



CKI - ANNUAL ACTIVITY REPORT

2015

Short overview of CKI projects, activities and consultancy assignments in 2015

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Introduction

2015 was a year dominated by our European projects, research on culture and digitisation, facilitation on large external collaborative research programmes and cultural political advocacy work. It was quite like the previous year a year of many travels to project meetings, seminars, conferences and the like. The production and hosting of seminars and conferences also required much of our focus in the past year.

This annual report offer a short overview to the projects, activities and consultancies initiated, executed and continued in 2015. It serves as an introduction to the main activities and areas CKI – Center for Kunst & Interkultur (the Danish Centre for Arts & Interculture) work in.

The focus of the annual activity report is on both long term and shorter projects within our three defined fields of action:

- Audiences and the Arts
- Arts and Social Change
- Interculture and Cultural Democracy

Alongside these the report will reflect our major ongoing or finished consultancy assignments and the research / knowledge producing activities and projects we take part in. The report does not cover all our activities. Besides the here mentioned are various expert assignments for regional, national and European bodies as well as assignments for European cultural networks; various keynotes at national and international level; the contribution through exchange of e.g. research, reports, articles and projects on www.cki.dk and on www.audiences.culture.info

CKIs statutes are framed over the UNESCO Convention on Cultural Diversity, ratified by Denmark in 2006 and it is an ongoing task for the organisation to promote and push the cultural sector towards the implementation of the convention and its intentions, doing so by raising awareness and skills about cultural diversity locally as well as nationally. On a Nordic and a European level, we map and report on the Danish situation in a more trans-national perspective. And our staff participate widely in international seminars and conferences on interculturality and audience / civic engagement.

Niels Righolt
Director
7. March 2016

About the Danish Centre for Arts & Interculture

The Danish Centre for Arts & Interculture (CKI) is a national knowledge centre, which collects and disseminates know-how, experience, research, competency and best practice concerning audience engagement and development, aspects of interculture and cultural diversity within the arts scene.

The centre works with the development of intercultural competences and awareness in mainstream arts institutions and organisations and municipality departments of culture, both within the mainstream and on the periphery of the arts scene - on a national level and in regard to the exchange of intercultural and audience experience and research at an international level.

CKI has a long history of working with the themes of Inclusion, Participation and Advocacy of and for new audiences in mainstream arts and culture in Denmark. For many years the centre operated the first national initiative in this field to work professionally to promote cultural diversity as an essential building block for developing new audiences in arts and culture.

CKI urges all cultural institutions to place equality, cultural diversity and inclusiveness at the core of what they do, and the centre encourages all cultural institutions in Denmark to be inclusive of minorities with an intercultural or non-Danish speaking background. The centre's goal is to enable full and equitable participation of individuals and communities of all origins in the continuing evolution and shaping of Danish cultural life. As such, the centre continuously questions and explores whether new measures need to be taken in regard to national legislation and policymaking, as well as strategies formulated at municipality level.

CKI staff performs tasks and screenings, and are responsible for development and skills learning programs, audience and organizational development, learning, seminars and conferences and more, alongside Denmark's largest web portal and news service on art and interculture.

CKIs European partners

CKIs work is highly partnership and network-orientated, with participation in various international projects and fora. As a member of the *Platform for Intercultural Europe* (PIE) in Brussels and with a seat on the board of this platform CKI has a central location in relation to civil society dialogue with the European institutions, especially the *European Commission* (DG_EAC), which in a longer period has been using the Platform as a consulting party on education and culture. In this context CKI works closely with organizations such as, among others:

- CAE, Culture Action Europe, Brussels - Europe's largest umbrella organization for cultural operators
- ECF, The European Culture Foundation, Amsterdam - Foundation is dedicated to

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- promoting an inclusive and culturally diverse Europe
- ENAR, European Network Against Racism, Brussels - Europe's largest and most influential antiracism organization
- ICLS, The Intercultural Communication and Leadership School, Rome - A European training and competence program for public employees (authorities, etc.).
- European Foundation Society and Education, Madrid - one of Europe's leading research and dissemination platforms around multicultural learning
- IG Culture Österreich, Vienna - an Austrian pioneer of cultural studies and projects
- Intercult, Stockholm - A Swedish competence and production centre
- TrAP, Transnational Arts Production, Oslo - A Norwegian counterpart to Intercult
- TEH, Trans Europe Halles, Lund - European venues umbrella

In the Nordic region CKI co-founded the *Nordic Forum for Interculture* with Intercult, TrAP and Copenhagen International Theatre. A loosely formed network with support from the *Nordic Cultural Fund*, *Nordic Council of Ministers* and *Nordic Culture Point* has completed scans and screenings of the intercultural Nordic countries, including conferences, reports and seminars. Together with TrAP and the Nordic Council of Ministers CKI hosted a Nordic practice exchange and policy seminar in Oslo in 2012 framing the councils policies in the field until 2020.

CKI is sitting with an advisory role in the Council of Europe *Intercultural Cities Network* (ICC) and CKI is one of the initiators of the establishment of Audiences Europe Network (AEN) in its present form.

Supported by the e.g. EU Grundtvig programme CKI has a widespread collaboration with a wide range of stakeholders across Europe who work to promote democratization and accessibility to the cultural sector (present partners introduced in the following chapters).

CKI has for several years worked closely with a number of Nordic and European players on both 'capacity building' in relation to the cultural diversity of culture as actual policy and counselling efforts toward policy makers both in Denmark, the Nordic countries and the EU.

Among CKIs other close international dialogue partners are:

- Mångkulturelt center in Botkyrka, Stockholm, Sweden,
- European Council of Artists (ECA)
- European Museum Forum
- EUNIC
- European Network of Cultural Centres
- European Music Council

Projects

ARTS, PARTICIPATION AND SOCIAL CHANGE

Cultural organisations have an important role to play in engaging people from excluded sections of the population in informal learning programs e.g. through the medium of cultural expression. Cultural experiences provide rich opportunities for exploration of broad aspects of well-being including meaning, self-identity, self-expression, sense of belonging and place, confidence and self-esteem, as well as practical and instrumental life skills including self-expression, communication skills, inter-cultural / generational dialogue and understanding, team working and so on. Aside from their instrumental benefits arts, culture and creativity enrich people's quality of lives, bind communities together in common endeavour and contribute to peace and happiness. They are a basic means for people to express and investigate their humanity, their concerns and their joys. Active cultural engagement is intimately bound up with being a good citizen, participating as an equal in society, committing yourself to the democratic ideals of European civilisation. This is equally important disregarding citizens social, religious, political and ethnic positions.

Both through an intercultural and social objective many cultural institutions prove to be much more than merely putting on events for paying publics: they work hard to make arts and culture accessible to everyone, enabling people to learn and achieve self-fulfilment through participation in artist-led outreach programmes, workshops, exposure to performances and exhibitions, through interpretation materials, and becoming involved as volunteers and active supporters. In some instances, they work with adults introducing programmes of creative self-expression. To some people, socially and economically excluded perhaps, the arts remain remote or out of reach. This may be due to a lack of socialisation in culture, or an absence of the 'language' and norms which go along with the experience. If for instance, one has never been into an art gallery or a symphony concert, the experience may be daunting ...

Over the last years CKI have engaged widely in different projects in this aspect:

SKIS - Culture in Action

Since 2013 CKI have been knowledge partner for the regional project *SKIS*¹ (Culture in Action), a four-year development project (2012- 2015) under the auspices of the Regional Cultural Agreement (Kulturmetropol Øresund).

¹ <http://kulturmetropol.dk/node/238#.WC7zEaMkraZ> and <https://www.facebook.com/groups/166166970164154/>

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The purpose of Culture in Action was to develop cultural institutions and their provisions with the aim of ensuring a more democratic cultural landscape. This involved cooperation with new users and strengthening the cooperation between local cultural institutions. Culture in Action was not about traditional audience development, but about launching co-creative processes and initiatives: initiatives, which led to cultural institutions developing new, appropriate ways of disseminating art and culture, on the basis of work in social housing areas, but with relevance to a broader audience.



The project rethinks methods to involve residents of social housing areas when the cultural institutions create new and attractive cultural offerings. The project aims was to develop new forms of outreach activities that can turn the residents of social housing areas into co-creators of artistic and cultural productions. The project opened up unexpected new ideas for participatory cultural experiences and project formats. 22 cultural institutions in six different municipalities in Metropolitan Copenhagen gave themselves the bound task: Over four years to work diligently to create sustainable relationships with non-users of publicly funded culture, especially potential users in marginalized social housing areas. From one of the city's major museums of modern art at one end to small branch libraries with limited opening hours in the other the institutions have been working with a real and quite demanding long-term outreach strategy. The project is unique to the Nordic countries, since it apart from the many different cultural institutions also included a variety of other actors (local authorities, social housing partners, knowledge partners, local

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residents' associations, clubs, etc.) as part of a 4-year cultural agreement between the municipalities and the state. The long-term goal was the development of new forms of in-reach activities between municipalities, cultural institutions and the social housing areas strengthening internal anchorage, knowledge and method development and forming the basis for a good and relationship building dialogue with the residents.

Culture in Action was based on the assumption that the participating cultural institutions all had a common approach to the challenges and objectives of the project; that concepts such as outreach, audience development, community work, in-reach, programming / curating had a roughly comparable basis in the participating institutions.

The stakeholders involved have with very different preconditions and options chosen to meet the same challenge through a variety of methods and tools. In a borough a group of young boys together with artist Tina Enghoff created the movie *'Do you know who I am'*, which was later shown in Nikolaj Kunsthal. In another part of the city the local youth council created a concert series to the benefit and joy of the local residents. There is the story of a young boy that through the residential social worker got an internship at the Riddersalen theatre, and lured his friends to come to see the show. And there is the story about 'Little Peter' and other young people from a social housing area in the suburbs, who along with graffiti artists have decorated 11 tunnels, as a way to creating ownership and security; you don't destroy works, you have helped to create. As a joint activity an Experience Relay was introduced, where residents was offered new cultural experiences across municipal borders. The idea was to open people's eyes to different cultural experiences and inspire them to make use of the cultural institutions in their home municipality and neighbourhood.

The project's quality was its ability to test a number of local 'tailor-made' solutions to identical issues within different types of institutions, municipal boundaries and professional differences between the participating institutions and public authorities. In this way the project can be understood as an embryo that maps many of the challenges cultural institutions face when trying to approach audiences and segments, they do not know much about. It is noteworthy that the priorities and actions related to the project in the participating institutions and municipalities have relied on redistribution within already defined economic frameworks and agreements.

In the light of lessons learned from Culture in Action, a number of recommendations and points for municipalities and cultural institutions, who wish to work more in the area of sustainable development were developed: externally, internally and across institutions:

1. **Get out of the institution.** Meet users on their home turf and then invite them to visit.

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2. **Start with small steps.** Send professional staff into the field to meet the users. Start small and let relations evolve.
3. **Build upon others' relations.** Involve social housing staff and others who already have good contact with the area you wish to work with.
4. **Building relations is no quick fix.** Building and maintaining positive relations requires time, presence and persistence.
5. **Small but good.** Consider whether a long-term process for fewer people will provide cultural institutions with more insight into their new users than a focus on quantity.
6. **Be open.** Start with the interests and needs of the new users and take no final decisions about content before you know who they are.
7. **Consciously relinquish control.** Let your users help define the content, at the same time maintaining your professional overview and the strengths and goals of the cultural institution.
8. **Set the bar high.** Do not be afraid of having professional ambitions, but be prepared to adjust your ideas and let them move into unexpected areas in the encounter with new users.
9. **Involve artists.** Consider involving professional artists. It raises the level and ensures a product that makes participants proud of being part of the project.
10. **Drop target figures and impact measurement.** Measurable results rarely reflect the development that is happening, when you work on changing practice in cultural institutions.
11. **Translate knowledge into everyday life.** Make sure that the knowledge generated is incorporated into the entire organisation: for example, in the form of strategies and policies.

The organisation of Culture in Action included:

- Ballerup Municipality, Ballerup Youth Council and Baltoppen LIVE
- Frederiksberg Municipality, Riddersalen Theatre, Storm P. Museum and Frederiksberg Library
- Furesø Municipality, Museum of Immigration, Culture houses Galaksen and Stien as well as the youth club Regnbuen
- Herlev Municipality, Herlev Library, KulturKampingVognen (Wagon for Culture), Herlev Music School and Herlev School of Arts.
- Ishøj Municipality, ARKEN Museum of Modern Art, Ishøj Library
- Municipality of Copenhagen, Kultur Valby (libraries and community houses), Nikolaj Kunsthall.

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Besides the above mentioned local housing organisations, hundreds of local citizens and follow researchers from University of Southern Denmark followed the project.

Tools for Change

Critical friends are important, if you want to develop your practice and gather inspiration for other ways of gaining new results. Over the past two years, the cultural history museum Den Gamle By ('The old Town') in Aarhus and ARKEN Museum of Modern Art south of Copenhagen have been sparring partners for each other while examining what art and cultural history museums can learn from each other's different work methods concerning communication in terms of audience development, organisation development and change management. The two institutions have 'moved into' each other's institutions, they have followed each other's projects and they have posed constructive and critical questions about each other's norms, strategies and visions. The project has led to many insightful conversations and understandings of the particular strengths of each institution, what they have in common and how they may use each other to develop the museum institution as part of a community so it can benefit more citizens.

This project was set to investigate three questions:

- What does a meaningful visit to the museum consist of for new target groups?
- How can cultural institutions work in order to embrace new target groups?
- What can museums of art and cultural history learn from each other's different approaches to the inclusion of users?

For Den Gamle By the project was narrowed down to focus on the new status of the organisation as a city museum. Particular focus was given to activities in suburban Gellerup – an often severely criticized part of the city, which at present is going through significant physical changes, that has prompted the citizens to question their own history and the history of this place. At the art museum ARKEN the point of departure was the taking on of a new group of employees – ten young people at the age of 15-17, who were to function as outreach employees – and their influence on the organisation.

Although these particular points are merely a few examples of how art and cultural history museums may work with inclusion of new users, it has become apparent through the two museums collaboration that their work methods and considerations are the same across disciplinary fields.

Together with CKI the two museums produced a publication that revolves around three themes: relations, relevance to society and meeting places, which have proved to be recurring terms when working with the creation of meaningful museum experiences. With this publication, we wanted

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to present the dialogue and the considerations that have taken place during the project period. The publication can be understood as an attempt to communicate the most important results which this work has led to, both in terms of theoretical and methodological reflections, but also in terms of communicating the specific projects as exemplary models of how museums can become relevant in new connections and to new users. The publication is thought to be an appetizer in which the reader will get a taste of the project.

CONNECTING THE ARTS WITH THE AUDIENCE

In 2015 CKI has been engaged in a broad variety of projects and initiatives focused on audience engagement and audience development. A majority of the activities have been closely connected to ongoing long-term projects and research on AD in Denmark, the Nordics and Europe.

Audience engagement is both a strategy of cultural and political management as well as a tool-box of techniques and methodologies. Audience engagement thus involves a broad spectrum of skills and knowledge to enable increased access to arts and culture to the widest range of people and social groups – particularly among traditionally under-represented or excluded groups.



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Over the last decades' audience development and lately the more precise term audience engagement has entered the formation of policies and public funding of the arts and it has assumed a greater strategic priority within cultural-sector management and policy development throughout the western world. There has been a movement from 'audience development' - understood as a process of widening access to arts and culture, deepening and enriching the experience of audiences and participants and fostering a more open, receptive attitude to what might be deemed challenging or new work - to 'audience engagement' reflecting the aspect of perception and the still more articulated demand for relevance, new narratives to reach out to a broader potential audience, co-creation and participatory experiences.

Traditionally countries like the UK and the Benelux has been amongst the pioneers in searching and testing new ways of interaction between the arts and the audience and the Nordic countries have looked to them for inspiration and new ways of working. However, the last few years has shown, that throughout the Nordic countries there too has been a range of ground-breaking projects, learning programmes, new research and conference meetings examining how cultural producers and presenting organisations can improve their relations to the potential audience, whether it happens through education, outreach and community engagement or through more traditional methods such as mainstream marketing approaches. And recently demands for a clearer position on how the institutions and cultural projects will reach out to the public, has entered national legislation and regional priorities in Denmark as well as in Norway, Finland and Sweden.

Audience engagement is a matter for all stakeholders in the cultural sector including the artists, and since new demands on relevance and inclusion has been raised there is a profound need for collegial sharing of experiences and methodologies. Both the legislative level, the arts councils, the regions and the municipalities have an interest in finding ways of meeting these demands through sharing of competencies without shooting new financial means into the sector, which articulates the need of a professional cross-sectorial network across aesthetics, genres, municipal and national borders. A role *ARTS AND AUDIENCES*² is well designed to fit.

Arts and Audiences

The annual Arts and Audiences conference is a Nordic meeting point for cultural leaders, artists, artistic directors, curators, producers, learning managers, communication managers, cultural architects and strategists who want to find new ways to extend their audience engagement. The conference this year was produced and lead by CKI in collaboration with:

² <http://artsandaudiences.com/>

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- Norsk Publikumsutvikling, Norway
- Kultur i Väst, Sweden

On December 2nd and 3rd 2015 more than 250 speakers, facilitators and participants from all over Europe met in Copenhagen to the annual Nordic conference on Arts and Audiences. The conference took place at the Academy of Untamed Creativity under the title *New Urban Challenges*.

The aim of the conference was to bring together a large group of delegates and speakers from all the Nordic countries for a mutual exchange of experiences and projects connected to the ongoing urbanization, it's consequences and the opportunities in terms of new ways of working with audience engagement. The conference had a very deliberate cross-sectorial approach, aiming at connecting representatives from the Arts and Cultural sector with decision makers, political architects and central 'players' from areas within urban development, social cohesion, social housing, children and youth programs etc.

The major Nordic cities and urban centers grow, both numerically in terms of population, economic in terms of their importance for national and regional growth and not least in relation to cultural production and usage. In Denmark e.g. the creative and experience industries (exclusive fashion and furniture industries) are already now the second largest economic sector in the country and has a turnover of more than 200 billion Danish kroner. More than 60 percent of the cultural turnover is generated in the Copenhagen metropolitan area, home to a third of the population.

The example of Copenhagen reflects a development that one can recognize throughout the entire Nordic region. Every year the population of the metropolitan area increases with the equivalent of a medium-sized Danish town and alone in the City of Copenhagen the population is growing by approximately 1,200 new citizens a month. This development trend is even more dramatic in Oslo and Helsinki, while the development in Stockholm seems more like that of Copenhagen. But even the major Nordic provincial cities are undergoing similar changes in these years. Cities like Bergen, Tampere, Gothenburg, Aarhus and especially Malmö are in the middle of an urban transformation as a result of the changes to how we today live and work in our part of the world. It puts tremendous pressure on cities' ability to meet the challenges posed by the development. Housing, jobs, public services, day-care centres, schools, hospitals, infrastructure - in all areas, cities need to upgrade themselves in order to cope with the changes. The same applies, of course, to the cultural area!

The change in the demographic structure and composition is dramatic. In the metropolitan area of Copenhagen live near to 2 million people, of which about 430,000 - between one in four and one in five citizens - have their childhood and / or cultural background outside Denmark. In urban

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Copenhagen, the average age is now down to about 36 years against 54 in the rest of the country - a pattern quite similar to the situation in most other major Nordic cities.

For the cultural sector the urban changes and rapid growth involves formidable challenges. The cultural sector has to relate to and meet the effects of an increasingly younger population as well as a major demographic diversity and at the same time respond to a more and more articulated need to act locally and participate globally. On top of that our changed habits and behavior create new demands on the cultural institutions; e.g. on the experience of their offerings as appropriate and relevant as well as on concepts like co-creation, participation, interaction, relationship building, innovation, quality, professionalism, etc.

Like previous conferences, this year's conference took the dissemination of Nordic experiences and methods within audience development to a new level with associated documentation and learning resources designed to capture knowledge, experience and open channels for information exchange. The conference was designed to frame a lively exchange of knowledge build on a body of good practice from within the Nordic cultural arena in order to share results, experiences and explore new possibilities for local, national and Pan-Nordic collaborations in the field of audience development and engagement – all in the light of urban transformation.



The more than 250 European delegates and speakers - of which 150 were from Denmark took part in a program designed to frame a number of key issues across cultural sectors and traditional National focuses (See the program). The Nordic cases and keynotes were reflected by similar presentations from the US, UK and Egypt as well as by a cultural political reflection from the EU DG-EAC office in Brussels.

Beginning in Copenhagen 2015 with a focus on how the increasing urbanity influences how culture is being perceived, produced and understood will be followed in Gothenburg 2016 with a

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more profound approach on how leadership influences the further development of an audience focus in the cultural sector across the Nordics and Europe.

In 2016 the responsibility for producing and hosting the conference will be passed on to the newly established audience agency RePublik under the auspices of Kultur i Väst, the culture office of Western Gothia region in Sweden. CKI and our Norwegian counterpart will continue to frame the co-production and advisory group.

AEN - Audience Europe Network

Through 2015 CKI has made a number of different touchdowns on audience development. One of the more significant was the participation in two day workshop in Berlin on how to continue and develop the Audience Europe Network as an organisation and a frame for different project initiatives. The ambition is to develop AEN into an important dialogue partner for the EU – specifically the DG-EAC and its different levels in terms of audience driven focusses. CKI is represented in the board of the AEN through our director Niels Righolt.

AEN is a European movement, a group of professional enthusiasts, people who want to learn and share, who value the power of ideas. AEN is established to understand more about audiences and how to grow them. The best thinkers, the most effective strategists, the most inspiring pioneers are the people with whom AEN is creating a European platform for senior cultural professionals to talk about all the things that motivate cultural audiences to attend - and enjoy creative experiences. AEN events and resources offer an insight into the way things are done locally, set against the backdrop of a shared European cultural agenda.

Besides CKI the core partners in AEN are:

- CCCB, Centro de Cultura Contemporània Barcelona, Spain
- ECCOM, European Centre for Cultural Organisation and Management, Rome, Italy
- Norsk Publikumsutvikling (Audiences Norway), Bergen / Oslo, Norway
- Rotterdam Festivals, Netherlands
- CultuurNet Vlaanderen, Brussels, Belgium
- Audiences Northern Ireland, Belfast, UK
- Mapa des Idéas, Lisbon, Portugal
- RePublik, Gothenburg, Sweden

Other AD related activities

In 2015 CKI has been engaged in a number of smaller project and initiatives on audience development both in Denmark, Norway and Sweden in the form of half-day / full-day workshops,

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presentations and debates. CKI have also participated and contributed to a European exchange of best-practice and ongoing development of audience methodologies and awareness through different networks and platforms besides running workshops, courses and tests on audience engagement in Copenhagen and Denmark.

INTERCULTURE AND INCLUSIVENESS

Besides the ongoing thrive to inspire cultural institutions to place equality, cultural diversity and inclusiveness at the core of what they do, CKI encourages cultural institutions in Denmark to focus on minorities with an intercultural or non-Danish speaking background in order to create a multi-voiced environment for the benefit of Danish cultural life as such. CKI work on a daily basis towards decision makers in regard to national legislation and policymaking.

Creative Culture Dialogue

In April 2015 the third and last stage of the trans-national Scandinavian project *Creative Culture Dialogue* (Kreativ Kulturdialog) took place in Gothenburg, Sweden. It was a project where 9 performing arts institutions - 3 from each country; Norway, Sweden and Denmark - and one knowledge partner from each country were exchanging and debating outcomes, processes and upcoming performances and plays in the light of changes in demography, digitisation and politics. The *Copenhagen Music Theatre* and its director Allan Klie designed an inclusive and challenging process, which would allow each of the nine performative organisations to have a day as the focus of a colloquial critical approach. The first two sessions were held in Copenhagen and Oslo in 2014. CKI was one of the monitoring and reflective partners, who also contributed to the final report.

CREATING A PLATFORM FOR PEOPLE WORKING IN THE SECTOR

The Creatives Office

Following the intermission after SMartBE leaving their investment in setting up an office in Denmark and building upon the outcome of negotiations with the different Danish artistic unions and associations, CKI in 2015 continued the development of a new administrative forum for people in the creative sector under the title *The Creatives Office*³ (DKK - De Kreatives Kontor) through e.g. support from Dansk Flygtninghjælp (Danish Refugee Aid) inclusive support to cultural professionals.

The work of a creative or cultural professional generally consists of projects and rarely full-time employment. Often, local regulation is not adapted to short-term contracts and project-based

³ <http://www.cki.dk/projekter/dekreatives-kontor/>

Consultancy

DEVELOPING CULTURAL POLITICS

In 2015 as in previous years CKI had a number of assignments on the development of cultural politics. Being an institution with a long record of cultural political advocacy work in Denmark as well as in Sweden, Norway and the EU, we still get a number of interesting assignments.

During the spring, summer and autumn we arranged and facilitated workshops, study visits and programs on cultural politics in among others:

- Kunstrådet (Danish Arts Council): CKI developed and ran a workshop on how audience focus could help rethinking cultural politics at a Cultural Political seminar, with among others the Minister of Culture, the cultural spokespersons of the political parties represented in the parliament, the Copenhagen Mayor of Culture and the Chairs of the cultural boards from the major cities and municipalities in Denmark.
- Kunststyrelsen (Danish Agency for the Arts): CKI gave a keynote, participated in a panel debate and workshop on culture politics at the Annual Conference in Nyborg, with more than 600 participants from all parts of Danish cultural life.
- The Metropolitan Copenhagen Municipalities⁴: An introduction to the municipal heads of Culture and the political leadership on how changes in society influence culture politics and the focus of political attention and priorities.
- Kunststyrelsen (Danish Agency for the Arts): As a member of the national EU Competence Network, CKI took part in a number of meetings and a large seminar with different arts organisations and institutions on the importance of understanding the complexities of European collaboration.
- Gothenburg, Sweden: As part of Culture Action Europe's annual cultural political conference Beyond the Obvious⁵, CKI participated with a number of activities designed to raise awareness on issues such as interculturality, gender politics, power structures and more through workshops, a privilege walk, panel debates and keynotes.
- Leuven, Belgium: CKI was through the director invited to give the backdrop Keynote at the 1st Staaten General on Culture in the Belgian city of Leuven. The idea was to bring in Nordic perspectives on culture and politics as a reflector of the newly started process of defining a cultural strategy for Leuven.

⁴ <http://kulturmetropol.dk/node/238#.VhBMg86LVws>

⁵ <http://cultureactioneurope.org/milestone/beyond-the-obvious-2015/programme/>

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- One counselling role in particular took a lot of effort and investment through 2015. CKI was given the trust and privilege to work with processing the design of a new culture politic in Akershus Fylke⁶, The Greater Oslo Region, Norway. Together with the regions different authorities, civil servants and cultural political leadership CKI designed and processed the:

- Akershus Kulturforum in Oslo in February 2015
- Akershus Kulturforum study visit to the Region of Skåne / Malmö in Sweden and Copenhagen, Denmark in May 2015
- Akershus Kulturforum in Asker in November 2015

As well as co-writing and process facilitating parts of the new strategy. The Akershus Kulturforum consists of all stakeholders in the Greater Oslo Region; top civil servants, heads of municipal culture departments, institutional directors, strategists etc.

The new culture plan and strategy shall be finished for political decision in March 2016.

- In March the director of CKI was invited to present the ongoing research on digitalisation and the arts part for the OMC (Open Method of Coordination) group under the DG EAC at the European Commission in Brussels. The visit and presentation was based on an ad hoc think-paper under the title "Promotion of access to culture via digital means", written by Niels Righolt at the request of the OMC group and DG EAC, on behalf of the European Expert Network on Culture (EENC), to which Niels Righolt is connected. (See below for more on the research)

- in late autumn negotiations began for an extended counselling role in the design of a new culture politic in Eslöv, a small municipality / commune in the Region of Skåne, Sweden.

DEVELOPING AUDIENCE AWARENESS

In 2015 CKI had quite a number of consultancy assignments on organisational and project development levels related to audience development, among others:

- In April CKI participated in the large Outreach Conference in London, UK (<http://outreach-europe.eu/wp-content/uploads/OUTREACH1.pdf>) where a long term dialogue with the organisers throughout their project was presented as a number of significant findings on AD.
- The World Culture Centre, Copenhagen, Denmark (<http://vkc.kk.dk/>): The strategic counselling in terms of developing a new strategy for the house continued. After the establishment of the creative HUB in the house the new task has been to help define the overall profile of the World Culture Centre in the light of the merge the house will be part of from 2016.

⁶ <http://kulturplanakershus.no/>

CONSULTANCY

- Kultur i Väst, Gothenburg, Sweden (<http://www.kulturivast.se>): In 2015 CKI has been engaged in a close dialogue on audience development with the region of Western Gothia giving a number of workshops for the staff at sessions in Gothenburg during the spring, keynotes and lectures at a seminar in August together with Malene Dybbøl from SKIS and through moderating and hosting their annual conference on AD in November in Gothenburg.
- Also in November our director gave a presentation and reflection Digitisation and Audiences at a conference in Hannover, Germany for an audience of politicians, cultural decision makers at both an institutional and political level.
- Earlier in October, CKI was represented at the Marketing Artes Conference in Madrid (<http://asimetrica.org>), presenting reflections and outcomes from the learnings gained in the Nordics over the last five to ten years.



CKI offices lies in the slightly withdrawn building to the right of the church in the young, vibrant and multi-ethnic neighbourhood of Nørrebro, Copenhagen.

Reseach and FoU

CKI staff participate in a number of activities and projects related to or including research carried out by either CKI or collaborating research institutions commissioned by CKI. Our staff performs tasks and screenings, and are responsible for development and skills learning programs, audience and organizational development, learning, seminars and conferences and more.

ADESTE

The Leonardo Da Vinci project ADESTE⁷ - Audience DEveloper: Skills and Training in Europe is pooling the resources and expertise of 10 partner organisations in 8 countries continued in 2015. ADESTE will develop and train a new European occupational profile in the fields of arts and culture: the “audience developer”. On the project website all details on the project activities and aims, as well as the publications of the results, special resources and useful links on the innovative issues of cultural audience engagement, audience building, active participation and active spectatorship can be found. In 2015 the majority of the work focused on first training the trainers and certifying them through an intensive process in London in April and secondly on testing the developed training methodology on 10 – 14 participants from different arts institutions in each country. In Denmark we had 12 participants from metropolitan Copenhagen representing both institutional and strategic political positions.



In September the ADESTE consortium met with a number of critical friends and top civil servants from DG EAC at a meeting in Brussels, presenting and debating the outcomes, findings and reflections the project had generated at the

⁷ <http://www.adesteproject.eu>

time. Most of these collected at the project web site and presented in research reports.

The consortium is made up of 7 European partners in 5 different European Countries, 2 international partners and 5 associate partners, presenting a balanced geographically representation covering all areas of Europe. It is a rich mix of higher education institutions, independent and national research centres, national audience development agencies, cultural associations and organisations, and networks. The consortium itself gives voice to a wide range of different stakeholders active in the cultural sector and ensures the project results are spread across a wide audience across Europe and beyond.

- Fondazione Fitzcarraldo, Turin – Italy
- The Audiences Agency, London/Manchester – UK
- CKI – Danish Centre for Arts & Interculture, Copenhagen – Denmark
- ENCATC, Brussels - Belgium
- Deusto University, Bilbao – Spain
- The Academy of Fine Arts, Bratislava - Slovakia
- Goldsmiths University of London – UK
- MeltingPro. Laboratorio per la Cultura, Rome – Italy
- Los Angeles County Museum of Art (LACMA) – USA
- The India Foundations for the Arts, Bangalore – India

ADESTE presents key aspects of innovation, since it aims at responding to these needs, by:

- assuming a broad concept of audiences' engagement, underlining the importance of developing knowledge and diversity of types of audiences, not just increasing numbers;
- designing and certifying a new European occupational core profile in the field of arts and culture, linking the VET system and the labour market;
- developing and testing at EU-level innovative training methodologies, in line with the labour market needs and international best practices (new profession for new needs);
- improving European impacts by cultural organizations and practitioners directly and indirectly involved in the project;
- promoting co-operation and exchange of good practices involving different stakeholders by a pan-European and cross-sectorial approach.

UpSkill

Another quite significant AD orientated knowledge project was the EU project UpSkill⁸: Up skilling

⁸ <http://culturalmanagers.com/>

cultural managers, matching skills needs by improving vocational training” has been a celebration of different cultural training from across Europe. The project, funded by the EU Commission through the Lifelong Learning Programme 2007 -2013, encouraged participants to explore new, innovative ways of operating and training in the cultural sector.

The project was based on a shared understanding of the European cultural sector as a key driver of growth. However, the current economic crisis requires cultural organisations to be able to navigate new challenges in order to fulfil this growth potential. Cultural organisations can only do this with effective, high-skilled cultural managers. To meet this challenge, the project aimed to improve and update the skills and competencies of cultural managers in middle level positions, both those employed in private or public cultural organisations and the self-employed, by better matching the training with the market labour needs to improve the quality of the VET training for them and reinforcing the link between VET and working life.

This partnership was made up of cultural organisations and training institutions, all with complementary experiences in the cultural sector. Through a series of workshops and local activities, it aimed to:

- identify and assess the skills and key competencies linked to entrepreneurship, cultural awareness, leadership, audience development, digital skills and link these to the day to day activities of jobs in the field of arts and culture management;
- exchange and jointly test innovative vocational training methodologies based on enhancing work learning experience, blended and creative approaches such as mentoring, design thinking processes and tools and digital storytelling, which are adaptable and tailored to the real needs of learners;
- design VET modules related to each of the identified key competences and tested during the meetings, contributing to the development of a new Curriculum for cultural managers wishing to up skill and improve their working methods and become leaders;

The project’s main outputs are a series of VET training modules to be shared and introduced in the institutions training and beyond.”

After the last meeting, which CKI hosted and designed in Copenhagen with study visits to the Copenhagen Music Theatre, the Danish Agency for Culture, the Nikolaj Arts Centre, Louisiana Museum of Modern Art and the World Culture Centre, the project outcome was collected in a series of essays and case presentations all available in the publication: Creative Gym⁹.

⁹ <http://culturalmanagers.com/creative-gym-training-exercises-for-cultural-managers/>

The partners in the project were:

- The Creative & Cultural Skills, London – UK
- CKI – Danish Centre for Arts & Interculture, Copenhagen – Denmark
- Setepés, Porto – Portugal
- FIBICC, Madrid - Spain
- Anthropolis, Budapest - Hungary
- Pastificio Cerere Foundation, Rome - Italy
- MeltingPro. Laboratorio per la Cultura, Rome – Italy

MCP Broker

Brokering migrants' cultural participation or simply MCP Broker¹⁰ was a two-year project (2013-2015) funded by the European Commission - Directorate General Home Affairs, and in the case of Sweden co-funded by the Swedish Arts Council.

The general and overall aim of the project was in short to enhance and stimulate the cultural participation of migrants by improving the capacity of their local Public Cultural Institutions* (PCIs) to interact with a diverse and culturally disparate local population through training. In doing so providing the PCIs' with the tools required improving their cultural diversity management. Public cultural institutions are here understood as part of the receiving society, which has to meet the challenge of managing increasing cultural diversity and ensuring intercultural dialogue on the path to a true integration of migrants into society. The enhancement of an intercultural capacity within the PCIs' through diversifying their staff and governance bodies is quite central to these tasks. In that perspective MCP Broker can be seen as a project that studies the role and importance of cultural institutions as actors in migrant-integrating societies. More specifically MCP Broker strives to take local action in order to promote the commitment of receiving communities when interacting with migrants, based on the mutual respect of their rights, obligations and different cultures. To a certain extent the project even touches on similarities between the cultural sector and other sectors introducing the importance of equal treatment and better diversity management in the work place, in public and private services, in education, media and other areas.

The project was framed around a set of specific objectives:

- a) to promote the engagement of the receiving communities in interacting with the migrants, based on the mutual respect of their rights, obligations and different cultures;

¹⁰ <https://mcpbroker.wordpress.com>

- b) to ensure equal treatment and improve diversity management in the public and private work places, service provision, educational systems, media and other important arenas.

MCP Broker was built on the assumption that public cultural institutions are "important arenas" in which to promote equal treatment and improve diversity management. As stated in the Open Method Cooperation Report on "The role of public arts and cultural institutions in promoting cultural diversity and intercultural dialogue" (2012- 2013)¹¹, the diversity of Europe, albeit powerfully enriching, comes with tensions and challenges. Challenges that all the public institutions need to address by going back to their main mission: promoting social cohesion.

As an initiative that was set to investigate the true impact of arts and cultural institutions in terms of integration of migrants MCP Broker was based on the idea that cultural institutions need to question, rethink and improve the way they adapt themselves to the new demographic composition of society, and to analyse the way they handle the reaction to new cultural and social flows.

The project partners were:

- Interarts Foundation, Barcelona, Spain, Co-ordinator
- Intercult and Region Västerbotten, Stockholm & Umeå, Sweden
- EDUCULT, Vienna, Austria
- ECCOM - European Centre for Cultural Organisation and Management, Rome, Italy
- CAE - Culture Action Europe, Brussels, Belgium

The project was based on 4 phases:

1. Realisation and development of a benchmarking tool in order to analyse diversity management in cultural institutions;
2. A pilot research exercise in each of the 5 countries in order to analyse and assess the status of diversity management and the sector's needs on how to promote integration testing the benchmarking tool with 10 - 15 cultural institutions;
3. Setting up different types of learning partnerships (LPs) and/or workshops for public cultural institutions (PCIs) in order to equip the sector on how to promote and support integration measures: i.e. involving NGO's, educational sector and employment agencies;
4. Dissemination of the benchmarking tool and LPs outcomes to a wider circle for use and emulation of the project in this case through both an end conference in Barcelona in July 2015 and through the projects website.

¹¹ http://ec.europa.eu/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

RESEARCH AND FOU

CKI was assigned to write the final research report on the project based on interviews and insights in the project, study visits to different phases of the project as well as moderating and facilitating the final conference in Barcelona on June 30th and July 1st, 2015.

Promoting access to culture via digital means

As regards the priority "Accessible and inclusive culture" a Working Group, within the Open Method of Coordination (OMC), was set up in March 2015. The OMC Working Group is expected to carry out its work until December 2016. The OMC Working Group aim at promoting access to culture via digital means, by identifying, in a context where "digital technologies have changed the way people access, produce and use cultural content, what the impact of the digital shift is on audience development policies and the practices of cultural institutions". To do so, experts participating in this OMC Working Group will "map existing policies and programmes and identify good practices". The final output of this OMC Working Group will be a manual of good practice.



The director of CKI was invited to the first meeting of the OMC group and at the request of the European Expert Network on Culture (EENC) Niels Righolt together with Cristina da Milano from ECCOM in Rome wrote the report "Mapping of practices in the EU Member States on promoting access to culture via digital means".

The main objectives of the mapping was:

- ✓ To provide a solid basis for discussion and reflection for the OMC Working group on "Promoting access to culture via digital means" in mapping policies and practices in the 28 EU Member States, aiming in particular at audience development.
- ✓ To identify and present the challenges and future possibilities for European cultural organisations in the current environment of fast technological change, global competition, and tight budgets.

- ✓ To identify examples of practices that appear to be the most efficient or mostly used to support audience development via digital means in as many EU Member States as possible, in a broad spectrum of sectors.

The EENC report relied mainly on desk research and was deeply based on the concept of “audience development”, which underpins the whole document.

In a time of fast-growing, multilayered, highly interactive, real-time connections among people, it is necessary to understand how the digital shift and the emergence of new IT tools empower and enable distribution and sharing capacity not only of goods and products but also of services. Such a process needs to rely, necessarily, on a set of values that includes trust, transparency, economic empowerment, creative expression, authenticity, community resilience and human connection.

In a context where digital technologies have changed the way people access, produce and use cultural content, what is then the impact of the digital shift on audience development policies and the practices of cultural institutions? And, how are cultural institutions dealing with this shift?

These were the key issues dealt with in the report and the OMC group choose to use it as a ‘backdrop’ for the following series of meetings, interviews and inspirational keynotes by e.g. Ann Torregiani from the Audience Agency, London, UK.

In an overall European perspective some interesting reports have been carried out under the auspices of the OMC Working Groups of EU Member States on cultural collaboration; they offer the most substantial and relevant overview of the field, not least when it comes to the existing policies and data.

Overall, digitisation is perceived as a transversal phenomenon which cross-cuts not only specific cultural policies addressed to support ICT development in the cultural domain but also policies addressed to support cultural access and participation in a broader sense, as well as policies aiming at fostering cultural consumption by young people.

Integration of arts and culture into the Open School

Together with the municipal school services in Copenhagen, CKI invented, developed and tested a prototype for the integration of arts and culture into the school practice in a straighter forward way, peering and pairing artists with teachers on the intention to create distortion in the class room over a short but intensive period of time. All with the aim of bringing other practices and methods into the learning traditions and curriculum driven governance and practice in schools.

7 schools, 14 teachers, 8 artists and 4 receiving arts institutions participated in the pilot together with hundreds of school children in Copenhagen. The project was received very positively by the

mayor of education, Pia Allerslev, and it was agreed that the pilot should have a follow-up in the form of a more methodological process in 2016.

The Art of learning languages

For a couple of years CKI and Niels Righolt has followed the process of developing an educational practice at Sorø Art museum¹² aimed at supporting and strengthening the language learning for refugees. The process ended with the museum producing an unique publication “The art of learning languages¹³”; an inspiration material for museum educators at art museums. The material is developed based on the experience of language learners, language teachers and museum educators within the project *The art of learning languages* at Sorø Art Museum and Museum of Contemporary Art. The aim of the project was to qualify adult language learners in using art museums. The material is a practical manual, which is based on art as a tool for language learning. With a focus on communication skills and intercultural understanding the material contains 8 methods that can be used in different learning contexts.

Other research and development initiatives.

As part of the ongoing debate and investigation on how the arts play together with the surrounding society, CKI participated in the dialogue and the seminar on ‘Deltagerisme’ meaning ‘Participatism’ at the ARKEN Museum of Modern Art. Participation is today a widespread and vital cultural and sociological phenomenon, but how can we understand the concept of participation? What does the contemporary focus on participation for our understanding of the subject and identity? What opportunities does it create for society’s knowledge production, collection and dissemination? The seminar on *Participatism* focused on current theoretical and methodological aspects of participation concept and the ways of participation is reflected in a broader cultural practice.

After the seminar CKI went together with knowledge producing institutions, organisations and individuals rooted in audience engagement / development in framing and applying for support to the establishment of the network ‘Take Part’.

¹² <http://www.sorokunstmuseum.dk/aktiviteter/kalender>

¹³ <http://www.sorokunstmuseum.dk/undervisning/planlaeg-en-dag-i-soro/publikation-malrettet-sprogcentre-1>

CONTACT INFORMATION

Contact information

NIELS RIGHOLT
director &
senior consultant
+45 3167 2110
nr@cki.dk

ANNE BOUKRIS
senior consultant &
projekt manager
+45 2623 4069
ab@cki.dk

THOMAS HENRIKSEN
senior consultant &
project manager
+45 2880 0080
th@cki.dk

PETER HOLTEN
senior consultant &
projekt manager
+45 2235 0502
ph@cki.dk

Address

CKI – Center for Kunst & Interkultur
Nørre Allé 7, 2. sal
Phone: +45 3167 2110
E-mail: info@cki.dk
Web: www.cki.dk

