



AUDIENCE

An anthology of art, culture
and development

Culture in the West

Culture in the West is one of Västra Götaland's cultural administrations and we get our mandate from the Culture Committee. The basis of our work is about strengthening the arts and culture, as well as to increase awareness of the positive effects of culture in society. To achieve this, we work together with other players, regionally, nationally and internationally.

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Preface

The concept of audience development raises many questions, but there are too many answers. In this collection, which consists of thirteen texts, given the variety of perspectives on the opportunities, problems and challenges of putting the audience in mind. It's about the conditions to do it, how to do it, what consequences it can bring, and what happens if you do not. The angles of incidence are in some cases very hands-on, concrete or factual, in other cases it can move about the criticism and questioning or cultural reflections on a more comprehensive level. The approach is konstarts- and cross-industry and the purpose is to nuance and to strengthen efforts to broaden participation in public art and culture.

In autumn 2015 decided Culture in the West to establish *Republic* - a national center for audience development. The background is several years of preparatory work which demonstrated the needs and expectations of such a center in Sweden - something that already existed in Norway and Denmark as well as in several European countries. Sweden has considerable experience in the field and many strong cultural institutions and organizations working purposefully for a long time. There are a lot of good examples of activities and exciting projects. However, there is relatively little Swedish research in this area, a great confusion and a lack of accumulated knowledge. The backbone of the republic's operations and direction can be found in some observations that we made.

Efforts to try to broaden the audience have been around for decades, but it is nonetheless difficult to discern any significant general changes in public participation or public cultural institutions, organizations or their work processes. Many successful projects, but little long-term effect. Why this inertia? Is it because of ambiguities in ambition or is it lack of clarity in the aims and objectives? Is it related to conceptual problems or financial resources?

Another observation is that in many places there is no basis for a knowledge-based and systematic audience development. It also lacks sufficient expertise in both existing and potential audiences, their needs and behaviors. A third observation is that there is still too limited approach to audience development; it is something of a culture adapted form of marketing and it belongs in marketing or- communications departments toolbox. Here we see a great need to inspire a new way of thinking in the cultural sector leaders, a realization that audience development is a process that involves developing their organizations with the audience in the center.

These findings are also part of the background to the book you now hold in your hand. Audience Development is about

the concepts, methods and issues that need to relate to when you seek a larger and broader audience, to increase understanding and enrich the experience. The basic vision has been around a long time and is ultimately about that art should be accessible, in every sense of all denominations, for all

- culture policy key issue.

The ideas of creating a national center for audience development has been with us here at the Culture in the West for several years. Norsk Publikumsutvikling (NPU) image spirit for nearly ten years ago and they were quick initiatives to the annual Nordic conference series Arts & Audiences (2011- 2016). Both NPU organization and the conference became sources of inspiration to create a Swedish equivalent. In working with the music project RNM (Resource New Music) was the ambition of the project requirements for a Swedish center for audience development. There began a close collaboration between the Culture of the West and Producer Agency, which is a team of producers and project managers. This meant, among other collusion on both the Gothenburg-based conferences Audience Development from A to Z (2014) and Culture and for all? (2015), as well as the Arts & Audiences Reykjavik (2014), Copenhagen (2015) and Gothenburg (2016). Consistent and fortunately it was also possible to work around this anthology.

We see this anthology as an important step in strengthening the relationship between the public culture and audience. This is best done in our opinion, by presenting different perspectives on what that work may entail and what the possible consequences - positive and negative. Authors' texts based on personal reflections and professional challenges, are forward-looking and visionary, or reflecting concrete lessons learned from both projects and operations. Our ambition is also to audience development set in a cultural context, since it is precisely the cultural policy that puts the focus on both increasing diversity and to create a diverse cultural program. Thereby strengthening the right of everyone to participate in cultural life.

If these texts together provide some answers to these questions, we let you the reader decide. It is certain that the book contains reflections, comments, provocations and analysis of what it means to work with art and culture, broadened participation, norms, change and audience development.

We want an inspiring read!

Johanna Hagerius, Nils Wiklander.

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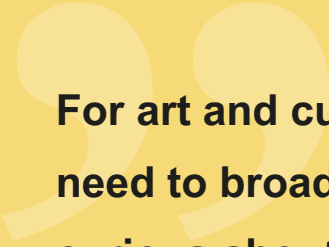
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PREFACE







For art and culture to be relevant, we need to broaden our horizons, be curious about our audience and community groups, curious to see what happens before, during and after people have become involved in culture. And we must be prepared to change our practices in response to this.

Heather Maitland



Who develops whom?

Heather Maitland

- Consultant and author

"That the" public "is troublesome. What does the word really mean? People sitting in their seats, waiting for a performance to begin? Or all the spectators that the artists represent themselves before they go on stage? Is it me when I'm enjoying a show or just the others around me? Is the audience the visitors that journalists say was 'thrilled' last night? And what, then, those who had a different experience? When the play ends, what happens to those who a few minutes ago were part of the audience - they are no longer crowds? Is there a choice to be the audience, or the audience a label we attach to each other? Is the call of the audience might be more appealing to those who talk than for the audience? "

Goran Tomka, ' *Audience Explorations. Guidebook for Hopefully Seeking the Audience* '

I currently work as an audience development advisor for three projects co-financed by the European Union Program Creative Europe. I love my job, I am inspired by so many passionate cultural workers from all parts of Europe - 33 countries later, I counted. But it is no easy task. What is the problem? The problem is that it is all about audience development ...

Participants in a project almost always have the same vision of what they want to achieve: that lots of people will be inspired by the contact with cultural practitioners. But when we get into how we want to develop these audience groups, the differences become clear. Everyone has their own idea of what audience development, in fact. Six months later, we still focus on differences instead of our common vision.

Audience development is often defined as everything that makes the commitment to deepen, which broadens the audience by reaching more people of the same class as the existing audience, or increasing audience diversity by **reaching other than the existing audience.** It is not a fixed set of projects and strategies, but a process that involves everyone in an organization should be aware of what you want to achieve, find out more about those who are already engaged and those that are not there and come until the best way to bring them together.

If we define audience development in this way, it seems a natural for most cultural organizations. Their business is to get the public and culture meet.

Most are self-critical and say that they do not succeed well enough with it. They, like their financiers and stakeholders, assume that they need to put more time and effort to involve new people in what you choose to present. But most are already good at this. Of the 270 000 households that bought tickets to 21 theaters and cultural centers in Wales during 2016/17 was 37 percent for the first time. In Ireland, 41 percent of those who bought tickets for the 52 festivals, theaters and cultural centers of first-time visitors.

Why are there so many differences between the organizations? Every cultural organization has its own goals, working in different cultures and local contexts, creating art and culture of various types, which of course means that the meetings with the audience is different. There are differences within organizations; people with different roles can have very different views on how to expand, creating more diversity or deepen - and different opinions about whether it is appropriate to the organization engaged in this.

The weightiest factor, however, the organization's values. I work with two theaters that could not be more different. One is located in a fairly new, purpose-built house in a rural area and gets funding from the regional government to serve the entire region. The other is located in a converted warehouse run by a collective of acting in a downtown area with ethnically mixed population. But they are similar in their approach to audience

- they have a similar philosophy of culture's relationship to society.

Theaters values and philosophy often means that those I work with have objections to the label "audience development". Many believe that the word "audience" excludes those attending, reading, listening, watching and visit one. It suggests a passive relationship with the culture; audience just sits and listens, right? And "development" implies that people need to be developed because someone else has decided they do not understand or appreciate the culture enough. Audience development is emerging as a predetermined path toward a "public properties" (we speak even about audience development as a "staircase" with predetermined steps, the non-visitors to loyal audience). Dublin's Culture Connect was established in 2016 by Dublin City Council with the intention to get the residents to feel connected to the city by organizing and participating in arts and cultural events. The initiative has 154 cultural organizations, 28 cultural producers and 508 groups in 51 neighborhoods across Dublin participated in the 1750 popular activities, events, performances and activities. But you do not call it the "audience development". Iseult Byrne, head of the initiative, saying:

"My opinion is that audience development ends once you've got the audience in the room. Public engagement is also about what happens in the room and continues after everyone has gone home. "

As Iseult many prefer the term public involvement because they think that it better reflects the democratic process where residents and cultural practitioners involved in an exchange of ideas, opinions and skills.

The language on audience development is problematic to do with its roots in the promotion of culture. I wrote the very first guidelines for audience development (Guide to Audience Development) for Arts Council England in 1997. They were based on ten years of work at the Art Council's tour department to increase the number of spectators and thereby get as big an impact as possible on the funded touring productions. The department's marketing director collaborated with a group of regional marketing for the touring ensembles would reach a larger audience. Together coined the term audience development to get other departments to work with audience questions. The group was eventually transformed into a network of regional development agencies audience.

Today, some of the audience development as a short-term, but at the time looked to it as a long-term effort to create good relations with the visitors. The guidelines for audience development was the final point of the plan to maintain relations. One obstacle to this was - and still is - that the agreements on public funding runs over such a short time. You can not develop an audience in three years. If you look objectively at the information available, most European cultural good at developing new audiences, but bad at maintaining them. We have already noted that over a third of those who bought tickets to the Welsh and Irish theaters and cultural centers during 2016/17 was a first-time visitor.

In the late 1990s, there were still remnants of what had been a movement of strong, politically engaged and community-based cultural organizations in the UK. Many of these organizations felt strong opposition to public financing infrastructure. They had their roots in the local community and targeted the to be relevant to this. Their goal was cultural democracy. For these local cultural organizations were audience development irrelevant because their audience and participants were already deeply involved and reflected the local community's diversity. They talked about the audience that would be developed in terms of "cannon fodder" for state-funded culture (yes, it sounded actually).

At this time, I participated in a committee appointed by the Theatrical Management Association. The aim was to provide data to determine the impact of ballet and theater have. We arrived at the amateur theater organizations each year attracts nine million spectators - as audience development was not needed there either.

Why did then audience development becoming so popular? It was motivated by that from a long term perspective wanted to build an audience base for well-established theater societies publicly funded operations. It is an economic, not a democratic impetus. But there was also a social motivator. Arts Council England had since the 1980s participated in a large population study showed that highly educated people with high incomes were those most likely to visit cultural events. To justify the use of public funds encouraged the Arts Council because the organizations they gave grants to broaden the audience. It was seen as sensible of us involved were therefore already contentious, because it had its origin in cultural policy and promotion of culture. But is that still the case? Is the audience development just something for publicly funded organizations? It has been shown that this assumption is not correct. Scores of large, commercially-run theaters dedicated to audience development activities: they give performances with subtitles, sign language and audio description; organizes educational activities for schools, creative workshops for children, social events for groups; trained

where staff in being welcoming and ambassadors who seek out different groups in society. But they would never get the idea to call this audience development and public engagement. It is simply good for business. The only difference is that they have economic sustainability as the ultimate goal, although many cultural and social objectives of the way.

As good business requires audience development to think logically. It has much in common with business and marketing plans. Audience Development should be focused on achieving the same goal, with some of the same approach. The difference is that you see all of the existing and potential audience's point of view. All aspects of the audience experience covered, considerably more than what is included in the business and marketing plans. It is about getting all of the organization's various functions to work with the audience in mind. But it's still about to set clear and commonly agreed objectives based on facts, test assumptions and evaluate whether a particular approach is worth repeating. A procedure for the left hemisphere. And for many creative people are not left brain the strongest hand. Practical checklists make them feel that their creative process are squeezed into a very small box. Art is too complicated logic.

But some logic is needed, whether we choose to call what we do for audience development and public engagement.

There are many who dislike to divide people into groups, especially if these are called "target groups". I understand them. To divide people into groups by age, ethnicity or gender is a simplistic approach. You are not talking about dancing in the same way with a sixteen guy who is featured in a dance group for young people to a sixteen guy who loves football but have never danced. Unfortunately, we rarely resources to be able to have conversations with every single person we want to reach. We have to take shortcuts. Such a shortcut based on the idea that groups of people with similar opinions and experiences (forget the population) probably have similar needs, likes the same kind of things and act in a similar way.

Cultural organizations tend mainly addressed to those who are already highly engaged. Sometimes it is a logical decision. Those who already love us, you think, are the most likely to engage in our next project. Unfortunately, it usually means that we try to persuade those who already are very committed to engage even more. We ignore the vast majority who just comes in contact with us once in a while. They are so numerous that it would be far more productive to entice them to come again. We need to keep track of the numbers.

It always amazes me that many of the organizations I work with, even those who spend the most time and money on audience engagement, do not know if their efforts have any effect. They think that it is enough to organize school performances or workshops, or producing an online journal. They take for granted that it leads to a greater or broader engagement - that's the whole point. But, is it really so? How is it then that the growing academic research in this area shows that the theatrical performances in schools, the children to stay away from the theater later in life? They associate the theater with education and not with their own cultural interests - for them is theater mandatory "cultural spinach". Is this really what we want to achieve? We love the culture so passionate and so we allow love to our hearts guide us. This means that we make assumptions. When I talk with colleagues and partners, I wonder if sometimes we prefer to focus on those most engaged visitors rather than temporary because the former looks and thinks like us. Perhaps the failure of our efforts to increase the diversity of the audience because we project ourselves to the crowd and assume that it shares our views. We need a logical, evidence-based approach ensures that we put ourselves in the situation of others and see the world as they see it. We must set clear goals in order to really get to the bottom of what we want to achieve and why. We need to evaluate what we do so that we do not do things just because it is good for people, but because it is truly engaging.

Audience development comprises a logical approach. But it is also complex. I shudder **when I look back over the twenty year old *Guide to Audience Development*. At that time** we thought that audience development mainly focused on the removal of the physical, geographical, social and psychological barriers to cultural consumption. If we took these people would get involved. Now we know that it is much more complicated than that. We also need to understand and act on what motivates people and get them to make certain decisions. To ask people why they do not get involved in cultural life is soul-destroying. Everyone says about the same thing: they are not interested, they do not have time and it costs too much. If you dig a little deeper, the picture changes. They are not interested because they have not encountered the art and culture that reflects their history, interests and cultural identity. Art and culture are not relevant to them. They do not have time because they have better things to spend their time. They think it is too expensive because they have better things to spend their money on. Art and culture is something for others.

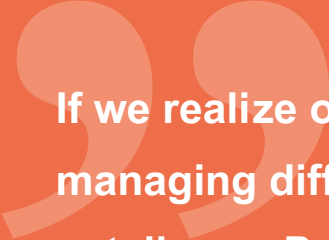
The program is Dublin's Culture Connect has relevance as guiding principles. The basis for all relations are tea and a chat. In Dublin takes everything over a cup of tea, so why not culture? Those who work with the program, visiting community groups in their home environments to find out what is really important for them. They will be invited to tea and offer in turn the cakes. The topics that will come will be the starting point of the project where the groups are put in contact with a culture practitioners. This in turn leads on to other projects conducted in collaboration with Dublin's cultural institutions, always with a focus on relevance.

Perhaps this shows how audience development as a phenomenon has changed over the last twenty years. It has seized on the minds of the community-based cultural organizations that were so incredibly skeptical of the concept of audience development. It's no longer just about increasing people's understanding and appreciation of art and culture. It is about getting art and culture to become relevant through dialogue, through the mutual exchange of ideas, knowledge and skills.

For art and culture to be relevant, we need to broaden our horizons, be curious about our audience and community groups, curious to see what happens before, during and after people have become involved in culture. And we must be prepared to change our practices in response to this.

Audience development, audience involvement - whatever we want to call it - is not easy. But it makes a difference. A partner in one of the Creative Europe project that I work with spoke of his theater as "an island for the elite, the white middle class. A theater built in the middle of a deprived area with a high proportion of immigrants. "The sometimes awkward discrepancy in terms of attitudes to audience development project had started a discussion among the members of the theater. They invited from the start in the families in the neighborhood to creative activities and encouraged the residents to organize gatherings. They learned so much just by listening. But these activities had been separated from the hard work of each season to put up production after production, and they had come second. Theater members are now reconsidering the relationship between theater and society and poses the question by audience they want. How can they put those living in the area at the heart of what makes the theater? How can theater find a new purpose with their business? How can theater and expressed on stage become relevant?

The audience has thus developed the theater.



If we realize our BE Grän's solutions in managing differences and all that entails, we Parado xalt probably be better at taking advantage of the difficult but in our time necessary diversity.

Qaisar Mahmood



Qaisar Mahmood
- Author and
debater

Diversity price?

Autumn has not yet begun in earnest. The sun is still yellow and warm. It feels not quite right to replace chinos and T-shirt to suit and white shirt, part of the working day.

My footsteps echo from the empty workplaces in the open plan office when I loons from my workplace to the break room. Most have not yet returned from the summer holidays.

Although there are many steps to the coffee machine, it feels heavy. I feel drained of energy and hope to coffee to get me on the energetic mood. I am convinced that you have seen a similar coffee machine if you have visited any government agency or in the waiting hall to vehicle inspection. A coffee machine that serves twenty different varieties of coffee, but which all taste the same.

During a whole year I had worked hard to plan and establish a comprehensive reorganization. On a theoretical level, I was aware that the change requires patience and careful planning. There, I had heard the change coaches say in all the fifty century youtube clips I've seen and the books I had read the preliminary order. But emotional man in me found it difficult to come to terms with that it would take almost thirteen months of planning and anchoring to gain acceptance for the change I wanted to accomplish.

I was tired of all the conflicts that had arisen at every step during the change journey. Criticism of the decision to divide the department into smaller units. Criticism of the skills profile I wished for the new unit managers. From being experts in cultural history, I wanted to have a management team that was characterized by diversity in terms of educational background. Criticism of new titles for the employees of the units. I wanted everyone in a unit would have the same title, which reflected the unit's mission rather than what training the individuals were and if they were senior or junior. I had tried to follow the advice in all those books on change management that I had borrowed and bought in the past year to the letter. Make the change gradually. Offer many opportunities to comment on the proposals - anonymously, individually, collectively, orally, in writing. I also set up a working group to develop the draft reorganization consisting of an influential critic, a group that I perceived as neutral and really wanted change. All would be involved and feel that they had to be with. But nothing seemed to help.

Despite my attempts to invite to the dialogue I had difficult to find support and acceptance of the changes I was trying to enforce. Everything I touched turned into rust.

It was frustrating because I felt that I did everything in my power to create participation, but only met with opposition. I was short, tired of find myself in conflict with the influential individuals who were seen as the informal leader of the department.

Later, I'll come to understand that I had failed to live up to one of the most important commandments when leading teams characterized by diversity - not to treat others as you want to be treated. I had talked to other people's minds but not their emotional-I.

On paper, the reorganization was simple and logical. I had introduced new objectives for the department and the new entity titles. But in practice, I had challenged the most existential needs of employees - their self-image, their sense of security and predictability as well as their sense of feel needed and be important ...? In retrospect, I also understand that I am in the state had not understood the extent of the journey I was about to throw myself and the department about sixty people in. I had triggered off instincts, which for thousands of years has inscribed in man for to protect us against threats and unexpected dangers. Change The trip would take more than five years and not a few months I initially naively thought. If I had known how long and protracted the change journey would be, I had probably fled the field. Now in retrospect I am grateful that I was ignorant of the complexity. I do not want for anything in the world to be without all the experience I have had to acquire. Ignorance is indeed a virtue.

Back to the break room where we started. When I stand at the coffee machine while waiting for the last drops will run down into the black coffee mug, I hear two talented and experienced employees sit opposite each other deeply immersed in an intimate conversation. They seem not to have noticed that I also find myself in the room. I do

myself as small as I can. Curiosity trumps sense of shame over to listen to a conversation that was not meant for my ears.

- He is driving this venerable authority stick right into perdition.

- Yes indeed.
- It is inconceivable that, for the first time under its nearly 400-year history, will employ a manager who can not cultural history?

- A lawyer, you know, A LAWYER ...
- Incredible. It is as if the skills are no longer important at this workplace.

For you as a reader to understand the context that it belongs to the thing that I had just finished the recruitment of a new Head of the unit where the two employees concerned had been placed after the reorganization.

The incoming head of the unit in question had a legal candidate training and had the last four years working as a manager at a university. When we would take references had reference persons protested the HR manager that we were going to recruit a person with great credentials.

I had been focused on recruiting a competent and experienced manager but was about to neglect the needs of employees to be reflected and confirmed. Who could be better suited to support employees who worked with the public authority than a manager who can Administrative of their hands and feel safe when it comes to the rule of law?

I went home that night miserable and I began to question the path I have chosen - to recruit a management team that was characterized by a diversity of professional experience, educational background and spread to different personality scales. Maybe it was better to continue to recruit more of the same to avoid the risk of draining the organization's core competencies, which employees feared would happen. Although no one really could not define what was meant by core competencies.

Unfortunately, I chose to interpret the critics and their position as the President

lighetsfrämmande and change hostile. In retrospect, I understand that during the journey should have shown more gratitude to the employees who voiced skepticism. Between the lines of the criticism they had expressed was the valuable lesson that I had not really had the ability to take me because I was too focused on the criticism. It is true that the Buddha has said that those who are perceived as even critics of fact, even the greatest masters. If you manage to take the criticism. Something I, unfortunately, this in retrospect, proved me to be right disposed of.

In retrospect, it is also clear to me that the reaction of the skeptical and critical employees in the break room was fully human and something I too had felt and expressed if I had found myself in their shoes.

It is natural that people who face an uncertain future - even if they dislike the current situation - react with skepticism and fear. But also to individuals who are about to be forced into spending time with the unknown and different, in this case in the form of a department head who was a lawyer, feel increased stress surcharge. It's about people who are used to all around them the same education that they themselves, and often may also be people who have studied and worked with throughout his career. Will their future boss, which is something other than they be able to understand them or the future will be lined with confusion and insecurity?

There is nothing that gives people an equally high stress mark as to be exposed to changes they have not asked for or will be forced to spend time with those identifying as strangers.

The purpose of this text is not to argue that you should increase diversity in your workplace. But not to argue for less diversity. The purpose is not to demonstrate that diversity leads to increased profitability and efficiency. Much of the research that looks at diversity leads to efficiency shows on the contrary that the results are ambiguous. The most effective but also the most ineffective teams are the ones that are manifold. Groups are characterized by a high degree of homogeneity is the most happy and harmonious.

How strange it may sound, an object of this text you will receive support in not surround yourself with more diversity than what your business requires.

Modern evolutionary and behavioral psychology clearly shows that people are cognitively equipped to handle diversity. Our brain perceives intercourse with differences as something stressful because it requires a lot of energy from us. We become stressed and anxious when others do not behave like us or in a way that we recognize. That's why we get along among like-minded, even if we like, click "like" on everything that celebrates diversity and difference.

My first piece of advice: if you are not facing a revolutionary change in the world around you or feel you need to produce new things in a new way, I recommend you play the safe card and opt for more of what you already have. Continue as you have always done. Change is nothing we, by definition, should strive for, it is something we will be forced. Some tasks are performed effectively if employees are more alike than different and stopping the differences can indeed do work inefficiently.

However, it is my belief that no matter if you work in the private, public or political life in the future we need to surround ourselves with more diversity than today. Our hyper-global society has changed the conditions for most of us in terms of dealing with the complex and ever-changing everyday. There are not many who can continue in the same way we always have. To those who can do it, I just want to congratulate.

This text is for you to meet new expectations from the outside world and where you and your organization need to relate you to new ways for you to solve your mission, which is true for the overwhelming majority of us living today. In English, the researchers say that we are in a VUCA society. VUCA The acronym stands for Volatility, Uncertainty, Complexity and Ambiguity. In Swedish I translate these words with impermanence, uncertainty, complexity and ambiguity.

On one level, mankind has always faced these revolutionary forces. But change speed and scope is unique in

the history of mankind. Today we can not escape or create order out of chaos, but we need to rest in the uncertain, the ambiguous, complex and ephemeral as life in a VUCA-society means. One way to handle this is to surround himself with difference and diversity.


But diversity comes with a price tag. Because our brain perceives changes and differences as stressful as you do not expose yourself and your employees to unnecessary psychological pressure. You therefore need to have the right kind of diversity rather than much diversity. For Diversity costs and you do not want to pay more than you need.

We all have psychological and social mechanisms that unconsciously want to transform differences into similarities, this is because the latter is easier to handle. You should keep in mind that both your and your colleagues' brains think you still Stone Age people moving in a threatening savannas even when you can practically move you in an office landscape dressed in a suit and tie blouse.

Anton Chekhov, Russian writer, has a quote that I often returned to in recent years: Humans will be better if you show hen's true nature (" You Will Become Better When You show him what he is like. ") .


If we realize our limitations in dealing with differences and all that they mean we will paradoxically be better at taking advantage of the difficult but in our time necessary diversity.

For my part, I have made many mistakes during the journey of change that I have undertaken in the past five years, but I have also made a number of rights. There are effective ways to lead teams characterized by diversity. But the diversity is an (expensive) price tag. For the more differences in a group, the more will be required of you as a leader and fellow players to be able to do effective work, which is also fun. And there are a number of tools that you can use in order to not let diversities negative backs take over or run the risk of diversity rather than ground down to stupidity. You just need to be prepared to pay the price of diversity.



Democratizing the availability of art is often less about the popularization of art uni transverse allure and about to give in to the idea that different audiences basically relate to different art niches.

Tiffany Jenkins



Tiffany Jenkins
- Author and
consultant

tyranny of relevance

On March 12, 1901 the East End Art Gallery, now the Whitechapel Gallery in London will open the doors to the public. The founders Canon and Henrietta Barnett were Victorian reformers who wanted to bring good art to the people. Their plan for a "permanent gallery" had its origin in the popular temporary exhibitions they had organized at St. Jude's Parish for over 20 years and had attracted more and more visitors. Mr and Mrs Barnett, who were Christian socialists, believed that art and education was an important tool for improving working conditions. Placing an art gallery in London's East End was a part of this endeavor. The streets were dirty and full of debris, the houses were worn and high crime.

In 1888 Whitechapel also fallen into disrepute because it was the area where the serial killer Jack the Ripper, who murdered several women prostitutes, had mainly been active.

The population in the area consisted of a mixture of very poor English and immigrants from near and far, in particular Irish and Jews. When the gallery opened the Whitechapel one of the main residence for Jews in Europe. In the late 1800s described the Jewish actor Jacob Adler what it was like to live and work there: "The further into the Whitechapel we pressed the more disheartened became

we. Was this really London? In Russia, we had never seen such poverty in 1880s London and we saw it never later in the worst slums of New York. " ¹

Here in Whitechapel considered spouses Barnett that art could have an important function. In its first report described the board gallery's purpose:

To open up a larger world for the people of east London than where they normally move. To attract them to the pleasures that are refreshing their minds and to bring their human curiosity. ²

The idea was that art and the attention surrounding it would encourage the disadvantaged to improve their own conditions. The art would attract people away from the pub and drunkenness. Canon Barnett put it this way:

If there is a greater love of beauty, care to, for example about cleanliness, choose their entertainment with more care and get increased self-esteem. Inducing gan to admire raises new interest not to godoses at the pub, and those who possess this ability can be persuaded to do things in their work and in their leisure time as helping to enrich the soil. ³

The ambition of East London Gallery was to bring great art to the people - art that would change their lives. The founders wanted to lift people out of their daily lives and give them access to universal culture and the ways to deepen and broaden their view of the world.

Cultural historian Juliet Steyn describes it this way: The idea was "to inculcate a greater subjectivity of the population that went beyond nature by offering them experiences, emotions and pleasures that towered over what was perceived as **working mindless routines.**"⁴

Mr and Mrs Barnett's way of looking at things may have had its limits and there was a hint of condescension in them. But even if they considered culture as a consolation instead of trying to improve the miserable material conditions of the poor lived in, they had also a strong belief in the power of art and its ability to change people. It was in many respects an egalitarian approach to the masses that was based on the belief that anyone - regardless of ethnic or social background - can visit and be touched by the artwork. It was an approach that contributed to an unlikely large number of museums, art galleries and libraries were built in Britain during the Victorian era.

I wonder if such a thing were possible today. In 2018, we see how very different ideas about the role of art and the people is expressed. Nowhere is this clearer than in the idea of relevance, which is now the height of fashion in art of political circles. The concept differs from Barnett's approach in two ways. Firstly, the now popular concept of relevance that art is no longer seen as a carrier of authority or transformational, but as something mutable. In fact, it means that everything can be art - such as food, knitting or clothing - in accordance with the Arts Council's line. Second, people regarded today as shielded and isolated from each other. They are defined on the basis of class and ethnic background - where they have to rely on their own limited experience - and not as part of a universal culture that anyone can enjoy, regardless of identity, which was what the Victorians did. Today regarded people more based on categories such as black or white, gay or straight, and not as a consistent audience. Just look at the Whitechapel today and art supplies from contemporary professional culture sector, which offers a microcosm of a broader cultural landscape and the very trends that I criticize.

Around the corner from the Whitechapel Gallery opened in the 00's Rich Mix Center, a venue that online self-described "6000 square meters filled with activities and innovations, which aims to build bridges between different cultures and disciplines and create a completely new type the art institution. " It has no own collection, but offers only a changing, vague and constantly shifting cultural. As far as the audience is following to read on the website: "Our goal is to become a place where all the world's peoples who live in east London and elsewhere, can come together to experience and create art in the world and in a place where they feel home. "it says nothing of curiosity or to open up the world, as it was about to Mrs Barnett. Instead, inclusion and togetherness goal.

Just new audiences is art institutions' Holy Grail today. Those who work in museums and art galleries are desperately trying to catch them. According to Sharon Heal, director of the Museums Association, needed a diverse audience for the following reasons: "We live in a complex and fragmented world and it is more important than ever to a wide range of people have access to the cultural richness of our museum collections. "s

This approach clearly affects the way in which art institutions go about attracting a new audience. Despite all the egalitarian rhetoric of today's cultural bureaucrats, they seem to believe that the beautiful paintings and orchestral masterpieces likely to deter people from applying to their institutions. Today Art Galleries therefore gives little hope that art should exceed social background or appeal to everyone, regardless of class or culture. Instead, they try to offer things that people already know. To democratize access to art is often less about the popularization of art universal appeal and more about giving in to the idea that different audiences basically relate to different art niches. The sum of the parts can be packaged as art for all. Art institutions show art forms that are believed to attract these different "ghettos". There were limitations in the Victorian cultural elite's way of running museums and art galleries, and in their way of looking at the audience - the

regarded culture as a tool to maintain the status quo, socially and politically. Today, however, I would like to state that despite all the talk of "availability", "audiences" and "relevance" - and despite all the discussions about opening up museums and exhibition halls to the public and make them appear more democratic and relevant - so reflect today cultural tendencies of a more limited view of culture and a limited view of the audience.

Today's cultural discourse often express an ambivalent relationship to thoughts of cultural authority and expertise and tend to celebrate different identities, diversity and the individual consumer's freedom of choice. While the Victorian elite felt that the arts were important expression of truth, beauty and human creativity, there are not many who advocate such an approach today. The notion that certain forms of art can not cover all has become a dogma. Culture with a capital "K" has given way to the cultures, and all claims to authority or special position ridiculed. The pursuit of brilliance and high quality dismissed as impossible, arrogant and elitist.

This defensive shift has led to a retreat from the expertise-driven shows, that they are replaced with tributes to the mundane and banal - obviously popular themes that do not challenge anybody. It is now a generally accepted view that certain art forms and institutions are too exclusive and that they should be more inclusive.

The public is encouraged no longer extend up and embrace the best or difficult. Instead they are fed with easily digestible and relevant art. This tribute to the everyday portrayed as a democratic, anti-elitist affirmation of the people. But what it really reveals is the patronizing the starting point of an elite who no longer believe that the audience is smart enough to be able to face anything beyond their own experiences. Victorians assumed that even the most uncultured could be lifted out of their immediate circumstances and be changed by art. The currently active in the cultural sector does not believe that people really can express it and that culture is anyway not so good.

Man was adopted at one time have the ability to bridge differences. But today she is believed to be defined by a position that rejects the universal perception of the subject as changeable and self-creation, for the benefit of "identity" that emphasize particular subject, fragmented nature. The advocates of identity politics no longer feel that the differences between people should be bridged without the differences is something only they and others like them can understand and relate to.

As a result of the collapse of culture with a capital "F", and the tendency to regard people as special identity types that must be reflected in specific kinds of exhibitions, cultural policy requires less of the audience and also deliver less. Museums and Art Galleries replace their collections in order to attract "non-traditional" visitors. Theaters sets up plays that will attract local, heterogeneous or specific groups. This approach is based on an assumption that the audience has a very limited taste and can not be expected to extend beyond what it already knows. America's indigenous people organize their own exhibitions and transgender people need a special kind of art, just as the white working class women.

When the political concepts of "access", "relevance", "diversity" and "inclusion" into practice, it's not actually about opening up the art, but to close it down. Although the advocates of a new cultural policy think that culture becomes more inclusive and democratic of art is relevant, it may instead have the opposite effect. Relevance and access risk locking people in their identity boxes, rather than lifting them up to become part of a universal culture that can include everyone.

In the future, we can expect more of the crowd and stop treating them as children or as a special identity types, rather than as a cohesive and capable public. We must demand more of our cultural institutions and ensure that they play a role in which they explore and make the best art and culture accessible to all.

of relevance TYRANNY

**It requires innovative thinking to
develop a completely new kind of
cultural institutes Polymer your unites
social, cone stnärliga and creative
opportunities in the physical as well as
digital The reality.**

Alan Brown

Alan Brown
- scientists and
consultant

Whole the world is a stage

One of the most subtle but important changes for cultural participation is the growing weight and importance consumers attach to the environments in which they take part in creative activities. This has major implications for the organizers and for the sites and facilities they use. Future generations will not attach to cultural institutions with fixed seats and scenes the same meaning. In order to continue to be relevant must arrangers and producers think in new ways about the relationship between supply and place to reach a younger and more diverse audience.

It also requires new types of premises to breathe new life into the art forms. Organizers who learn to carefully combine context and art-näriligt content, both digital and live, even on the odd and scattered sites, will gain responses from a new audience.

"Theater is the best way to keep people away from the culture."

- Simon Dove, Utrecht Festival, Dance / USA Forum, January 2011. Why is interested in some people for culture in some environments but not in others? Why, for example, some look at a high-class drama on television at home, but never set foot in a theater? Why can some listen to classical music in a place of worship, but not in a concert hall?

In this article, I examine the important role of the "environment" plays in cultural experiences and I invite cultural practitioners and organizations to think wider and more creatively about the issues of where the audience meets culture.

All cultural activities are conducted in a physical or virtual environment, it can be a car, a concert hall or on Facebook. Different areas have different economic, social, behavioral and symbolic connotations (Conner, 2008). Take for example the difference between looking a magnificent work of art in a museum and to see a reproduction of it on the kitchen wall at home every day for 10 or 20 years. Both experiences are certainly meaningful to the viewer, although the environments are completely different value and legitimacy in the eyes of society.

"Environment" is aimed at many of the spaces, forums and places where cultural events can take place, and the term is used intentionally to broaden the discussion to include more than just the conventional cultural institutions. Environments can be formal or informal, temporary or permanent, public or private, physical or virtual. In the broadest sense is an "environment" a sort of meeting place for cultural practitioners and audiences - a place that both use for a limited time to exchange ideas and create meaning. This article is based on two underlying hypotheses. The first is that the environment plays an increasingly important role in the culture of consumers to

end and therefore is a subtle, yet profound, the driving force for cultural participation. The second relies on the amounts of anecdotal evidence: cultural practitioners and cultural institutions choose to create and promote culture in a wider range of environments both make culture more alive and capture the audience's imagination in new ways.

There has long been a need to increase knowledge about the link between the environment and culture. In 2008, a group of Australian scientists tackle to answer a number of questions like "which was based on the strong impression that the relationship between place and performance is changing significantly" (Lancaster et al 2010). Apart from this, significant exceptions and a number of others, lack the cultural sector, a critical thinking about how venues and environments of contemporary cultural experiences are changing, and how different environments benefit or detriment participation.

Outside of culture, there is a rich variety of related literature that explores the space creation, architecture, psychology and public art relevant to the civil identity (see, eg, Green, 2011). A large part of these works shows that the environment plays a much larger role than just being an empty vessel for culture. The environment affects virtually both the culture and the audience's response. Because it affects the impact should be given much more attention than it has received. Theaters, concert halls and museums promote certain types of exchanges. They are and will remain important places for the public to take part of the culture. But meaningful exchanges occur more often in other environments, like old breweries and planetariums, abandoned subway platforms, barges, cinemas and local bookstores.

The new emphasis on the environment is evident when one looks at the development of site-specific festivals, the increased experimentation with temporary spaces or 'pop-up areas', new applications for cinemas with high-quality digital culture and wider use of urban environments to show video works. It is also evident in young artists who choose to consider the environment in which the works is presented as an integral part of these.

Trying to attract audiences to places they do not want to get into is doomed to fail, especially if they actually show up and then feel alienated. Without a clear perspective on the dynamics between public, cultural workers and the environment, the cultural sector will not be able to develop the skills required to attract new generations of culture lovers.

The problem with permanent stages of culture

It has historically been a close relationship between scenes and the culture that made them. Church music which has been composed especially for echoing cathedrals, opera houses in Vienna, cabarets in Paris and 1930s American jazz clubs, all had unique and distinctive ties to their respective art forms. As the second half of the 1900s became increasingly common auditoriums, schools and scenes for many different purposes began important historical relationships dissolve. Over time, the audiences in many cities and communities accustomed to the same stage used for a variety of different types of live performances, from poetry slam for chamber concerts. While the scenes with a variety can make culture more accessible, has important connections between a particular form of art and the place it is erected on the lost.

Billions of dollars have been invested in facilities for culture in recent decades. Despite the lack of highly critical analysis, with the exception of architectural criticism, and news reporting of setbacks and trials of planning and building processes. In his TED talk 2010, *The True Power of the Performing Arts*, admitted Ben Cameron, Program Director for Culture at the Doris Duke Charitable Foundation, many cultural institutions "... designed to preserve the relationship between cultural practitioners and audiences who represented the ideal, particularly during the 1800s" (Cameron 2010). Local Planning consultant Duncan Webb also states this view in his article *Theaters for Audiences*, and argues that cultural institutions have not developed or

adapted to today's audience and to local expectations and needs, and not to the cultural practitioners whose work requires a different setting. While new centers for the Performing Arts opens in places like Kansas City and Las Vegas, telling industry representatives about the need to adapt and transform this type of centers so that they can accommodate the programs and activities aimed at a wider audience (Bruner Loeb Forum 2010).

First-class cultural institutions that have been built for a specific purpose, especially in larger cities with a strong philanthropic base. As the US population becomes increasingly ethnically diverse and geographically dispersed, there will inevitably be a political change of course towards the "democratization of culture" and it will most likely result in resources being diverted to other organizations, programs and forums than the major cultural institutions.

In a 2008 study on how participation in cultural life looks like in different areas in California's Inland (Brown, Novak and Kitchener 2008) found that colored people use the cultural institutions that have been built for a specific purpose to a much lesser extent than white. The study showed, for example, that the probability was seventy percent larger that whites would participate in music activities at "theaters or concert halls" than African Americans. On the other hand, it was found that African Americans use prayer rooms for music, dance and theater for two to three times more often than whites. A significant difference was noted between the English-speaking and Spanish-speaking people when it came to the use of theaters: 38 percent of English speakers reported that they use theaters, compared to 6 percent of the Hispanic.

The biggest problem with cultural institutions, infrastructure is that it is firm and takes a long time to change, while culture is changing faster and faster. Theaters built fifty years ago is many years after the day's cultural norms. The problem is amplified when old institutions are used as a model for the new. On

thus maintained a long tradition of a dependent thinking of architects, theater consultants and their clients rarely take the time to consider what future generations of cultural practitioners and audiences can come to ask. Once the premises have been built finds ensembles to terms and learn to use them effectively, which can be beneficial for both cultural practitioners and audiences. But when the economy requires that the premises are used as much as possible, however, there is little incentive to try to give culture other types of frames.

Cultural monuments are important symbols of a society's self-image, just as sports arenas have come to symbolize urban vitality. But because culture is constantly changing, so should its monuments make it well. Premises built to distinguish between cultural practitioners and audiences will remain for the foreseeable future, and many people will continue to idealize the experiences that they offer. But as consumers increasingly start to appreciate unusual, original and comfortable environment for the culture, they will have less patience with arid and limited space.

The relationship between the audience and the places where they will take part of the culture, including digital one, is changing radically. To say that the cultural sector has been on the bed is rather an understatement. "It makes you almost believe that culture has been hiding and sought protection in their caves during all these years, instead of venturing out to places where life actually going on," said Peter Linett at the leading audience research firm Slover Linett Strategies (Linett 2011).

Symbolic identification and behavior change

Just as certain sounds and smells evoke memories, play environments, an important role in stimulating and reinforcing people's behavior. People associate the environment with specific behaviors such as eating, learning, praying, and create. Similarly, like a puppy learns to

associate his basket with security and satisfaction, people are conditioned to associate certain environments with desirable behaviors. Behavioral psychologists believe that the environment can trigger both constructive and destructive behaviors. To remove someone from an environment that is associated with an undesirable behavior is a form of stimulus control, the first step in a process to change a "problem behavior" or learn in a "positive behavior" (Prochaska & DiClemente 1986).

To move someone to a new environment means that the behavior in question is given a new context and that the relationship between space and behavior thus reset. Old sights, smells and symbolic character no longer exists and thus removes barriers to the desired behavior. This is true both for smoking cessation for participation in cultural life.

While a spot physical attributes can trigger related behaviors, also has memories associated with previous experiences in certain environments importance to the expectations created. In other words, affects all one's previous experiences at a particular theater or a particular museum - and the theater or the museum's historical significance and meaning for the community - even the expectation of what is appropriate and possible in that location. A museum gets its stamp of the art displayed there in the same way as an old pair of shoes is influenced by the wearer's individuality.

Cultural institutions design affects the behaviors that take place in them. Winifred Gallagher argues that "people do best in environments, such as parks and cars, which promotes a sense of control, does have limitations and provide choices" (1999, p. 74). Studies done in architecture and environmental psychology shows that the environment plays a major role in driving behavior. When Fred Gage, a researcher in neuroscience at the Salk Institute, gave a speech at the American Institute of Architects annual convention he declared the following:

We are doing research in neuroscience know that the brain is the organ that controls the behavior of genes controlling brain plan, design and structure, but that the environment can affect the function of the genes and our behavior. Architecture even design affects our brain and our behavior (quotations from Zeisel 2006).

Giving culture a new context in a new environment is a form of stimulus control that can trigger new behaviors (ie participation) and liberate culture from the negative associations and other obstacles. There is ample evidence of this. The outstanding success of France's greatest classical music festival Folle Journée has received can be largely attributed to an innovative use of the environment and alternative formats (for example, no event longer than 45 minutes). When the Boston Lyric Opera offered two free outdoor performances of Carmen in Boston Common in summer 2002, it came about 120 000 people, according to official estimates. Nearly two-thirds of the audience was under 35 and 30 percent was on his first opera.

Turandot baseball stadium, AT & T.

Spectators and visitors are deeply rooted emotional perceptions of cultural environments and describes them often as "friendly", "welcoming", "cold" or "menacing" - qualities often attributed to people. Why some people are interested in the culture in some environments but not in others? The reasons are complex and are often linked to costs, transport options, accessibility, convenience, cultural relevance and expected social codes. It is difficult to determine to what extent it is the environment itself that is the problem. Environments will also receive a symbolic significance, based on either actual experiences or mediated through social networks. Some younger people associate environments such as theaters and concert halls with their parents 'and grandparents' generations.

1991). In a discussion of a reference group recently described a young man it this way: "To sit in a dark room for two hours and not be able to talk to his girlfriend is not what I consider to be a good night."

Even when the ensemble manages to attract a younger audience, countered that sometimes the experience that young people actually get when they go there and do not see any peers in the audience. When framing change, however, the positive experience reinforced that when the London Sinfonietta performed Steve Reich's music in the Oskar Schindler factory in Krakow in Poland (Bujic 2009). Other variables such as start time, can also be customized to attract other public categories, Paul Winters popular celebration of the solstice in the Cathedral of St. John the Divine in New York, beginning at half past five in the morning.

Young adults seem to attach more importance to both setting and style than older people, although this claim is based on anecdotal evidence and to some extent on the quantitative results of audience segmentation studies. It may also be that young adults simply appreciate other kinds of environments than older people. New World Symphony's late Pulse concerts in Miami Beach usually attract hundreds of fashionable dressed young adults. At these events you can switch between orchestral performances and a DJ that plays electronic dance music. The concert hall is hardly recognizable. It turns into a dome-shaped club-like atmosphere with high definition video projections and lighting.

The crowd's sovereignty

Consumers expect more and more - and get all that often - a high degree of interactivity and engagement in their leisure pursuits ranging from games to reality TV and theme parks. Where consumers than turn offered the options before was not available. Instead of buying a doll to a little girl go online and design your own. So-called crowdsourcing is an expression of this change, as well as the now-common assumption that the consumer should have the opportunity to provide feedback on any product, service or website that they use.

In the cultural sector there is much talk about letting the audience and visitors "to help create meaningful," but many places still doubts about what this really means and how it should be implemented. Lynne Conner, who is Professor of Theater Studies at the University of North Carolina, uses the word "sovereignty" to describe the authority that the audience wants of their cultural experiences (2008, p. 6). Many people appreciate the course really in peace and quiet to sit down and enjoy a show and not have to consider culture as something interactive, but that for the sake of feeling under-stimulated or deprived of his power. Static experiences of various kinds will, however, become increasingly problematic, especially those that do not offer the audience a few possibilities to choose when to get up, when to go and get something to drink or when to talk, which of course is something that you can do when you are watching or listening to something at home. In a discussion with a reference for a number of years ago asked young adults to talk about an "imaginary tour" on a hypothetical jazz club. With the support of a glass of wine designed the next generation of concert venues greatly influenced by various options. In the daytime the club would be open as a café / music lounge, where everyone could come to listen to, share and buy music. In the evenings would be transformed into a venue for live concerts where visitors could move freely between different areas of intense listening, "partly focused" listening and socializing while they watched the concert on a large screen. The need to offer consumers more opportunities to organize their experiences will impact on culture in itself, because the demand for what some consider to be "passive" experience decreases, and heralds likely a diminishing interest in the least restrictive environments where professional cultural offerings presented . On deltagarkulturens area, recent studies have shown that there is a wide range of activities in a variety of informal and non-traditional environments such as coffee shops, local cultural centers, shops and parks (see Alvarez 2005; and the Wali, Severson & Longoni 2002). Perhaps this ease of access as a statement that participation in artistic creation have not fallen as much participation as audience (Novak-Leonard & Brown 2008). because the demand for what some consider to be "passive" experience decreases, and heralds likely a diminishing interest in the least restrictive environments where professional cultural offerings are presented. On deltagarkulturens area, recent studies have shown that there is a wide range of activities in a variety of informal and non-traditional environments such as coffee shops, local cultural centers, shops and parks (see Alvarez 2005; and the Wali, Severson & Longoni 2002). Perhaps this ease of access as a statement that participation in artistic creation have not fallen as much participation as audience (Novak-Leonard & Brown 2008). because the demand for what some consider to be "passive" experience decreases, and heralds likely a diminishing interest in the least restrictive environments where professional cultural offerings are presented. On deltagarkulturens area, recent studies have shown that there is a wide range of activities in a variety of informal and non-traditional environments such as coffee shops, local cultural centers, shops and parks (see Alvarez 2005; and the Wali, Severson & Longoni 2002). Perhaps this ease of access as a statement that participation in artistic creation have not fallen as much participation as audience (Novak-Leonard & Brown, 2008). and probably portends a declining interest in the least restrictive environments where professional cultural offerings are presented. On deltagarkulturens area, recent studies have shown that the

Environmental and socialization

In his influential book *Art as Experience* wrote John Dewey to music, dance, drama, painting and sculpture, and the buildings in which they were made had an inherent social purpose over the centuries (Dewey, 1934). To eat, drink, socialize, flirt and bring serious talks have always been a central part of cultural life. It is only in recent centuries that culture has been referred to the "holy place [s] where you can not touch anything and do not say anything" (Conner, 2008). Environments for cultural events marked by the kind of social interaction that allowed both inside and outside föreställnings- or showroom. What signals it sends out to the arriving audience, for example, when they see other guests sitting in the cozy environment and socializing before a concert - or lingering there afterwards?

Environments are important because they create "community" for a limited time. But what is it really sort of "community" and who is it for? Sociologist Elijah Anderson believes that public spaces can serve as "cosmopolitan canopies" in which people from different walks of life converge (Anderson 2004). During these "canopies" playing race, class and other hierarchical social conventions minor role. Everyone has a potential hot that "belong". It is of course not everyone wants to be under Anderson's umbrella, but I still feel that the concept is useful. Cultural institutions need not only serve as meeting places for like-minded lovers of culture; they can also serve as the canopies of our increasingly diverse societies.

Community based not only on relations between individuals, because most people visiting cultural institutions just talking with a few other people. The wider meaning of "community" has more to do with what the French sociologist Emile Durkheim described as a "collective euphoria" - when "the fact that the Mass" will be a "strong incentive" - and the results can not simply be predicted by the individual response (Durkheim 1912).

How the premises are designed to be of great importance. How does it affect, for example, theater-goers if they could see the faces of other people in the audience during a performance, and not just their necks? We humans instinctively mimic each other and so we convey meaning and build links that are supporting us and protect us (Hatfield, Cacioppo, & Rapson, 1994). It is difficult to perceive emotions actions of other people in the audience in a completely darkened salon, other than by hearing. If the chairs are arranged in such a way that the visual interaction between different people in the audience increases, it can be combined with adequate lighting to affect the audience's experience in a positive way.

Being able to offer more socializing friendly, intimate, informal and relaxed environment for cultural events have been a higher priority. Diane Paul, the visionary artistic director of the American Repertory Theater in Cambridge, Massachusetts, calls himself "a champion of creating more entrances and places where people can get to the theater." When Paul spoke to a group of opera administrators at the Opera America Conference in Boston in 2011, she described Oberon, ART's club-like second scene, as "a way of looking at art, theater and nightlife as an intertwined relationship." How important kulturupplevelsernas social aspect is reflected in projects such as Arena Stage's refurbishment of 130 million US dollars (which is largely aimed at improving the public's experiences outside the theater halls) or Le Poisson Rouge in New York,

As the audience increasingly wants to shape their own cultural experiences, it is hardly surprising that they seek out a wider range of rooms and environments. It is a natural step in flavor development. Consumers who opt out of an environment for the benefit of another exerts only a form of sovereignty that they periodically given, and they have come to expect, thanks to other experiences of entertainment.

environments digitized culture

The growing proliferation of different environments include virtual spaces and physical spaces destined to experience digital content. When the culture has become digitized, it can be experienced everywhere

- on a computer screen at work, on a cell phone in the gym or on a storbildsduk in a cinema. Digitized culture often means even lower costs. The cost of an additional display represents only a fraction of the cost of the original production. This represents a major paradigm shift that has not yet set any larger footprint in the cultural sector, with a few notable exceptions.

The year 2011 saw over 2 million people around the world, the Metropolitan Opera's high definition live broadcasts in local cinemas. Moviegoers will experience a positive social dynamics - they clap together and mingle with each other - and often comments on the stunning visual experience: "Close-ups were so clear that you could see a tear slowly run down the tenor's face - and that the soprano nail polish on fingernails did not match the color the toenails, although she managed to nail down high C "(Associated Press 2010). Other ensembles as the National Theater of Great Britain and Los Angeles Philharmonic has also given out on the digital market with a range of high quality. Amidst all the loud discussion about digital culture experiences seem not to have noticed that the ubiquitous theaters quickly becoming a popular setting for different kinds of cultural activities. With their comfortable chairs, cup holders and custom armrests are the cinemas, the standard against which other forums are judged. Have you been to any lyxbiograf lately?

When the quality and supply of digital experiences will increase, they will be seen as an inexpensive and attractive alternative to live conceptions, especially when the cinemas offer more social benefits and greater convenience than theaters and concert halls. About 20 or 30 years, it is quite possible that people around the world will go to the cinema to see the digital direct broadcasting of high quality of the best opera,

dance and theater performances, musicals and concerts of classical music, at a fraction of the price of a ticket to a live performance. While it would be a great progress in attracting more people to take part in cultural experiences, it would also lead to a reduction in demand for live performances. However, it would also lead to the opposite - live broadcasts of prior positions in cinemas could in fact be able to increase the demand for live experiences. Whatever ensembles have a limited time to integrate digital content into its range and its premises. Otherwise, they risk missing out on a great opportunity to gain new audiences and attract new interest in their art forms.

Cultural institutions important for site creation

A new focus on the importance of culture in urban revitalization, local development and civil dialogue testifies to a reprioritization of culture as a commodity which is reserved for those who can afford it, to the culture that is completely integrated part of social life (Markusen & Gadwa 2011). Two good examples of this is grant initiative has ArtPlace supported by a coalition of foundations, and the National Endowment for the Arts initiative, Our Town, both of which are intended to support projects that integrate cultural and societal priorities habitat and local regeneration.

This signals a new chapter in the central story of its value to the community. It is increasingly common for investment in culture is not only intended to provide "first-class" culture but also the culture that connects people and society in a concrete, practical way - an escalation of the desirable results that come from a desire to give culture a more central role in community life. A more extensive research on the links between artistic and cultural assets and local vitality (see Nowak 2007, Stern & Seifert 2008) shows that it has been such an important change of cultural policy.

This means that cultural institutions are expected to fill a more integrated and purpose-oriented function in society. The decades old values underlying the independent, central cultural institutions separated from the urban fabric, are being replaced by notions of a more decentralized network of smaller establishments which have been rebuilt and given new uses and which is in a more intimate and immediate relation to their surroundings. In cities such as Atlanta and Detroit depends mainly on suburban areas is spreading and that gravitational point of culture enthusiasts households shifted further away from city centers. Many surrounding municipalities have built their own cultural institutions.

What do communities get their cultural institutions? Cultural policy in the United States has not given a clear answer to that question, even if cultural planning in recent years, as the city of San Jose in 2010, tend to prioritize small-scale establishments that are located in different parts of a society, "both in the center and in surrounding business district "(Plettner & Saunders 2011). New forums for culture-based creative exchange has emerged as the Hyde Park Art Center in Chicago and Taller Puertorriqueño in Philadelphia, which often combine libraries, showrooms, stage space, classrooms, media lab, shops, cafes and venues with high technology content. These forums are characterized not only by the combination of features that they house,

Between 2005 and 2008, attempted a coalition of agencies in Canada to acquire better knowledge of the existing cultural infrastructure in order to anticipate future needs.

The researchers concluded that there was a need for four different types of places of art, culture and creativity:

1. Combined hub that brings together art, culture, heritage and library facilities.
2. incubators that encourage creative exchange between and among cultural workers, contractors and the public.
3. Cross-sectoral "convergence areas" that promotes networking and "accidental clashes" between different creative players.
4. Long-term spaces where cultural workers can live and work (Duxbury 2008).

When the location and design of cultural institutions reflects the communities in which they exist and blend into the surroundings in innovative ways, the results can help the community get involved in the culture and add immeasurably to a community's self-image. One example is the Mart Theater, Skipton, a small farming town in the Yorkshire area of England where city planners found that an under-exploited market for livestock trade could be used for various cultural events. Mart Theater opened in 2005 with an "artistic choice that was intended to address local cultural national and economic needs", which included art fairs on weekends ("Art in the Pen") and theater performances on weekend evenings where among other things explored the relationship between art and agriculture. Arlene Gold Bard, an influential writer and champion of local culture,

Art and cultural institutions need to get a much more central role in society's intellectual, creative, social life and business than they have today. They must also be guided by a more nuanced

view of the types of environments that cultural practitioners, audiences and citizens will demand over the next 50 years. It is also obvious that the needs of society will increasingly be met by temporary, portable and cheap "semi-permanent" buildings, which in a more flexible way to meet a community's unique and changing needs. This is reflected in a growing number of "pop-up" arrangements and facilities around the world, as the project Pop-Up Art Loop™ in Chicago and Chanel Mobile Art Pavilion, and more and more so-called "urban ephemera", ie parades, festivals and other short-lived or spontaneous events that transform urban areas and will surprise element in everyday life (Shuster 2001).

Culture Practitioners iscensättare

While some cultural practitioners prefer to perform or exhibit in prestigious facilities with great technical capacity, good acoustics and comfortable lodges, seek out others - as choreographers Elizabeth Streb and Emily Johnson - deliberately away from the conventional forums and take the right to design not only their works but also the environments in which they built. Strebs Lab for Action Mechanics (or mud) in the neighborhood of Williamsburg in Brooklyn has been a design that enables and encourages the audience to play an active role during performances. SLAM reflects Strebs like to incorporate their work in a social context. The Minneapolisbaserade Emily Johnson's work blurs the boundaries, including those between artist, audience, and environment.

Sometimes pick artists inspired by the environment, either by making thematic connections or by incorporating natural elements in place in their artistic concepts. One of the most imaginative examples in recent times is the Gotham Chamber Opera's set of *Il Mondo della Luna* (life on

Moon) in 2010, an obscure opera by Haydn set at the Hayden Planetarium at the American Museum of Natural History in New York, under the direction of Diane Paulus. Another notable example of a fusion between the environment and the art is *Sleep No More*,

a wandering theater performance of Punch Drunk, a British company for interactive theater, where "the boundaries between rooms, actors and spectators are constantly changing." The show was advertised as a "walk Performance indoor" in a converted warehouse in New York, and the audience was free to wander around the building and meet various stages along the way.

Several ensembles have built their identity around the unique environments in which their work is performed. Woodshed Collective, a New York-based group of actors, creating installation theater with free entry. By present their works in unusual places are turning the group against the traditional relationship between actor and spectator and invites the audience to "turn their minds and become part of the play's world". Similarly, the Da Camera Society in Los Angeles built a distinctive identity by carefully matching a chamber with historical sites, as architecturally significant homes, fancy dance salons, cathedrals and even the RMS Queen Mary, the old ocean liner docked in Long Beach in California.

Site-specific works are not new. However, what seems to be a change, the growing desire among cultural practitioners (in any medium) to control over the environments in which their works are raised and give the audience greater control over the experience. The reasons for cultural workers to work in environments that they themselves have designed can be both economic (access to cheaper seats) and artistic (a way to bypass cultural gatekeepers and get a more creative control over the experience of art as a whole, even if they then hand over control to the audience). This poses a challenge for curators and organizers who have to think in new ways about the existing and alternative venues that can accommodate works of ambitious, independent artists whose work aims to explore the interaction between art and the environment.

To create more intimate, interactive and direct relationship with the audience is an overriding need of talented but also disgruntled younger artists violist Charith Premawardhana, founder of Classical Revolution, a music-driven movement that is available in several different cities and who want to bring chamber music to a wider audience. "It is our experience that we want on our way," explained Premawardhana in an interview, in which he noted that many younger musicians feel frustrated over the system with agents, associations, venues and institutions that stands between art and the people. "I think the younger musicians have a different attitude. We need to let our works occur on our own terms. "In cooperation with artists trying to find a wider range of environments that enrich the art and arouse the audience's imagination is necessary to ensure the future of the art form. Howard Becker noted in his essay "Jazz Places" from 2004 to artists' works are shaped by all the different environments in which they work (Becker 2004). It is therefore important to not only see the environment as a variable in the audience's experience, but also as an important aspect of the artists' aesthetic development. "To free art", reflecting Diane Ragsdale, "... we need both physical and virtual spaces that promote cultural practitioners and social intercourse and allowing for a more dynamic interaction between the audience and cultural practitioners" (Ragsdale 2010). Howard Becker noted in his essay "Jazz Places" from 2004 to artists' works are shaped by all the different environments in which they work (Becker 2004). It is therefore important to not only see the environment as a variable in the audience's experience, but also as an important aspect of the artists' aesthetic development. "To free art", reflecting Diane Ragsdale, "... we need both physical and virtual spaces that promote cultural practitioners and social intercourse and allowing for a more dynamic interaction between the audience and cultural practitioners" (Ragsdale 2010). Howard Becker noted in his essay "Jazz Places" from 2004 to artists' works are shaped by all the different environments in which they work (Becker 2004). It is therefore important to not only see the environment as a variable in the audience's experience, but also as an important aspect of the artists' aesthetic development. "To free art", reflecting Diane Ragsdale, "... we need b

Conclusion

The combination of demographic and technological changes and changes in the patterns of cultural participation is slowly breaking the conceptual foundations for cultural institutions infrastructure. Thus questioned the underlying assumptions about the role of permanent cultural institutions play in society, and what kind of cultural institutions needed to give life to a community and provide space for cultural workers.

Environments imbued with meaning, just as culture has different meanings for different people. I mean that the economy, the environment and

art of a currency (Sharpe, 2011). While consumers are becoming easier to self-edit, organize and remix culture in their life, they also increasingly easy to choose the environment in which they interact with the culture. Their choice of settings changes, in turn, patterns of cultural participation.

All this shows that there is a need for today's curators and artistic directors that, like an archaeologist doing excavations to find clues to human history, explore the places they operate in order to find local environments for culture. Where among all the architectural remains of a formerly vibrant city in the Midwest can jazz to life again? Where in *gatutlandskapet* can the visual arts find a new audience? Where in the community where you live is the most unexpected scenes, waiting for someone to step up to them? Active artistic directors need to know the places where they operate in the same way as they master their art forms, and they need to get artistic inspiration not only from art and artists, but also the environment.

Many cultural workers and ensembles rather not perform or exhibit in unconventional environments. There are economic barriers, artistic limitations, technical difficulties and a number of other reasonable grounds to allow the culture to remain in the premises for these specific purposes. The fact remains that the environment is an under-utilized variable in audience development.

Ensembles with fixed premises are faced with difficult choices. How to balance the need for effective operations against the long-term need to attract new audiences by appearing in new or different places? By converting existing spaces, you can do a lot. Lobbies can be rebuilt so that they facilitate social interaction and informal spontaneous performances. Chair Arrangements can be modified to increase the public's convenience and offer more options. Black box-rooms, lobbies, rehearsal halls and sponsor lounges can be turned into cabaret venues, jazz lounges and digital

venues. Scenes can be converted into intimate spaces where the audience sits around the artist. Exterior walls can be converted to large screens for video art and open areas can be made so that they can hold dance events for the public, drum circles, and spoken word competitions, such as the Music Center of Los Angeles County has done with his program Active Arts® The Music center campus in downtown Los Angeles, in which the public is invited to attend.

Adapting ancient environments and find new are two ways to put culture in a new context, but it needed a third. It requires innovative thinking to develop a completely new type of cultural institutions that combine social, artistic and creative opportunities in both physical and digital reality. New World Center in Miami Beach is a laboratory to explore new formats for performances and it represents an important step forward in terms of rethinking cultural institutions. However, more experimentation. The infrastructure will quickly overtake become obsolete unless the inherited thought the chain in terms of places for cultural breaks.

The audience has already gained great control over where it will take part of the culture. Now you have the cultural sector use their Krea-effective energy to the environment in which culture can gain support in various communities, especially those lacking museums and theaters. In order to reach out to a larger audience, and acquire the funding they need, need ensembles become more likely to hold their performances to environments where the art is in a new context, and their range is more relevant to a wider audience.

The environment is an important backdrop to cultural participation. In a market characterized by uncertainty, the environment is one of the variables that cultural workers and organizers can and must use the imagination. It is time to rethink the compromises it means to introduce culture in a wider range of environments that can engage the visitors in new and exciting ways. As our ancestors discovered centuries ago the marriage between art and the environment become divine.





- Allan Klie
Creative Producer,
Askovfonden
- Signe Ravn
journalist and
communicator

Participation is the road to relevance

"One of the reasons that the chairs are empty is that the larger scenes do not play something that my friends and my generation want to go and see ... I do not see our life big questions at the big stages. And I do not see them at all addressed by performing artists in our own age, or within a framework that we in the audience can reflect ourselves in. "

This says Anna Malzer, a young theater director student at the Danish Stage Arts School. Her statement suggests that it is time to seek new ways if we are to attract young people to the theaters and in the long term secure both the future of the theater audience and theater.

In Copenhagen, the population is increasing annually by 10 000 people - primarily students and other young people - and the average citizen is under 36 years. Meanwhile, the average theater visitor 50+.

This is a challenge that requires action.

Most of Denmark put before does not equate theater's importance and its benefits. But that has changed. Culture and art has now become part of the political game, and the funding that was previously a matter of course is now first in line when the resources to be reallocated. The art is put under pressure and everyone wants value for money. The understanding of the theater is not just decoration, but a valuable place for reflection on our own lives and our time has been overlooked.

But why this movement? Denmark has become a nation of "cultural non-users" and ignorant? How to measure and weigh you really value the culture?

"To get more out of the culture of money, I suggest that culture can be measured," said Ulla Tofte who is director of the museum on the M / S Museet for Søfart in Elsinore on a cultural meeting in 2016, when the then Minister of Culture had invited cultural actors and opinion leaders to discuss how to get more culture for less money. "It was not popular with everyone in the world of culture," she wrote then on his Facebook page. The explanation for the reluctance to let itself be measured, I believe is linked to politicians and culture often measures the value of culture in different ways. While politicians often have an instrumental view, which is measured on how large the audience is and whether culture creates economic growth, measures the theaters often its own value based on professional parameters: artistic quality, good reviews and received prizes. We saw it recently at a theater in Copenhagen where there was no policy was criticized for having too small an audience. Theater manager's response was to the theater delivered high artistic quality. They had won a Reumert Award, received an international breakthrough, and one reviewer had even called one of the performances in the theater of the "most important scene artistic work in Denmark for many years."

Although the theaters would like many to come and see their performances - and even if politicians in particular appreciate international recognition - the parameters for success in fundamentally different. This means that culture often feel misunderstood, as the politicians, in turn, feel they can not get enough of cultural resources and cultural life not listening to what they say. While politicians and Culture talking past each other lose both parties focus on art's actual primary purpose - to create the reflection. I believe that increasingly should measure the value of culture in how much it means to the average citizen and how it affects the individual visitor.

The Third Way

- audience path

When culture consumers go to the theater or on the Museum's motives primarily internal causes. They want to experience something exciting, to know themselves better, to experience a good story that means something to them, they want to become wiser and some want to be provoked. Overall, the overwhelming existential reasons that people seek out cultural experiences. But it may also be that they simply want to have a nice time with loved ones, to experience something that is greater than the mundane, or see and experience something that everyone is talking about.

If we take the public seriously, I think we are increasingly should measure the value of the impact culture has on the individual. It requires that we in cultural life, rather than just ask our audience how often they go to the theater, increasingly must begin to ask them about their experiences. It will not only help create a new discourse on how we measure the value of culture, but also help to give a greater cultural understanding of who our audience is, how they think, and what is important to them. Not only when it comes to theater, but also in their daily lives as citizens in a complex global world. Oslo Atlas, a study conducted in Oslo Norsk Publikumsutvikling, showed that active culture consumers are also active

citizens. But also to the citizens of modern society are very selective in their choices. Therefore, the task of clarifying the value of the theater a common concern among citizens, the political layer and Culture. It will enable us to be more relevant to our audience, and thus also for society.

To get to know the younger generation better, I started in 2011 a major research and school cooperation with the show *Drømmenes Labyrinth* - financed with inter-regional funds earmarked for cooperation in the region. The project was documented in the anthology *Audience in perspective* (ed. Malena Forsare and Anja Mølle Lindelof). 120 Danish and Swedish young people's experiences of art and theater were the focus of our work. In the dialogue that occurred, we got some key tips in the form of young people's immediate reactions. "The theater is just for rich old people," "The theater is a sinking ship - a bit like books" and "Why should I go to the theater if they still pretend that I'm not there?", Sounded among others.

The young people's statements clearly showed that the form and language can alienate people. The theater will operate in the existing present and together with the people that you want to tell us something. The most important lesson was that if one is to use the theater as a place of reflection requires that the audience can identify with.

On the basis of this experience, we launched in 2013 a major cultural camp projects, which we at the Copenhagen Music Theater sent out scene artists from the department's fixed frames and out on the streets of Copenhagen in caravans in order to initiate a dialogue with local residents, listening to their stories and turn them into art in the neighborhood. We experienced a huge interest in the project, which collected more than 700 contemporary stories from the people in the areas where the caravans were parked.

We got on a practical level to experience the intensity of the live meeting between artists and their audience, some stories are told best where they belong, and the strong social gathering the story can be.

Several of the artists from the caravan project has since been using contemporary stories as an artistic point of view, and adopted the method of public participation.

Afterwards, I personally have in all our productions worked artistically with three parameters, and the audience I want to reach will recognize it in at least two of the three in terms of the dramatic presentation form, experiential, and finally the most important parameter, the content.

And unfortunately, I find this the greatest resistance within the established art world.

There is a widespread perception that if you involve citizens in the content and form of such compromises to art.

But it is important to emphasize that the desire to secure the contents of a selected target group should not be at the expense of art. Without contrary, can strengthen the arts. At the moment when the audience feel ownership and that they feel that what they see is relevant, shows the theater's finest properties. There, in the darkness of the theater, creating a space where the audience can learn something about themselves, about each other and about the time we live in. A good theater experience creates a taste. Theater's value is measured in the meeting with the audience. Denmark is internationally recognized for its children and youth. In this area, we are very aware that there is a difference between telling a story about love for a girl of 4 years and a boy of 16 years. But the moment a person turns 18 turns the person to the adult theater, and when it is required that the young person has the same understanding of his contemporaries as a woman of 60 years. But this is obviously not the case, and instead seek out the young person elsewhere to hear of his time stories.

The artistic gaze should always be indicative of the final product / the work, but we must find us back to the theater center

- the common story in the circle, narrated in a linguistic and dramatic form as desired audience understands. This makes the theater an important place for reflection.

What do we do for our audience?

Back to Culture meeting in 2016. The discussion of how to measure the value of culture arose as a response to another question asked by the then Minister of Culture, namely: How do we get more culture for less money? The logic is simple. If we do not know how to measure the value of what we do, how can we discuss how to get more value for money? If you accept my proposal that we should measure the value based on what culture means for the audience, it means that we get more for our money if we mean more to the ordinary citizen. At present we lack maybe the tools to measure and concretize this value, both about to embrace it immediately quantitative and measurable, and the more elusive quality, and the importance of art in the face of the audience. The theater is not just one company among many others.

When the culture is now regarded by many as something unnecessary - as flødeskum Frem for rugbrød - it is neither the audience or the politicians' responsibility, but the culture of life. One explanation is that for large parts of cultural life are the reviews that it is important, and not what they mean to the audience.

There are too many among the country's theaters just put up performances that are classics with interesting professional opportunities. Only in retrospect thinking perhaps of how to make a reinterpretation of the show so that it is relevant to the audience's daily lives - while still others only begin to think about this when they want the media to be interested in the show. Some will not even to the point where they realize that the work should give the other to the audience than a good history of high artistic quality.

I would like to turn the perspectives so that the theater asking themselves the question: What do I mean for audiences? What an experience I want to give them? What do I want them to think about when they go from here? It may include current debates about how we should relate to the largest refugee crisis since World War II,

but also classic, existential questions about the meaning of life, love, love, hate and death. Only then you go in and look at the performance that can help give people new prospects and get them to think in new ways. A better way than using a range of models and measurement methods might simply decide to theater not to be separated from the rest of society. This has been done in England.

In London flourishes such a rich culture that has been nourished by cross wide collaborations. Arts Council has introduced to all of the city cultural actors who receive over one million pounds in annual contributions, should cooperate with partners from civil society; schools, NGOs, community organizations, etc. The aim of these partnerships is to increase the understanding of art and widen the ownership of art to as many people as possible. This is an example to follow. For many, it certainly does seem like an art honest straitjacket, but I think it should be considered as a tool for art to come out of their comfort zone and dare to engage in a conversation about the theater's role in society. There is a certain amount of respect in stating that the theater has something to say and can add value in any society backwaters.

We should and must realize that art should be integrated in its time, and audience development that focuses on content, ie an actual art development, not about concessions to the audience or to just give them what they want. Rather, it is to involve them in the process. Allowing their input be a beacon without compromising the art. For it is the art and the artistic ambitions, visions and goals that will shape the finished performance, or the performance by the story touches, snatches hold of, challenge and change their audience.

In the above-mentioned cultural meeting I was asked about my four recommendations on how to achieve a younger and more diverse crowd. My answer was: to involve, to involve, to the audience and their contemporaries seriously and involve.

In light of my practical experience is my final call because we should not isolate ourselves in art, but be inspired by other industries and the society around us. We're curious to open the door to new experiences, look people in the eye and add value in art where it really makes a difference.

PARTICIPATION IS THE WAY TO THE RELEVANCE

Steven Hadley
- scientists and
Author

audience development - the democratization of culture?

Why is audience development so important for art and culture? From a cultural administrator's perspective, there are two general answer to this. Culture Administrators want more people to get involved because it either benefits Organization (economic, social and artistic) or the individual (and, by extension, society at large). As a logical consequence would be that a broader group will benefit by artistic development and audience development. One of the more obvious results of building a geographically dispersed management for the development and implementation of cultural events, as it did in England after World War II, is that this administration and its bureaucratic infrastructure is costly.

The cultural sector has lots of buildings and administrative staff across the country, and this costs a lot of money. That such an institutional infrastructure has emerged has had two consequences: organizations develop a self-preservation and the lender wants to protect their investment. If not corrected, it can at best lead to stagnation and, at worst, to förstockning. Meanwhile, the model that prevailed in Western Europe since

In 1945, that culture has been financed with public funds, built on a desire for culture that former elite privilege will be available for all. Government grants are linked to a moral obligation to ensure democratic access to the arts and culture funded by taxpayers - a "democratization of culture". So there is, in theory, an implicit link between government funding for culture and flared, or democratized, access to culture. Such moral obligation built into any kind of state funding system for culture in modern liberal democracies as "a democratic country can not be considered to satisfy the aesthetic needs of only a few, albeit enlightened, citizens" (Mulcahy, 2006: 323).

In the UK we have the advantage to be able to reflect over 70 years of government support to culture. Although such a perspective rarely have more than a symbolic value, giving it, in this case the opportunity to reflect on the long-term goals and assess what has been achieved against the background of the original ideological purpose. In a democratic society, the government's contribution to culture also be democratic, but it is claimed that the authorities want more people to visit cultural events because it represents an "implicit support for the democratization of culture may not on their own would attract enough audience , a profit or achieve a sufficient diversity among the visitors "(Björnsen, 2011: 1). Of course, the authorities in the democratic, liberal societies do not force

people to take part in state-funded culture, but there are steps they can take to widen access to existing culture (democratization of culture) and / or promoting a more democratic cultural (cultural democracy).

The democratization of culture

With the democratization of culture means the actions by which the "official" culture - usually represented by large, well-funded institutions - is made available to groups that have not previously taken part of it, often in the belief that this is good for them. It stands for an "action plan based on the conviction that cultural development begins in a greater spread of developed civilizations experiences and work" (Adams and Gold Bard, 1981: 55). The actions are motivated by the time-honored belief in art and culture civilizing capabilities, and an associated desire to democratize access to these. This ideology has been expressed in a number of policy documents, from Lee (1965) *A Policy for the Arts - The First Steps* to Arts Council England *Great Art and Culture for everyone* (ACE, 2013). In practice, it has given rise to much of the touring ensembles national and regional cultural centers to fund "community arts" and audience development. A current example of the ideology behind the democratization of culture is the report *Culture Whitepaper* from the DCMS (Department for Culture, Media and Sport, UK Sport, Media and Culture Ministry) (2016), with expressions such as "reach out" and "increase the supply."

But despite all the commendable words about the availability and accessibility consists ones who really benefit from publicly funded culture is still a small minority, to the point that "... the fact that so much public money goes to art forms that, in fact, entirely consumed by a privileged group of well-educated and relatively well-off (after more than 50 years of action plans to broaden access) undoubtedly represent a source of concern "(Belfiore, 2002: 21). IN *Report on the Future of Cultural Value* (Neelands

et al, 2015) from The Warwick Commission, applied to a new segmentation model for culture consumption by the data sets from the DCMS, which showed that the two groups of greatest involvement culture only accounted for 15 percent of the population and tended to have a higher socio-economic status. The segments that were most culturally active consisted of 8 percent of the population that was richest, had the best education and the least diversity. Between 2012 and 2015 was the (according to such a conservative estimate as possible) for at least 28 percent of the theater visitors, drug and thereby direct benefit of approximately 85 pounds per person of annual contributions from ACE (Arts Council England). To quote the report suggests that "a low turnout is more a result of a mismatch between the interests of the public and with public funds financed cultural activities - which poses a challenge in terms of both relevance and accessibility" (Neelands et al, 2015: 34). As Hewison (2014: 214) crass notes: "The vast majority do not participate."

Such a situation raises fundamental questions about the culture that is expected to be democratized. For art and culture should be a concern for other people, they must be filled with value. The democratization of culture, however, in many respects, that it is not trying to convey something of value, but rather values, due to the ideology that forms the basis for the democratization of culture. According to this ideology is the culture that must be democratized not a common, popular culture, but the elite culture. In other words, it is a culture that needs to be democratized in order to be able to justify the grant is behind its emergence. Many people working in the cultural sector can be difficult to take that on.

Gramsci and common sense

As a working hypothesis can Gramsci's thoughts on "common sense" (senso comune) (1971) come in handy here. Antonio Gramsci was an Italian Marxist politician and philosopher who is best known for

his theory of cultural hegemony. Gramsci believed that capitalism could continue to exercise control not only through violence and political and economic coercion, but also the ideological path. From a gramscian perspective, structural imbalances take many different forms (Crehan, 2016). Simply put Gramsci believed that the bourgeoisie had developed a dominant culture which spread bourgeois values and standards in such a way that they came to be seen as universal. The working class (and other classes) equated what was best for them with what was best for the bourgeoisie, and helped to maintain the status quo rather than revolt against or attempt to subvert the system in other ways. According to Gramsci refers to "common sense" all the disparate thoughts and beliefs that exist in a given society. These have arisen from social institutions and producers of knowledge (Gramsci was referring mainly to the church and political parties, but this one can also imagine the cultural sector institutions - galleries, concert halls, museums, etc.), often gradually and by palming, has promoted a certain worldview. These institutions and hierarchies (whether religious, political or cultural) produce a relatively uniform set of ideas about the world that can get further spread. Whether this "common sense" is sensible or not is immaterial. By seeing the democratization of culture cultural policy *senso comune*, we can understand why this discourse is so dominant and widespread, and consider how the options could be designed.

Cultural democracy and audience development

When we ask ourselves why, and how, publicly funded arts and culture to be both democratic and democratized, we can repeat the question what is the main purpose of government grants. After all, "an agency's task is not to teach or to censor, but to instill courage and confidence and provide possible

secrets "(Keynes 1945 from *The Arts Council: Its Policy and Hope*).

The question of how public money can best contribute to the achievement of social democratic goals leads to a questioning of the current model of democratization can retain its legitimacy, given how ideas about cultural values, art form hierarchies, and what can be considered the dominant cultural hegemony challenged.

One hypothesis is that most cultural organizations would agree that they are there to broaden and deepen individual cultural experiences, which can mean an opportunity for individuals to express and enrich themselves and ultimately lead to social justice. Let's look at it from a different perspective.

Premises for audience development, or available hot or outreach, or whatever we want to call it, is condescending and corrupt. They are based on the assumption that the public has misunderstood the whole thing; if only we could draw enough lottery money (The National Lottery, reds. note.) a sufficient number of orchestras so that enough musicians to play for a sufficient number of black children in a sufficient number of primary schools in the cities, or worse, get sufficiently many black children to mimic classical composers and call it creativity - if only we could overcome young people's stubborn refusal to go to the concert hall - then we can save them from a culturally impoverished lives and justify our salaries. We need to become more sophisticated in our thinking. We must realize that it is we, the white, university educated, paid autocrats, we are sitting on the cultural power, we who make asking closed, that must change ourselves. We need to show a little re spectrum of what young people want to show respect for their music. If we then are lucky, they will welcome us, enrich our lives and allow us to take advantage of all the fun. Perhaps we will one day behold the groups of working class youths receive grants from The Lottery to conduct outreach activities among middle-aged culture officials to cheer them up a bit and invite them to the party (Baker, 2000: 6).

Quote above is taken from a speech by Dave O'Donnell, Director of Community Music, held at the conference Reaching the Audience of the Future, organized by the Paul Hamlyn Foundation in June 1999. It is not really about O'Donnell wanted to be provocative or he was frank. Baker (2000: 6) says that although many probably do not agree with O'Donnell is the essence of what he said something that is "inevitable for anyone who seriously wants to develop a larger, new and different audience ... If the purpose is to make music accessible and appealing to more people, we need to begin to see the world from the people's perspective. " Many in the cultural sector would agree with that reasoning, but it's not far enough. Rather than seeing it as a matter of looking at "our culture" from "their perspective" we can instead consider what we mean by "our culture". This culture needs to be democratized, "our culture" is (usually) not a universal, common or popular culture. If we consider that the purpose of financing culture with public funds is to broaden and deepen individual citizens' cultural experiences (and, by extension, promote social justice), then we must take the culture to be democratized under review.

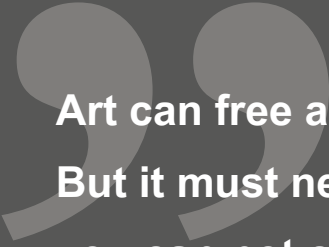
The relationship between cultural democracy and cultural policy has long been complicated (Hadley and Belfiore, 2018). Cultural democracy can be considered tantamount to making the expression and kind of dedication that audiences consider to be valid, rather than to advance a definition of what is included in the "arts". Authorities' role in the culture of democracy is to ensure that "neither the overwhelming majority or influential minority will or preferences" dominates in a climate where the conditions for "pluralistic artistic autonomy" is as favorable as possible (Adams and Gold Bard, 1981: 53). The basic premise of cultural democracy, individual freedom of choice. Consequently, the role of the state in terms of cultural policy not to intervene. By ensuring the willingness to participate and to give culture the concept of a broad interpretation can pave the way for cultural democracy, an approach that can be observed in the Nordic welfare states (Waade, 1997). That means, unlike the model for the democratization of culture,

that the authorities introduce a regulatory framework governing the provision of information, and the distribution of funds so that citizens and communities cultural preferences and expressions benefit (Evrard, 1997), similar to what occurs in other types of markets, to promote a pluralistic view of culture (Waade, 1997).

Audience development is an expression of the cultural policy ambition to consumption of publicly funded art will take other concrete expressions. In my recent work (Hadley, 2017a; 2017b), I have shown that the relationship between audience development and discourses on democracy in cultural policy is considerably more complex than the academic literature shows (Kawashima, 2000; 2006). A more meaningful approach to audience development and its relation to the cultural policy discourses on democracy has got to step back in favor of a focus that defines the practice as a marketing tool for the culture. Previous methodological approaches has led to a process based conceptualization of audience development, wherein the culture practitioners ideology force denied while the major characteristics of its practice blocked.

This is the set position to discuss and weight within the limits of the EU's cultural policy, in view of the recent proposals (European Commission, 2017) to establish a European agency and / or an observatory for audience development that will serve as a center for the future EU-funded activities. In this context, audience development as a practice regarded as an ideological project and as part of the broader cultural discourse on democratization. Future European cultural policy should have the ambition to launch a more extensive project, focused on redefining audience development as a means of cultural democracy (in addition to its role in the ongoing democratization of culture). Such a project would pose a challenge for

leadership in publicly funded cultural sector. As recently published works of meritocracy (Littler, 2018), race (Saha, 2017) and Class (Brook et al, 2018) show the cultural sector (and in the wider sense of cultural industries) a lot to deal with in terms of structures and intersectionality . It is high time to do it now.



Art can free an enormous power in people. But it must never be its mission. Because you can not control the outcome. To believe in the arts is to believe in man as an independent thinking warning else, without knowing where this thinking will bring us.

Stina Oscarson



Stina Oscarson

- Director, playwright
and freelance writer

I wish to lodge a protest

audience development

belongs to the kind of word that gets my whole body to take up a defensive position. Mobilize all efforts to listen and try to understand. Again.

Audience Development.

But despite all the explanations given so speaking the word to himself. The audience will be developed.

And work on audience development is thus included in one of every political project in which art throughout history have been used to fashion society by current management requirements.

For such projects have existed in all times and in all forms of styrene. And you might think that there have been better or worse, both the objectives and methods of these projects. But you should be aware that, just the fact that we actually have a public funding of arts and culture are a part of such a project. How effective it is to reach the targets from politicians want to achieve, I am hesitant.

When the collation of my last piece I will be asked to set aside an hour to join the ensemble go through Swedish Scenkonsts and Teaterförbundet diversity and equality check. Reluctantly, I accept, as this apparently is a compulsory part of the regional theater work.

It's about two brochures with questions like how I perceive equal opportunity and gender issues are integrated in the theater business, and how to handle sensitive situations such as changes of clothes and clothing tests. But I'll also answer options yes or no tick if my casting is analyzed from a gender perspective, and I am aware of which perspective my play has a male or female, and what it means for the story. I have been extremely difficult to relate to the whole situation, and while we streamers our way between the crosses I commute between burst out laughing and to get really angry.

"We have discussed whether the set helps to preserve or challenge existing norms and beliefs about people, or just to show how it is. We avoid thereby unconsciously reproduce stereotypes. "Yes or no?"

I have a childlike desire to answer the wrong answer to every question, and now only making plays that reproduce stereotypes. Says cards to the theater afterward that I understand the purpose, but I think this is the wrong way to go.

There is no doubt that identity politics is now beginning to seep into the award of grants, as well as in the practical work of our institutions. This non-confidence in the arts, for us as artists and as professional practitioners, is not the culture industry alone

experience. It is part of a larger development that primarily affected the civil society and the public sector, where capitalism demands for measurable results coupled with a political will to build an equitable and sustainable society without changing the substance.

I look with sadness at this development. And many have begun to ask whether it has gone too far. If even become a threat to the freedom of art. Which is a very relevant question.

I have worked professionally in theater for over two decades. At large institutions, in small independent groups, public service and even in the purely commercial entertainment industry. And I would say that there are two major feltänk when it comes to Swedish culture.

The first is that public funding is crucial for the quality and freedom. Yes even to art and culture at all be created. It would have claimed I got the question like that of ten years ago. But I am happy that I am still so clear in the idea that I here admit that I changed my opinion.

What freedom is concerned, I would now say that there is very little about funding but mainly on the individual artist's integrity. For lick power to gain advantages can be done both in the commercial as a publicly funded system. And the price you pay for not to anyone's affairs, even his own brand, are high, but also the potential profit. Both of art as such and in the form of self-respect.

Once you have made the choice to be free, you will probably not to everyone's dismay, allowing it to make significantly affected by whether guidelines for grants or cross checking with regard to diversity and equality.

This obviously does not want me as an artist is not interested in the audience. Without the audience no art. It is the meeting between the magic occurs. Nor does it mean that I deny that there is a problem when a publicly funded cultural life year after year only reaches out to the same groups. It just means that I believe that the real problems are - and must be solved - at a completely different level.

And speaking of art as a means for change, which both rulers and artists dream of, and I will tell you a story that taught myself a lot.

I have often doubted whether it is art, I will be working with when the world looks the way it does, and several times decided to quit. But each time I made this decision, I have received a reminder of why I once again chosen the path.

Most recently, about a year ago when I got a call from a CEO of an elevator company who had read an article I wrote for Aftonbladet culture.

The article dealt with Almedalen and I tell which way the middle of the noise will be two girls to me and asks: "What would you say if everyone listened?" What a question, I think. Anyone who all seem to have forgotten imagined before they went to Almedalen, where all the time and all the money the most is that people will listen. I go down to the sea to think a little and start to think of an apple tree I planted just before I traveled. It was the first time I really worked in a garden. I remember how I suddenly stopped in the middle of a groundbreaking and realized the obvious that this apple tree would remain long after I was gone. That all weed I spent days working to clear one day I would get the upper hand. And I remember thinking. How can I consider this as my? Everything is just on loan. I started wondering if there is unwillingness to accept that we will one day be gone, which means we are so difficult to grasp the long-term problems such as climate change. And suddenly I know that this is exactly what I would say about all listened: everything is just on loan.

Kjell, which he named, had worked in the industry all his life and had a goal to earn as much money as possible, then sell the company, and live well. But at those words hit him to the ground and he was beginning to wonder what he was doing, how his company produces its elevators and what his responsibilities are. For they do like everyone else; all to maximize short-term profits and produce lifts that must be discarded after 20 years, despite the knowledge of

how to build elevators that hold much longer. He's doing a life cycle of production, begins studying circular economy and decides to ask the company to sustainable production. And he does!

The interesting thing about this story is that Kjell knew everything before. He had heard all the facts about climate change. All news broadcasts, all alarm reports. But it was only when the words met him, words that spoke of our existential condition here on earth as a seed of doubt was sown in the story of Kjell previously seemed obvious.

What is interesting is that the purpose of my article was not at all so. I am convinced that if my goal was to get a CEO of an elevator company to make a life cycle analysis of its production, and then switch to circular economy, so I would probably write something completely different. And probably failed miserably.

And this is the important thing. Art can free an enormous power in people. But it must never be its mission. Because you can not control the outcome. To believe in the arts is to believe in man as an independently thinking being, not knowing where this thinking will bring us.

This is the culture of politics major challenge. And also the challenge for all of us artists, especially in times when society seems to fall apart. For it is then that the desire to politicize art is strongest. To use it to put things everything they think is wrong.

I often think of Sara Lidman who throughout his oeuvre alternated between writing fiction and articles and also received criticism for it. She could well stuck to the novels did it. In a response to one of her critics, she defines the difference between right an article and a novel. She writes: "In the novel are the rage, the anger that does not need to raise his voice. There is also, at best, a love so deep that it does not need to sparkle on the surface. The novel strains of their response to a life-long challenge. The article, however, "she writes," is a stump and cords. You write it as a mass media image of an event dammed up one like that rage within that

do not get respite to the novel process until you have filed a protest. "And yes. Sometimes you have to do just that. Filing a protest. But it may not always be art is the best method for this protest. Whether you are a politician or artist. I think myself that the power of art is that it can tell what is common to us all. What we share with our opponents. Therein is its great potential.

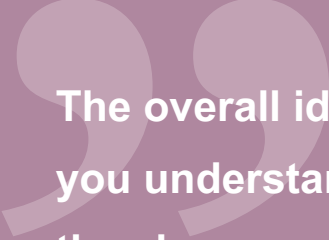
2018 is an election year in Sweden, and cultural mobilize to make culture an election issue. When I ask what that means basically says all that it is about to "make up the culture of the agenda", which in turn means you want more money for culture. And whatsoever to its own operations.

Here we come to the second major feltänket. Which consists of the illusion that it is the small part of the policy that we today call cultural policy, which most affects the conditions for art, culture and cultural creators. And it is rare. There are usually conditions or reforms in completely different areas of policy. When I recently asked the artist Makode Linde why he chose to work in Germany, he said that freedom was so much more there. "How, concretely, do you mean?" I asked. "You can find a local," he said, "you can survive to work two days a week. Like that gives a lot of people the chance to try out their dreams. "

And here we approach the core of my argument. I mean that if there was no policy took responsibility for policy issues in the areas where they belong and closing dump them on culture, no artistic activity need to engage in audience development.

For, to speak of a culture of political reform in order to increase the freedom of the arts should rather, the basic income, reduced hours or a massive effort to get the cheap rooms. As in e.g. Naples, where the mayor made it legal to occupy the abandoned houses on creating a business that is open to all. Do we seriously tackle the inequality of access to, and representation in the cultural sector - to work with so-called

audience development is an expression - it would be better to go for an equitable school, an economic policy that reduces inequalities and an integration policy based on human rights. We need at least raise his eyes from irritating but probably in the long run right harmless forms for how we work with diversity and equality.



The overall idea is that it is only when you understand the benefits people feel they have a culture of commitment that one can develop products and messages that wins favor with them.

Andrew McIntyre and Joss Luckin



Andrew McIntyre and
Joss Luckin
- Consultants, Morris
Hargreaves McIntyre

A comprehensive picture of the Swedish cultural market

Extensive work on audience development requires a thorough knowledge of the entire market, and not just the visitors you already have.

Traditional population statistics and data on patterns of behavior can be useful but are not sufficient. In order to build long-term relationships with the audience needs to understand their values and attitudes. These two findings formed the basis for the Audience Atlas Sweden, a joint project between Morris Hargreaves McIntyre and the city that resulted in the most comprehensive study of Swedish culture audience ever.

Audience Atlas is a report that is freely available to all who are interested to learn more about the Swedish art and culture market size, structure and profile. It is based on a comprehensive, representative survey of the Swedish population. The survey was conducted in late 2015 and you can access the report by contacting the Morris Hargreaves McIntyre (MHM). MHM has implemented Audience Atlas studies in 18 areas around the world, including Sweden.

What we asked?

- 3807 Swedes who were part of a panel for online surveys (a group of selected respondents who agreed to participate in surveys and / or other market research).
- This sample of 3807 people was representative of the country's total market for art and culture, which represent approximately 95 percent of the population aged 16-75 years. The 5 percent excluded was not included in the market for art and culture.
- The study applied a broad definition of the market for art and culture that includes 34 art forms, including businesses film. 1
- This market definition has its origin in a categorization that has been developed by the Department of Culture Media and Sport in the UK for the survey *Taking Part*, but which has been extended and adapted by MHM for each region.
- A demographic representativeness could be assured by several variables - age, sex and education level - was used for the selection.
- The study estimates the market size and profile of the dozens of cultural organizations at national and regional level. Do you work in a cultural organization, chances are good that it is mentioned.

What we asked?

For any organization explores Audience Atlas Sweden known how the organization is (who have heard of it?), The organization's market penetration (which has visited it?) And its market potential (which can be expected to visit it in the future?). The same kind of questions are asked of each art form, and one can thus see the connections between different disciplines and between organizations that offer experiences of these art forms.

The respondents profile was also after

- Traditional population statistical variables (age, household income, sex, employment, education).
- Culture Segments - the international segmentation system for cultural audience MHM developed over the past 15 years.
- Participation in cultural activities at leisure.
- Media consumption.
- Obstacles to further cultural engagement.
- Buying habits in terms of cultural events.
- Membership in the culture.
- Online engagement in culture.

With Culture Segments as the basis

Culture Segment is the only segmentation model that has been designed specifically to meet the international cultural sector needs. The survey Audience Atlas has this system as the basis. It enables a more effective target classification of the audience, giving a better understanding of it, and promote the process of building mutually beneficial relations and deepen audience engagement. The overall idea is that it is only when you understand the benefits people feel they have a culture of commitment that one can develop products and messages that wins favor with them.

With Culture Segments makes it easier to:

- Understand the audience's motivations and core values.
- Understanding the balance of different audience segments expect to get and plan the most appropriate products and services to give them the proceeds.
- Using a common language across the organization and put the audience in the center of what everyone is doing.
- Measuring how each segment responds to marketing activities, track their effectiveness and the effect it gives.
- Get insight into visitors' progress from the time they decide to make a visit and find out what they might do after the visit.
- Identify which segments mainly might take some specific part of the organization's selection and plan and prioritize audience growth in line with that.
- Understand which mainly may become members, give grants or become volunteers.

That is how it works

Altogether there are eight segments briefly presented in the figure below:



CONFIRM & FEELSE

own identity
HIGHER TARGETS
QUALITY TIME
IMPROVEMENT



Molding

MATURE
traditional cultural
heritage
NOSTALGIA



ENTERTAINMENT

CONSUMER FOCUSED
POPULAR ORIENTED
LEISURE
MAINSTREAM



GOURMET

Kisana
SPONTANEOUS
INDEPENDENT
SOPHISTICATED



EXPRESSION

SUSCEPTIBLE
confident
COMMUNITY
EXPRESSIVE



perspectiv

Formed FAMILY
SELF
FOCUSSED
CONTENT



RELAXATION

BUSY
AMBITIOUS
Priority-wistful



STIMULUS

ACTIVE
EXPERIMENTAL
DISCOVERY ORIENTED
MODERN

Culture Segments driven by an algorithm that MHM has developed over the past 15 years. We insert a small number of so-called Golden Questions in all investigations, even Audience Atlas, and based on the answers to them, the algorithm can immediately identify which segment the respondents belong. You can see our Golden Questions and find out which segment you belong to MHM's website. With Audience Atlas can create profiles of the current, past and potential market for dozens of arts and cultural institutions in each segment in order to identify opportunities for growth.

In the example on the next page, the capital market for a museum in Stockholm has been divided into for Culture segments using data from Audience Atlas. It shows the visitors who are "active", but was also the greatest opportunities for audience development are for the museum. It can mean to reactivate the "previous visitors' reach interested" potential "visitors or maintain a higher profile to attract those who are" ignorant ". Insight into how the segments are allocated between these different markets, making it easier to develop effective strategies.

In this example, the "community" the largest segment; the organization has apparently been successful in this audience. But one should not be content with that, because "community" also has by far the greatest growth potential as the largest group in the markets "potential" and "ignorant".

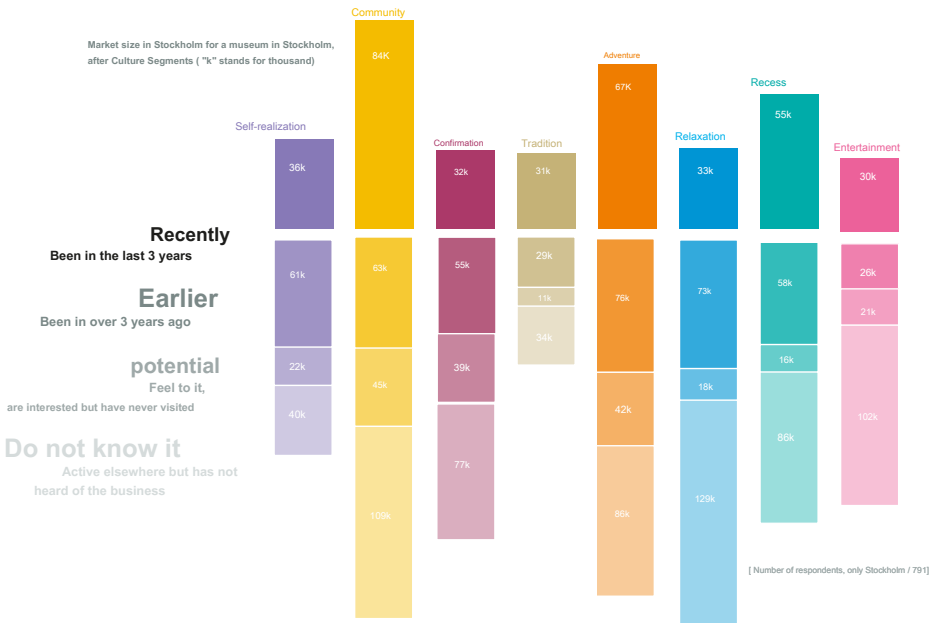
"Community" is made up of people who like people. They appreciate the activities in which they can share their experiences with others. They focus on socializing. They want to be sure that everyone is welcome to take advantage of the benefits of being committed and therefore puts high value on inclusion.

Those included in the segment "Community" does not like direct marketing because they want to be involved and be part of the conversation. They do not want to get publicity, it feels too impersonal. They want to have an emotional and personal relationship with organizations - more like a friendship.

The table also shows that the segment "adventure" contains the second largest active audience, but it is even greater in the markets "before," "potential" and "ignorant". Although this segment should be given priority in terms of audience development.

"Adventure" is an active group who love the excitement and live for the moment. They are looking for new experiences to have a varied life. They strive to do different things. They always have big plans and are looking for something out of the ordinary. But they also go on cultural events to meet other people.

The segment "adventure" is independent, but aware of how they are perceived by others. They love to stand out from the crowd if they thereby demonstrate that they are at the forefront. An organization's past successes are not important to their choice to get involved. This does not mean that they dislike what is popular, but they are not attracted by what is conventionally because they want to be the ones who make discoveries.



As a sample of the survey's scope and depth of the data collected, we present five key insights to better understand Swedish culture market:

1. How great untapped potential

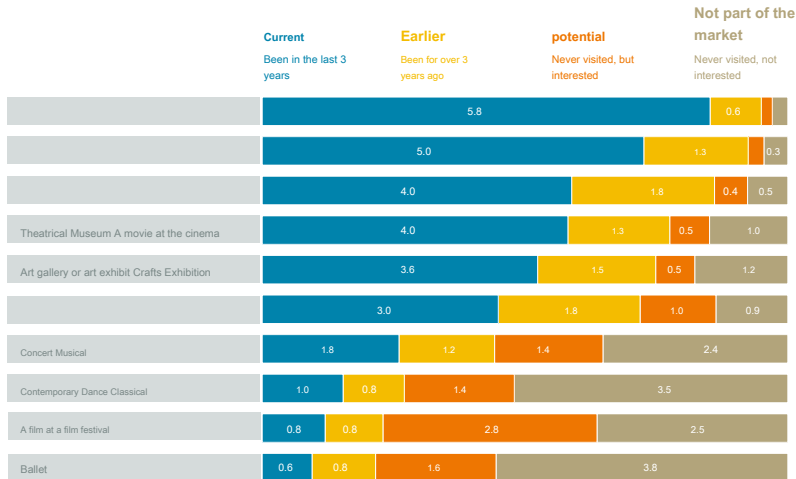
The majority (95 percent) of the adult population is active in the cultural market. To qualify as an active one should have visited a cultural event or a cultural institution during the past three years.

As we already know is Stockholm for the highest concentration of cultural visitors, but also Malmö and Gothenburg are important and ever-growing cultural hub.

The table below shows the size of the market for 10 of the 34 forms of art included in the Audience Atlas study. Theaters and museums are the major existing markets, but what is surprising is that the earlier the market and the potential market is so large for many of the art forms.

Even in terms of more "demanding" art forms like ballet and contemporary dance, there are several hundred thousand people with a latent interest that are open to experience it.

Market size in Stockholm for a selection of art forms (Audience Atlas data, MILLION)



[Number of respondents 3.807]

The table shows the market size in Sweden for 10 of the 34 forms of art included in the Audience Atlas study

2. More predicted to spend more money

Those who are active in the Swedish culture market, the average 245 crowns on cultural activities or related things the previous month.

Half of the money (50 percent) were the entrance fees or tickets to arts and cultural events, while transport to and from cultural events accounted for 22 percent, and food and beverages at cultural venues for 21 percent, which is about one fifth of the total.

This means that a total of 1.66 billion spent on the arts, culture and heritage of each month, or roughly 19.92 billion every year.

When they recently added money on culture was asked how much they thought they would add in the future, said nearly three-quarters (72 percent) that they would put an equal or greater amount of cultural activities in the coming year compared to last year. Fewer than one in eight thought they would spend less money.

3. High levels of membership and support

One-fifth (20 percent) of those active in the cultural market, members of or giving contributions to the arts or cultural organization:

- 18 percent are members
- 9 percent gives grants

Nearly one in ten (8 percent) in the culture market has volunteered in an arts, cultural or heritage organization in the last twelve months.

"Self-realization" and "Community" are the two segments where most would consider to be members of a cultural organization:

The segment "self-realization" consists of cultural advocates who strongly believe in the arts and culture benefit society. They understand the importance of supporting culture, both privately and on a political level. Over a third are members of at least one cultural organization.

Those included in the segment "community" strongly believes in the benefits of culture and regards culture as something to fight for. They are more often than the average members of an association or friendship or give

contribution. Their sense of community and desire to do their bit to make it likely that they have been volunteers in the cultural sector.

4. Museums shows the way

The next market for film is Sweden's museum market is the largest. 95 percent of the culture market - or 6.48 million people - have ever visited a museum, or are interested in doing so in the future according Audience Atlas. Three quarters of the cultural market say they have visited a museum during the last three years according Audience Atlas.

The current museum market have higher proportions of the more dedicated segments such as "self-realization" and "Community", while the former, and the potential market is dominated by the "relaxation", "depression" and "tradition".

The segment "tradition" usually consist of history lovers with reverence for the past. They are very independent and exercise their right to be cautious. They often structured interests and habits and know what they will appreciate. They are not attracted by fads and trends. Not that new things would be worthless, but because they are looking for the thread that leads them back to what happened before.

When it comes to art and culture, the love of what they consider to be important, that has stood the test of time and bring respect. They appreciate the work that speaks of our identity - who we are, where we come from.

The segment "Depression" is made up of people who are satisfied, who likes to do his and follow its own plan. They focus on a limited number of interests which they find rewarding and hardly has the desire to expand their repertoire.

They are largely themselves enough and is not dependent on others to feel satisfaction. They are not affected by the opinions of others and tend to prioritize their own needs.

They included the "deepening" have a need to make their own discoveries, and, therefore, their desire to learn to be the basis of their cultural commitment.

The segment "Rest" is prominent on the potential markets for both the museums theaters - read more about this segment below.

5. A huge market for theater among the past and potential visitors

Swedish theater market - those who have ever seen a theater performance, or who have not done it but are interested in doing it - covering 92 percent of the cultural market, or 6.27 million people.

However, only two-fifths (39 percent) have seen a theater performance in the last twelve months, and a further fifth (19 per cent) for two or three years ago. This means that there is an important former theater market: more than a quarter (27 percent) of the culture market has previously visited a theater, but not the last three years.

The segments "Community" (20 percent) and "adventure" (18 percent) is the largest theater market. The segments "relaxation", "depression" and "entertainment" are all over-represented in the past and the potential market; if they have ever been to the theater before have the visit probably been few.

On the potential market for the theater, the segment "Rest" a much higher proportion.

The segment "Rest" offers special opportunities for development. Those included in this segment often blame the logistics when they decline to go on cultural events, but they are eager to go for more such and enjoy the entertainment and sports cultural offer. They must be encouraged to regard art and culture as a social activity: a way to have fun and get a well deserved break.

The segment "Rest" are short on time, so organizations must make it irresistibly easy for them to participate. Reduce the effort, streamline procedures and make it easy for them to take part in the supply. Being able to book everything in one package - food, drinks, parking - makes life so much easier. It guarantees smooth option.


Exploiting the potential full

This text provides a glimpse of how extensive and detailed information in the Audience Atlas is. We hope that the picture conjured up is positive, as the market for art and culture in Sweden is significant and growing, with a huge untapped potential in many art forms.

We want to emphasize the need for a proactive and creative approach to really make use of the insights from Audience Atlas and Culture Segment and to take advantage of this market potential. The data presented do not do the job for you!

The organizations that best has managed to take advantage of the Culture Segments have embraced the thinking behind it and let it permeate the departments' joint strategies regarding kuratering, marketing, visit experiences, education and membership.

For many organizations Audience Atlas is just the starting point. The market data it contains can help to give direction and facilitate the prioritization in terms of different audiences. There must be an evaluation strategy - where a dialogue with the audience is already included in the product and campaign development stages - to really be able to measure the success of the audience involved in the long term.



Sustainable and value-site development must take place with residents, businesses and other actors that have relationships to the scene. Only through participation can we understand people's experiences, needs, expectations and perceived identities.

Malin Zimm and Mathias Holmberg



Malin Zimm and Mathias

Holmberg

- Intelligence analyst and
cultural strategist White

Architects

Location Development of the culture

Cities are growing and its population is increasing in number. With the dense urbanity and experience economy paradigm perceived architecture and culture are not always as something that in itself is necessary for the residents as a human basic needs with its own intrinsic value. In the current discourse is expressed, however the willingness to architecture, design and culture will contribute to other values - economic, democracy, gender equality, integration and so on.

In some respects conditional culture against it is useful for making other aspects of society, which is becoming increasingly apparent to practitioners in the cultural field. But what happens to the culture and perception of culture as it is done in other terms than they actually create it? Is it that it is only in our time that the notion of culture's utility-raising has been made visible and present?

It can be said that culture is always served a higher purpose and linked to power, whether that power exercised by kings, politicians, or service people. But how is it then really with cultural autonomy and its inherent ability to subvert the current arrangements? Through our practice as architects, sustainability experts and planners, we have become aware of the relationship between culture utility and culture's intrinsic value. Recognizing the democratizing power of culture is one of our main tasks has been to convey the value of accessibility and proximity to culture, in its own right or as part of an ambition or movement, creating contact and awakens thoughts and awareness.

Six Steps to culture denser cities

As a guide in this work took White out a brief description of the six stages to culture denser cities that can contribute to the arts, culture and cultural creativity lifted and valued in urban planning. 1

1. Inject the city with culture!

Sweden built like mad and it is precisely when society is undergoing rapid change as culture becomes more important. Culture is of meaning, exploring and all creative näringars mother. It generates desire and context in everyday life, but also jobs, innovation and new businesses. Smart urban planning helps to make our growing cities more dense culture. It is good for individuals, is good for the enterprise, it is good for the whole community.

2. Dare to drop the key!

Culture is a value that does not disappear but generates more culture. Many of the most successful projects and places creates meaning and values with small gestures. Wise developers see the value in a cultural ecosystem where individual artists as well as the large institutions have to be accommodated. Empty buildings and abandoned sites create no values. It goes a long way to hand over the key and maneuver.

3. Try the prototype!

The city is constantly changing and also the most stunning palaces are temporary. The Eternal City is now, seize the present instead of dreaming about it that does not yet exist. Food Trucks, pop up parks and art projects in the city apart shows that the occasional highly appreciated. Testing of prototypes, evaluate together and provide ample opportunity for unbridled creativity. It is strongly take root when there are fertile ground and nutrition.

4. Let the art of living!

Culture is a catalyst that triggers processes without being consumed, and artistic work are a variety of methodical portrayed interpretations. 1% rule will provide the space that art need but cultural competence is also needed in the other 99 percent. Brave developers see a fourth dimension of sustainability (culture) and therefore confidence, conditions and terms.

5. Embrace Diversity!

Stupidity is never creative. In the same way that biological diversity is necessary for nature to survive, requires cultural diversity to the city to live. All culture is just as nice. There are diverse unit that makes the city attractive and it includes the culture in all its forms. This is an established truth in most major cities: the width of the tip and it is incomprehensible to some can be life-changing experiences for others.

6. Before kulturytefaktor!

Municipalities are powerful instruments for urban development. Parking standards and green space are established guidelines in neighborhoods and cities are planned. The culture may well be handled in a similar way to strengthen the city's dynamism, vitality and cohesion. Anyone who dares to make culture a priority issue plan will not fail.

The social turnaround

Despite the fact that the fight for the preservation and supply of public, democratic places hardens as the increasing urban density, fears of terrorist actions and the commercial dominance of urban space, there are signs of a social turnaround. This turnaround is mainly characterized by the room-creating processes reshaped by new - or rather reinvention - collaborations. It goes without saying with which architects and artists worked together in large community-building projects have returned in new forms. The social turnaround also means space and space-creating partnerships create readable socio-cultural values, which otherwise would not have arisen.

When the artist collective Assemble, working primarily with temporary architecture and site creation, received the internationally prestigious Turner Prize in 2015, it was not only the first time that the British art prize went to the public, but also the first time that the mill and the remaking of public places were in Centre. Art and architecture fields overlap in all Assembles project, which largely involves creating places that immediately become socially available and therefore included in the deeper socio-creating processes. In addition to the purely cultural experience - and not really pronounce "user / person / audience in focus"

- Assemble managed to, through compelling and revolutionary reassessment of sites and designation of spatial and cultural opportunities, give people an experience of empowerment.

In architecture and design, it is not something new to focus on the user of what is produced. On the contrary, since the industrial

formalism entry at the utilization of the user who characterized good architecture, design and urban planning. The social turnaround is happening now is that **architects work *with* rather than *for*** users, which also means creating understanding for different groups, identities and stakeholders' life history and experience.

Architecture with people in mind

Architecture with people in easily become a mantra that is hollow if it is not also put into practice and interpretation in which both individual and social needs are met. The creative profession as an architect can not be as free as the artist. It shall not be as the architect always in relation to both clients and users, and especially to the community. The architect's challenge is to design places that provide the best possible social, environmental and economic performance (the three so-called "sustainability dimensions") in the form of the well-being of people and sustainable **communities**.²

Experience shows that the development of places, it's all about creating value. For people to want to stay and live in a place and to businesses will grow and survive, it is important to create a balance between the different values for basic security, justice and opportunity for development. Sustainable and value-site development must take place with residents, businesses and other actors that have relationships to the scene. Only through participation can we understand people's experiences, needs, expectations and perceived identities.

Three ways to work with culture

Culture can be understood in different ways and culture creation is just like all of society changing. The Italian Cultural economist Pier Luigi Sacco describes how the culture changed in three steps, which are not

replace each other gradually, without which new forms of culture added in parallel. Sacco says that culture is society's most important resource for both developed and be innovative. In brief, the steps described as culture 1.0 is the culture that is financed by the economic and political power, such as royal families and the Church in the pre-industrial Europe. Culture 2.0 culture produced by industrialization new opportunities to reach more people and become a commodity in a market. Culture 3.0 describes an ongoing shift in which boundaries between production and consumption is resolved by new forms of creative and transformative, and by taking advantage of new ways to share the culture and organize large groups. In light of Saccos three forms of culture we describe here are three ways to work with and for culture in urban planning and site development.

Rooms for culture

Good architecture means that it responds to the needs and desired features. At the same time should provide experiences that are both aesthetic and social. Thus, knowledge of specific client's needs is necessary, in parallel with an interpretation of how those needs can change and how future opportunities thus can be taken care of. Places of culture must also meet culture, cultural workers and the audience's specific needs, but also inspire new meetings and personal creativity. White has in recent years worked with Selma cultural center in Gothenburg, where the right user needs identified and analyzed in a comprehensive dialogue process. To understand the daily work of all those who have the arts center as their place of work, collected individual and shared experiences and analyzed. The dialogue is the situation today and the spatial and social aspects that are most important for a good working environment. Overall, this work a surface that is analyzed, interpreted and translated into design - the man at the center - where culture is created, experienced and makes the place come alive. To make room for culture means seeing the value of culture, creating opportunities for artistic creation and development, and to create opportunities for everyone to take part in art and culture. culture can and to create opportunities for everyone to take part in art and culture. culture can and to create opportunities for everyone to take part in art and culture. culture can

then said to be a fourth dimension of sustainable development - in parallel with the ecological, economic and social - which is also recognized as a separate dimension and thus has a value in itself.

temporary architecture

Temporary architecture refers structures regardless of scale can be erected and taken down in a short time. It is about the project that creates great scope for involvement in the implementation, in terms of both design and activities that contribute to the content and identity. Temporary architecture can be a way to activate and make available places, or to support new types of use of the sites which can be developed as new needs and functions identified. When architects and artists work together with local initiatives create opportunities for exciting design. It also generates the knowledge of the public space and its opportunities for all participants. A collaboration on temporary architecture that brings together public, Openness and design skills can result in processes that change both the sites themselves and the attitudes that are against these sites. Temporary architecture can be one of several tools to strengthen the community, meet the needs of different groups, and contribute to democratic and fair access to the city room.³

Temporary architecture stimulate people's desire to see the sites and culture in new ways. It contributes to the variation and a more attractive urban environment, both by adding new while retaining it already. In the temporary architecture, culture can be a support for sustainable development in the other three dimensions.

collaborative möjlighetsrum

Cities and places are under constant change, where many different parts interact and are interdependent. It is an ongoing process that involves new requirements on architects' knowledge and role in urban

planning and site development. Instead of merely meet the needs of the built environment and new items need architects also create opportunities for collaborative change the balance between the many actors and radically different values. Collaborative möjlighetsrum is about designing processes that give leeway for more people to create their own values. The architect's role involves listening to customers, understanding what creates meaning for the local community and synthesize elements to provide a vision for the whole picture involving users in the change of location. The place also becomes stable and lasting through more feel connected to the place and feel that it is valuable. By paying attention to what creates meaning and values of the local community and provide local resources space in the process increases the potential for a self-organizing long-term development. Collaborative co-creation that promotes participation, increase social cohesion and stimulate learning and exploration. By focusing on the values of the process forward, and that brings with it a joint creation of public spaces, the collective intelligence to better meet the complex challenges and seizing more to see the links between the existing and the imaginary grown. The concept of culture is supplemented here with an anthropological significance where the culture embraces the whole concept of sustainability, and where culture can collective intelligence to better meet the complex challenges and seizing more to see the links between the existing and the imaginary grown. The concept of culture is supplemented here with an anthropological significance where the culture embraces the whole concept of sustainability, and where culture can collective intelligence to better meet the complex challenges and seizing more to see the links between the existing and the imaginary grown. The concept of culture is supplemented here with an anthropological significance where the culture embraces the whole concept of sustainability, and where culture

- in the sense of a way of life - seen as sustainable development. Culture is then the essential meaning-context needed to reach sustainability goals by changing people's lifestyles in parallel with the physical living rooms.

organized complexity

Architects have increasingly emphasized that the area they work in, despite all the inherent technology and engineering focus, is a social discipline. The architects create enabling embedded in a larger social context in which the common goal should be social wellbeing of the individual as well as at the community level. To reach that goal, we have to relate to the frames planet gives us the financial means both available and that can be created. Architecture is

Thus far only the technology but about creating value and welfare. When the idea to its logical it may appear that any building is not at all necessary to solve the **challenge given.**⁴ **Is it architecture, or is it for other professions? Our answer is that it is both.** But this answer raises many follow-up questions and challenges about what is the role of the architect, in collaboration with other professions, develop sustainable and vibrant cities and places.

White's six steps for closer cultural cities, as we have previously explained, shows the intent and desire to work with and for culture in urban planning and architecture. But the most important thing is to accept that there is no single simple solution. Many challenges are highly anxious - climate change, democracy, segregation, equality - which requires cooperation. But it also needed *samvilja* to achieve structural change. Again, we need to resort to old truths, renew them and make cities and communities based on systemic perspective where the best we can **do is, to urban critic Jane Jacobs's words, "organized complexity".**⁵ **This means that** in order to understand how cities work, which is required to achieve good urban planning, we must simultaneously handle a large number of factors that are related and dependent on each other in an organic whole. Jacobs spoke in 1961 about "a web way of thinking" that involve dynamic relationships and sudden changes, where diversity is constantly increasing, but also the regenerative capacity to deal with new problems.

In a world where large groups of people communicate and organize themselves in new ways, it set the state to plan and shape a common room in tune with this change. We need collaborative processes and interdisciplinary leadership to bring about collective change. To see culture as a fourth dimension of sustainability is a possible way to find the role of culture for sustainable development. But a more comprehensive step is to understand the culture - both in the sense of art creative / artistic experiences and our way of life - the very development. Which means that a cultural perspective is necessary for a sustainable future.

Ninos Joseph
- Dancer, choreographer
and lecturer

My involuntary political body

Suddenly hit it to me. The phrase during my adult life rooted itself as a trauma echoes again in my head and stabs to the heart. Right there changed my relationship to the art form, I dedicated my life to the formerly my identity. It was here that my safety net failed. I gave my colleagues a glance and threw up his arms in the air to systematically bow to the applause premiere at the Royal Opera stage. There and then I had reached the ancient dream that has followed me since I graduated from the Royal Swedish Ballet School. But this time it was different. I could no longer relate to my body.

Or rather, it was like my body could no longer relate to the moment. Or was it perhaps the case that my existence could no longer relate to the environment. The crowd's contemptuous gaze reached all the way and when I look back on the incident, I remember it so clearly. The feeling that they have set themselves up to laugh at me. Pointing to distinguish between me and my body from my legislative colleagues. Like a bad cut scene that gets the whole theater to solidify for the inconvenience.

I am well aware that I imagine, that the scene that I remember only a fiction in my head. But there and then choked my hope, for it was just as well have been true. The phrase is repeated in my head again and the curtain falls. "You are too dark for my typecast".

I started dancing relatively late compared to other colleagues that I've met over the years. This has been an obstacle in my career and I have long struggled with questions about whether my development had been different or if the opportunities had been more for me if I had automatically placed within the confines of an oppressive structure.

I grew up in Navestad, a suburb in Norrköping. Although the municipal authorities in vain has implemented a pathetic name change to Ringdansen, so there will always not Navestad for me. For us. For our identity. This is probably in the hope and belief that clear himself from the failed one million project area unfortunately testify. A valiant effort to beautify the image of the real concrete facades. A fallacy of exclusion in the area would decrease, but an opposite reality. Politicians may call the field whatever they want, but the basic problem stems from a systematic unfair sharing of resources, so-called socioeconomic segregation. I remember well how access to culture schools, educational and private performing arts schools was non-existent and how we were consistently excluded from taking part in the so-called high culture. This was my first encounter with the contemptuous gaze, this time from the structure and society, from the leadership and those in power. Those who later became my audience.

Dance and movement has since ancient times been used as an art form for the portrayal of emotions and thoughts. Dance is art. Dance is political. Dancing is freedom. Dancing is community development. Dancing is a Friday night out at the pub. "Dance is basically coordinated movements of the body, usually rhythmic and to music. Every movement possesses the ability to be a dance," according to Wikipedia. But for me, dance is a haven of bodily expression in a non-normative development. A language of movement - without specific vocabulary - where the body is allowed to operate freely in order to create space for the personal narrative. It is a sensory stimulus beyond my human reality, where time and space are relentless. But it is also a fight for my title to my personal expression. Dance is also one of several performative art forms where white normative bodies are free to exercise their ignorance. It is one of several oppressive forms of art where homogeneity is not questioned. Dance in Sweden is an exclusive structure steeped in a colonial look.

Time and again in my career, which has taken me to many places around the world, returns the echo of that I should find myself abroad, then unfortunately there is no market for a dancer I in Sweden. It was my former rector of Sweden's most elite training in dance as politely tried to abdicate responsibility that I as racialised graduate from school for what would become one of my almost non-existent labor. Naively I did not understand then what awaited me and the importance of my body would have within this structure. And perhaps it was lucky, because I am convinced that it is my discipline and determination as the basis for my international career.

Ten years later, when I finally landed at home, I need to drive a struggle for me with my union to include the same safety net that my white colleagues. A fight that's appropriation of member organizations shall include cases concerning ethnic representation similar to those found for gender, age and geographical spread. A battle of clear guidelines for long-term work in diversity and inclusion issues. Today there are also not

any directives on how an intersectional work should be implemented within Teaterförbundet internal operations. This can be interpreted as an active stand on whether, in reality, actually want to represent artists of foreign origin within the safety net of their union or not. This leads to the questioning of the lack of ethnic representation is illegitimate because the statutes and objectives are structured to allow white homogeneity and thus exclusion. I constantly see how state-funded performing arts has been a lack of ethnic diversity representation and how the echoes of white cis homogeneity. I see how government cultural institutions and authorities continuously distributes tax revenues to the benefit of the very same type of homogeneity in the performing arts. Time and time again I see how the audience silent and how society turns a blind eye to the racialized struggle. A decade later understand the colonial gaze still not on racialized children and young people do not have someone who represents them in the white room, so we suffocate the children, hoping to break the norm. If the creative racialized youth will have to tackle a norm to find belonging and feel represented, or professional stage artists that I should have to look abroad for us to find creative space, so we have a serious structural problem.

Unconventional choices are often seen as antisocial, and when these choices are not rewarded, the contemptuous gaze from close range. Surrounded by a conservative environment, my identity as a male dancer questioned by the audience who were closest to me, namely my family. A lack of knowledge about how artistic professions exist and artists working in a secular society resulted in that I, in relation to traditional and stereotypical norms, turned into a försvenskat phenomenon. Far beyond the horizon of my * Syrian descent, I stood alone in my need to express myself through my body. The rejection was served on a silver platter. As a male Swedish-Syrian dancer, I have time and again led to the need to justify my choice of career among my environment to vainly try to create an acceptance towards dance as an art form. a right-

Complete the spirit of the surreal exaggeration and lies. A lie that turned into a surreal reality when I gathered the courage to stand tall meet their gaze, the gaze that stung the most. I remember how I gave myself to be something I'm not, how I buried my queer expression and how I chose to block my artistic expression. I can not help but reflect on whether I, like thousands of other young people in the suburbs, had been able to avoid having to bear the weight of a body is scarred by judgmental glances. My thoughts revolve around structures even today, just as then, consistent screens and excludes socio-economically disadvantaged areas of cultural expression. How I, like thousands of other young people in the suburbs, suffer stigma in the shadow of a failed integration. It is a paradoxical exclusion in two ways: secondly, we are considered the norm-breaking for our cultural environment, and further so assimilated nor our artistic expression with the existing whiteness standard in the art form, we devoted ourselves to. A standard that permeates all the performing arts, which we as racialized artists tried to adapt to but never succeeded. A norm that is controlled by the specific expression are valued more than others. Though primarily a norm like colonial abuses continuously steal identity expression from vulnerable minorities to apply these in a white normative context. It is a norm where my racialized body is used only to typecasting, where its expression is assigned a limited space and where my art is not valued indifferently as the white expression. The performing arts have, however, no limits when white people painted black or assigned roles made for a different ethnicity. We are as happy to appoint ourselves to the world's most open-minded society.

This racist gaze and its colonial mindset exercised even within the LGBT community in which racialized bodies systematically abused. In a vacuum of identity, I have homosexual racialised dancers left to wander without any protection from the judgmental eyes.


Just gaze is a central point in how the dancers relate to the audience. It is individually per performer and can vary significantly. A common denominator is that there is always a political

power relationship between the audience's eyes and my body. I met the most subtle glances at the scene and whatever artistic input, I bear responsibility as practitioners, in relation to the structure of the design should be reflected. A structure in which the exploited artist body must satisfy the audience's gaze. This is to generate a profit of consumption of performing arts, mainly to artist continue to receive accreditation, which in turn leads to artistic freedom. The look - in this case the audience - is therefore of power. It is known that a sanction of the resource applied in society is to the performing arts and high culture almost entirely consumed by the white upper and middle classes. This means that the eyes are horizontal white. Power is owned then by the white gaze. Historically, power always been driven by financial gain and as a consequence of the socio-economic segregation, where the vast majority of society's vulnerable in non-European background, this is reflected in the representation in the performing arts all rooms. A circle does not seem to be broken when the scenes, higher stage and art schools and arts schools live up to the white demand. For me, the question of the gaze a personal power game that is about challenging social norms, break taboos and through a bodily movement language question of diversity representation. Trapped in a body whose existence causes outrage falls my confidence back on my undeniable talent as a dancer. I let my explosive dancing body speak for itself. It is my way to make an impact and challenge the audience's convenience. The gaze is intense and strong, playful but intimidating, it is both absent and present, exposed and omission and still confident. I float between masculinity and femininity, a hub where the boundaries have become blurred, and I excuse not myself to anyone. My body is involuntarily political, chained in a racist structure, but no one can take away my pride in it.

MY involuntarily POLITICAL BODY







Analysis and segmentation are key tools in publikut - development work. But surveys have little effect on the realization does not spread throughout the organization and incorporated into the department's strategic plans. All too often, the survey lying in a drawer at the market manager's office.

Ingrid E. Handeland



Ingrid E. Handeland
- Executive director,
Norsk Publikums-
utvikling

Audience Development in Norway

After six years of audience research and mapping of best practices in this field are finding that audience development is demanding, and for it to work, a knowledge-based leadership and broad cooperation across borders. It is not rocket science. However storms around the fortified prejudices, attitudes, beliefs and practices in the field.

cultural aspirations

The red-green government, led by Jens Stoltenberg of the Norwegian Labor Party, imported audience development concept from the UK as part of the so-called "Cultural Initiative".¹

The goal they set themselves in 2005 was that one (1) percent of the state budget would go to cultural purposes in 2013. The economic maneuver would open new avenues for the institutions to reach out to a new and different audience than the big consuming customers in the cities. The social democratic ideal was, and is, a culture that reflects the composition of the population and that works both social leveling and economically stimulating.

Högerflankens cultural spokesmen used the election campaign in 2013 to carp down on cultural lifting. A voice on the right of Arbeider Party would guarantee freedom from government interference. Social Democrats reached the budget target in that one (1) percent of the budget actually went to arts and cultural purposes in 2013, but lost the election.

The goal of the present government is to make the institutions less dependent on state funding. In plain language, this means a leveling off and gradually reduced funding. In letters to the institutions expressed demand for greater own revenues; "Such as ticket sales, second revenue-generating activities and initiatives, as well as donations and sponsorship revenues."

Customizable institutions have chosen to meet the lack of compensation for wage and price increases since 2013 to engage in more public-oriented activities. They realize that new consumers must be convinced of their own revenues should be increased. The danger here is that you have to be safe than sorry and not take some artistic risks. The market is willing to pay more for what you already know and love, than things that are unknown and innovative. One of the most interesting and demanding tasks in the field will be to develop a larger audience base for the art and culture that is outside the mainstream. Norsk publikumsutvikling (NPU) is a producer of knowledge that provides cultural authorities and institutions in the industry knowledge of incentives and constraints of both existing and potential audience.

Our vision is that the institutions should continue to play a central role in society in the future. Institutions are important common arenas and meeting at a time when democracy is under pressure. But in order to appear to be substantial and credible community venues we need to change the distorted audience patterns and develop new markets. NPU's goal is to create conditions for the institutions to take a step forward in their audience development.

What do we know about the audience?

Measurements made by Statistics Norway (SSB) in Norway show a stable cultural consumption in the country since, 1991.² For the measurements shown indirectly that the expansion of the cultural infrastructure and the increased support to the operation of institutions across the country have not led to any increased or more diversified cultural participation. This has been influential cultural scholars argue that the democratization of art has failed.³

SSB's tests are designed to show trends over time. They chart the cultural activities people say that they have participated in over the past year but do not capture all those attending less than once a year, or those who consume art and cultural forms that were not present when the measurements began. The report says nothing about who makes decisions about participation and who will be "dragged along", nor anything about the motivations and obstacles or potential audience. NPU aims to provide insights into practice. We are keen to identify and understand the potential audience.

There is a well-documented correlation between a high level of education and the great interest in and consumption of publicly funded arts and culture.⁴ However, there are large segments of the non-participants with less education but have the potential to participate, in the same way as there are segments of people with higher education who are difficult to reach. Graduates in Humanities and Education

consume greater art and culture, while university graduates in economics or management do not follow the same pattern. The relationship between income and cultural participation, however, is not as clear. Consumption and interest in the publicly funded art and cultural institutions offering is the largest in the cultural middle class, where the economy is about average and slightly above.

When it comes to sex, we can safely conclude that women are more interested **in art and culture than men.**⁵ **Surveys and Mapping conversations with our members** give reason to believe that eight out of ten people in the institutions' customer lists are women over 45 years.

In addition to gender and education as the age and life stage of great importance for participation. Children and young people come into contact with more culture than other age groups because they are taken out of school, parents and grandparents. Norwegian children and young people will also take part in arts and culture by the kulturelle skolesekken which is the largest and most important **government-funded initiative to develop interest in art and culture in Norway.**⁶ The long term effects of this initiative, we do not know when it has only been running since 2001. So far, the following patterns have appeared: the youth and young adults drop out when they start to make their own choices. Those childhood regularly taken part of the cultural offerings will come back when they had children. Cinema and concerts are less age-related than, say, opera, ballet and art, but if you lift out art films from biorepertoaren, and classical music and art music from the orchestra supply, emerges the same picture as the rest of the arts and culture: there are adult women taking initiatives and decisions, while men, children and **young people more, "appendage".**⁷ **This trend is even more apparent in the** qualitative research. Young people and men report higher degree

than women because they want to be able to interact in the situation. A survey of child and youth cultural participation in Oslo from 2017 shows that parents of boys in increasingly choosing interactive museum experiences and science centers, while girls should increasingly come to the theater, opera or dance performances. The results in terms of gender and participation opens up a number of unanswered questions and speculations: Depends radical of the importance of female ticket buyers on the practical roles in the home, or you have to look at a deeper level? Is it about the socially constructed sex? Located in the heteronormative woman's role to take responsibility for the family's cultural formation? And the pattern of cultural participation to be affected as the gender roles change? We have not asked any questions about the sexual orientation of our research, but with many years of experience in audience development in the theater and as a knowledge producer in the NPU, the impression is that there are more homosexuals among the men who solves ticket for the Performing Arts performances on their own initiative. Could it be that the supply, as it stands today, is more relevant for women and for men who have freed themselves from the heteronormative male role? but with many years of experience in audience development in the theater and as a knowledge producer in the NPU, the impression is that there are more homosexuals among the men who solves ticket for the Performing Arts performances on their own initiative. Could it be that the supply, as it stands today, is more relevant for women and for men who have freed themselves from the heteronormative male role? but with many years of experience in audience development in the theater and as a knowledge producer in the NPU, the impression is that there are more homosexuals among the men who solves ticket for the Performing Arts performances on their own initiative. Could it be that the supply, as it stands today, is more relevant for women and for men who have freed themselves from the heteronormative male role?

Participants and non-participants

We often get questions about which non-participants are and what the main barriers to participation are among them. The answer is that non-participants in practice have nothing else in common as a group than they are visiting your specific cultural institution. From an institutional perspective, the most non-participants, and they are found in all camps.

An important lesson learned from conversations with non-participants in some institutions is that they only rarely feel excluded. The main obstacle is that they do not know the offer or do not find it relevant to them. They will equally from higher income groups from lower. It is more often on young men than older women. Very few are actively distance from the supply.

Gender, age and education are common yardsticks when segmenting audiences. However, it is not the most interesting way to segment because the objective is to stimulate audience development. In some surveys, we use a battery of questions developed by Morris Hargreaves McIntyre. The questions specify the belonging to one of eight culture-specific consumer segments. The model makes it easy to discover completely different types of consumers in the same age and education segments. It distinguishes between those who live and breathe art and culture, and those who are not as salvation but still is open and risk-averse nature. Furthermore, separating the non-participants who are more discovery and exploration in nature from those that need more confirmation and insurance, but also the independence and inner motivated types from the more social and socially oriented. This helps us to think outside the box, put away the customer registers and detect a potential audience that has never heard of a particular institution, but which may be a possible target. Depending on which segment the different institutions found to be over- or underrepresented in, you can make qualitative studies that show how they see the institutions' actual repertoire or exhibition programs, social events, websites and communication in social media. This gives the Department a valuable insight that can be used to make adjustments and thereby reach the desired segments.

Audience Development and Marketing

Analysis and segmentation are key tools in audience development. But surveys have little effect on the realization does not spread throughout the organization and incorporated into the department's strategic plans. All too often, the survey lying in a drawer at the market manager's office.

In producing and kuraterande institutions in Arts incumbent often the marketing department to fill the houses with so

many visitors as possible to as low a cost as possible, regardless of which program decisions taken. Then it is rational to focus on so-called "low-hanging fruit", namely regulars. Obviously, it is important to meet the high-frequency audience, but the audience development is about taking advantage of these while working strategically with the entire toolbox to reach out to new groups. Skilled marketers can increase the repurchase rate, taking audience share from competitors and to **identify and win over so-called "twins"**.¹⁰ **But new consumers with different** socio-demographic profile and taste preferences are unlikely to appear unless one takes to mean that the marketing traditionally has no control. When we talk about curatorial and management-related approach, casting, new concert formats, new exhibition design, strategic scheduling for the entire season to engage different audiences, adapting premises, events and service offerings to make the social framing more appealing to different groups.

Obstacles and incentives

In-depth interviews, or focus groups, we will elaborate on the obstacles and incentives that the potential audience experience for their participation. In addition to lack of knowledge, the experience is that the content is not relevant to one, the main obstacle. The assumption often based on brand connotation to institutions with a long history. The potential audience do not capture the developments taking place within the program and audience development. Whether a cultural perceived as relevant is not just about the stories that actually told or about the work being performed without prejudices about the program, the established audience room and the social backdrop. Among those who go every now and then there is often uncertainty about whether they will get what they're after; it may be about emotional experiences, intellectual stimulation,

The social ritual

To feel at home and as part of a community is a fundamental part of the artistic and cultural experience outside the home. All nightlife is primarily associated with the public rooms you seek, how old visitors are, where they come from, how they look, what they wear and how they behave. Most feel unwillingness to seek for places where they feel they do not fit. The social ritual creates identity for some while excluding others. For the high-frequency crowd is the ritual and social codes commonplace. For many of the potential audience is uncertainty about the social aspect more than in the encounter with the unknown fact.

Risk aversion

Most are reluctant to apply for art and culture that they do not have experience or references. In the low-frequency crowd, many people seek out cultural events related to feasts or to experience something permanent and stable in an extremely changing world. They want to hear the same works played at the same time each year, or introduce the notion of the younger generations. The most high-frequency audiences expect innovative productions and frown when something feels old-fashioned.

There are segments that are more open and more curious than others to nature without for the sake of possessing large knowledge or credentials. But they are usually a limited part of the total market. They like to be the first out there to discover exciting new formats and locations, and can be difficult to convince that a cultural institution or form of culture with ancient traditions are worth a visit when there are small institutions that make any startling new and make your mark in the public space.

A mitigation measure for which the institution has on the radar, but is unsure whether they should go and what to choose, is to offer audiovisual content that makes it possible to understand how the experience will be. Some large institutions offer language assistance by introducing the works. It is often a popular feature, especially among the regulars. Other offers extensive pre-

mediation approach in the form of artistic co-creation projects. But not everyone who wants to go deep. Most cultural consumers want to know what they are going to. Regulars can repertoire inside out, but those who go every now and then appreciate to get help choosing the right amongst everything that is presented in a full season. The communication addressed to all too often to the experts in the audience and in the field.

Department Internal barriers to audience development

NPU does not just audience research but also industry surveys to identify and exchange best practice. We every year conversations with our members, awards prizes to those who achieve the best results and see clear patterns in how audience development is understood and practiced in the field.

Some equate audience development and inclusion, while others equate audience development to marketing. In diversity section puts the other hand, often equated inclusion and market. Audience development is in accordance with these groups to develop their own business and thus become more relevant for a **multicultural arts and culture audiences**.¹¹

Too little diversity

The UK has over the past ten years invested large sums on including minority populations and people from working class background without achieving any results. A recent report shows that they are grossly under-represented in the cultural industry, **including both content creators and audiences**.¹² **The explanation given is that those** who work in creative professions do not have people with working-class or immigrant backgrounds in their networks.

Diversity In 2005 and 2008 contributed to the increased focus on the inclusion of people with immigrant backgrounds in the cultural life in Sweden and Norway respectively. Currently, a project is under the auspices of the Nordic Council which seeks to find ways to strengthen integration through a

increased cultural participation. The goal of the project is to develop a new audience for the institutions but to achieve a feeling of "nationality" in those parts of the **population who find themselves on the brink of social and cultural exclusion.**¹³ The program focuses on the target group's need for cultural participation and not on the needs of the institutions of the new audience and developing market basis.

For some audience focus

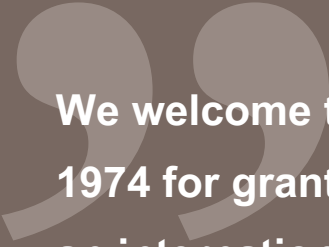
NPU members consist of different types of institutions. Arts institutions, orchestras, festivals, museums, art centers, galleries, concert halls, cultural centers and libraries. Producing art institutions are primarily product-oriented and puts quality and artistic development in front of audience development. Public libraries represent the other extreme in terms of audience orientation. They have the primary task to be there for people. They do not write books and do not do the film. They lend them for free. Despite the possible loan rate down. Today most development-oriented library has been transformed from bokdepåer to activity and litteraturhus where people can meet, study and discuss. They have audience development as its core business with their programs both for and with target groups.

NPU trying to identify and understand the best practice institutions work. We not only have a strong audience focus, but also see a lot of potential for audience development in general in the sector. In some cases, radical investment in innovative activities leading to public settlement. And in some cases it may be both right and necessary. In other cases the automated way to think and act in the maintaining and reproducing unintended audience patterns. Our main impression is that the two main barriers to audience development in the production part of the cultural sphere is the fear that the quality will drop if the audience focus prevails, and a role understanding that sometimes manifests itself in gutters thinking and lack of cooperation between different sectors. A hypothetical worst-case scenario might look something like this:

The artistic director is expected to mainly focus on the artistic quality and international recognition and has neither a plan nor any ambitions to reach out to a wider part of the local population. The person does not show any real interest in how the market develops or what the audience is as long as the budget is held and the artistic freedom of action is maintained. This affects the perception of culture internally within the organization. Art production is seen as more important than audience development. There is a big gap and lack of communication between institutions, production department and marketing department. The marketing does not contribute to the design of the program content without charge only to package it, identify relevant target groups, to sell the product to them and achieve their own revenue objectives. The audience must not take up too much space, whether in strategies and plans, or in practice. For large and inexperienced audiences is a burden that you are not ready to handle. Between those responsible for the development of the artistic product, and those that are set to fill the salons, there are divided opinions on how the repertoire to be marketed. The result is conflict and poor work. The salons are filled by experienced visitors into segments that are easy to get along. Audience development in the sense we have defined does not take place. Department contribute indirectly to cement the skewed audience patterns in the population. The winners of the NPU prize, which we hand out every year, have in common that they do not see any contradiction between artistic development and audience development. They work vision based and focused audience. They usually have more specific publikmål than the vague and non-binding standards aim to "reach out to as many people as possible." Top management passionate audience development in certain segments and conveys its commitment both within the organization to the outside world. The ambition is cooked often - but not always - down to a short and concise strategy with clear goals that are easy to evaluate. The program will be posted in a strategic and targeted way to reach out to new groups. There is a good internal collaboration and a good balance between product orientation and the audience focus on both theory and practice. In exceptional measure not only the size of the audience but also Top management passionate audience development in certain segments and conveys its commitment both within the organization to the outside world. The ambition is cooked often - but not always - down to a short and concise strategy with clear goals that are easy to evaluate. The program will be posted in a strategic and targeted way to reach out to new groups. There is a good internal collaboration and a good balance between product orientation and the audience focus on both theory and practice. In exceptional measure not only the size of the audience but also Top management passionate audience development in certain segments and conveys its commitment both within the organization to the outside world. The ambition is cooked often - but not always - down to a short and concise strategy with clear goals that are easy to evaluate. The program will be posted in a strategic and targeted way to reach out to new groups. There is a good internal collaboration and a good balance between product orientation and the audience focus on both theory and practice. In exceptional measure not only the size of the audience but also There is a good internal collaboration and a good balance between product orientation and the audience focus on both theory and practice. In exceptional measure not only the size of the audience but also There is a good internal collaboration and a good balance between product

the size of the segment. You know *which* coming and *why* they do it. The most forward looking operators have long taken advantage of data-driven knowledge by watching customers' digital footprint.

The reality in most large and medium-sized institutions is somewhere between the worst case and the "next step".¹⁴ In small institutions, the challenge is more often that one has the tight budgets to engage in the acquisition of knowledge and not enough staff available to launch new, resource actions. One of the benefits of a knowledge producer NPU is to generate knowledge that can be used by all types of institutions in the network and that there is someone who can help those who wish to put this knowledge into practice.



We welcome the Swedish cultural model 1974 for granted, but viewed from both an international as historical perspective, the avvik- spirit. If you listen to the cultural debate, it is easy to get the impression that culture stands and falls with the current system.

Lars Anders Johansson



A mutual admiration society

Lars Anders Johansson

- Poet, musician and
journalist

The Swedish cultural system is creaking at the seams. This occurred during a time essentially different from our own, the radical seventies, and is characterized by ideological positions that have endorsed today. Nevertheless, interest in making cultural policy basically been non-existent.

However, there are no concrete proposals for what could replace it with. Instead, the governments of varying colors chosen to patch and mend, screw a little bit here and a little nail there. Or you have simply chosen not to do anything at all.

The question, however, why we should maintain a political system that for forty years failed to achieve their own objectives. The publicly funded cultural policy remains a matter primarily for the urban educated middle class.

In Sweden, we have become accustomed to almost reflexively think that if something is important, it is a concern of the public. The questioning of a specific activity financed with taxpayers suspected of being opposed to the activity as such, not only the form of financing. This is particularly evident in the cultural debate. Anyone who expresses doubts about the public financing of cultural activities are often accused of being hostile culture.

The Swedish cultural debate is decades provincial and navel-gazing. It is based on the notion that the cultural system that was founded by the great cultural bill in 1974 would be the only obvious way for a state to engage in cultural policy, and that any deviation from the model in practice would be a cultural revolution.

In my book *Dancing for power pipe. Culture in the service of politics*

(Timbro publishers, 2017), I argue that it is in fact the current Swedish system is different, both from a historical perspective and in an international comparison.

There are, and have been, many ways to organize the State's involvement in cultural life. The fact that the Swedish system and its starting point is not debated ought to be regarded as a democratic problem and worry about those who are seriously interested in cultural policy. Perhaps the absence of debate is a symptom of the generally low interest in cultural issues.

Particularly distressing is the political bourgeoisie's lack of interest in cultural policy. Anyone who listens to bourgeois culture, politicians easily get the impression that today's cultural system would be some sort of politically neutral infrastructure, without ideological undertones. In fact, it was the cultural realignment in the mid-seventies a very radical reform agenda, marked by the same time-

spirit that was reflected in the proposals for wage-earner funds and nationalization of entire sectors, such as the pharmacy industry.

There was a time when the Labor Market Board in all seriousness suggested the state monopoly on the artist agency (!), That is to say that you would have to turn to the Employment Service to book artists for its festival or tavern. The proposal, however, countered the gate thanks to the advocacy efforts of a number of prominent singers, with Bengt Sändh the tip. But while seventies policy has been abandoned in most other areas of society is cultural policies remain, largely unchanged.

The cultural policy reform in 1974 had an ideological bias is obvious. It was noticeable already in the investigation that produced documents. In the report, representatives of the labor movement organizations, and the new cultural institutions founded in the sixties, for example, the new cultural centers. In contrast, called for representatives of the political bourgeoisie, as well as the major domestic scenes and the royal academies, which then Gustaf III's days been the backbone of the Swedish cultural policy, by its absence.

A great deal of preparatory work had already been carried out within the framework of an organization called Cultural Workers' Social Democratic association, formed in 1964 in order to establish the cultural sector closer to the Social Democratic Party, but also to provide a basis for a new type of cultural policy.

The cultural bill was preceded by intense debates which mainly right wing warned of what it would mean for the cultural life. After the bill was pushed through, it has been quiet from the bourgeois side. Smaller cultural conflicts have flared up in individual issues, but the overall direction has been fixed.

Some key differences in the seventies cultural comparison with the cultural policy pursued previously beyond the scope of the commitment, that cultural policy was widened from its former limited purpose of promoting the arts to a wider definition of culture, and

that cultural policy would promote political ambitions in other areas of society, such as economic and social equality.

With the new cultural policy culture became an instrument in the policy of social, economic and ideological aspirations. It was also reflected in the cultural policy objectives, which among others was stated that cultural policy would "counteract the negative effects". This seventy reeking formulation were removed from the cultural objectives of the first Alliance Government in 2009.

The former social democratic cultural policy, or artist policy as it was then called, which was founded by Arthur Engberg, Minister of Education of Per Albin Hansson's government in the thirties, had carried the traits of the early labor movement for popular education ambitions. The working class would be given the opportunity to raise their level of education by taking part in high-class culture. Around the cultural policy content were long a conservative culture and education oriented consensus between social democracy and bourgeois. It was high culture would be promoted. To protect the good taste introduced through an import ban on bad art, a prohibition was repealed only in 1953.

Most likely it is the consensus of aesthetic issues that explains why the bourgeois parties did not oppose the centralization efforts in the cultural implemented gradually between the thirties and the seventies and that created conditions for the radical restructuring of cultural policy during the seventies. Step by step, had the public support system for the arts has been expanded (originally inspired by the cultural policy of the Third Reich), while the ever-rising tax levels undermined the prospects for the privately financed culture. In a centralized system lacking namely the inertia that otherwise protects against too rapid upheavals.

With the new cultural policy also followed a new cultural perspective. Formation The idea was considered obsolete and was dismissed as "bourgeois" although it up to the equally sanctified in the labor movement. The culture would be "democratised" by hierarchies overthrown. In theaters introduced assemblies that decisions shape demand

as caretaker was considered to have as much to say about the artistic content of the trained actor or playwright.

An important aspect of this "democratization" of culture was that culture would reach out to other social groups, which was the term used at the time. The theaters would no longer be the upper-class unit bastions they considered, salons would be filled by workers and members of the social group three.

Four decades later, little has happened. Visitors to the Royal Opera and the Royal Dramatic Theater in Stockholm states that it seems to be about the same audience base now as then. It is largely the educated middle class who frequent the taxpayer-funded cultural institutions. Roughly describe one could say that while the doctor and the lawyer gets his opera tickets subsidized by the taxpayers pay the worker expensive for its rock concert tickets on the open market.

Despite forty years of active cultural and although many of the seventies radicals made a career and become heads of institutions and powerful cultural bureaucrats, are publicly financed cultural sector is still largely a matter of a rather narrow and quite wealthy segments of the population. Or maybe that's why.

All cultural institutions act in a market, including the publicly funded. While private theaters and concert venues need to adapt their repertoire to their customers in the form of the crowd, they need publicly funded cultural institutions adjust their activities to their customers, in the form of the political powers. Therefore, the publicly funded cultural institutions extra susceptible to the trends and ideals prevailing in the strata of society where the political powers are.

Is this a problem? It depends on what is the purpose of the policy. Perhaps it may be that the desire to reach out to new groups, in fact, have been subordinated to another, namely to keep the cultural dependents, and thus loyal to the political system.

When I a few years ago discussed the cultural with the former Socialist culture politician Bengt Goransson, he explained that he did not think it was a problem of literary policy funded waste paper, as long as the authors were supplied. From this perspective, it is not a problem if no one goes to the publicly funded cultural institutions, or that there is a tight circuit makes it, as long as the actors and playwrights have their livelihood assured. The current government's recent moves, that authorities should employ artists, pointing in this direction.

So buying power of the cultural sector loyalty. It is certainly not something new, but something that has existed in all times and in all political systems. Art and culture is a powerful force that one that politicians would rather be with them than against them. Buying cultural sector loyalty to the powers that prove to be well worth the investment.

Similarly, tend publicly funded cultural sector to absorb its critics and make them loyal. In the seventies, it was the radical left standing outside to protest against the one-sided composition of the culture of the audience and the "bourgeois hegemony" in the cultural sector. Politics responded by giving assignments and appointments to the most radical voices. The historian Rasmus Fleischer has in his thesis *Music's political economy*

demonstrated how prog movement in Sweden died out over the years by the vast cultural reform. The reason was that it was no longer needed any alternative motion when all that was part of it had become employees of publicly funded cultural sector.

Today it is the identity of political activists who complains of the audience's bias and cultural life regimentation in the form of "whiteness standard" and "heteronormativity". The policy responds by calling a service "diversity coordinators" and adding the identity of the activists in reference groups and advisory council. As they are sucked into the culture of bureaucratic superstructure will probably also their voices silenced. When the critic become cultural bureaucrat she usually turn to vigorously defend the system he previously criticized.

The risk of this development is that the legitimacy of the conduct of cultural policy will decrease. I often hear people in the public cultural sector wish that cultural policy should be an election issue. I'm not sure they will do well to wish for it. It is not certain that an analysis of publicly funded cultural sector and an open political debate on it will increase the willingness of people to pay for it through their taxes. Least of all if they became aware of how much public money caught in the bureaucratic superstructure, and how little the ports of hardworking artists, musicians and actors.

Another problem of legitimacy underway consists of a growing proportion of public cultural money is directed to investment in urban areas. The inequality between city and country increases, the regionalization of defiance. Moreover, there seems to be no correlation between public investment in culture and cultural life in the sense of the number of practitioners.

On the contrary, some of Sweden's poorest municipalities, which Nordanstig in Hälsingland, a revitalized amateur culture in the form of choirs, music groups and the like, than areas that are investing significantly more tax money on culture. When I talked about the cultural politics of musicians and other cultural workers operating in rural areas, they often talked about cultural policy as a mutual admiration society in the Stockholm area. It is a reality that is inconsistent with the alleged political ambitions of a "cultural policy for the whole country".


While the privately financed cultural growing fast appear publicly funded cultural sector becoming increasingly left behind. Seventy-century model is outdated, but no one seems to be clear about what they want to replace it with. The partisan debate about matters of detail as free admission to state museums in Stockholm, the reform proved to have little effect on the composition of the audience. On the contrary, it became even a subsidy directed to the trained agent class.

We welcome the Swedish cultural model 1974 for granted, but viewed from both a global and historical perspective is different. If you listen to the cultural debate

it is easy to get the impression that culture stands and falls with the current system. However, there was an equally vital cultural life before 1974 and it is in countries where the public commitment is significantly less, or looks completely different than in Sweden.

In my book *Dancing for power pipe* I go through a series of cultural models and systems from different eras to provide perspective on the Swedish way to conduct cultural policy. My hope is that Swedish politicians and culture enthusiasts will find inspiration and new ways forward. For one thing is certain, the 1970s cultural model is outdated, just like the society it grew out of.

A mutual admiration society



Institution's continued focus on the groups that they have already reached, and cultural life is often self-referential practice means that, despite numerous and persistent attempts to create a larger presence, still limited scale reaches out to a new audience with a different social and demographic background.

Niels Righolt



Niels Righolt
- Executive Director, CKI -
Center for Kunst
og Interkultur

Audience development and culture DNA

Is the audience developing a commercial manipulation of culture's DNA? Is the common Scandinavian translations of the English term Audience Development in fact an expression of a real liberali tion and erosion of the essence of art? Is it an inappropriate dismantling of cultural assumptions and characteristics, and thus a violation of the artist and cultural institutions integrity? If so, do Stina Oscarson right to activate defense mechanisms and object to what could be perceived and interpreted as an inappropriate and moral political interference in art creation process and an expression of distrust of the artists, and thus a restriction of the freedom of art.

However, audience development is perhaps rather an expression of cultural institutions adapt to the changes that our society is undergoing, and a willingness to try to nuance and anchor the role of culture and meaning? Art and culture as a kind of social function, as a change agent, as a way of cultural actors, artists and institutions to contribute to real change by becoming relevant to a wider group of **citizens than *The usual suspects* - the normative culture consuming elite - Allan Klie** is on.

Or it may even be that audience development pure and simple is a nuanced, deliberate strategic way of working to increase attendance figures, creating an institutional financial security and ensure a strategic overview of the groups to go to and how? One way to understand and navigate the relationship between the market developments and the sender's brand and profile, as Andrew McIntyre has come on in his description of the process of development of the Audience Atlas Sweden.

Or is it none of this? Or maybe all three and more anyway? At the same time? Discussions on what audience development really means, and how we should define the term has been an issue for a while. There are many reasons why the discussion is both challenging, provocative and very much interesting.

In my opinion, the notion of what the term means and what it covers changed a lot over the past 8-10 years. The perception of the concept has shifted. From being a more or less advanced, market-oriented access, which is primarily targeted on getting an adequate number of people with the widest possible social background, economic status and age in contact with art, to thereby achieve the greatest **economic impact.** ¹ **For increasingly to be a process-oriented and holistic access to deepen, strengthen and expand the relationship between cultural institutions and the different audience groups** ² **under the influence of the social changes that set the outer limits of art.**

Audience Development in Scandinavia

In an oft-quoted letter from 2000 describes Heather Maitland³ audience development as a conscious and planned process, which involves the establishment of an effective relationship between the individual and the arts. A relationship that is established over time and assumes that art and cultural institutions actively working to develop and strengthen. This is an interpretation of the concept of Maitland develops in the article in this anthology by highlighting the importance of institutions are aware of the values they represent and express. Thus, one can describe it as a shift from talking about and see on audience development as a method to increase audience numbers and revenues and strengthening the institutions profile and brand,

There is a contradiction and a development that largely has also been evident in the Nordic countries, all of which have had an eye on Britain and the Benelux countries for inspiration to develop new ways to work with the audience. While Maitland's thoughts on the relational conscious cultural institution quickly anchored in Denmark, especially in the museum area where it was inspired by her and **interaction researchers and educational philosophers like John Falk⁴ and Gert Biesta⁵**. was found in Norway inspiration in Britain and Tony Blair's New Labor's cultural policy and ideas about audience development. The idea of the then red-green Norwegian government was to raise the sector's social status, while ensuring a fairer distribution of and participation in the cultural offer, by, on the one hand, increase funding and at the same time make political demands for increased efforts to reach out to a different audience than the already privileged elite in the big cities.

As Ingrid Handeland describes it in his article has since been ganskaha major changes in the political landscape,

while the digitization and society in general made it necessary to consider broader and more nuanced what kind of methods to use. Partly to justify the work with the audience both internally within organizations and externally, in particular in relation to the contributors, and also to target interventions while being aware of the other options available. How to navigate between operational *expanded marketing and cultural integration*, to use the Japanese culture researcher Naboko Kawashimas' names of extremities.

As Handeland is on, it means great challenges to get the politically motivated investment in the strengthening of cultural institutions work with audience development work as intended. Institutions continued focus on groups that already reaches, and cultural life is often self-referential practice means that, despite numerous and persistent attempts to create a larger presence, still limited scale reaches out to a new audience with a different social and demographic background.

In both Sweden and Norway did it in 2006 and 2008, considerable national effort to do something about this. It pumped millions of crowns in a full-year program to strengthen immigrants and other minorities to take part of the cultural offer, and not least to increase opportunities for artists from different backgrounds to make a mark on the cultural retina, to be heard, and gradually have the opportunity to become part of the professional culture of the environment and take part of the means of production. But as both Ninos Joseph and Qaisar Mahmood describes it, was no more successful. The integration was slow in coming, and these various minority groups were involuntary and partly unwittingly took advantage of a cultural debate, which basically was whether it even was a need to change the culture of the institutions' modus operandi,

The digital shift

But this was before the economic crisis hit in earnest, and before we realized the extent of smart phones' impact on how people interact, create and participate. That was before the events in North Korea, and Hawaii is just a touch away. Overnight we became glocal citizens, where the analog physical reality constantly paired with the global attention that made it possible for us to search for information and experiences in the digital space.

The digital shift has already made public the co-creators. And the challenge of course, is how artists and cultural institutions to relate to the reality. How interactive technology can be used and may even be integrated into the cultural experience in addition to the obvious communicative perspectives. Although there are more than eleven years ago Facebook revolutionized the media-based interaction is continued many cultural institutions that do not fully dare, or have the ability to integrate the capabilities of their business.

The digital and technological developments make it almost impossible for our cultural institutions to maintain a traditional institutional narrative and maintain "power" of the story. The traditional didactic structure where cultural institution is the "storyteller" and the audience listens and learns, belongs to yesterday. A one-way communication is no longer sufficient, and a variety of new platforms, interactive elements and targeted individualized format has replaced the traditional communications channels. Concept of co-creation and participation is as a consequence of digitization has become central to the institutions' ability to attract new audiences, especially attractive, trend-setting and educated young people. Access to cultural experiences and the demand for a more inclusive institutional practice puts more and more than before the agenda. Both in relation to the funds made available by public authorities and funds, and in relation to public demand, so that the audience itself put words on them in user-

surveys and other public inquiries, such as the periodic survey of the Danes' **cultural habits.** 8

Traditionally, cultural institutions since the postwar period was inspired and used a promotional inspired marketing form where the cultural offer is conveyed through the media that the intended audience may wish to use. Culture Institutional communication employee communicated with relatively stable segment and designed strategies accordingly. The cultural "copied" the communication strategies of other sectors and the institutions they worked in charge of communication with those responsible for marketing to specific departments, which are often regarded as the primary tool to "sell tickets" to your audience. In fact, it still serves as the many European institutions.

The spread of the Internet challenged the structures and a new world opened up new opportunities to reach out with the message. But the structures were still intact and institutions continued to convey its information to well-defined segment of potential users, now with the difference that they used a website as a "link" on the road, where users themselves could find all the information that the institutions themselves defined. The major search engines, with their algorithms and personalized navigation features, undoubtedly gave a hint of what to expect. But with the smartphone and Apple's launch of the iPhone in 2007, digital technology has exploded. Cultural communication to, and including, the audience has not been the same since. This social media universe consisting of millions of users have long since reached a level that few cultural actors are able to relate to, and phenomena like Facebook, Instagram and Twitter has set new standards for the way we communicate with each other. The ownership of the "story" about our experiences is

now even more than before the audience. Digitalisation has in practice resulted in a shift of power that cultural institutions must relate to.

When borders are erased

In the Nordic countries, more than 90 percent of the population today, a smart phone, and studies show that we are now spending more time on the Internet via our tablets and smartphones than using our computers. It is the reality that cultural institutions, policy makers and politicians must relate to when it comes to facilitating access to culture and to secure a broader integration of different audiences. During a short period of time, the audience's behavior changed quite dramatically in terms of cultural participation and consumption. The institutions are facing new demands, not only in relation to how they communicate, but also what they communicate!

The earlier - and relatively clear - the boundaries between curators and communication employees erased. In order to attract a new audience and open up institutions *Unusual suspects accessibility is no longer only a question of pricing and effective marketing*. It is increasingly being regarded as relevant by a broader group of people with very different backgrounds and preferences. The challenge, of course, the traditional *modus operandi*. For cultural institutions, it becomes a matter of new "stories" and new ways of programming add on, collaborate, find new skills and new partners, and so on. It challenges the cultural institutional practices as we know it - and it naturally creates friction.

The changes are indeed so wide and fast that it becomes a pure survival strategy for cultural institutions in the form they have today, to be able to relate dynamically to the new opportunities that are a prerequisite for the development of the institution and its employees, and in the relationship with the audience. But the code is hard to crack.

Surveys in Denmark, Sweden, Norway and the UK, on how cultural institutions are using digital solutions in their daily work, shows that it is surprisingly difficult for them to meaningfully integrate the digital possibilities of the organization's overarching strategic mission. There may possibly be a matter of the institutions are still largely controlled by a generation who are skeptical about the opportunities that digitization means.

New media and fake news

Many of the traditional value-bearing media in the Nordic countries, major newspapers, radio and television stations, have in recent decades been forced to implement substantial savings, especially in the cultural field. Most major media in Denmark, compared with the end of the 90th century had reduced their staff in the cultural editorial staff of between 50 and 75 percent, or in some cases, shut down a solid culture editorial brand. And although it looks much less dramatic in Norway and Sweden, the tendency is the same.

The changing media image will obviously immense implications for how cultural actors and institutions work. The former communication device has been broken, the old media's role as "arbiters" and "gatekeepers" in relation to what is perceived as good and bad art has been challenged by both the digital revolution, the arrival of new communication platforms and general changes in society .

The digitization of our society also means totally different challenges. As the world has become smaller and we have access to a constant flow of news and views is the perception of what is true and false changed. Stories in cyberspace reaches millions of people before they ever can be verified. And with Donald Trump in the White House, the concept of fake news has become part of our daily navigation universe. Politicians from many countries, with the US president in the lead, now relatively free to attack the facts and question knowledge that otherwise normally

would have been a turn through the tradition-media source criticism. This applies to news reports of both small and large events, locally and globally. The result is a pronounced fragmentation of the news flow and thus also of the fundamental societal narratives. With the support of new digital and social media, and ditto habits, the concept of fake news has created an atmosphere of distrust of the established media, and we are flooded while the constant cacophony of news, stories and perspectives that it is now up to the individual to relate and fact-check. What this means for the culture, we can only speculate. But now there are voices on both sides of the Atlantic to talk about fake news and obvious untruths have led to an ethical crisis that can potentially put democracy and society in danger. 9

Possible ways forward

From politicians, the requirement for reconsideration of democratic culture sector in the form of a more inclusive practices, which can increase both the audience figures composition of the audience. The political ambition seems to be to create better conditions for all citizens to take part in cultural life, and thus creating a place for a meeting and interaction between different cultural traditions and citizens' own experience, knowledge and perspective. From the political side, there is also a desire to culture, as a carrier of reproductive often a national value system, will be a stage for specific understanding of national cultural identity. Or that art and culture can and should act as fully free agents (with individual exceptions) with regard to supply and demand. In the first case, expressed an institutional challenge that might best be described as a matter of artistic, performative and social representation regarding repertoire, recruitment procedures, publikoch brokerage, organization, etc., without the requirements for quality and timeliness lowered. The second is the desire to capture the culture of a political ideological theory is a matter of

limitations of the institutional and artistic freedom that is often regulated by grants and policy documents. And in the third variant, the culture is freedom to test their own survival on market conditions.

Regardless of the political ambition that is at stake, it means a renegotiation of the institutions and their profile, program / repertoire, their relationship to the world, and not least a more qualified audience than before, the collaborations they start, the partners they work with, what skills they looking for in new employees, etc. Against this background, external environment relationship is a complex relational balance where anchoring and institutions to create the resonance of a given audience will be a key issue. It is not rocket science but it can be a good starting point. Why do we do what we do? For, with and by whom?

**footnotes
and references**

Heather Maitland

- Who is developing whom?

Pages: 14-23

footnotes

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Tiffany Jenkins

- tyranny of relevance

Pages: 32-38

footnotes

1. Adler, Jacob (1999) *A Life on the Stage: A Memoir*, translated and annotated by Lulla Rosenfeld, Knopf, New York, p. 232.

2. Quoted in *Artists and Patrons in Postwar Britain*, ed. Margaret Garlake, 2007, Courtauld Institute of Art.

3rd *Art Apart: Institutions and Ideology Across England and North America*, by Marcia R. Pointon, Manchester University Press, 1994

4th *Art Apart: Institutions and Ideology Across England and North America*, by Marcia R. Pointon, Manchester University Press, 1994

5. See: <https://www.museumsassociation.org/news/24042017-help-diversify-museum-visitors>

Alan Brown

- All the world's a stage

Pages: 40-61

footnotes

1. StreamJam, a software developed by The Electric Sheep Company, enables users to "attend" live concerts in this environment. "When the full version of StreamJam launched, it will include a music festival line going around the clock seven days a week with venues that are embedded on various websites. <http://www.electricsheepcompany.com/streamjam/>

2. Melissa M. Chan, who studied at Columbia University, has made an important contribution in this area with his master's thesis *Second Chance: Exploring the role of unexpected context in live performance to rekindle classical music's relationship with today's audience*, In 2010 (not published).

3. Cultural Policy Center at the University of Chicago plans to publish a major study on the cultural infrastructure in the United States in 2012. <http://culturalpolicy.uchicago.edu/index.shtml>

4. To create a more equitable access to culture was the theme of the symposium Future of the City University of Chicago organized in June 2011. <http://futureofthecity.uchicago.edu/arts/>

5. La Folle Journée is a French classical music festival held every year in Nantes. According to the organizers' website "La Folle Journée offers a new perspective on concerts that attract and teach new groups of viewers of all ages by doing away with the unchanging and fairly predictable rituals that characterize conventional concerts". Several other cities have created their own festivals based on the same format as La Folle Journée, including Madrid, Bilbao, Tokyo, Rio de Janeiro and Warsaw. http://www.follejournee.fr/index.php?option=com_content&view=article&id=47&Itemid=85&lang=en

6. These figures are taken from a survey which covered 762 visitors at *Carmen on the Common*; the survey was done for the Boston Lyric Opera of Audience Insight LLC in Fairfield, Connecticut,

In 2002.

7. How to create inviting social environments to attract a younger audience was a recurring theme at the symposium of the 2000s cultural institutions, held at Dartmouth College

2010. The entire procedure was videotaped and has been placed in the time marked segments <http://hop.dartmouth.edu/uncategorized/arts-ofthe-21st-century>

8. ArtPlace America (ArtPlace) is a ten-year collaboration between a number of foundations, federal agencies and financial institutions that want to arts and culture will have a central role in community planning and development, to help strengthen the social, physical and economic cohesion in different communities. "ArtPlace believe that arts, culture and creativity that comes to strong expression by one place, to create vibrant communities and thereby increase the will and the economic opportunities for people to develop there. It's all about the local area. "From www.artplaceamerica.org.

9. Our Town is the NEA's basic creative applications for grants for site creation and finance projects that contribute to the quality of life in different societies and put culture at the center. <https://www.arts.gov/national/our-town>

FOOTNOTES AND REFERENCES

10. Center of Expertise on Culture and Communities (CECC), administered by Simon Fraser University between 2005 and 2008, was a comprehensive research project on cultural infrastructure in Canada. For a list of publications, see [http:// www. cultureandcommunities.ca/resources_infrastructure.html](http://www.cultureandcommunities.ca/resources_infrastructure.html)

11. <http://www.themarttheatre.org.uk/>

12. <http://www.popupartloop.com/index.php>

13. Chanel Mobile Art Pavilion was a touring exhibition created by Karl Lagerfeld and Zaha Hadid. For a video tour of the inflatable hall, see <http://www.chanel-mobileart.com/>. In architecture, there has long been a craze for temporary, inflatable and modular structures: [http:// weburbanist. com / 2011/09/09 / blow-up-buildings-17-inflatable-works-of-mobile-architecture /](http://weburbanist.com/2011/09/09/blow-up-buildings-17-inflatable-works-of-mobile-architecture/)

14. Examples of short-lived urban phenomena is the Big Dance, a large-scale events planned in connection with the 2012 London Olympics (see: <http://www.bigdance2012.com>), and The Sultan's Elephant, a show created by the Royal Theater Company de Luxe and raised in London in 2006. It contained among other things a giant moving mechanical elephant, a giant puppet in the shape of a girl and other similar public art installations. <http://www.thesultanselephant.com/about/royaldeluxe.php>

15. A report on the idea behind the production of this odd place there in Matthew Gurewitschs report in the New York Times on January 14, 2010. [www.nytimes.com/2010/01/17/arts/music/ 17mondo.html?](http://www.nytimes.com/2010/01/17/arts/music/17mondo.html?Page=wantedall)
Page = wanted all

16. <http://sleepnomorenc.com/>, retrieved November 26, 2011. See also Ben Brantleys review in the New York Times at: [http:// theater.nytimes.com/2011/04/14/theater/reviews/sleep-no-more-isa-Macbeth-in-a-hotel-review.html? ref = theater](http://theater.nytimes.com/2011/04/14/theater/reviews/sleep-no-more-isa-Macbeth-in-a-hotel-review.html?ref=theater)

17. Woodshed Collective describes his work as "full-scale installation works that make it possible for the audience to explore a tactile theater landscape with the help of language, action, image, sound, light, dance, and visual art, all within the framework of a sumptuous environment."
<http://www.woodshedcollective.com/mission/>

18. http://dacamera.org/about_us.php

19. Classical Revolution is a nonprofit business operated by musicians in several different cities and who want to bring chamber music to a wider audience "... by organizing concerts at easily accessible places such as bars and cafes, and by working with local musicians and artists of various kinds and backgrounds. "Already in 2012, there were 20 local branches in different cities, from Portland to Ann Arbor. Marketing takes place almost exclusively through Facebook. For more information see: <http://www.classicalrevolution.org/>

20. New World Symphony's new facility in Miami Beach contains a large wall where video content is projected (called, Wallcasts™), with a high quality audio experience. Orchestra Concerts and other programs that take place inside the room can be enjoyed simultaneously by another crowd outside the courtroom. For information about the New World Center, see: <http://www.newworldcenter.com/>

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Steven Hadley

Audience Development - the democratization of culture?

Pages: 74-83

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Andrew McIntyre and Joss Luckin

- A comprehensive picture of the Swedish cultural market

Pages: 92-103

footnotes

1. museum; art gallery or art exhibition; decorative art display; digital or video art events; all kinds of films in the cinema or in another room; all kinds of films shown at the festival; Swedish film on cinema; Swedish film shown on Film Festival; theater; musical; comedy; pantomime; other Theater events; contemporary dance ballet; cabaret or burlesque; circus; other dance event; Street represent Ninar; literary events as part of the festival; other events associated with poetry; other events with book knotting; second reading events; classical music concerts (such as orchestral or chamber); opera or operetta; choir; contemporary classical music; electronic music or sound events; rock or pop concert, rock or pop music festival (eg Sweden Rock Festival); Another music festival; jazz or blues concert; folk music concert or country; hip concert; other live music events.

2. mhminsight.com/culture-segments/survey

3. If you want to know more about Audience Atlas or on Culture Segments in Scandinavia, contact Andrew.Mcintyre@mhminsight.com or Joss.luckin@mhminsight.com.

Malin Zimm and Mathias Holmberg

- Location Development of the culture

Pages: 104-113

footnotes

1. Six Steps to culture denser cities, White 2017.

2. Basic definition of sustainable development, broke through with the so-called Brundtland Report of 1987. Sustainable development is described by three dimensions: ecological, economical and social. Environmental, economic and social conditions in the community, all were individually subjected to a sustainable development, but to development as a whole should be regarded as sustainable all need to be developed and balanced.

3rd Temporary architecture makes room for culture. <http://www.stockholm.se/PageFiles/1285349/Tillfallig%20arkitektur%20ger%20location%20f%20C3%20B6R%20kultur%20bilaga%201.pdf>

4. "If you want to change society do not build anything," says a sign on the cover of the ICON 065, November 2008, as an illustration of Beatrice Galilees Article *Architecture Without Buildings*.

<https://www.iconeye.com/404/item/3834-architecture-without-buildings>

5. Jane Jacobs most famous works *The Death and Life of Great American Cities* has affected the debate on urban planning ever since it was released in 1961. Jacobs books, articles and criticism of urban design and urban life has been instrumental in the development away from the modernist and technical vision that during most of the twentieth century dominated urban planning.

Ingrid E. Handeland

- Audience Development in Norway

Pages: 124-136

footnotes

1. Culture Initiative ("Kulturløftet") took place between 2005 and in 2013.

2. The survey is conducted every four years and is known as Kulturbarometeren. The survey addressed to a representative sample of the population aged 9-79 years to find out how many times they've taken some of the cultural offerings in the past year.

3. Mangset og Hylland (2017) *Kulturpolitikk: organization, legi optimization og praksis*.

4. According to Norwegian culture consumption measurements by Statistics Norway (SSB), and studies by the NPU between 2012 and 2018th

Bela 5. Evidence of this is found in both Sentralbyråns Statistical measurements extending back to 1991, and in NPUs Population and audience surveys.

6. The kulturelle skolesekken has been part of the government's cultural investment in primary education since 2001. All students from low- to high school in elementary school and from first to third grade to high school are covered by the initiative. Read more on Cultural Thought website:

<http://www.denkulturelleskolesekken.no/>

7. NPU studies 2012-2018.

8. NPU 2015. Performaprojektet 2012-2015. Reports based on focus groups consisting of non-participants with low income. Development discussions with new audiences.

9. The model is described in detail on their websites and portraits of the different segments can be downloaded in several languages. <https://mhminsight.com/articles/culture-segments-1179>

10. An example of this type of segmentation is Mosaic™ G5 which classifies all of Norway's population of 44 lifestyle types and 13 main groups based on their addresses. The approach is to send offers to new customers with the same profile as the ones you already have in the database, then we can assume that these "twins" is more addressed in your offer than others.

11. The lønnsomme mangfoldet, Mind the gap, Oslo municipality culture conference 2018th

12. <http://createlondon.org/event/panic2018/>

13. <http://www.kulturradet.no/inkluderende-norden>

14. NPU handing out four awards 1) Increases the most: to those who can document increased influx regardless of the type of audience; 2) Communicates best: depth relationship on transmission strategies; 3) Includes most: for those which can document the increased diversity and audience;

4) The next step: to institutions that are particularly innovative and forward-looking. Read more about NPU prize here: <http://norskpublikumsutvikling.no/award/npu-prisen-2018>

Niels Righolt

- Audience development and culture DNA

Pages: 148-158

footnotes

1. Keith Diggle (1984) *Guide to Arts Marketing: The Principles and Practice of Marketing as They Apply to the arts*, Rheingold Publishing.

2. Study on Audience Development - How to place audiences at the center of cultural organization, European Commission, 2017.

3. Heather Maitland (2000) *A Guide to Audience Development*, London: Arts Council of England.

4. John Falk (2009) *Identity and the Museum Visitor Experience*. Walnut Creek, CA: Left Coast Press.

5. Gert Biestra (2014) "You can not always get what you want: An An-archic view on education, democracyplayer and Civic learning" from *Museums, knowledge, democracy, transformation*, Culture Agency, Copenhagen, Red. Ida Brændholt Lundgaard and Jacob Jensen Thorek

6. Naboko Kawashima (2000) *Beyond the Division of Attendant Flinders vs Nonattenders: a study into audience development in policy and practice*, Warwick University.

7. In Sweden it launched in 2006 a *Cultural Diversity*, that would focus on and strengthen the integration of culture in relation to particular immigrant and cultural, ethnic, religious and sexual minorities. The goal was an open, transparent and inclusive culture. Norway followed suit with Mangfoldsåret

2008, which led to a number of policies and legislative initiatives in the Minister of Culture Trond Giske.

8. Since 1957, the Danes' cultural habits have been mapped and collected in a national survey of up to 55,000 respondents. The surveys will by about five years. The most recent was published in autumn 2012 and the next is published in late summer 2018th

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Writers presentations



Heather Maitland

Heather's art consultant and administrative provisions are linked to the University of Warwick. She has worked as an advisory within the EU's Creative Europe project and the project on female artists. As the leader of two different audience development organizations, she has worked with over 100 organizations with audience development.



Qaisar Mahmood

Qaisar works as a cultural manager at the National Heritage Board. He was highly acclaimed for the book *The hunt for the Swedish unit* in which he portrays a 900-mil-long trip on a motorcycle through Sweden to search the Swedish language and the Swedish identity. Qaisar debate timer is set frequently issues related to diversity and inclusion.



Tiffany Jenkins

Tiffany is a writer and consultant from the United Kingdom. In 2016 she published the acclaimed book *Keeping Their Marbles: How Treasures of the Past Ended Up in Museums and Why They Should Stay There*. Tiffany is a regular writer for a number of English newspapers and a frequent speaker at conferences.



Alan Brown

Alan is a researcher and consultant from the United States. He is a partner in the consulting firm of Wolf Brown and mainly works with cultural institutions and organizations on the approach to art in relation to a changing world. Alan is a popular speaker in terms of audience behaviors and trends in cultural participation.



Allan Klie

Allan is the creative producer for AskovFonden KBH +, which with Prof. essionell art and culture through meetings create social change and new contexts for young people in Copenhagen. He was previously head of the Copenhagen Music Theater and was also the initiator of the scan di naviska community network Creative Cultural Dialogue.



Signe Ravn

Since 2002 Signe worked as a cultural and theater writer. She has a master's degree in Theater Studies at the University of Copenhagen and has worked as a journalist for, among other things Berlingske Media and Aller Media A / S. Worked from 2013-2017 at Copenhagen Music Theater and has also worked for a number of different theaters.



Steven Hadley

Steven is a visiting scholar at the University of Leeds and research assistant at the University of Sheffield. He is an internationally recognized expert in audience development and works as a consultant for The Audience Agency. His book *Audience Development and Cultural Policy* published in the publisher Palgrave MacMillan 2019th



Stina Oscarson

Stina Oscarson's director, playwright and freelance writer. She has, among other things been the artistic director of the Orion Theater, director of radio and theater columnist for DN culture. Today she works as a freelance, currently charged with, inter alia, Stockholm City Theater, the magazine ETC, ABF and the University of Gävle.



Andrew McIntyre

Andrew is one of the founders of Morris Hargreaves McIntyre, one of the world's leading organizations in the cultural segmentation. MHM has worked with cultural organizations both in the UK and internationally with the segmentation model Culture Segments that is now considered standard in audience segmentation.



Joss Luckin

Joss is a consultant to Morris Hargreaves McIntyre and works primarily with experience evaluations, branding and market segmentation. Joss leads MHMs Scandinavian team and worked among others Audience Atlas of Sweden. He also works with digital museum experiences for the Guggenheim and the Smithsonian in New York.



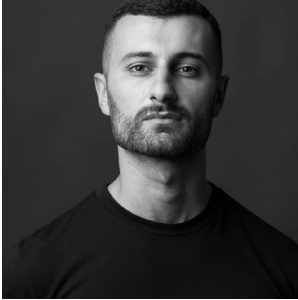
Malin Zimm

Malin is a doctor of architecture, employed as a business analyst at White Architects and has worked as an expert at **Arkdes** and editor of the journal **Room**. She has worked as a teacher, writer and critic and co-founder of mobile architecture and art gallery Zimm Hall.



Mathias Holmberg

Mathias is the sociology of culture and creative producer who works with cultural and social sustainability on White. By taking the social dimensions and cultural perspective in urban development Mathias processes for collaboration between different sectors and stakeholders in the value creation plan.



Ninos Joseph

Ninos is a trained dancer and choreographer at the Royal Swedish Ballet School in Stockholm. He works as a freelance dancer, teacher and lecturer with several elected from among others Arts Council. Nino is the project manager for Swedish UN model and editor of the cultural platform CULT WATCH.



Ingrid E. Handeland

Since 2012 Ingrid director of NPU - Norsk Publikumsutvikling and has developed the platform that represents the business today. She previously worked as, among other things Marketing at National theatret. Ingrid is a trained historian at the University of Oslo and has also studied philosophy and musicology.



Lars Anders Johansson

Lars Anders is a poet, musician and journalist worked as red campaign director at Timbro. He has written the book *Dancing for power pipe. Culture of policy services*, of Swedish cultural policy. He is also a trained journalist and historian with a background at SVT, TV4 and Östgöta Correspondent.



Niels Righolt

Niels is director of CKI
- Center for Kunst og Intercultural Communication in Copenhagen, where he works with strategic issues and leadership development. Niels has many years of experience in audience development and sits among others EU's group of experts in the field and on the board of Audiences Europe Network.

Why should we care about the audience?

Opinions on audience development are many. Some argue that it is a control of the artistic content. Others say that a large number of pay to a few will be able to experience jointly funded culture. Some already reaches an audience, but want more visitors. Others think that the word audience is problematic because it implies that the visitor is passive. Some arts and cultural institutions find that audience development is all about packaging and marketing lets deal with the issue, while for others it is about artistic development.

IN AUDIENCE - an anthology of art, culture and development, we have invited thirteen Swedish and international writers and asked them to share their thoughts, experiences, knowledge and views on the audience. The authors have backgrounds as artists, scientists and leaders in the cultural field. All contribute their own perspectives and helps to dilate, question, embrace and use the concept.

What it means to work on audience development and who develops in the end who?