

New Technologies Require New Narratives

A study on how the Culture Yard in Elsinore places a highly specific audience at the centre of the Click Festival.

CENTER FOR KUNST & INTERKULTUR

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By Niels Righolt

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INTRODUCTION

This report is part of a transnational EU study on how small and midsize cultural institutions and festivals places audiences at the centre of their institution and activities. A consortium consisting of four core partners delivering the study has developed the overall report design, in which this report will be part.

The study has been commissioned for policy-making purposes by the EACEA, with a wish to investigate and map present experiences and methods on working with Audiences Development across Europe, providing EACEA with a multifaceted image of Audiences Development in terms of different means, organizational and communicative practice, cultural and artistic profiles, knowledge- and practice-based experiences, how different cultural supplies towards different demands are enacted, in connection with cultural visions and ambitions.

The consortium research group will analyse the cases delivered through looking not only on facts and figures about the organisations, their audience goals, success and failures, and how do they pursue these aims, but also on how Audience Development have fostered change within the institutions and festivals, pushed or conditioned by which internal and external factors.

This report focuses on the annual CLICK Festival in Elsinore, Denmark, and the experiences and reflections connected to the audience participating in the 2-day event, conducted by the Culture Yard (Kulturværftet), the city's major cultural venue for exhibitions, performing arts, live music and youth culture. The report is based on desk research and an in depth interview with the artistic director of the Culture Yard, Mikael Fock.



Photo: Axel Heise

PART 1) BACKGROUND DIMENSIONS

2.2 ORGANISATION

The Culture Yard is a city-owned cultural institution, which was established in a former shipyard in Elsinore in 2010. The yard has more than 500,000 guests a year, who either visits one of the institutions 500+ cultural events annually, uses the modern 4-story multimedia library or visits the restaurant and café.

The Culture Yard's 26 employees produce, co-produce and facilitates the many different events throughout the year. A significant part of these productions is lifted in collaboration with partners locally, nationally and internationally.

Together with the nearby venue Toldkammeret (the old Custom House), which is part of the organization, the Culture Yard presents an annual turn over of roughly 40 million DKK (€ 5.373.000) per year of which 13 million DKK (€ 1.746.000) comes as an operating grant from the municipality, framing 32,5 % of the turnover. The rest is considered own financing based on box office and ticket sales, income from meetings and conferences and finally project funding and sponsoring of specific activities.

The Culture Yards 13.000 m² houses 2 stages for performing arts and music at the Culture Yard and 1 stage at Toldkammeret, an exhibition hall, conference facilities, the children and Youth centre at Toldkammeret and a Restaurant & café. The Culture Yard also houses the city library of Elsinore, which is a separate organisational body.

The CLICK Festival is an important, quite specific activity, which takes place over a weekend every year. It is initiated by the Culture Yard and realized through a complex collaboration with local and international partners, reaching out to an audience of 3.600 in 2016.

1.2 CULTURAL OFFER AND INSTITUTIONAL VISION

"Fortunately art and culture are more than one-dimensional works on a wall or words recited from an oblique scene edge. It is also the experiences generated in the interaction with the audience. It is the context that it all takes place within. And it is the thoughts and feelings that are initiated after the exhibition, the debate or the concert."

Mikael Fock

The Culture Yard is a cross-disciplinary and –aesthetic institution aiming at a triangular vision based on three equally balanced elements: the artistic production, the social audience experience and the historical or architectural framework. Whether it is a performance, a concert, talks or art installations, these three elements form the very spine of the programming.

As a contemporary culture centre in a city with a strong cultural identity as both a UNESCO heritage site (Kronborg Castle and Elsinore's medieval city centre), a history as a maritime, naval and royal stronghold, the old shipyards and additional industrial history and in the periphery of the Copenhagen Metropolitan Area, the Culture Yard found inspiration in the idea of the old Museion; as a frame of the arts, the intellectual challenges and a place to meet, discuss and inspire.

It is fair to say, that the Culture Yard has developed one of the most complex instruments for artistic management in Denmark: The Cultural Compass¹.



The compass enables the institution to programme and navigate between a number of different variables and indicators ensuring an innovative artistic profile, a mainstream anchorage and multi-faceted outreach to diverse groups of interest in the surrounding society. Being housed in an old shipyard, the choice of a compass to lead the course is an intelligent move. The new vessels launched are culture vessels and creative spaceships. The Cultural Compass draws on the core stories that characterize the whole area around the Culture Yard and Elsinore.

As a tool the compass has been designed with the aim to secure an audience focus and at the same time develop adequate and innovative new formats for the cultural productions on the highest possible level in terms of quality, framing and production measures. Diversity is a keyword here. Diversity on stage, in the framing, the formats, the partners engaged, the audiences attending. The programming reflects that through reaching out to very different groups, both through activities inside the institution and in the productions they tour locally and nationally.

Presenting theatre, dance and arts performances, concerts from rock, world music and jazz to classical formats, literary talks, lectures, arts and cultural exhibitions and installations,

¹ The Culture Compass consists of several layers, which are explained in detail here: <http://kuto.dk/om/kulturvaerftet/kulturkompasset>

children and youth programs, seminars, conferences and festivals, the Culture Yard offers a variety of genres, expressions and formats to a diverse audience with multiple interests. The CLICK Festival should be understood as one such offer, to a relatively specific audience, with a well defined narrow intention and vision for the festival's core and artistic content.

CLICK is an annual cultural offer with a clear focus for a segment with an interest in exploring the cross field between contemporary art, science and technology, those willing to get on board on a journey towards 'undiscovered' opportunities. With CLICK the course is set towards the northeast and southeast corners of the compass, into the tension between elitist and popular – a course where an industrial narrative is crossed with the story of innovation and investigation, and how international aspects are reflected in the local identity narrative. The idea behind the festival is to embrace and explore new 'territories'. The festival consists of performances, concerts, talks, exhibitions, workshops and what the director describes as the 'Re-conquest of the Internet' from the modern conglomerates, that rule it through a monopoly like structure today. The program offers a variety of events, where the audience is invited to actively take part, to stay, to play and not least to connect to both digital and analogue activities.

The vision behind CLICK is about the enforcement of cultural innovation. The vision is closely connected to Elsinore's interregional strategy² where people from culture, science, business and education strive to create new cultural improvements in the city. CLICK shall put Elsinore on the map as more than the site of Hamlet and give Denmark a new important platform of media art, wherefrom artists can improve, be exposed and create contacts in an international context.

1.3 COMMUNITY-RELATEDNESS

As a public institution the Culture Yard is closely related to the overall aims and visions for the municipal strategy of Elsinore. Relating the city to the immediate surroundings as a centre of attention and development and to Copenhagen as a leisure and cultural pearl in the periphery of the capital, the strategy underpins the need for a redefinition of the city, connecting it more closely to the variable economic, demographic and cultural circumstances. In that sense the Culture Yard plays an important role.

Situated in the very heart of the old city, at the harbour front, the Culture Yard has defined itself and its action radius in terms of local, regional, national and international perspectives on artistic content as well as audience engagement and organisational development.

Close partnerships form cornerstones in the Culture Yards strive to cooperate locally, nationally and internationally. Locally and regionally the focus is on being / becoming relevant for a majority of the citizens of Elsinore and surroundings. The variation and diversity of the program, the anchorage of the local identity and narratives within the program and the close collaboration with local institutions within both theatre and associations, including Elsinore Theatre, LOF Øresund, Espergaerde Youth Centre and Elsinore High School all helps to connect its activities to the immediate communities.

Nationally, the Culture Yard collaborates with research and educational institutions as well as with a variety of other cultural institutions throughout the country. And internationally they have established and engaged in networks and partnerships in particular USA and Asia, focusing on both curatorial and collaborative productions.

² Elsinore's strategic vision paper only exist in Danish: http://www.helsingorby.dk/PDFmappe/Vision_Juni2008.pdf

CLICK is quite a good example on how this collaborative partnership structure is put to life. The content is largely curated through a co-operation of Danish and foreign competences of artists, scientists, students and professionals working with larger and smaller unions, educational institutions and companies. These form a group, which members are elected by the administrators of the festival program, and holds a close dialogue to their respective networks in order to keep an open and investigative dialogue with an extended group of interested.

Aiming at conquering back technology to the arts and invite their audience to draw the new maps CLICK introduces the why's, the what's and the wow's of tomorrow. CLICK's purpose is to build an open platform that attracts a curious audience and give them the opportunity to become familiar with the current and innovative trends in art. Additionally, the ambition is to establish an environment where local, national and international artists as well as professionals and relevant companies can cooperate, share knowledge, expand networks and stimulate ideas.

The research field of CLICK – new media and contemporary art – is defined as inter-aesthetic. The new media art is special, because it creates and arises in a universe, described as a playful research on the edge of technological and artistic possibilities. CLICK has an ambition to collaborate with artists who salute ambiguity, as they can provide contemporary art pieces while expanding the spectators' understanding of art through workshops and communication.

Where the Culture Yard have a largely audience-general perspective to its programming and communication strategy, initiatives like CLICK and the annual Knejspe Festival have a much more audience-specific focus. Through CLICK the Culture Yard is able to reach and connect with a significant innovative subculture both locally and nationally and in relation to a global level, where they have managed to engage with world leading institutions, researchers and artists in the field³.

For the visitors this glocal (local + global) perspective is part of the experience. Through a pattern of coloured tapes forming the structure of a labyrinth in the large old ship halls behind the Culture Yard, the visitors were this year invited into a space connecting the place's industrial history to present time and using the venue as resonance for the further interaction with technology, biotech and art. The strong element of participation and interaction between the works and the visiting audience is another dimension of bringing a predominantly local and regional audience in dialogue with a digital and technological advanced global community.

For the Culture Yard this year's edition of CLICK also represented the next level in how the institution approaches the 'difficult'. Inspired by Daedalus and the Minotaur myth, the workshops at the festival were a contemporary equivalent to the wing builder's workshop. The labyrinth is commonly understood as an expression of the impossible, but finding a way out is at the same time a limit, which it is possible to reach. Like Daedalus with all his artistic intuition and creative power, CLICK invited the audience to create solutions and possible answers to some of our times most challenging bio-technological and societal challenges, giving back the opportunity for change to the visitors.

³ This year's program was realised in collaboration with Ars Electronica in Linz, with artists like Jens Hauser and researchers such as Kyle McDonald. See program: <http://www.clickfestival.dk>

“With the help of our partners and the artists CLICK allows us to seek for an enrichment of information, new meaning, where we can play with realities, web structures, BioArt and Gentech”, Mikael Fock says, emphasising that we might already have released the minotaur of our time through genetically cloned animals for food production.

PART 2) AUDIENCE DEVELOPMENT GOALS AND ACHIEVEMENTS

2.1 AUDIENCE GOALS AND TARGET AUDIENCES

In the design of the cultural compass and the routines connected to the artistic and management practice at, the over all goals to reach as wide and diverse an audience as possible through a nuanced artistic programming does seem to work. The program⁴ of the institution reflects the vision of constantly being in the crossing point between popular and elitist, local and global, easy and advanced, contemporary and historic, traditional and innovative. Most segments will be able to find something of interest in the program.

The compass opens for enlarging the mainstream audience through more traditional marketing and communicative means connected to the programming of highlighted mainstream artists like Sting e.g., whereas the opportunities to increase and deepen the relationship with the audience is more closely connected to a more narrow programming addressing specific target groups through a mix of different channels, networks and the programing itself, representing a specific interest.

CLICK is an example of how the Culture Yard works with deepening the relationship with a defined target group. Through connecting to networks and subcultures engaged with biotech, bioart, gentech, collaborative media, artists, researchers and the like, CLICK has become a meeting space for an innovative, curious and engaged segment, who seem to expect to be invited to participate and engage during their visit at the festival. By creating an interface with their audience, allowing them to contribute themselves, they have managed to increase numbers over the years and they now see the more return visits to the festival.

Though the Culture Yard does not work with traditional segmentation models, nor do they operate with a separate audience plan, the Culture Yard has created a model for understanding and describing their audiences connected to the different activities they launch.

In terms of diversifying and widening the audiences at CLICK, Mikael Fock describes the scenario as going from a large group of 3.600 ambassadors today into a more structured community. People often stays for a long time and there is a lively activity even during the night. Next year they will create a camp for 72 hours, so people can stay and be part of the whole program. The ambassadors form a inner circle of absolute interested, but their network is so much larger and by creating the camp and increasing co-creative elements the goal is to make the community grow.

The audience at the CLICK Festival is predominantly an audience by choice. They are initiated, the festival reflects a shared interest – and even though some program points attracts an audience more by habit – like this year's Laurie Anderson concert e.g., the pattern is quite clear. The director emphasised in the interview, that it is an ambition to allow the festival to grow into the city, occupying public spaces and in doing so reach out for an

⁴ The Autumn program 2016 is available online on: https://issuu.com/kulturvaerftet/docs/kv-tk_2016-2 and on <http://kuto.dk>

“audience by surprise”, and thus adding other perspectives to the core concept of the festival.

2.2 ACHIEVEMENTS AND FUTURE

In terms of audience development the main objectives the Culture Yard has achieved through CLICK is the establishment of a slowly growing community of curious visitors and enthusiasts from all over Denmark, who comes to Elsinore to engage and participate in the festivals activities and share knowledge, networks and ideas. The clear notion of return visits indicates that they succeed in attracting the current audiences on an enlarged level as well as developing and deepening the relationship with their audiences.

However, it seems more as challenge for the future to be able to attract audiences different from the current and audiences with no or limited previous contact with the festival. This is a result of a clear strategy and as stated above one of the objectives for the coming years is to bring the festival out into public spaces, with a larger possible audience scope, than today.

For the Culture Yard as an institution, however, there is a clear progressive line in the increasing of audiences and deepening of already existing relationships. Mikael Fock stated in the interview, that the strong focus on children and youth generally is something they will work on, translating methods and approaches into CLICK, among other channels in collaboration with the SPROUT initiative at the Danish Centre for Architecture.

Click Play is a family and children initiative that will be established next year on the square in front of the Yard as well as elsewhere in the city. Many of the more complex formats might prove possible to be translated into a more approachable form for public spaces. As examples could be:

- Sound projects in private homes. Music becomes still more ambient.
- New types of meeting places / stages (could be mobile)
- Make use of the existing maritime kitchen gardens, and the one existing in Toldkammerets courtyard

For Mikael Fock and his staff it is an overall premise for CLICK to understand the festival as the creation of the impossible and its opportunities! To walk the labyrinth with the audience, so to speak. CLICK is a dissemination project, which opens for the understanding of and approach to new technology such that many otherwise give up facing.

The main obstacles or challenges for CLICK lies in the ability make the translation into more accessible formats and thus reaching out for a broader audience. This is one key issue for coming evaluation of this year's festival.

Though not entirely unexpected, the benefit of collaborating with some of the biggest players in the field has given CLICK a unique and clear status in Denmark and Scandinavia as the most important festival of it's kind. That has generated a media attention, which again has helped improve visitor numbers at the festival.

2.3 MOTIVATIONS, GENESIS AND EVOLUTION

The Culture Yard was established with the ambition to build a new type of institution, that could frame the expectations to the classic public cultural institution and at the same time investigate new paths for institutions to go in close dialogue with the citizens of Elsinore, the partners in the city and the rest of Denmark and not least introducing new possible formats through international collaboration. In this sense the outer frame is the result of a top down

public policy that affected the choices made by the institution. But in another perspective it's also a highly intelligent response to the transformations our societies undergo these years and as such a direct acknowledgement of the opportunities lying in a wider engagement with partners and audiences.

To some extent the design of the compass reflects the highly articulated audience focus in Danish and Nordic politics over the last 6 – 8 years, and some of the institutions projects has definitely benefitted financially from that. However, that is not the case with CLICK, which is a more complex intertwined initiative, where an audience focus rather runs through the projects design than being specifically articulated.

2.4 ECONOMIC IMPLICATIONS

CLICK was established as artistic initiative with a strong anchorage in both a diverse partnership and an expected audience of people interested in the cross field between arts, technology and research. There was initially not an expectation of large economic implication as a result of the festival. Nor was the festival as such the result of a process leading towards a more audience centric approach.

However, the latest analysis of e.g. the ad value connected to the reporting on CLICK in national media - roughly 6 million DKK (€ 806.000) - showed to be far bigger than the ad value connected to presenting major international artists as Sting and Philip Glass on stage. In fact the ad value for CLICK alone represent as an estimate one third of the total ad value for the city of Elsinore in the same period.

Remembering that the culture compass is a management tool as well as a navigation instrument in order to shape a balanced program, ensure relevance and resonance - it is also a model to secure a sustainable economic balance based on audience figures as well as fundable content.

PART 3) HOW DO THEY WORK

3.1 MEASURES IN GENERAL TERMS

Referring to the culture compass once again allow us to understand the complex working methods and measures used at the Culture Yard. The compass provide the institution with one tool for many purposes:

- It functions as a leadership tool, providing the organisation with an artistic orientation and an audience approach embedded in the mission and values of the organisation.
- It secures audience development as an articulated ambition and motivation for all activities taking place and as such it is an integral part of the organizational praxis.
- It intertwines programming with audience perspectives and target groups from the very beginning of any project. It's holistic in its form and links to all parts of the organisational practice: strategy, measures, communication, knowledge development, evaluation etc.

As a tool for an evolved audience focus, the compass has a unique design. It consists as previously mentioned of several layers. The core of the compass is the core stories that exist in Elsinore; The old Sound Custom Dues, the Hamlet legend, the shipyard's era and the current and future cultural industries story. These core stories are the focal point when the Culture Yard creates identity and profile supporting projects, themes, contexts and festivals, building commitment and ownership. The stories can be grouped into three themes: an identity

narrative, an industrial story as well as a seafaring tale. The CLICK Festival is related to the industrial narrative that tells a story of Elsinore as an innovative and producing town. Once it was ships, which was set in the sea from the yard. Today and in the future it is cultural 'spaceships' and innovative productions and experiences that will be launched.

"Cultural transformation creates meaning". Under that headline the Culture Yard send their guests and audience on a journey that creates wonderment on the way out, and changes them on the way home. To create change and be ready for change seem to be an important success parameter for a cultural institution that puts innovation high. The Culture Yard sees itself as a catalyst for a consciously and purposefully possible transformation for its visitors as well as for the city it serves. The idea is - simply expressed - that if the Culture Yard is able to create meaning, they can also transform the audience from being ordinary audiences to being part of a co- experience and co-creators of a product. One example is Knejpifestivalen (old harbour bar music festival) which each year presents a particular theme based on a maritime historical period. During the festival, the audience is invited on a thematic travel like a spice journey or a travel into the Fado. The audience become part of a staging, rather than just being concertgoers who listen to music from all over the world.

The culture compass has two axes: One relates to the elitist versus the popular and is about content complexity. The other relates to the traditional vs. the innovative, i.e. shape. There is no assessment or value in these juxtapositions. By contrast, it is an obstruction for the program managers to constantly keep them oriented toward the four corners. It is a strategic choice for the Culture Yard to program arrangements between the two poles, between North and West (Elite and Innovative) in NW or between Southern and Eastern (Popular and Traditional) in the SE. In this way, the organization is challenged to constantly question its own tradition and prejudice.

The last dimension of the compass is the geographical direction, which is used to address profile, and communication: To the south the capital, towards whom the goal is to create offers that also attracts a Copenhagen audience. To the west the near and the distant hinterland of Zealand and the metropolitan region, where there is a mixed audience and many of the Culture Yard's potential users and customers. To the north there is the world. Roughly 200,000 tourists from Denmark, Scandinavia and the rest of the world visit Kronborg Castle every year. With a focused and well-timed international culture program - and with plans for a high international artistic profile at the Culture Yard - it may be possible to attract an even larger global audience to the Culture Yard. To the east lie Sweden, the brother country and an old part of Denmark – a large part of Elsinore's history.

The compass has become the interdisciplinary, common and all inclusive working tool, that keep the organisational focus on the vision for both the institution as such and the CLICK Festival in particular. It provides the frame for shared objectives for all staff members, it gives clarity for the engagement with partners and sets the scope for what they measure and how it is balanced in terms of performativity, goals and practice.

The key persons are the artistic and communication responsible; the curators, programmers, communication officers, school services etc., everyone with a role in program and audience contact. The management sets the outer frame, but content planning takes place in an open debate with respective group of partners and employees engaged in any given project.

A less developed part of the Culture Yard's practice is the use of data and measurement tools to monitor and examine the effect their practice has in terms of different indicators on

audience engagement. User surveys are being used on a very basic level. They have an e-mail based system connected to their box office, but only effectively used at specific and rather large events. In connection with some projects people have been asked to answer some questions on l-pads providing information on where they live, age, gender, points of interest and the like. But the surveys have never been formerly designed from an audience development perspective. This is a weak spot the director is fully aware of. It's mostly a matter of costs and efficiency. He would like to see the Danish concert and culture centres develop a method and survey model equal to the one the Danish museums uses. Even for an institution of the Culture Yard's size a full-scale advanced survey evaluation is arguably too costly should they do it on their own.

3.2 MEASURES IN SPECIFIC TERMS:

Place-bound or place-related measures:

At present all measures made based on the physical site and connected cultural, socio-economic and socio-political space are related to the compass and a subjective analysis conducted by the staff connected to a given activity. In the surveys the Culture Yard does measure where people live, their age and gender, sometimes their origin and specific cultural interests.

Knowledge/capacity measures:

There is no procedure for how to enhance audience development related knowledge as empowerment of staff and leadership nor for the empowerment of approached audiences through education and cultivation of knowledge on the cultural offer given.

Active engagement/co-creation measures:

Due to the significant role of the compass, the staff involved in activities with a high participatory factor and inclusion filter the level of engagement subjectively looking at didactics, co-creation, the formation of communities and communalities, the work height (meaning the space between the work / artistic content and the audience) and not least how the approached audiences themselves are being involved through mutual encounters with the institution.

Digital measures:

As most culture institutions the Culture Yard has a digital readiness in order to measure how their digital platforms are being used. In a way the methods here is automatized due to good marketing practices using old and new communication channels, digital resources and tools in approaching the audiences and communicating the cultural offers. The Culture Yard uses a variety of digital and collaborative social media to open for dialogue and collaboration with the audience.

Cultural offer measures:

Any change in the cultural profile and offering is based on an internal process, that take place twice a year, where the organisation evaluate the last and on-going initiatives from the parameters stated in the vision and outlined through the Cultural Compass. This process focuses on audience perspectives as well as on performative and artistic goals and values. In order to maintain an adequate relevance for the audience and stay profiled as an advanced frontrunner institution, the Culture Yard has to develop or change their offers in relation to current or new demands.

FOR MORE INFORMATION

CLICK webpage:

<http://www.clickfestival.dk>

The Culture Yard webpage:

<http://kuto.dk>

CLICK Magazine:

<http://www.clickfestival.dk/#!magazine-2016/ci4y>

CLICK Channel:

<http://www.channel.clickfestival.dk>

CLICK videos:

https://www.youtube.com/results?search_query=click+festival

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“You do not always notice it if something is wrong,
but you always know it, when something is right”

Mikael Fock



ABOUT THE AUTHOR

Niels Righolt is currently Managing Director at the Danish Centre for Arts & Interculture (CKI) in Copenhagen. The centre is a national knowledge, competence and communication centre for international culture, cultural diversity and audience engagement. It promotes cultural democracy and a culturally diverse environment; it disseminates knowledge and experience between the country's artists and art institutions with the aim of developing and strengthening intercultural competences in the arts and cultural life as such in Denmark. CKI perform tasks and screenings, and CKI is responsible for skills development programs, audience and organizational learning, seminars and conferences, and more, as well as running what today is Denmark's largest and most important portal and news service on arts and interculture.

Niels Righolt has a broad background and experience of over 25 years in the arts field. He has worked as Head of Information, Producer, Artistic Director, Cultural Political Developer, Managing Director and Political Advisor within a variety of cultural institutions and organizations over the years among others as Managing and Artistic Director of the Dunkers Arts Centre in Helsingborg, Sweden, as Chief Curator and producer for Møstings Hus & Byggeriets Hus, Copenhagen and as co-founder of the intercultural magazine and communication bureau Cultures. At present he is a board member of among others the theatre Teatergrad in Copenhagen, the performing arts venue Inkonst in Malmö and the Audience Europe Network.

His academic background is in Literature, Modern Culture & Cultural Communication and Spanish Culture & Language from the University of Copenhagen.

This report is part of a transnational EU study on how small and midsize cultural institutions and festivals places audiences at the centre of their institution and activities.

The views expressed in the report are the sole responsibility of Niels Righolt as a researcher in the study and in no way reflect the views of the European Commission.



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Appendix 1: CULTURE YARD RATIOS AND KEYWORDS

The following is a short overview of the questions raised as part of the desk research and the control interviews.

The Culture Yard / CLICK Festival

1.1 Type of organisation:

Organisation	Public Culture Centre owned by the Municipality of Elsinore, Denmark
Culture Branch:	Cross Aesthetic and –disciplinary (music, performing arts, library, exhibitions and more)
Venue Size:	13.000 m ²
Number of Employees:	26 employees (incl. Toldkammeret venue)
Locus and facilities:	<ul style="list-style-type: none">• 2 stages at the Culture Yard• 1 stage at Toldkammeret• Exhibition hall• Conference facilities• Children and Youth centre at Toldkammeret• Restaurant and café <p>The Culture Yard also houses the city library.</p>
Form of financing:	32,5 % is operating grants from the municipality. The rest is own financing based on: <ul style="list-style-type: none">• box office and ticket sales• meetings and conferences• project funding and sponsoring
Economic Turnover:	2015: 45,9 million DKK (€ 6.169.000) of which 14 million DKK (€ 1.882.000) are operating grants. 2015: Box office / ticket sales: 29,8 million DKK (€ 3.995.000)

1.2 Cultural offer

Number of arrangements:	500+
Annual number of visitors:	734.000 visitors in 2015 Jan. 1 st – Aug. 31 st : 529.000 visitors Meetings and conferences attracted 87.875 visitors to the two buildings. CLICK 2016 attracted 3.500 visitors of which 1.000

	came to the opening concert alone.
Type of cultural offer:	<ul style="list-style-type: none"> • Performances • Concerts • Talks • Exhibitions • Youth and child programs • Seminars • Conferences • Festivals
Art-led / audience-led:	<p>Due to the 'compass' they use the institution is equally audience-led as art-led (see model)</p> <p>http://kuto.dk/om/kulturvaerftet/kulturkompasset</p>
Public prioritized / preferred:	Local audience in all its variety, for specific initiatives audience from the Copenhagen Metropolitan Area and Southern Sweden (Skåne)
Cultural/artistic vision and mission:	By drawing on the core narratives that characterises Elsinore and its surroundings the Culture Yard shall connect both locally, nationally and internationally through a rich program in the cross-field between elite and popular, tradition and innovation.
Genres:	<ul style="list-style-type: none"> • Theatre • Dance • Performances • Concerts (rock, jazz, world music, classical, pop) • Literary talks • Lectures • Exhibitions and installations • Children and youth program • Festivals (CLICK and other)
Permanent or occasional:	Most of the above is permanently on offer. However both festivals and lectures are connected to specific and occasional annual programs.
Mobile or settled:	Most of the activities take place at the Culture Yard and Toldkammeret, but some activities take place in public spaces or in specific venues (the Knejspe Festival in the bars of Elsinore as an example)
Mono- or multi-culturally oriented:	All activities are designed and programed to help the Culture Yard to reach out for as diverse an audience as possible on an annual basis.

1.3 Community-relatedness

Place / space-situatedness /	The Culture Yard is a cornerstone in the redefinition of
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interconnectedness:	Elsinore as cultural and innovation orientated place. It is close connected to both the city's role as a UNESCO site, the strong industrial past and the present opportunities. The maritime element and the global connection is important.
Partnering / cooperating partners:	Close partners locally form the anchorage in a strong partnership strategy, where also a number of international institutions and organisations play a role. Specifically in terms of CLICK are the partnerships with Ars Electronica, researchers and colleagues in the field globally.
Outreach horizon: (national / local, urban / rural, audience-specific or audience-general)	<p>The outreach horizon is defined and prioritised from both a geographical perspective, a demographic perspective and an audience- and partner perspective – all closely connected to the programming and the vision behind.</p> <p>In terms of CLICK it is predominantly an audience-specific perspective, that underlies the initiative.</p>

2.1 Audience goals and target audiences

<p>Targeted audiences:</p> <ul style="list-style-type: none"> • Enlarging / increasing the audiences • Deepening the relationship / interface with the audiences • Diversifying / widening the audiences 	<p>The cultural compass ensures a nuanced artistic programming where many segments will be able to find something of interest. The mainstream audiences are served in order to maintain their interest and the on-going enlargement of the group. The deepening of the relationship with specific audience groups happens through specific initiatives such as CLICK.</p> <p>The Culture Yard does not work with traditional segmentation models. Their cultural compass however works as a model for understanding and describing audiences connected to the different activities.</p>
<p>Reaching out to:</p> <ul style="list-style-type: none"> • "audience by habit" • "audience by choice" and/or • "audience by surprise" 	<p>The permanent program reflects a reach out to both an audience by habit and an audience by choice. The festivals – especially CLICK – address an audience by choice. In the future more activities outside the venues will to a higher point address an audience by surprise.</p>

2.2 Achievements and future

<p>Main AD objectives achieved:</p> <p>AD impacts in terms of succeeding in attracting the current audiences on an enlarged level.</p> <p>AD impacts in terms of succeeding in</p>	<p>The main objectives achieved through CLICK is the establishment of a growing community of curious visitors and enthusiasts from all over Denmark, who engage and participate in the festivals activities and share knowledge, networks and ideas. The current audiences are invited to take part in a deepening</p>
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<p>enhancing/deepening the exchange or changed experience with current audiences</p> <p>AD impacts in terms of succeeding in widening the audiences, attracting audiences different from the current and audiences with no or limited previous contact with the cultural supply in question.</p>	<p>process through the focus of the festival.</p> <p>For the Culture Yard as an institution there is a progressive line in the increasing of audiences and deepening of already existing relationships.</p>
<p>AD objectives for the next years?</p>	<p>A clearer focus on children and youth is something they will work on, translating methods and approaches into CLICK. Click Play is a family and children initiative that will be established next year on the square in front of the Yard and elsewhere in the city.</p> <p>It is a challenge for the future to be able to attract audiences with no or limited previous contact with the festival. It is a strategy to bring the festival out into public spaces, with a larger possible audience scope, than today.</p>
<p>What have been the main failures? (problems / threads in pursuing goals)</p>	<p>The main obstacles or challenges for CLICK lie in the ability to make the translation into more accessible formats and thus reaching out for a broader audience.</p>
<p>Unexpected achievements e.g. indirectly generated success</p>	<p>The benefit of collaborating with some of the biggest players in the field has given CLICK a unique and clear status in Denmark and Scandinavia as the most important festival of it's kind.</p>

2.3 Motivations, genesis and evolution

<p>Motivations behind AD Strategies and genesis:</p> <p>(internal / external; adapt / react to crisis / discontinuity; respond to opportunities; mission re-orientation; top down public policies etc.)</p>	<p>The Culture Yard was established with the ambition to build a new type of institution, framing the classic public cultural institution and at the same time investigating new opportunities in dialogue with the local audience and partners and introducing new formats through international collaboration.</p> <p>The design of the compass reflects the articulated audience focus in Danish and Nordic politics over the last years.</p>
<p>AD as result of a specific public policy: European, national, local? If yes how?</p>	<p>See 2.1</p>
<p>Has the AD practice changed over</p>	<p>Not really. It is an on-going process, but the institution is still relatively young and it is too early to measure</p>

time? (widening / diversification /deepening relationship; which targets; for which reasons?)	how AD has changed beyond the compass strategy.
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2.4 AD – Economic implications

Motivation: related to the transition towards a more audience centric approach	CLICK was established as artistic initiative with a diverse partnership and an expected audience of people interested in the cross field between arts, technology and research. There was not an expectation of large economic implication as a result of the festival.
AD strategies as means for economic balance or a more sustainable model:	Again it's connected to the holistic and transversal logic and approach anchored in the cultural compass. The sustainable logic of connecting through content and building communities is reflected in the financial structure, where some 66% are direct or indirect income based on activities. However, the ad value connected to the reporting on CLICK in national media is estimated to roughly 6 million DKK (€ 806.000).
Have economic decisions affected target strategies, priorities and policies?	Not in terms of AD.
Kind of investments required to achieve goals:	Remembering that the culture compass is a management tool, a model to secure a sustainable economic balance based on audience figures as well as fundable content. The investment is connected to the project management as a whole. There has not been allocated specific means for AD work.

3.1 Measures in general terms

AD-model / programming: AD mentality (ambition and motivation) AD-orientation (degree of AD-priority or urgency) AD strategy (present AD-program and priorities) AD as project-based or as integral part of organizational praxis AD-approach as long-term and holistic	The compass provide the institution with one tool for many purposes: <ul style="list-style-type: none"> • It functions as a leadership tool, providing the artistic orientation and an audience approach embedded in the mission and values of the organisation. • It secures audience development as an articulated ambition and motivation for all activities taking place and as such it is an integral part of the organisational praxis. • It intertwines programming with audience
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	<p>perspectives and target groups from the very beginning of any project. It's holistic in its form and links to all parts of the organisational practice: strategy, measures, communication, knowledge development, evaluation etc.</p>
<p>AD-leadership:</p> <p>Audience centric approach embedded in the mission and values of the organisation?</p> <p>Existing or recruited organisational AD-leadership, available AD-expertise or AD-competence</p>	<p>The management sets the outer frame, but content planning takes place in an open debate with respective group of partners and employees engaged in any given project.</p> <p>There is not a defined AD responsible, nor has AD experience played a specific role for the recruitment of staff.</p>
<p>AD - trans-functional and interdisciplinary:</p> <p>How the different areas and functions internally work (shared vision / objectives; common tools and findings / formal and informal moments etc.)</p> <p>How the scientific / artistic side of the organisation is involved in AD strategies and implementation.</p>	<p>With a holistic tool as the cultural compass, the interdisciplinary approach and the inclusion of AD perspectives in all parts of the programming ensures the organisational focus on the vision for both the institution as such and the CLICK Festival in particular. It provides the frame for shared objectives for all staff members.</p>
<p>Who is responsible for AD strategies:</p>	<p>Key persons are the artistic and communication responsible; the curators, programmers, communication officers, school services etc., everyone with a role in program and audience contact.</p>
<p>AD – Use of data and tools:</p>	<p>The use of data and measurement tools to monitor and examine the effect the artistic practice is less developed. User surveys are being used on a very basic level. They have an e-mail based system connected to their box office, but only effectively used at specific and rather large events.</p>
<p>Measures taken – organisational changes:</p> <p>AD-focused change in cultural production</p> <p>Organizational change</p> <p>Communication and IT-strategy</p> <p>AD-staff recruitment and AD-trainings for the staff</p> <p>AD-conditioned financial investments</p>	<p>The demand for a more organisational approach to how AD works and could work within the institution is fully acknowledged by the management. The institution would benefit from a system, which reflect the complexity and diversity of the program.</p> <p>At present there is no direct initiative toward a change of the course and directions the institution has taken based on the vision and the existing navigation tools.</p>

3.2 Measures in specific terms

Place-bound or place-related measures:	<p>All measures made are based on the physical site and connected cultural, socio-economic and socio-political spaces are related to the compass and a subjective analysis conducted by the staff connected to a given activity.</p> <p>In the surveys they measure where people live, age, gender, origin and specific cultural interests.</p>
Knowledge / capacity measures:	<p>There is no procedure for AD related knowledge as empowerment neither of staff and leadership nor for the empowerment of approached audiences.</p>
Active engagement / co-creation measures:	<p>The staff involved in activities with a high participatory factor and inclusion filter the level of engagement subjectively looking at didactics, co-creation, the formation of communities, work height and how the audiences approached are involved through encounters with the institution.</p>
Digital measures:	<p>As most culture institutions the Culture Yard measure how their digital platforms are being used. The methods here are automatized using both old and new communication channels, digital resources and tools in approaching the audiences and communicating the cultural offers.</p> <p>The Culture Yard uses a variety of digital and collaborative social media to open for dialogue and collaboration with the audience.</p>
Cultural offer measures:	<p>Changes in the cultural profile and offering are based on an internal process, where the organisation evaluate the last and on-going initiatives from the parameters stated in the vision and outlined through the Cultural Compass. This process focuses on audience perspectives as well as on performative and artistic goals and values.</p>