagen I belong

New Narratives

Interaction & Friction

Local identification

New partners

Empowerment

Expanding the repertoire

Labor and structure effects

» *Engaged audiences  
are a cornerstone in  
the foundation of a  
strong arts ecosystem.*

Re:interpretation of the task:

Ask questions.  
Seek inspiration.  
Imagine if ...

OUTREACH

Vision

- think out of the box!
- Creativity in action • stay ahead of the game

Invest

- in your contacts and cooperate with the audience

Co-creation

- audience: from experience to co-creators

Facilitate

- be midwife

Innovate

- seek the new

Re:take stage

- as an agenda-setting institution

Re:interpretation of the task:

Ask questions.  
Seek inspiration.  
Imagine if ...

INREACH

Vision

- think outside the box!!
- Creativity in action • stay ahead of the game

Transform

Innovative thinking

Re-energize

Reform

- changes in your internal culture
- in your program and working habits
- daily life through cooperation
- recruitment practices

EMPLOYEES



AUDIENCE



ARTISTS

AUDIENCE DEVELOPMENT is about...

DISTRIBUTION OF POWER

MODERNIZATION

TO FOLLOW THE TRENDS

CONTEMPORARY FOCUS

EMPLOYEES



ARTISTS



AUDIENCE



AUDIENCE DEVELOPMENT is about...

DEMOCRACY

# SOME SPECIFIC ACTIONS

- Institutions as intercultural meeting places: community centers, culture houses and public spaces
- Urban re-invention, public space re-visited
- Improved language skills within the institutions
- Education - informal and non-formal learning skills
- Audience development skills, exchange with new communication/information trends. Beyond marketing, print and masses. Targeting.
- Increased mobility and simplified procedures for cultural exchange

# THE POLITICAL APPROACH

Relations have become technically easier but socially more complicated. That calls for a new approach:

- Flexibility
- Migration and mobility - shifting populations and cultures
- Intercultural competence
- Ethics
- Transnational collaboration - practicing constructive relations
- Culture and diplomacy - opening doors to sustainable relations

*How can you connect with deeply held social, political and cultural values in your community? What causes and issues are at the forefront of community life? What other community organizations are working on these issues? What opportunities can you create for meaningful dialogue in an artistic and/or cultural context?*



If the institutional challenge is the establishment of adequate and open meetings between audience / public and a diversity of artistic expression, it is important to remember that real change is **NEVER** made through projects alone.

It requires thorough and rooted structural changes within the institution. A **change of conduct** which involves all parts of the institution: from leadership and management, employees, directors, stakeholders, donors, etc. - and the presumptive users



# THANK YOU!

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