



ARTS AND AUDIENCES
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MEET URBAN CHALLENGES

ARTS AND AUDIENCES 2015

REPORT

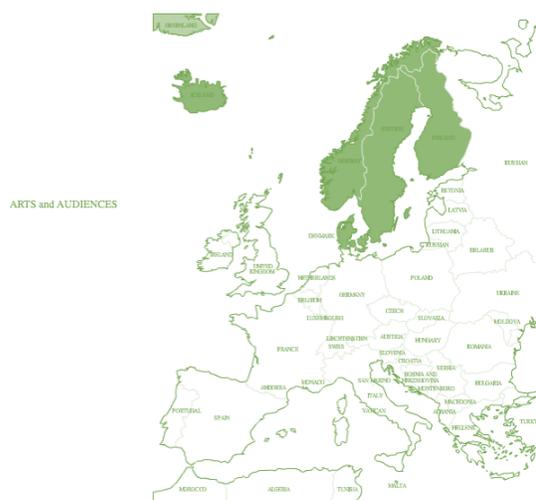


Exchange instead of Charity
- Culture as a tool for Citizenship and Democracy



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Introduction

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 2015 was produced and lead by CKI - the Danish Centre for Arts and Interculture in close collaboration with:

- Norsk Publikumsutvikling, Norway
- Kultur i Väst, Sweden

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

CKI has been part of the collaborative planning and programme group engaged with the Arts and Audiences conferences since the very beginning in Bergen 2011 and key responsible for the conferences in 2014 in Reykjavik and 2015 in Copenhagen.



Background

The conference 2015 - as well as the coming two in 2016 and 2017 - was produced under the auspices of the Nordic Arts and Audiences network with the ambition to connect the field of audience development, user engagement, outreach and community interaction to the fields of urban planning, innovation, cultural politics, youth politics, representation, cultural democracy, institutional development, artistic practice and the models / tools used to reflect and connect to society. The core of these three conferences is to take the conference series to a new level of relevance and interest in terms of audience perspectives, presented research and cases.

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.

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* is designed to meet and fit.

The three *Arts and Audiences* conferences 2015 - 2017 has been designed to frame a professional qualified dialogue and exchange of experiences, knowledge and methodologies on audience engagement, where professionals throughout the Nordic countries will be able to participate in a collaborative and collegial environment.

A focus for the conference in Copenhagen was on Audience Engagement rather than on the more traditional Audience Development. This due to a recognition of the relationship between the artistic expression and the audience, as an in principal equal meeting, where the meaning, interpretation and relevance lies with the audience. Focusing on engagement also underlines the democratic aspect in the process and opens up for a more nuanced investigation of methods, programming, narratives, participation, recruitment policies, selection of partners etc. in specifically an urban setting.

Aim and purpose

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, its 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.

As such the conference was an attempt to take the debate on audience engagement to a new level making it a point of reference for the arts and culture sector in terms of enhancing the field and bringing new data and knowledge to the 'table'. The conference in Copenhagen and the following in Gothenburg and Sweden shall share and compare knowledge, insights and experience from throughout the Nordic countries on a strategic level and they are designed to explore the perspectives and concerns of professionals from different branches of cultural / artistic production.

It was an important aim for the conference to create opportunities for professionals to network, meet new contacts, explore potential for collaborations and to build an enhanced sense of a collective Nordic cultural community. Furthermore, the conference was designed to reflect and relate to the Nordic Council of Ministers' strategy for Nordic cultural co-operation 2013-2020:

- the sustainable North
- the creative North
- the Intercultural North
- the young North
- the digital North

As in previous Arts and Audiences conferences the Copenhagen edition was formed as a meeting between thinkers and practitioners from throughout the Nordic sphere and European and international colleagues in order to reflect the Nordic reality in a bigger picture.

Targetgroups and intrestees

In short, Arts and Audiences is an annual Nordic meeting point for professionals within the arts and culture sector on audience engaging experiences, projects and methodologies. The conferences address decision makers such as cultural leaders, cultural political architects, artistic directors, curators, producers, learning managers, school services, communication managers, artists, urban planners and strategists who want to find new ways to extend the engagement with their audience and community.

New Urban Challenges as a principle of course adressed the above community of interested and already engaged professionals. But on top of that the conference had a specifik aim to adress professionals in the cross-sector between culture, the arts, urban development, social initiatives and civil society in order to widen and deepen the concversations on the role and potential of culture and cultural offereings in an urban perspective. This was the actual reason why architects, heads of cultural institutions and cultural political strategists were invited to give keynotes at the conference and why the moderator in charge was the 'urban therepist' Phil Wood.

It was clear from the very beginning, that the conference should have an international outreach, be in English and potentially reflect the Nordic outcomes internationally. The conference specifically addressed international networks such as AEN - Audiences Europe Network, the international research projects 'Adeste' and UpSKILL (European training programmes for Audience Developers), Theatron, KOP and others.



The theme: *New Urban Challenges*

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 Copenhagen, the average age is now down to about 36 years against 50+ 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.

THE SPEAKERS, KEYNOTES, CASE PRESENTERS AND PANELISTS

Below is a line-up of the contributing speakers and participants, who all helped framing the conference theme and perspective:

Phil Wood, Urban Therapist and advisor to the Council of Europe, UK
Conference Moderator

Peter Bensted, Project manager, Herlev Municipality, Denmark
Panelist: *The Challenges of Putting Culture to Action*

Anne Boukris, Project designer & senior consultant, The Danish Centre for Arts & Interculture (CKI), Copenhagen, Denmark
Reflecting critical friend & co-moderator

Bjørn Bredal, Director, Borups Højskole, Copenhagen, Denmark
Opening Speech: *New urban challenges and opportunities*

Mick Collins, Project manager, SURF Valby, Copenhagen, Denmark
Panelist: *The Challenges of Putting Culture to Action*

Heidi Dahl, Project manager at Frederiksberg Library, Frederiksberg, Denmark
Panelist: *The Challenges of Putting Culture to Action*

Marcus Davey, Chief Executive and Artistic Director, Roundhouse, London, UK
Keynote: *Round about the Roundhouse*

Cynthia Dekker, Project manager Audience Development, Rotterdam Festivals, Netherlands
Case Presentation: *Mapping Rotterdam*

Malene Dybbøl, Project Manager, Culture to Action (SKIS). Copenhagen, Denmark
Case Presentation: *Culture to Action (SKIS)*

Jadrien Ellison, Supervisor of Arts Programming, The Door, New York, USA
Keynote: *Cross Cultural Interaction through Art*

Tina Enghoff, Photographer and video artist, Copenhagen, Denmark
Panelist: *The Challenges of Putting Culture to Action*

Gry Guldberg, Independent process facilitator, Copenhagen, Denmark
Case Presentation: *Culture to Action (SKIS)*

Ingrid Handeland, Director, Audiences Norway, Oslo, Norway
Case Presentation: *Mapping Oslo*

Jonas Jarl, Director and Co-Founder Södra Community Theatre, Malmö, Sweden
Case Presentation: *Relocating access to spaces*

Ib Jensen, Artistic Director at Baltoppen Theatre, Ballerup, Denmark
Panelist: *The Challenges of Putting Culture to Action*

Allan Klie, Director Copenhagen Music Theatre, Denmark

Case Presentation: *Community interaction as a driver of new narratives and spaces*

Gunnar Munksgaard, Tf. Head of Museum Education, Arken Museum of Modern Art, Ishøj, Denmark

Panelist: *The Challenges of Putting Culture to Action*

Iben Overgaard, Director of Development, Frederiksberg Museums, Frederiksberg, Denmark

Panelist: *The Challenges of Putting Culture to Action*

Leif Persson, Director Riksteatern Värmland, Karlstad, Sweden

Case Presentation: *On suburban narratives and audiences*

Sahar Qawasmi, Architect and project manager, Palestine

Keynote: *Bridging high and low grounds in Palestine*

Katharina Thoris Raagaard, Head of Project and Communication, Culture Region Greater Copenhagen, Denmark

Panelist: *On defining urban policies*

Niels Righolt, CEO The Danish Centre for Arts & Interculture (CKI), Copenhagen, Denmark

Host and Conference Coordinator

Mikael Olsson Al Safandi, Co-Founder Södra Community Theatre, Malmö, Sweden

Case Presentation: *Relocating access to spaces*

Nida Sinnokrot, Filmmaker and artist, Palestine

Keynote: *Bridging high and low grounds in Palestine*

Sidsel Risted Staun, Museum advisor, Danish Agency for the Arts, Copenhagen, Denmark

Case Presentation: *Mapping Museums*

Beth Stryker, Curator, architect and Co-Founder of Cluster, Cairo, Egypt

Keynote: *Art, change and public space*

Astrid Thews, Co-founder of Mahatat for contemporary art, Cairo, Egypt

Keynote: *Coping with and navigating through the system in relation to Audience Development - Mahatat for Contemporary Art*

Monica Urian, Programme Manager, European Commission/ DG Education and Culture,
Creative Europe Programme - culture, Brussels, Belgium

Keynote: *Reflections on urbanity in a Creative Europe perspective*

Pepe Zapata, Partner and consultant at TekneCultura, Barcelona, Spain

Keynote: *Moving Cities. Culture is the power*

Tone Østerdal, Head of Section for Culture, Akershus County, Norway

Panelist: *On defining urban policies*



Communication

The communication about and documentation of *Arts and Audiences 2015 - New Urban Challenges* was made through a conscious cross-media communication strategy as well as through a network of stakeholders and partners.

Prior to the conference the programme release, mark the day and information on different issues such as early birds, relevant articles etc. was communicated on different media platforms.

SOCIAL MEDIA

Facebook¹ has turned out to be the most significant, most effective and most cost reductive media channel for *Arts and Audiences*. Ever since the Reykjavik conference I 2014 Facebook has been the main link to the still growing Arts and Audiences community. There has been a significant traffic on the page over the last year and the number of followers (likes) is now on 1.142.

We created a Facebook event to be able to monitor the immediate outreach and the relevance of the programme. Through that we could gather response and ideas for content, perspectives as well as speakers.

On **Twitter**² there was some traffic. However, we never reached the volumes we experienced in both Reykjavik (2014) and Helsinki (2013). The Twitter traffic increased during the event due to the opportunity to connect to a member of CKI's staff, who was in constant communication with both the audience in the auditorium as well as on-line interests.

At this conference we experienced less traffic on **Instagram**³, than expected. Reasons could be that it wasn't highlighted specifically as an opportunity.

Especially on Facebook the number of followers increased during the autumn and most visibly as a result of two banner advises and the continuous launch of speakers as banner for each new speaker agreed upon. There is but little doubt, that the increased effort to make Facebook the primary source of communication did work as intended.

¹ <https://www.facebook.com/artsandaudiences/>

² #ArtsAud15

³ #artsandaudiences

THE WEB

The web strategy was faced with a major challenge during the late spring 2015. The hosting website run by our colleagues at Norsk Publikumsutvikling (NPU) was hacked and left with a highly vicious bug. This made it impossible for us to make use of the framework and database developed over the first four years of *Arts and Audiences* and instead we had to build a simple purpose aimed website, on which we could present the programme, the speakers and the additional information needed. This was made as a WordPress solution, which has now been closed as an effect of our Swedish partners now housing the *Arts and Audiences* website⁴ on their servers.

To make sure the programme would stay open for the public also post 2015 we created it as an Issuu document⁵, that could be opened from all available platforms: the web, Facebook, Twitter, Eventbrite (our solution for signing up) and Mailchimp (our solution for press and information distribution).

PRESS AND NEWSLETTERS

Before the conference we made three press releases. One as a pre-conference information about a month ahead of the conference, one when the programme was ready and the last one five days ahead of the conference.

On top of that the Danish Agency for Culture (Slots- og Kulturstyrelsen) included the conference in their weekly press release.

Via Mailchimp we distributed three newsletters alongside the ongoing 'telling' the news about new speakers and themes.

CONFERENCE MATERIALS

A special *Arts and Audiences 2015* mule bag was produced and filled with different relevant materials. Among others:

- 7 case presentations in a Culture Monitor format
- 3 books from the Danish Agency for Culture on Museums and Audiences
- *Tools for Change*, a CKI publication on methods and experiences
- A short presentation of the off-programme activities

⁴ <http://www.kulturivast.se/welcome-to-arts-audiences-2016>

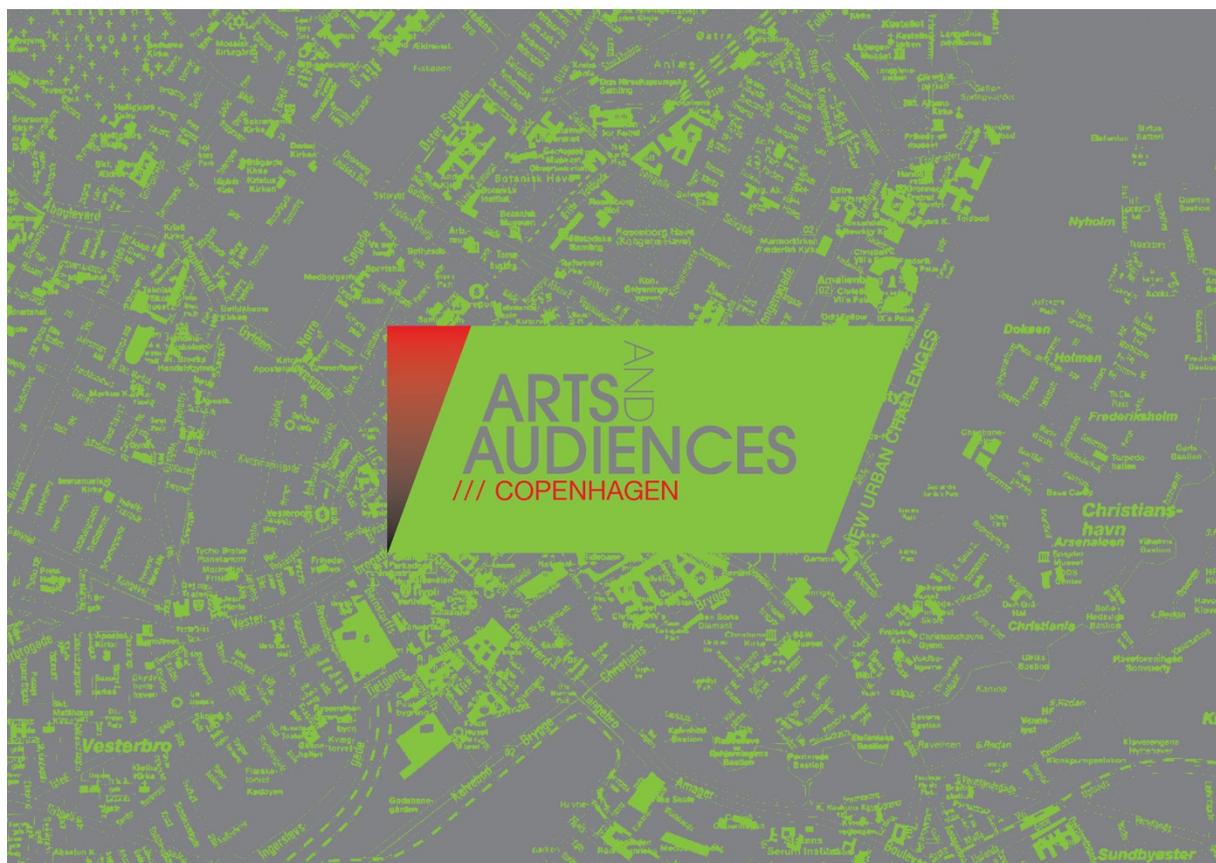
⁵ <https://issuu.com/thesecondcompany/docs/program-2015-web>

DISSEMINATION IN A WIDER CONTEXT

During both the programming period prior to the conference and especially under the conference the documentation of the project (e.g. this report) started and the overall dissemination was set into action. The work with the themes of the conference has been presented in conferences and seminars in both Denmark as in Norway and Sweden. The reflections on urban development and the cultural implications have been presented to and discussed with the management and staff at Kultur i Väst in Sweden (two different occasions), the Municipality of Copenhagen, the Danish Arts Council as well as presented at the annual conference in Nyborg hosted by the Danish Agency for Culture.

During the conference the journalist *Rikke Jørgensen* and the photographer *Marcelo Lerer* covered the speaks, the sessions and interviewed / portrayed the participants and launched both text and images on the different social media platforms active for the conference.

This documentation report is produced as a print on demand PDF in order to ensure an easy and smooth distribution.



The Conference and more

TIME FRAME FOR THE PROJECT

January - December 2015

REALISATION OF THE CONFERENCE

December 2nd and 3rd 2015 at AFUK, the Academy of Untamed Creativity, Copenhagen

Aside was three off-programme activities at Folehaven (exhibition opening), at Nikolaj Kunsthal (artist talk and special guide to the exhibition), at Frederiksberg Museum, the Storm P. Collection (a special show of a collaborative gaming project) and at Herlev Municipality outside the city centre (a presentation of four tunnel works made by locals and street artists).

The speakers and hosts met for an informal dinner hosted by Teaterøen the evening before the conference.

CONFERENCE DESIGN

The conference was designed to create a maximum of participation allowing participating organisations and individuals to explore and contribute to the themes presented. Their participation was ensured through both break out workshop sessions and plenary exercises in the main auditorium.

It was the intention to deliver the best possible and most relevant speakers as well as the most interesting experiences and ideas in ways, which engage, delight and motivate the participants.

The key elements in the conference was:

- Key notes that should appeal to the cultural fields and attract major stakeholders and decision makers
- Targeted breakout sessions and workshops.
- Case presentations
- Informal networking sessions
- Artistic interventions with artists from AFUK's circus school
- Debates
- Dinner for the invited
- Lunches and coffee breaks
- Off-programme services by bus

PARTICIPANTS

More than 250 speakers (150 Danish), facilitators and participants from all over the Nordics and Europe joined the conference *New Urban Challenges*.

PLANNING AND PRODUCTION

The initial work began shortly after new year in January 2015. Working with the project description, initial funding and the first internal meetings and seminars on content and potential programme. CKI was responsible for project management and for the practical execution of the conference in close collaboration with the Nordic partners.

An advisory program-board with representatives from the three main Nordic partners and collaboration from both Iceland and Finland was set-up and the two meetings were held in Copenhagen before summer. The board was responsible for providing program-ideas and suggestions for speakers for the conferences.

Together with the advisory board CKI set-up a local production unit with four employees at CKI and dialogue support from By-X, Municipality of Copenhagen (Cultural and educational departments), By & Havn (Urban Developers), Audience Europe Network, ADESTE (EU research project), UpSKILL (EU research project) among others. The CKI production unit collected and filtered the different inputs into the final programme between June and the beginning of October.

The communication plan was established in May after the first meeting in Copenhagen and the production plan was set in August after which the production unit met on a weekly basis until going into production the weeks before the conference, where the unit worked on the production daily.



Results and internal evaluation

The immediate reflections post *New Urban Challenges* from both the CKI production unit as from the Nordic advisory board pointed at some criteria's to weigh in in relation to coming conferences. One being that the placing of the conference in terms of has to take the Nordic autumn leaves into consideration, but having it to take place in December turned out to be a mistake. The suspected number of people showing up did not match the numbers announcing their interest. December is not a good month for conferences of this dignity.

Another aspect had to do with the Nordic representation at the conference landing at around 50. The significance put into the *Arts and Audiences* network itself and related social platforms did not carry the conference out significantly enough to meet the expected audience numbers of 300 attendees. Landing at 250+ participants must be regarded as a relative success.

In terms of the programming it turned out to be very difficult to replace the Finnish case presentation from the Cassandra Theatre, which unfortunately had to cancel their participation a few weeks ahead of the conference. It was not possible to identify a similar case with such a short notice. In terms of Icelandic participation, the decisions made on content did not resonate any existing Icelandic project activities.

However, the internal evaluation showed that the conference in many ways was quite successful. The level of the presentations and the debates / facilitated conversations was extraordinary high. The input from non-European cities in the US and Egypt framed an interesting background for the debate on culture and social inclusion and participation. The case presentations resonated widely among the participants and there was a high degree of participation in the different workshops. The food was good, quite many choose to participate in the off-programme and the response from participants post the conference was positive in most regards.

THE LEARNINGS

The conference showed, that it is of the greatest importance for *Arts and Audiences* to stay an open and vital platform for debate, critical dialogue, and innovative thinking in order to stimulate enhanced effectiveness in reaching out to the public, improve ways of programming and organizational practice, nuance the income generating capacity of the arts institutions, and not least support an enhanced sense of Nordic identity within cultural management.

It was emphasised many times during the conference, that 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. Aside from their instrumental benefits arts, culture and creativity enrich people's quality of lives, bind communities together in common endeavour and contribute to coherence and progress. 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.

Audience engagement understood both as a strategy of cultural and political management as well as a tool-box of techniques and methodologies 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.

The development over the last few years has shown, that throughout the Nordic countries there has been a range of ground-breaking projects in basically all major cities, 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. A role the *ARTS AND AUDIENCES*⁶ is well designed to fit.

In 2016 the responsibility for producing and hosting the annual 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.

⁶ <http://artsandaudiences.com/>

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KEYNOTE SPEAKER
///PEPE ZAPATA

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KEYNOTE SPEAKER
////////BETH STRYKER

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KEYNOTE SPEAKER
////////IB JENSEN

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KEYNOTE SPEAKER
////////ANTHONIA DEKKER

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KEYNOTE SPEAKER
////////MALENE DYBBØL

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KEYNOTE SPEAKER
////////ASTRID THEWS

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KEYNOTE SPEAKER
////////MARCUS DAVEY

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KEYNOTE SPEAKER
////////INGRID E. HANDELAND

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KEYNOTE SPEAKER
////////JONAS JARL

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KEYNOTE SPEAKER
////////INE BOUKRIS

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KEYNOTE SPEAKER
////////LEIF PERSSON

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KEYNOTE SPEAKER
////////SIDSEL RISTED STAUN

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KEYNOTE SPEAKER
////////ADRIEN ELLISON

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KEYNOTE SPEAKER
////////TONE ØSTERDAL

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KEYNOTE SPEAKER
////////MIKAEL AL SAFANDI OHL

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KEYNOTE SPEAKER
////////FAR QAWSMI

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KEYNOTE SPEAKER
////////PETER CAMPBELL BENSTED

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KEYNOTE SPEAKER
////////MONICA URIAN

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KEYNOTE SPEAKER

The conference was supported by:



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