

# ABANDON SHIP

The art of thinking and  
managing European  
cultural projects

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Danish Centre for Arts and  
Interculture, Copenhagen

# Beyond the Obvious



If Europe, culture and  
the arts is the answer.  
Then what's the  
question....?

What is the 'raison  
d'etre' for European  
projects in 2018?



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In a time of transition ...



Let's have a quick view on what influences the operative modus of arts and culture in Europe at large right now in terms of influencing and defining the cultural sphere..



## THE DONALD

Fake News

Alternative truths

A populist cacaphony

## BREXIT

Insecurity on EU and economy post Brexit



## NEW NATIONALISM - populist and nationalist parties are growing throughout Europe



Culture as a  
useful  
battlefield



## BESIDES EVERYTHING ELSE

- Digitisation of society and our everyday life. 90%+ of all Danes have a smartphone. More than 70% are present on social media
- Changed behaviours and patterns of consumption



Migration and a new political reality





Quite a dramatic  
urbanisation in e.g. the  
Nordics





## Cultural political variables

- Culture as a national narrative
- Culture as identity matrix
- Culture as entertainment
- Culture as societal 'driver'
- Culture as democratic glue
- Culture as innovation engine
- Culture as a 'glocal' fix point
- Culture as game-changer





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

THE INCREASING URBANISATION, THE  
FRAGMENTATION OF COMMON NARRATIVES  
AND THE EMERGANCE OF THE DIGITAL  
MAGORIUM.

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A blue-toned illustration depicting a large crowd of people, possibly refugees or immigrants, behind a barbed wire fence. The people are shown in profile, looking towards the right. The barbed wire is rendered in a golden-yellow color, contrasting with the blue background. The overall mood is somber and restrictive.

EUROPE  
AND THE  
WORLD



In Scandinavia today engagement in the arts is much about culture politics, power and resources, urbanisation, social political tendencies in society, audience and diversity, digitisation, competence and innovation...

Culture and the arts need to find resonance in a wider part of society to be perceived as relevant and contemporary.




# Building on European capacity and collaboration

This is where the European projects comes in. For us at CKI, European projects have helped us to understand how to ensure a diversity of modes, stories, expressions, events and projects that reflects different societies in e.g. Copenhagen and finds resonance in their respective communities?



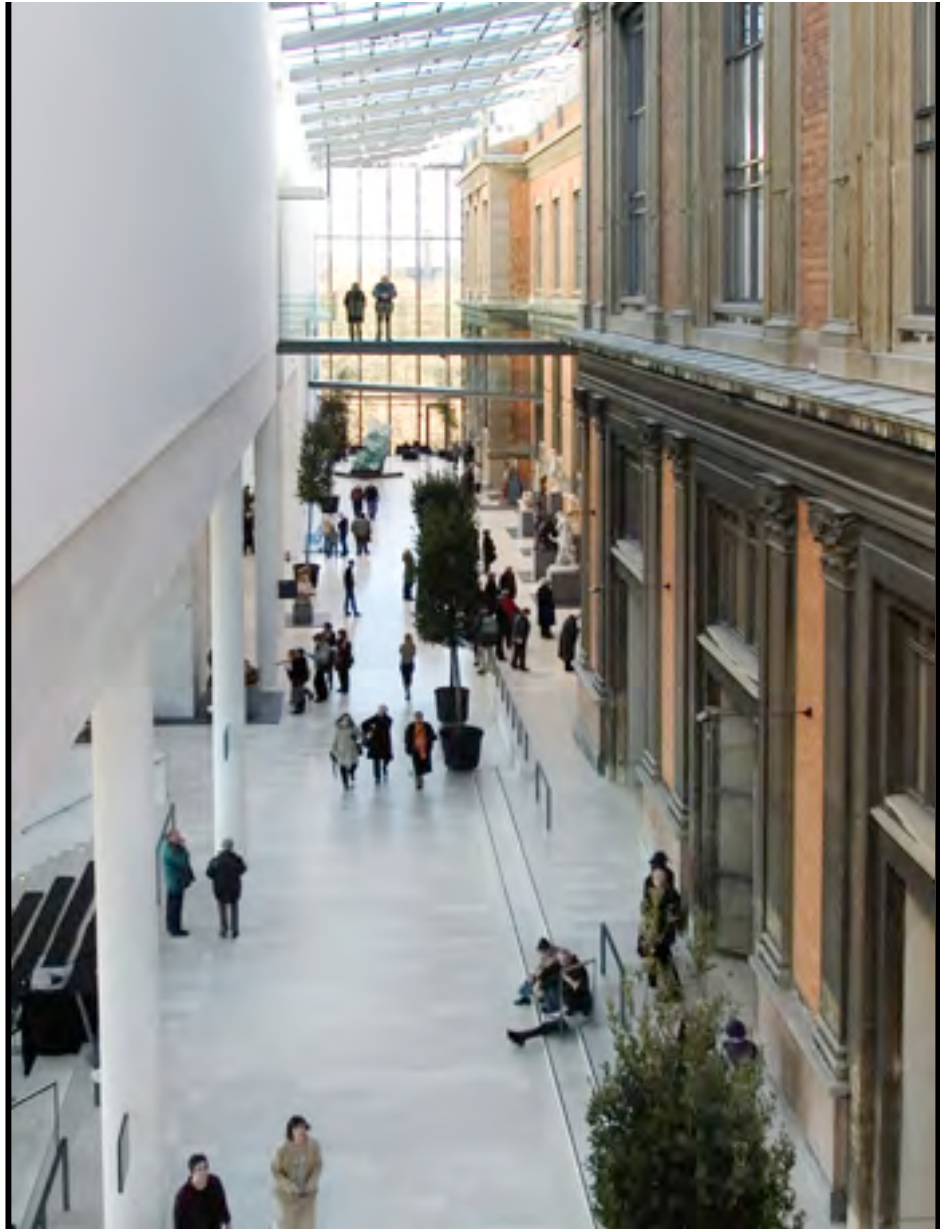


A photograph of a large audience seated in a theater. The audience is viewed from an elevated side angle, filling several tiers of seating. The theater's interior features prominent red architectural elements, such as the balcony railings and side walls. In the background, a stage is visible with blue and white spotlights. A semi-transparent circular graphic is overlaid on the right side of the image, containing text.

On track of good  
ideas and a  
learning praxis

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A true story ...



It all began 11 years ago ...

7 men and women met at a café in a dark alley near Witte de Witt.

They wanted to change the world .... Ok then, maybe not the whole world. But at least they wanted change. And they believed culture to be the big game-changer.



# They created a common 'CHILD'

...and baptized it: AEN. The Audience Europe Network



They met in different places in Europe. Got to know each other, as well as the continent – and as time went, they met so many people, cases, projects, in so many countries that they decided to continue initiating projects, that could support their dream of change. They gave them names such as: EXTENDING THE MARGINS and OPEN ALL AREAS.



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One day the phone rang. It was someone important from the EU Commission.

They were invited to Brussels! The Commission wanted to discuss the issue of 'extended audience' with them. They became a dialogue partner for the EU.



They learned many things. Most importantly, that real change is NEVER just a project.

## Our projects ...

- EXTENDING THE MARGINS 2010 – 2012. A European knowledge exchange program between a number of European organizations working with and promoting cultural participation beyond the norm and usual audience groups
- OPEN ALL AREAS 2012 – 2014. A European knowledge exchange program between seven European organizations working with audience development. The project aimed to find ways to overcome cultural exclusion and to achieve access to culture.



## Our projects ...

- MUSEUM MEDIATORS 2012 – 2014. A European project focusing on mediation practices and learning methodologies for museum professionals across Europe with partners from Portugal, Spain, Italy, Estonia and Denmark. The project is documented in a Creative Commons publication “Museum Mediators”.
- UPPSKILL 2013 – 2015. A European project encouraged participants to explore new, innovative ways of operating and training in the cultural sector. Even here there was produced a CC publication “Creative Gym”.

## Our projects ...

- ADESTE 2013 – 2016. A European project pooling the resources and expertise of 10 partner organisations in 8 countries, ADESTE developed and taught a new European occupational profile in the fields of arts and culture: the “audience developer”.
- CONNECT 2017 – 2020. Being unfolded ...
- ADESTE+ 2018 – 2022. To be opened in December 2018 in Turin



Audience  
Development  
Training - a project




**CONNECT**

KNOWLEDGE ALLIANCE  
FOR AUDIENCE DEVELOPMENT



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

CONNECT is a Knowledge Alliance  
promoting innovative cooperation between  
universities and enterprises in the cultural sector  
across Europe



bridging the gap between teaching in  
the academic / higher education world  
and continuous professional  
development in the cultural sector for  
the promotion of best practices and a  
systemic growth of AUDIENCE  
DEVELOPMENT

# through

1. a validated twin-track programme in AD with a Mentoring and Coaching scheme
  - targeting postgraduates + practitioners through two different courses that will run in parallel
  - in 5 country hubs (Spain, Italy, UK, Denmark/Nordics and Poland)
2. a mutually supportive network and learning community of academics, practitioners and students in the arts and arts management fields



# 10 partners



# and 16 associated partners

1. Link University (Roma, Italy)
2. Cattolica University (Milan, Italy)
3. Institute of Polish Culture (University of Warsaw, Poland)
4. Manchester International Festival (Manchester, UK)
5. SeaChange Arts (Norfolk, UK)
6. Crying Out Loud (London, UK)
7. Culture Republic (Scotland)
8. Audiences NI (Belfast, NI)
9. Gecko Theatre (Suffolk, UK)
10. CultuurNet Flanders (Brussels)
11. Institute of Communication and Culture, University of Aarhus (Denmark)
12. Re/Publik, Kultur i Väst (Gothenburg, Sweden)
13. Audiences Norway (Oslo, Norway)
14. Cape Peninsula University of Technology (South Africa)
15. Salaam Film & Dialog (Copenhagen, Denmark)
16. Conservatorio della Svizzera (Lugano, Switzerland)



based on experiences from:



creative blended mentoring for cultural managers

**Lifelong Learning Programme - Leonardo da Vinci**  
**Dec 11/ Nov 13**

CREA.M *aimed to develop and test a mentoring kit* deployed into learning outcomes **to foster creativity and entrepreneurial skills**, based on the mapping of competences needed in the cultural sector.

**Among others...**



the



**Lifelong Learning Programme  
- Leonardo da Vinci  
Nov 13 / Apr 16**

ADESTE was focused on the **new professional profile of the Audience Developer**: a cross-organizational role with a strong component of integration, coordination and global vision.



**The Adeste  
“system”: a  
community of  
knowledge**

**THIRD  
COUNTRIES**

*2 partners  
6 USA museums  
8 Indian  
cultural  
organisations*

**13 TRAINERS**

*from 5 EU  
countries  
3, DK  
3, ES  
3, IT  
2, PL  
2, UK*

**EXTERNAL  
EXPERTS**

*34 in interviews  
20 in national  
focus groups  
9 in focus group  
(+RO, +PT, +FR,  
+DE)*

**65 TRAINEES**

*14, DK  
14, ES  
16, IT  
14, PL  
7, UK*

and the



# STUDY ON AUDIENCE DEVELOPMENT

HOW TO PLACE AUDIENCES AT THE CENTRE OF CULTURAL ORGANISATIONS

## AT A GLANCE



This summary addresses organisations, institutions, professionals, academics and students active in the cultural field. If you feel you fit in one or more of these categories, or if you are simply interested in the relationship between culture and people, continue reading.



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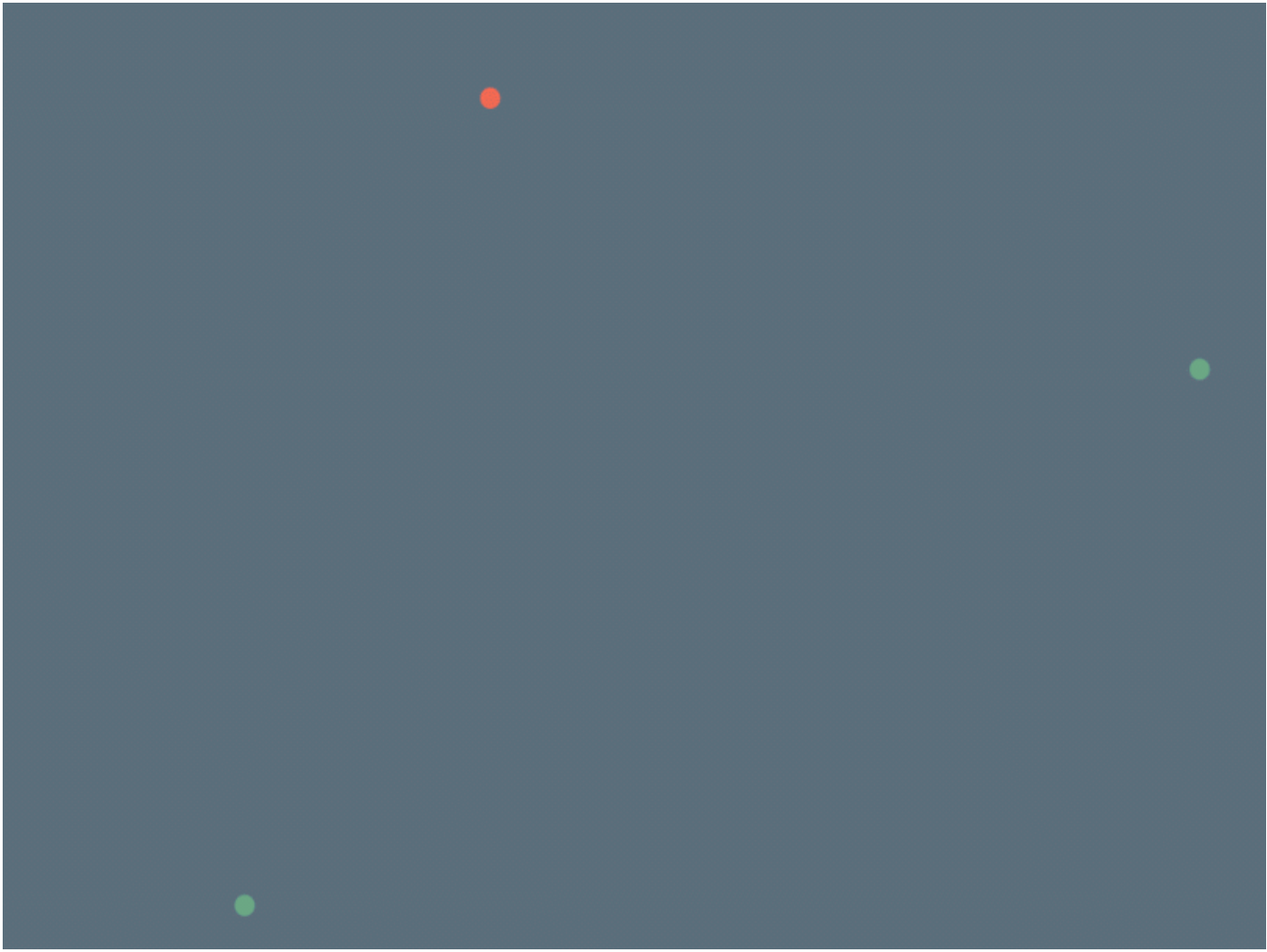


culture  
ACTION  
EUROPE



FITZCARRALDO  
FONDAZIONE





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## CONNECT'S WATERFALL METHODOLOGY

- **preparation** phase for a detailed needs analysis of the CONNECT targets (WP2)

- **research and design** of a new Programme, based on new teaching and learning methods (WP3, WP4)

- **development** of new digital resources and tools for the Programme (e-learning) (WP5)

- **delivery** of the new Twin-track Programme across countries (WP6)



**WP1 - Project management and coordination of the partnership**

**WP7 - Evaluation of the results of the Twin-track Programme in audience development**

**WP8 – Validation Programme**

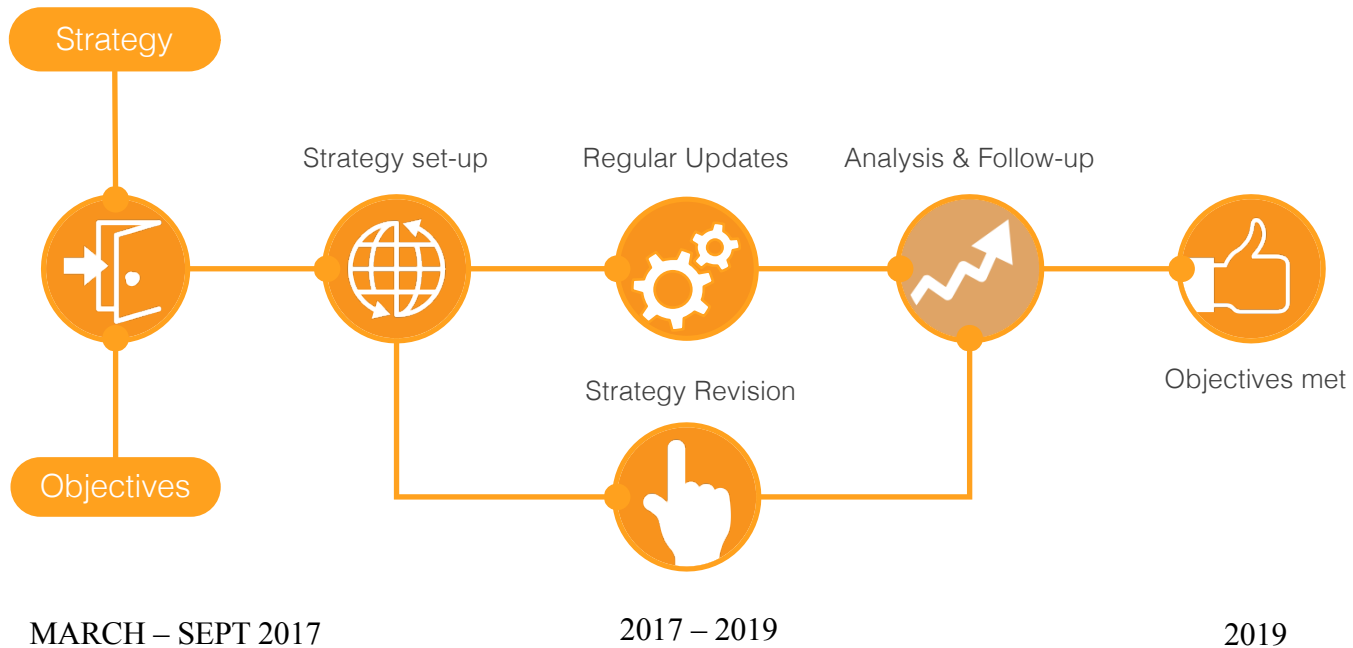
**WP9 - Dissemination of results**

**WP10 - Exploitation of results**

**WP11 - Monitoring of the project and quality plan**



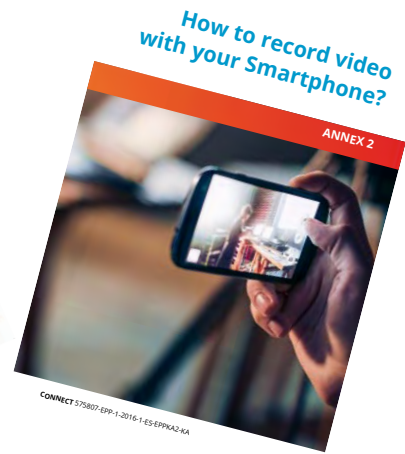
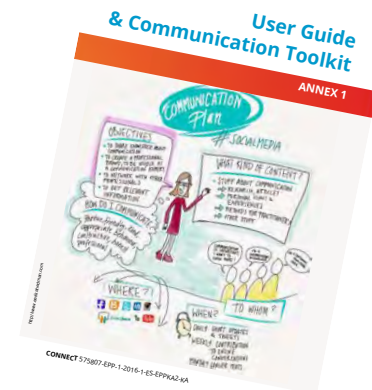
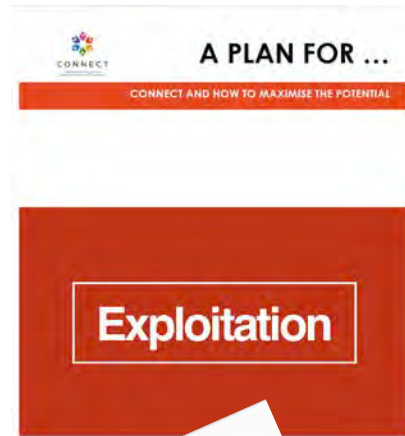
# Dissemination and Exploitation



# Dissemination and Exploitation

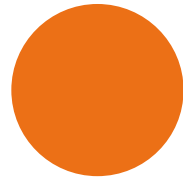
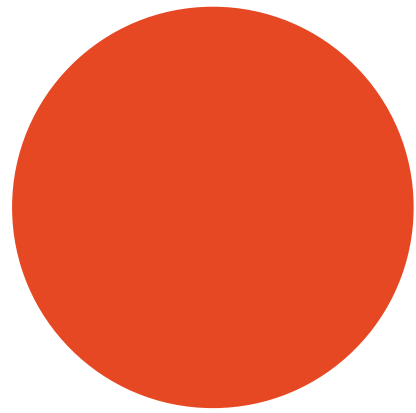


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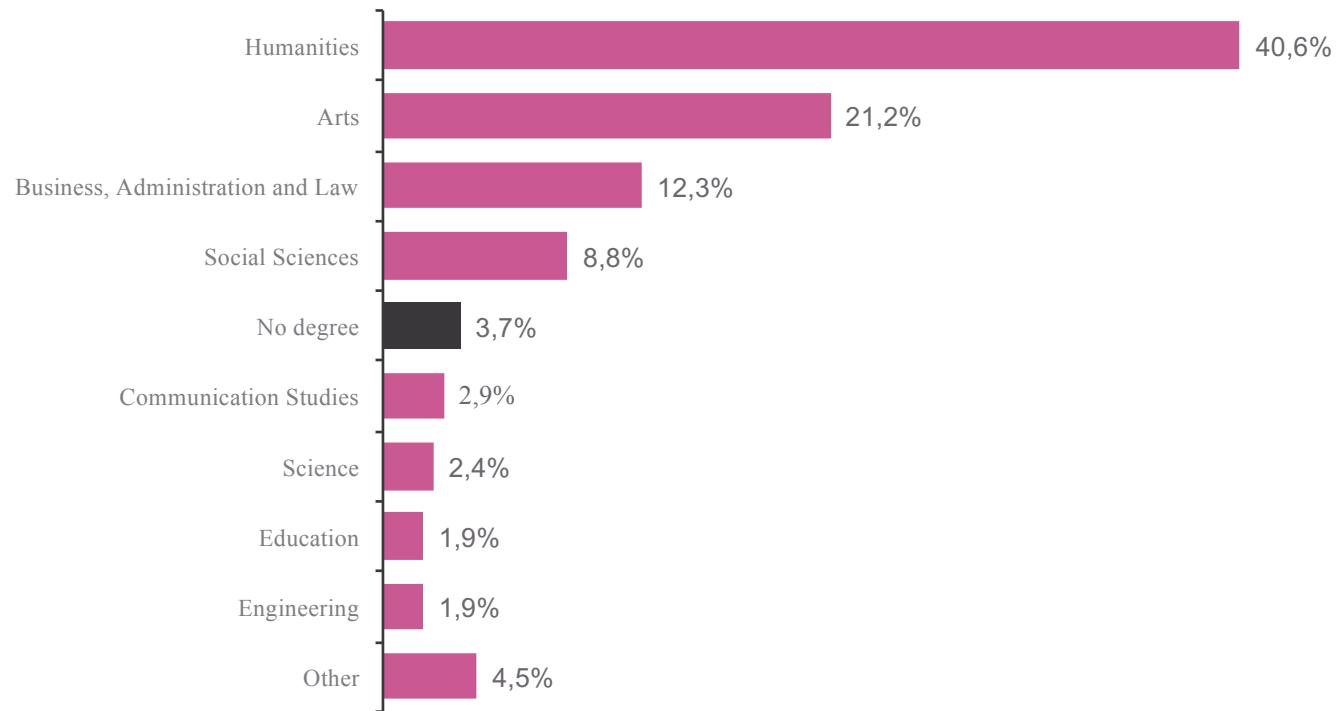
Peter Holten



# The research phase

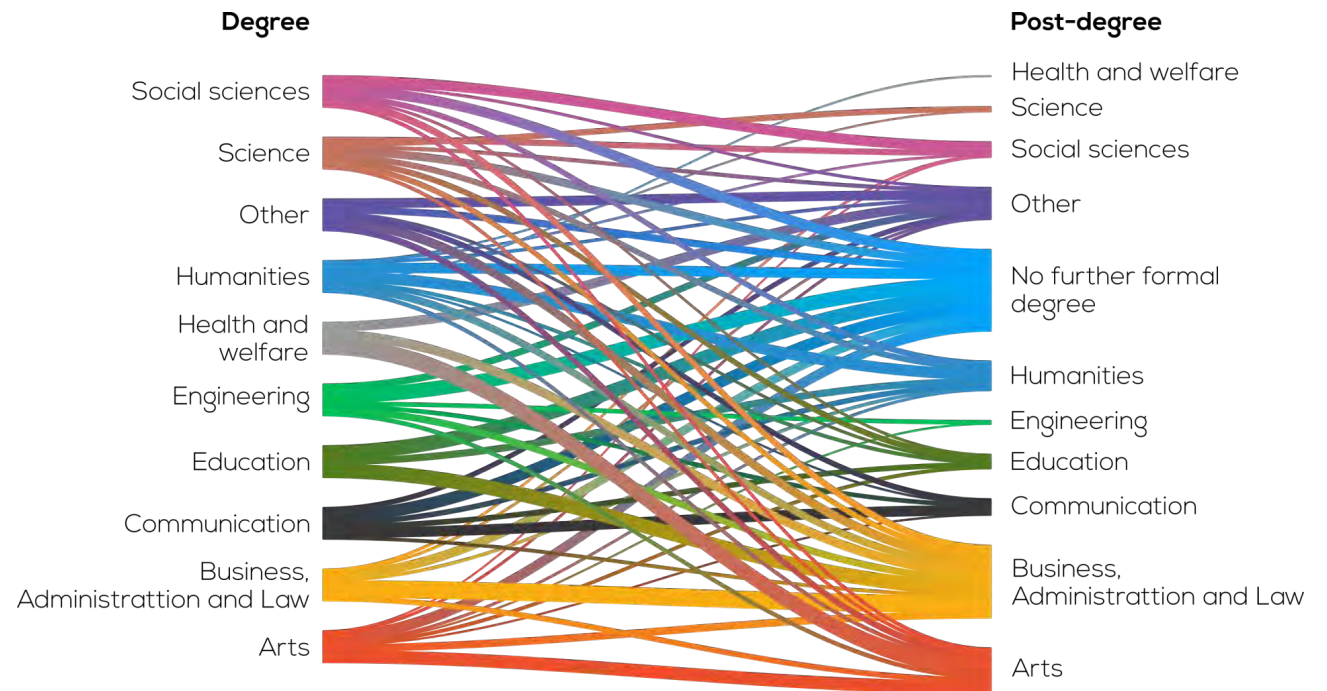
More than 60 students, 630 professionals and 70 higher education programmes have been investigated through surveys, interviews, study visits and group interviews in 5 countries.

# Professionals educational backgrounds

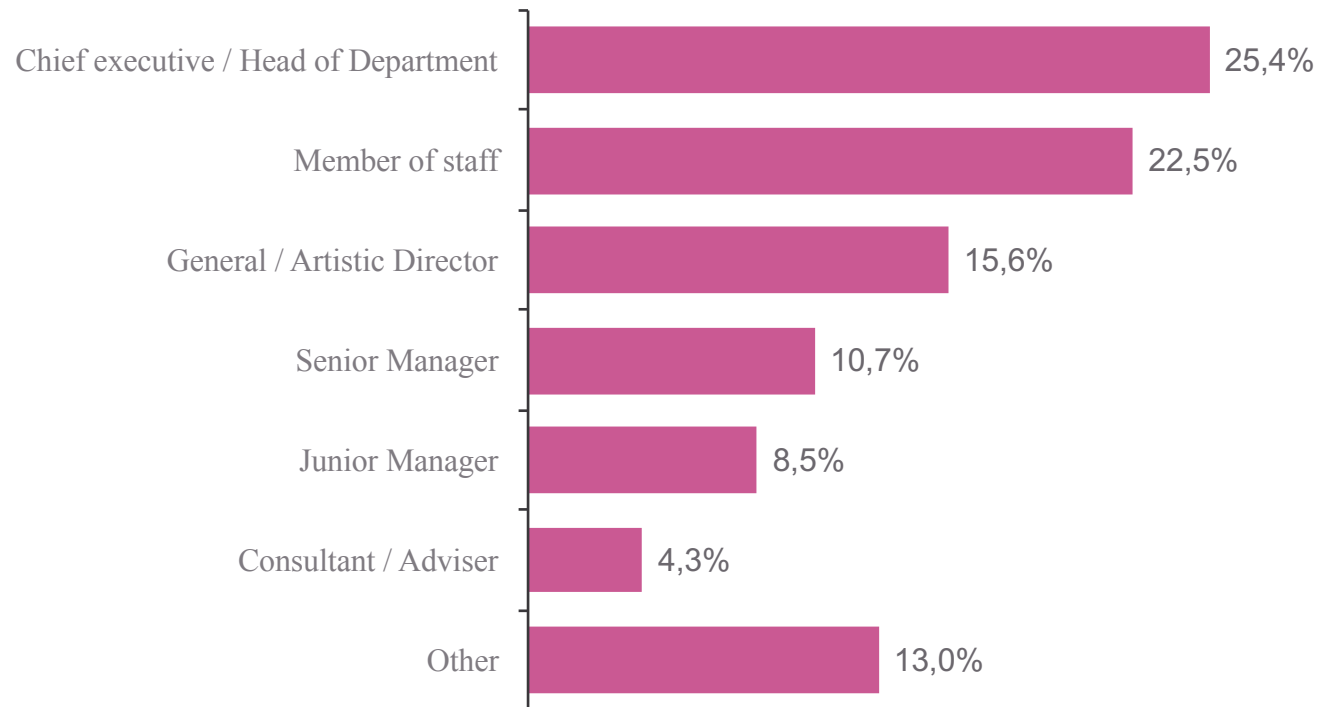


N = 628

# Relations between degree and post-degree



# Respondents roles



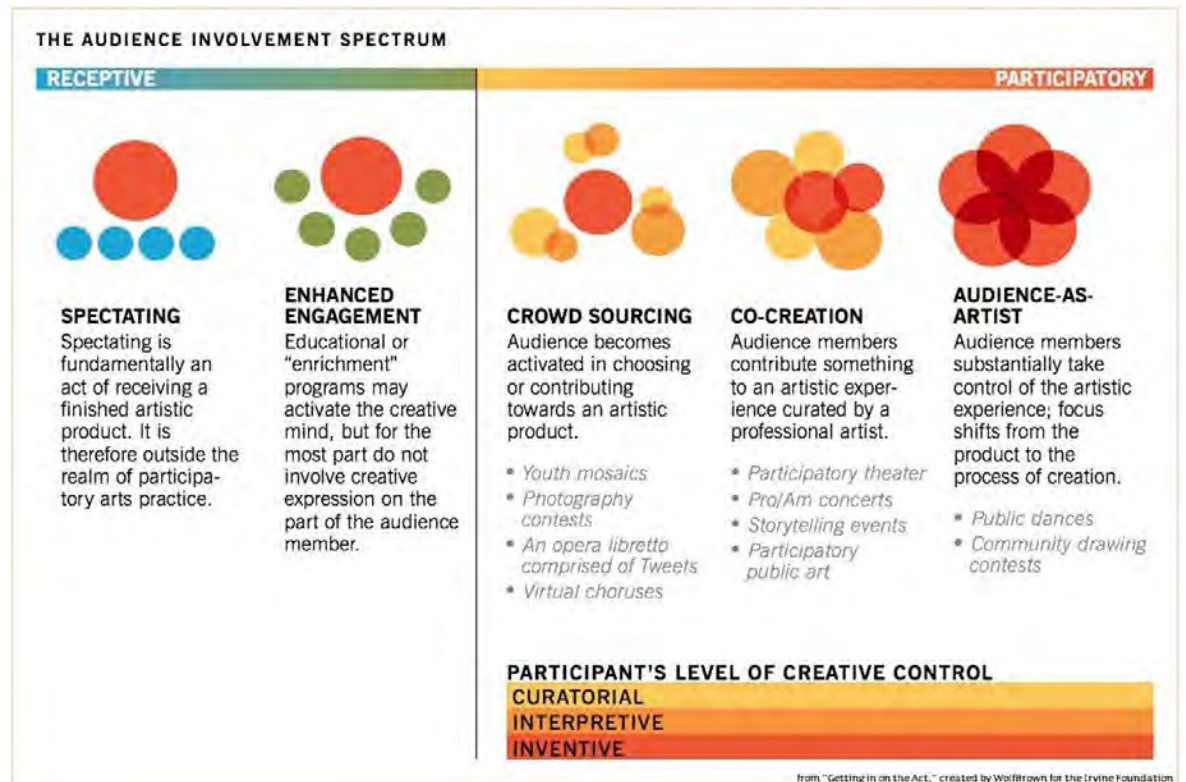
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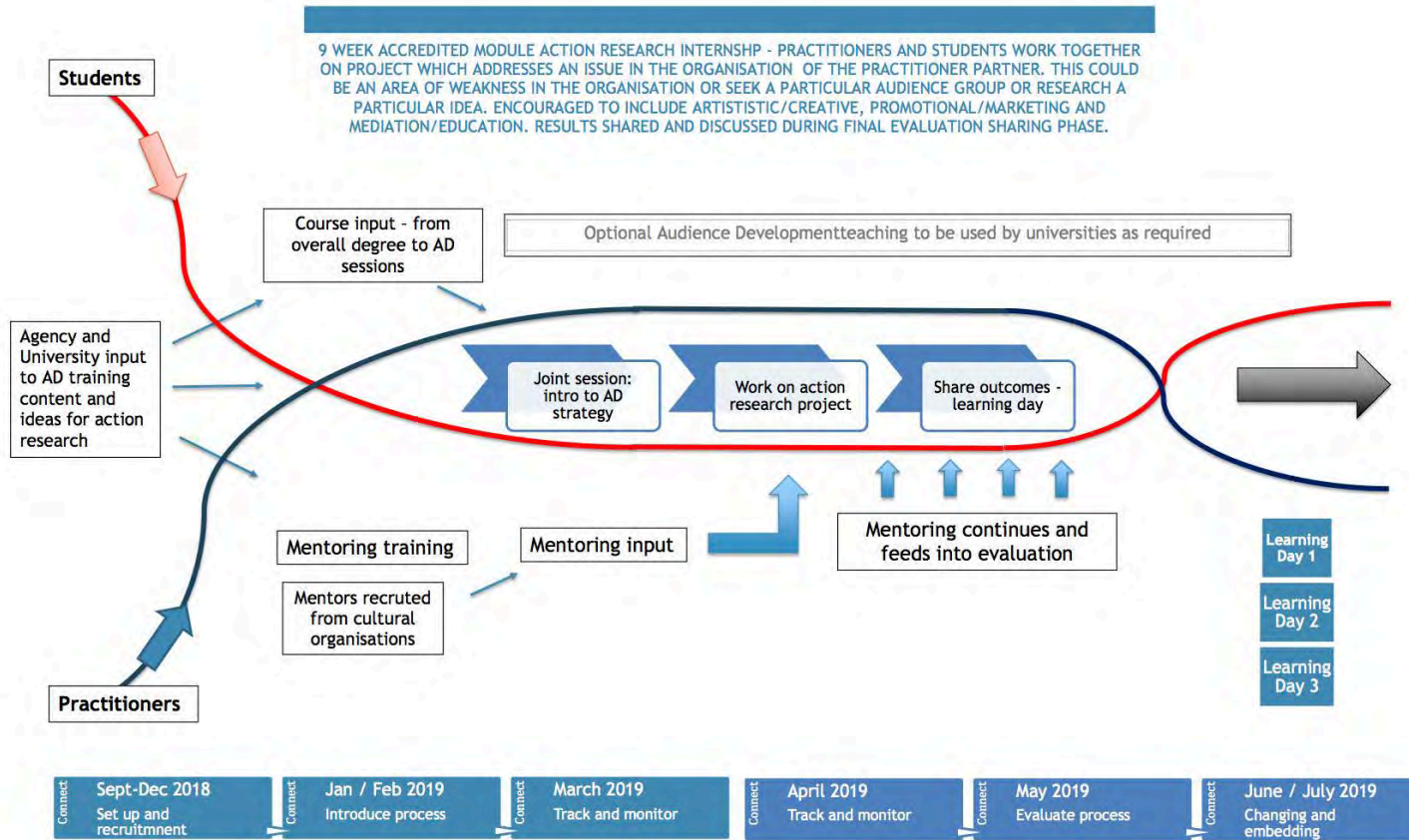
# Type of organisation and area of work



Understanding how audiences engage differently and what motivates them



## Connect WP3 Overview: Diagram of Core Component





Steffen  
Hjaltelin

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

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To **open your  
aesthetic practice**  
is much a matter  
of politics ...



# KEY FACTORS IDENTIFIED

The **eight main strategic areas** of intervention in Audience Development recurring in the case studies are:



## PLACE

How can you modify your venue to create a welcoming environment for different kind of audiences?

How can you “break the walls” and bring cultural activities to unusual and unconventional places?

How can you reach marginalised people and bring relevant cultural activities in their daily life?



## DIGITAL

Do you want to invest in technical equipment in order to extend the reach of your cultural activities to other audiences anywhere in the world?

Are you interested in using technology to enrich the cultural experience (e.g. of disabled people)?



## ACTIVE PARTICIPATION | CO-CREATION

Are you ready to involve audiences in a more interactive, purposeful and meaningful way?

Do you want to make the audience part of the creative process, contribute to the implementation of specific projects and integrated in the life of the organisation?



## BUILDING CAPACITY

Are you willing to undertake a formal and structured path for training your staff in the area of Audience Development?

Are you interested in taking part to Creative Europe projects aimed at working on Audience Development together with other European cultural organisations?



## ORGANISATIONAL CHANGE

Are you aware of the implications that moving towards a more audience-centric approach has?

Are you willing to activate horizontal relationships between your departments, especially among Programming, Education, Marketing and Digital?

Are you ready to integrate Audience Development in your strategic planning?



## PROGRAMMING

How can you innovate your cultural offer to be more effective in attracting Audience by Choice and Audience by Surprise?

How can you challenge the stereotypes that some people have about attending “high” culture events?



## COLLABORATION & PARTNERSHIP

Have you ever developed networks, partnerships and collaborations with local potential stakeholders, such as charities, schools, artists and other cultural institutions?

Do you know how to link to organisations which are already in contact with the target groups you are missing?



## USE OF DATA

Do you have relevant data for supporting and implementing your Audience Development strategy?

Do you know how to assess quantitatively and qualitatively the impact of your cultural offer on audiences?

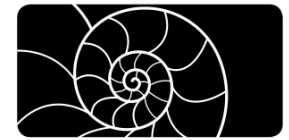




Thanks for  
listening

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