

Norway, Oslo / PERFORMA



Summary of project intent

We are searching for new ways of reaching out to non-users, and to create new measures for conveying the content of performing arts institutions to this specific group.

The Performa-project seeks to do this in cooperation with five national institutions located in Oslo: The House of Dance, The Norwegian National Opera & Ballet, The Norwegian Theatre, The National Theatre and The Oslo Philharmonic.

DIFFICULTIES MET

- ▶ The production and logistics of the project – the initiative comes from the government, and not from the institutions themselves. These five large institutions have a very hectic production-schedule, and it will take time to make them commit to a project like this because of logistics.
- ▶ To anchor and run the project within the institutions when the initiative comes from the outside, i.e. the government and when the project is owned by Audiences Norway.
- ▶ To make sure that not only communication staff members but artists, production managers and other key-members of staff get involved in the project.
- ▶ Time to interpret and apply the findings in Oslo Atlas before entering the action phase with non-users.

RESULTS

The Oslo Atlas was commissioned by Morris Hargreaves and McIntyre (UK) as the insight phase of the Performa project. The Atlas came out in February 2014, and is about to be incorporated into the market strategy of the institutions. The action phase in the Performa project is not about marketing. Audiences Norway's vision is that the institutions enter into dialogue with groups of non-users recruited by the institutions themselves, but with assistance for Audiences Norway, and with a diverse group of their staff entering into the dialogue as well. Currently we are working with each of the five institutions to assist them in this process. We will document the process and give a report back to the government in August 2015.

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AUDIENCE
EUROPE
NETWORK



FUTURE / TIPS

PERFORMA: action phase **autumn 2014-summer 2015**

The so-called action-phase will take place during autumn 2014 and spring 2015. In order to meet with the task of involving staff across the departments in these institutions, we have decided to settle on a three-stage development in order for the project to have an organic development. The aim here is all the way that the development of the three stages will be done in close cooperation with these institutions. By creating a platform where the institutions get involved from the start, and are allowed to contribute towards developing the project, we want to ensure that the institutions feel an ownership towards the project.

Step 1: Panel-debate October 2014

We will launch the project with an introductory panel where both Performa and the term audience development will be discussed. The aim is to lift it onto a discursive level, and to involve the public sphere. By involving the public it is also our hope that artistic and other staff within these five institutions will want to

engage and contribute – also to the two later steps. It is still open as to whether this panel will consist of national or international guests.

Step 2: Workshops/seminars **Oct-Dec 2015**

The participating institutions will be invited for practical workshops and seminars where the focus will be on the communication of art-content to a public. The aim is to involve and engage across the different departments within the institutions, and also to contribute to the cooperation between these five performing

arts institutions. Audiences Norway has met with several institutions in Berlin, and will consider inviting some of these to join in on these workshops, and to establish an exchange of communication practices. The emphasis will be on getting hold of what these five Performa-institutions thoughts and strategies around communication are, and to what extent there already are specific ideas for new ways of communication and involving the public. The aim will be that we towards the end of these workshops will have produced ideas for a try-out where the focus should be on creating a real dialogue with a new audience (here defined as a person that never before have participated as an audience for any of the five institutions involved).

Step 3: Try-outs and documentation Jan-March 2015

The different models for audience developmental communication will be applied and documented. Towards the end we will have an evaluation with all the involved. We will use the insight and learnings gathered through all the phases when writing the report to the Ministry of Culture.