

Audience Development and teenagers

Alessandra Gariboldi
Mantova, October 30th 2016

Audience development *why and what*



World is changing





Audience is changing

“Behaviours have changed and are changing... Increasingly, the way we find our way in the world is through participation (in its many and various forms): through social media, crowd sourcing and funding, and co-curation”

inBrera
Pinacoteca

LAVORO
AI GIOVANI

MENTECATTI!!!

Velegogna!!!

BRERA FAHA
INTERNAZIONALE
DELLA INCURIA!!!

Oggi domenica 22 gennaio 2012, la

mostra Brera incontra il Puškin non
sarà aperta al pubblico.

Ci scusiamo per il disagio.

Milano, 22/01/2012

La Direzione

Today Sunday, January 22, the
exhibition Brera incontra il Puškin
will not be open.

We apologize for the inconvenience.

Milano, 22/01/2012

The staff

È una velegogna!!!

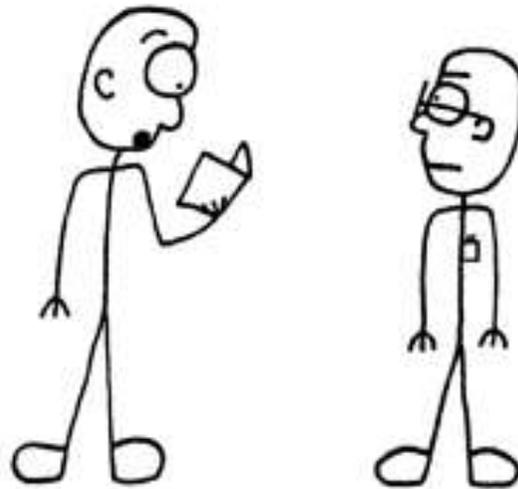
People behave
“social”
(even outside
the internet)

At last, we talk about communities



Resources are scarce!

Crisis Management Center

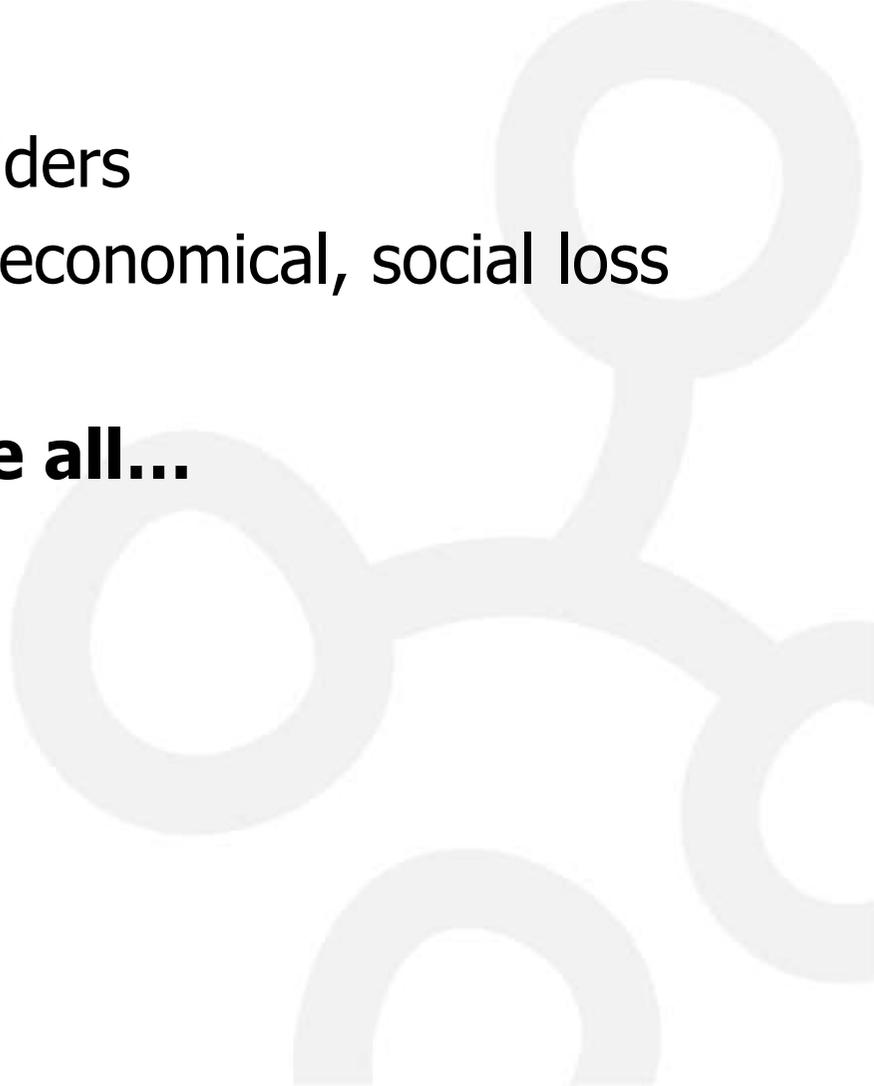


I'm not sure "everyone dies"
is a great emergency plan.

reodorant.com

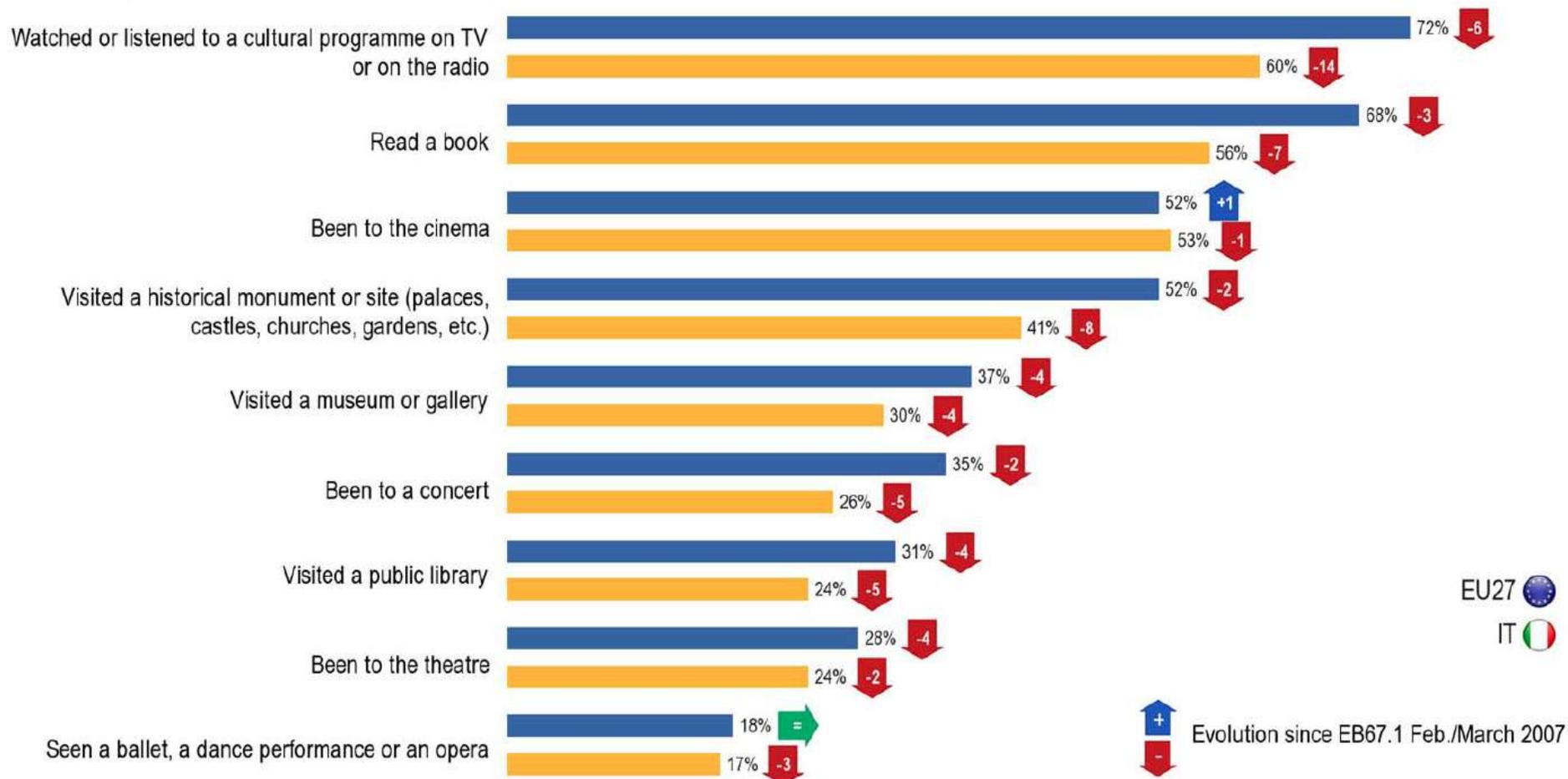
Europe considers
low participation as a cultural, economical, social loss

And, **more the all...**



...All previous policies have FAILED

QB1. How many times in the last twelve months have you...? Total 'At least once'



So what is Audience Development?



Audience development

Audience building

Cultural participation

Active spectatorship

Active citizenship

...

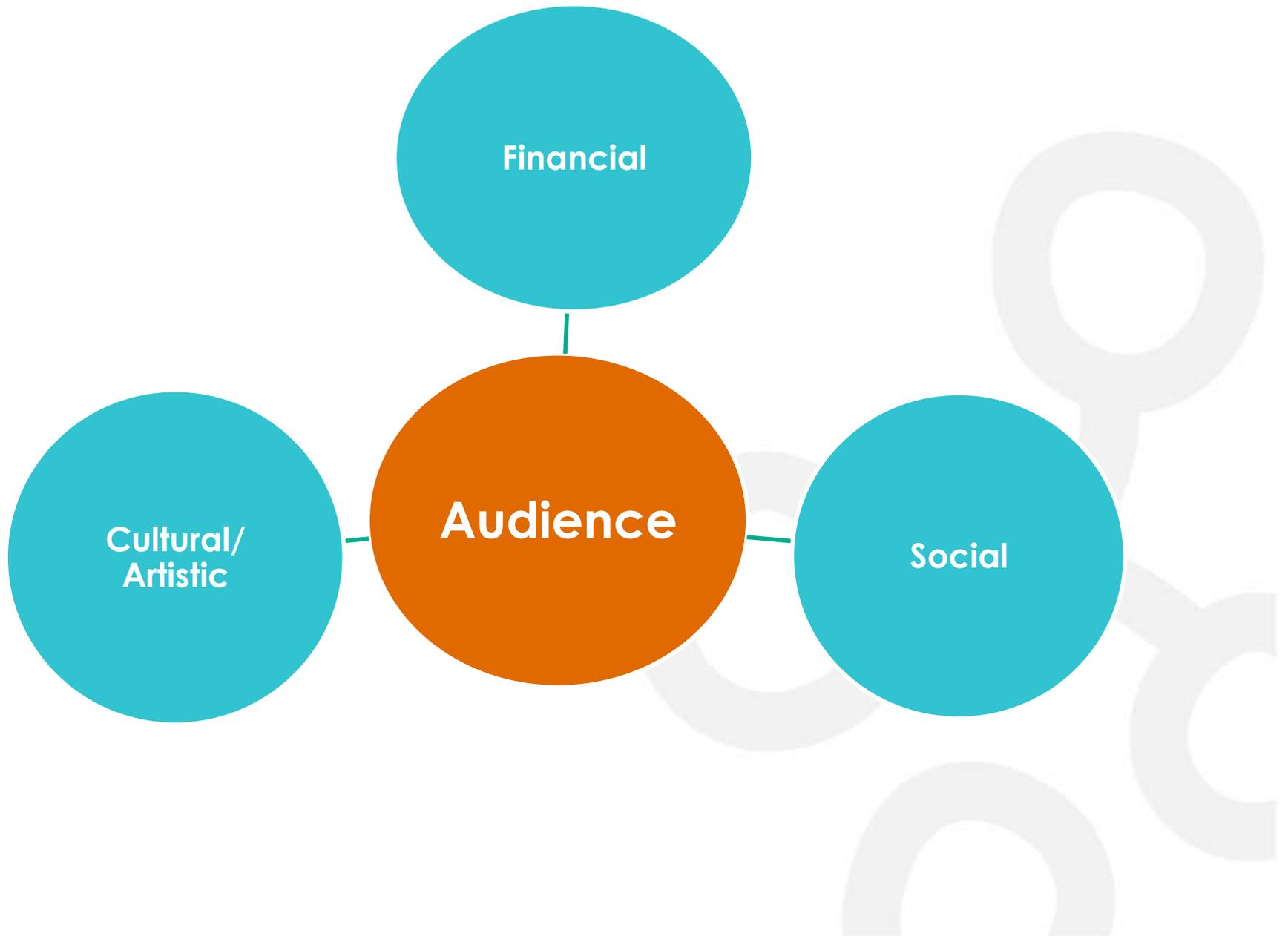
“It’s all about **deepening, broadening, and diversifying**”

(Bruxelles, [Conference on European Audiences: 2020 and beyond](#), Oct 2012)

Creative Europe definition

[..] to engage in new and innovative ways with audiences both to retain them, to build new audiences, diversify audiences including reaching current "non-audiences", and to improve the experience for both existing and future audiences and deepen the relationship with them.

Creative Europe - Culture sub-programme, Support for European Cooperation Projects, Guidelines - Annex 2
http://ec.europa.eu/culture/calls/culture/s1813/guidelines-call-for-proposals-eac-s18-2013_en.pdf



By audience development, we mean specifically an **organisation-wide process** in which the needs of a wide spectrum of audiences genuinely **shape the vision and activities** of that organisation

Adeste

- È un processo pianificato e guidato/connesso ad una mission
 - Aiuta a bilanciare gli scopi sociali, di sostenibilità finanziaria e ambizioni culturali e creative
- **È una 'filosofia' dell'organizzazione – che coinvolge la programmazione, educazione, marketing e front office**
 - Riguarda i pubblici esistenti e quelli nuovi
 - Riguarda relazioni a lungo termine

TEENAGERS?



Teenagers interested in music





IO **NON** VADO AL MUSEO!!!

esplorazione del **NON** pubblico degli adolescenti

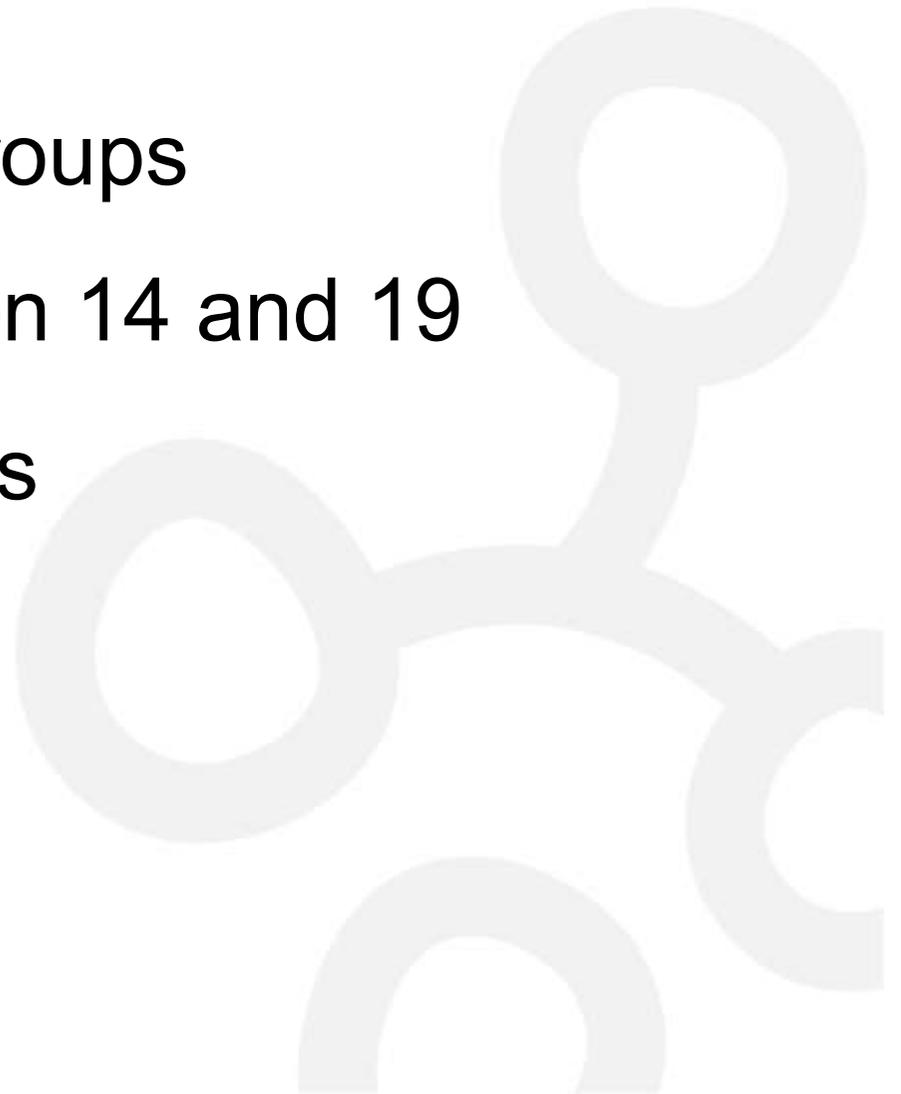


Report di ricerca



Non vado al museo! (2008)

- 10 Focus Groups
- 90 students between 14 and 19
- 5 schools

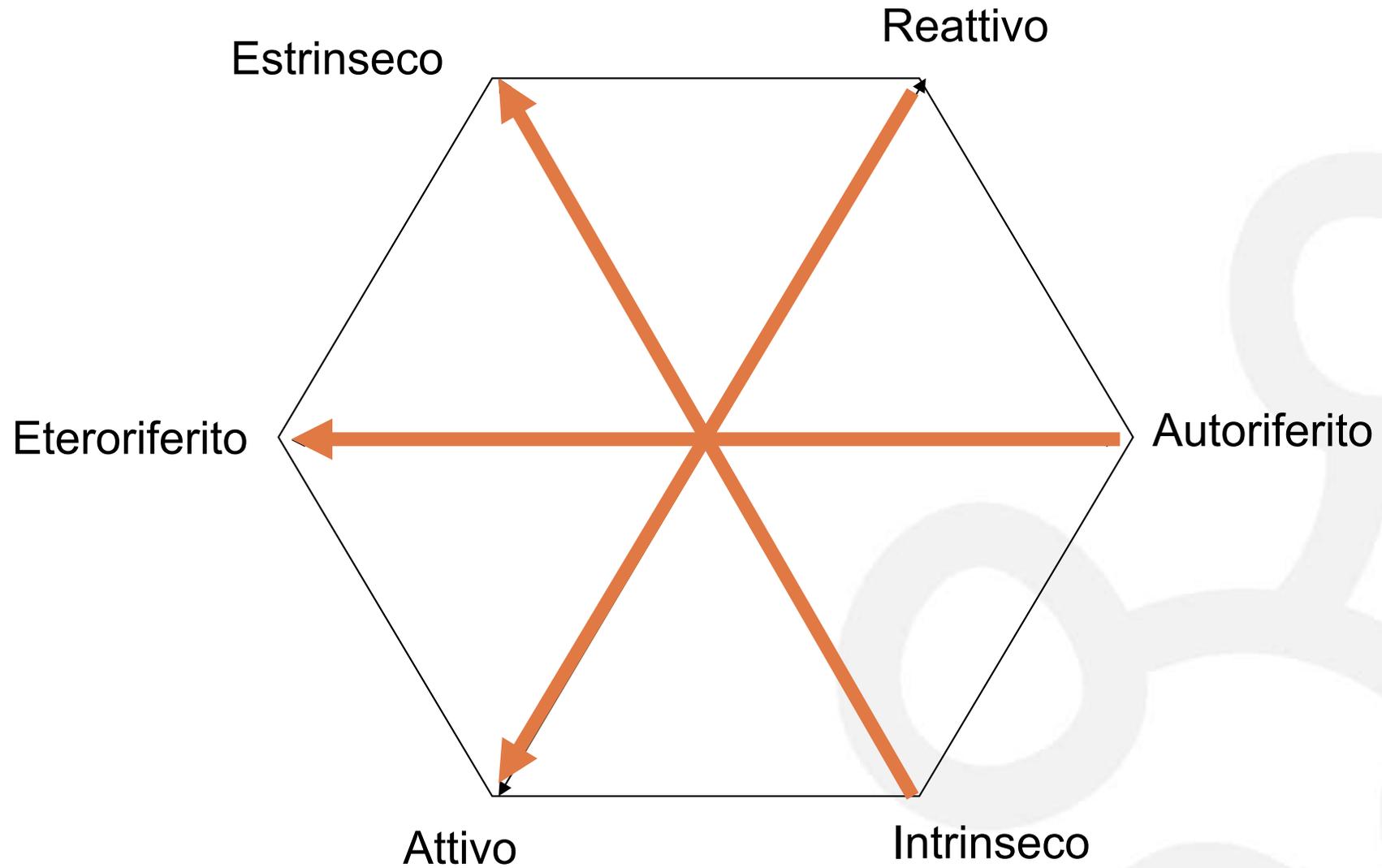


“un museo ha senso se ti riesce a colpire dentro. Cioè al museo del Deportato se ti facevano vedere solo il filo spinato, non è che... mentre con quelle scritte sui muri invece uno si emoziona...”

Il museo nell'esperienza

- “the usual old things”
 - Rules
 - how to visit
 - Emotions
- Interaction (no technology, please)

L'esagono esperienziale





Reach, Engage

**How will we
achieve success?**
Choosing the main
approaches likely
to meet aims.





palazzograssiteens

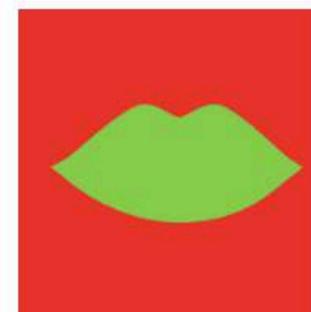
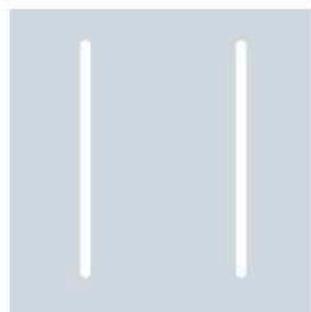
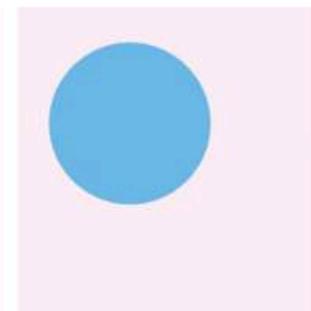
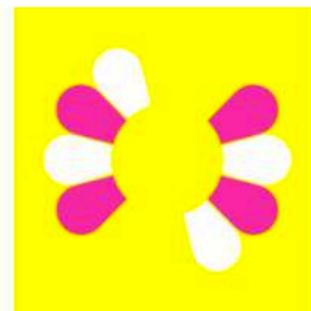
artisti ▾

temi ▾

gioca

info

cerca



Art Pilots, Statens Museum for Kunst (DK)



As volunteer workers and facilitators for other users the art pilots are crucially important as agents of change for the SMK. By forming a community, the ULK Art Labs forge invaluable long-term relationships between the museum and young people. This is done via daring, experimental projects carried out at the museum itself, involving co-operation with art educators/interpreters, artists, curators, and interaction designers – and also through collaboration with external partners outside the museum setting, e.g. at festivals, on digital platforms, and in the urban space. The art pilots strive to share their enthusiasm for art, and as volunteer workers they are interested in how the SMK and art can play a part in their own lives and in the lives of other young people. We share their interest and sheer curiosity. As a result, we very deliberately aim to give the art pilots something back in the form of tools for project management, learning & interpretation activities, and communication.

The art pilots work with user involvement as a dynamic, democratic process where learning arises through process-oriented – and at times challenging – negotiations. The collaborative processes and the knowledge they unearth show us why art pilots and young users can help shape the SMK as a multivoiced space. When ULK projects succeed they do so because the framework established, the facilitation provided by the art pilots, and the underlying respect for and appreciation of user input all merge to form a whole that is greater than the sum of its parts. The objective is not to reach consensus, but to accommodate the different voices of a range of very different young people.



Tube fences in Copenhagen



Sommerakademie Städel Museum



TAKEOVER FESTIVAL

york royal theatre



york **theatre**
royal

UNDER NEW MANAGEMENT

TAKEOVER

TAKEOVER FESTIVAL

WWW.TAKEOVERFESTIVAL.CO.UK
MON 14 - SAT 26 MARCH 2011
BOX OFFICE 01904 623568

www.yorktheatroyal.co.uk

THE BRAINSCOOP PROJECT



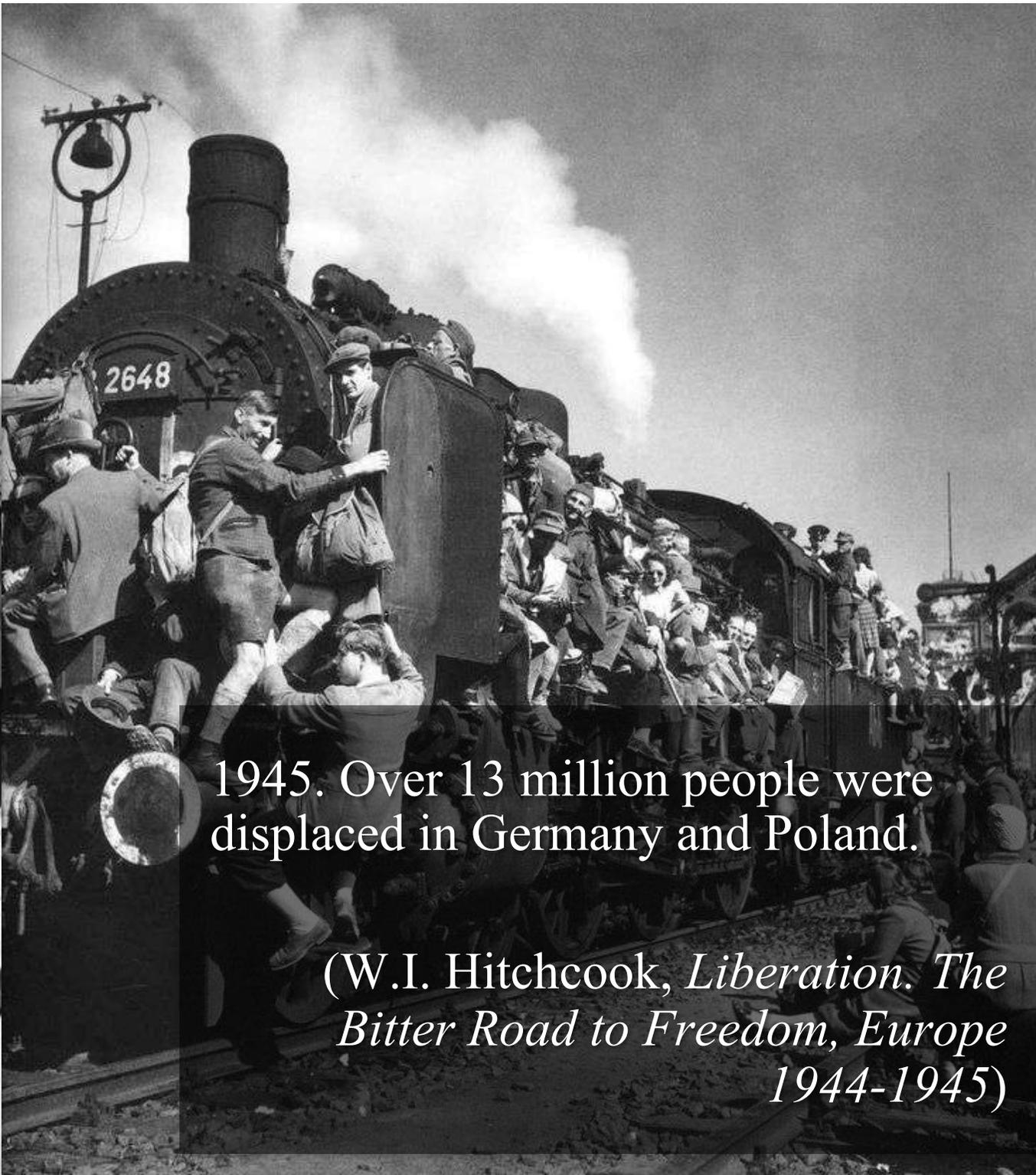
#Latregua twletteratura





Over 1.2 million first time asylum seekers registered in 2015, mostly from Syria, Afghanistan and Iraq.

(Eurostat, March 2016)



1945. Over 13 million people were displaced in Germany and Poland.

(W.I. Hitchcock, *Liberation. The Bitter Road to Freedom, Europe 1944-1945*)



9 months across 9 European countries
to come back home



Refugees fleeing from Syria have to travel across 7 European countries to get to Germany (3,500 Km). Most of them wish to get back home one day.



Gali3D

@Gali3D

 Follow

29:" È quando togliamo il ghiaccio che i colpi si fanno sentire
"#LaTregua/01

11:47 AM - 17 Oct 2016

  2  5



3B Zumbini

@3bZumbini

 Follow

Anni terribili, morte e paura, forse...intravedo la
luce.#LaTregua/01 @TwLetteratura

11:50 AM - 17 Oct 2016

  2  1



Gali3D

@Gali3D

 Follow

#LaTregua /01

29:" La libertà di rivivere era diventata il nostro oppressore "

11:53 AM - 17 Oct 2016

   3



YOUTH INSIGHTS ARTISTS



YI Artists programs bring teens together with contemporary artists, providing opportunities to work collaboratively, discuss art critically, and think creatively. YI Artists make art inspired by this exchange.

Open to: New York City high school students, grades 9–12.

Applications for fall 2016 are now closed.

OPEN STUDIO FRIDAYS THIS FALL



Beginning September 30, New York City teens are invited to a free drop-in art making program on Friday afternoons. Bring your works-in-progress or create something entirely new. All supplies are provided and no previous art experience is required—everyone is welcome!

Free for teens.

HALLOWEEN TEEN NIGHT FRI, OCT 28, 2016 5– 7:30 PM

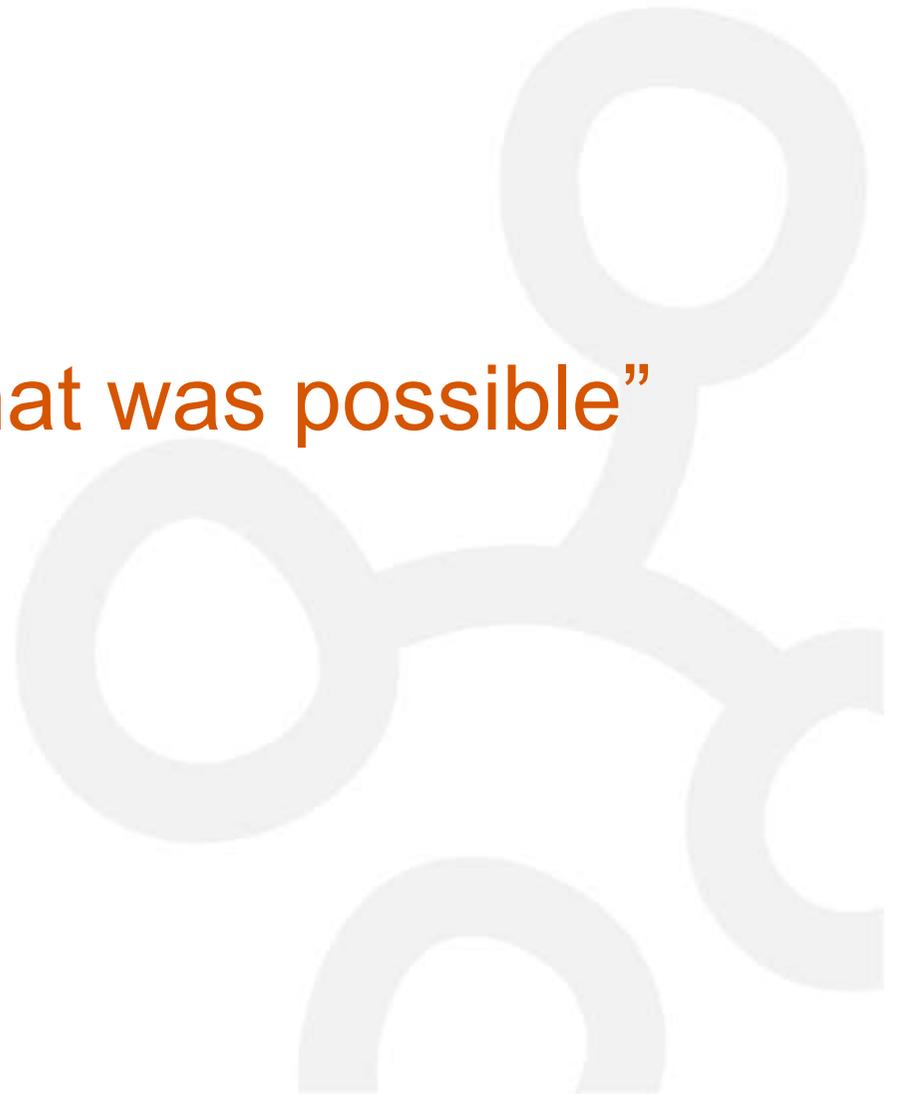


New York City teens are invited to celebrate Halloween at the Whitney Museum! Join Youth Insights Leaders for gallery experiences, art-making, tarot card readings, and more. Come in costume or make your own with us. Snacks and art materials provided.

This event is free to attend, and no RSVP is required—bring a friend!



“exploded my notions of what was possible”



ENGAGEMENT STRATEGIES

Supportive Staff Mentors

Authentic Work

Sustained Engagement

Interactions with Artists

Peer Diversity

SHORT-TERM OUTCOMES

Personal Development

Artistic and Cultural Literacy

Arts Participation

Social Capital

Leadership

LONG-LASTING IMPACTS

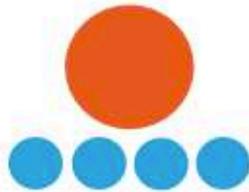
Personal Identity and Self-Knowledge

Lifelong Relationship to Museums and Culture

Expanded Career Horizons

A Worldview Grounded in Art

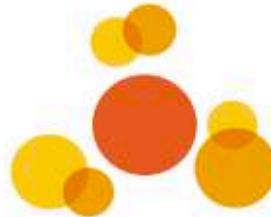
Community Engagement and Influence

RECEPTIVE**SPECTATING**

Spectating is fundamentally an act of receiving a finished artistic product. It is therefore outside the realm of participatory arts practice.

**ENHANCED ENGAGEMENT**

Educational or “enrichment” programs may activate the creative mind, but for the most part do not involve creative expression on the part of the audience member.

PARTICIPATORY**CROWD SOURCING**

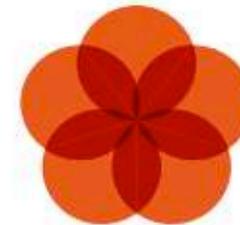
Audience becomes activated in choosing or contributing towards an artistic product.

- *Youth mosaics*
- *Photography contests*
- *An opera libretto comprised of Tweets*
- *Virtual choruses*

**CO-CREATION**

Audience members contribute something to an artistic experience curated by a professional artist.

- *Participatory theater*
- *Pro/Am concerts*
- *Storytelling events*
- *Participatory public art*

**AUDIENCE-AS-ARTIST**

Audience members substantially take control of the artistic experience; focus shifts from the product to the process of creation.

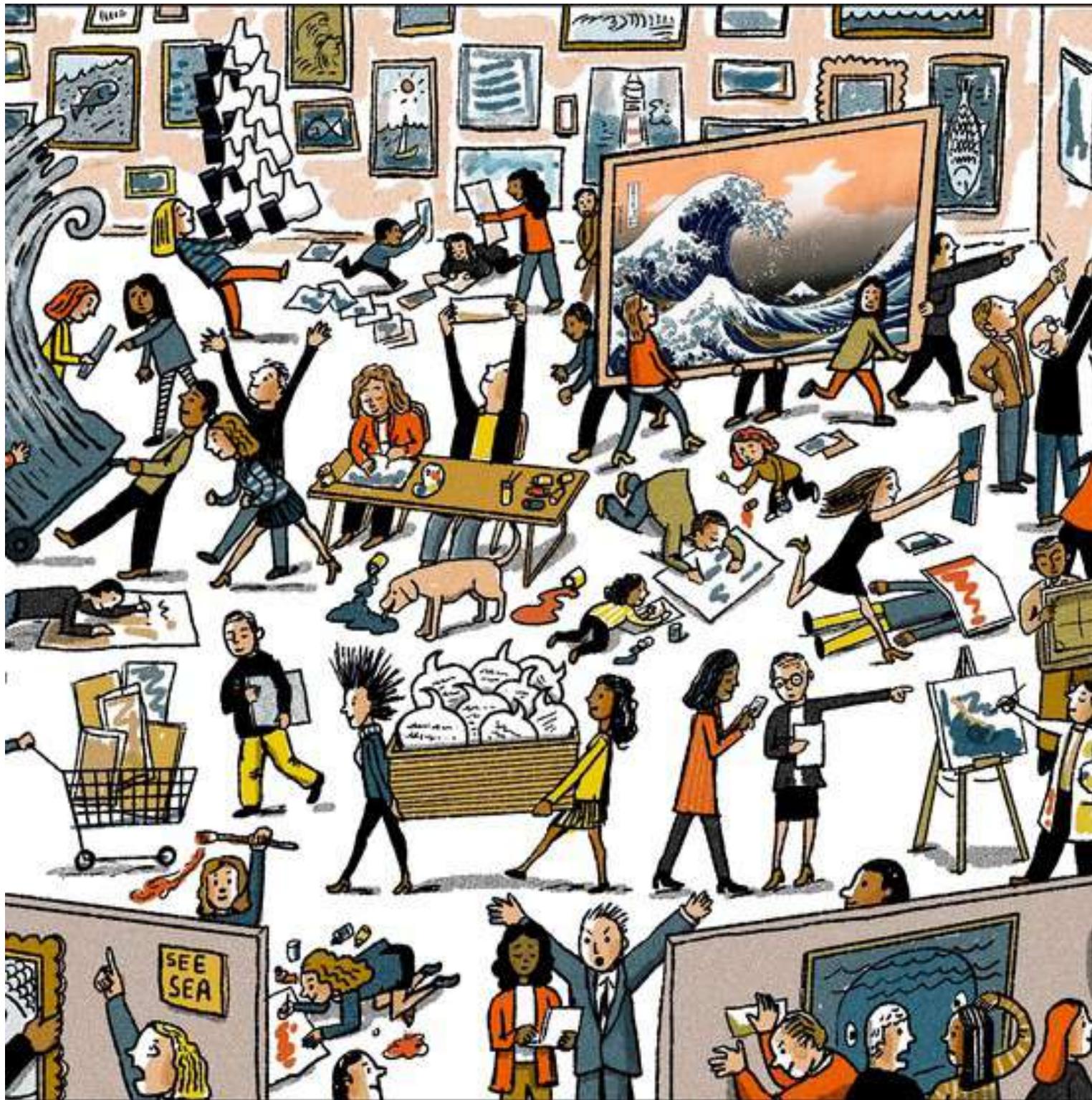
- *Public dances*
- *Community drawing contests*

PARTICIPANT'S LEVEL OF CREATIVE CONTROL

CURATORIAL

INTERPRETIVE

INVENTIVE



- Role of “mediators” and intermediaries
- Peer-to peer strategies
- Front end evaluation and e involvement in the project desing
- Language
- Outreach
- What do *they want*, what *you can give*





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