

The Art of Having an Audience 2010

A Nordic conference on working strategically with audiences

When: 19 May 12.30–20.00

20 May 9.00–16.30 (dinner 19.00–21.00) 21 May 9.00–12.00

Where: Moderna Museet in Stockholm

KOP – a network for art and audience issues – welcomes everyone working in the field of art in the Nordic region to a conference focusing on the challenges of art institutions in adapting to new and changing demands from a heterogeneous audience and new target groups. This is an opportunity for museum directors, communication officers, marketing staff, art educators, exhibition producers and other professionals from the Nordic countries to share experiences and expand their horizons. The programme features speakers from several European countries, reflecting recent international developments in the field of audience strategies.

Register for the conference at www.modernamuseet.se/sv/Stockholm/Program/KOP/Registration

Last day to register: 19 April 2010

Price: SEK 1,495 excl VAT (SEK 1,869 incl VAT)

Lunch, coffee and dinner on 20 May included

This is a draft programme and is subject to change

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Organisers

Kultur Skåne Region Skånes kulturförvaltning

Moderna Museet

Nationalmuseum

Region Västra Götaland, Kultur i Väst, Department for Arts and Cultural Development

Swedish Travelling Exhibitions

The National Public Art Council Sweden



MODERNA MUSEET

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STATENSKONSTRÅD

With support from



The Art of Having an Audience 2010

Programme 19 May

12.30–13.30

Signing in & coffee

Address: Moderna Museet, Exercisplan 2, Skeppsholmen, Stockholm

13.30–14.15

Opening address by Lars Nittve, Director of Moderna Museet. Introduction to the conference and the KOP network by Karin Malmquist and Veronica Hejdelind, KOP

The Auditorium, floor 2

14.15–15.15

How can we engage not only the usual participants but also groups that are harder to reach? What a universal cultural offer means to less accessible groups.

Professor **Anne Bamford**, Director of Cultural Programmes at Creativity, Culture and Education (CCE) UK, Director of the Engine Room at the University of the Arts, London. Internationally recognised for her research in arts education and visual communication.

An analysis of arts and culture reveals that some people engage regularly in culture for more than five hours per week. Some engage, but require more and higher-quality exposure. Some are not currently engaging in arts and culture, but are keen to do so if what is available meets their demands; and some are not engaging and not keen to engage. This presentation shares insight into plans for each of these four groups with an intention to attain progressive universalism. Examples will be used to highlight the workings of the Engine Room and Creativity Culture and Education (CCE).

The Auditorium, floor 2

15.15–16.00

Break

16.00–17.00

How navigate to tomorrow's art audience?

Patrik Liljegren, producer and founder of JAM/Riksteatern, former director of Södra Teatern and currently a cultural strategist for Svenska Bostäder. What perspectives and tools can be employed by art institutions as the range of live experiences increases, accessibility needs to be more mobile and culture consumption is an accessory to the visitor's trademark? What new demands arise as audience-focused activities focus on involving and enlisting ambassadors with a public voice?

The Auditorium, floor 2

17.00–17.15

Break

17.15–18.00

Community Scan

What are the crucial and engaging issues for a network of professionals in the field of art and audience in the Nordic region? This session explores hot spots, frictions and issues that often fall between chairs. Discussion led by the KOP committee.

The Auditorium, floor 2

Bar and suggestions for restaurant visit

The Art of Having an Audience 2010

Programme 20 May

9.00–9.20

Introduction, day 2

Moderna Museet, The Auditorium, floor 2

Nordic voices, Part 1

Three Nordic voices who are engaged in different ways in the field where issues concerning the art and audience interface are vital. The speakers reflect on art, culture and audiences, from the horizon of their respective countries.

9.20–9.55

Gro Kraft, Director of KORO, Public Art Norway

9.55–10.30

Halldor Björn Runolfsson, Director of Listasafn Islands, National Gallery of Iceland

10.30–10.55

Coffee break

10.55–11.30

Nordic voices, Part 2

Berit-Anne Larsen, Head of Education, Statens Museum for Kunst, Denmark
The Auditorium, floor 2

11.30–13.00

Conference lunch at the Moderna Museet restaurant
floor 4

13.00–14.30

Zoom – 4 alternatives

The afternoon activities consist of seminars and workshops in smaller groups, giving participants the opportunity to focus more closely on a specific subject. Please make your selection when you sign in on day 1. Choose between the following:

Alternative 1

Choice and quality – What story does your museum tell? Why does it tell this specific story now?

Umayya Abu-Hanna, Cultural Diversity Advisor of the Finnish National Gallery's research department, expert on identity and cultural issues for the Finnish Ministry of Education and Culture.

Museums and exhibitions are a form of statement. When we are conscious of our choices, it is easier to deal with new audiences and renegotiating understandings. Museums have served as icons and shrines reflecting a certain understanding of national identity, values and artistic quality. For the Other they are a place to learn about the majority. As the world, society and values change, what will the purpose of art museums be in the future? How do curators and museum staff obtain their authority on quality and relevance?

The Workshop, floor 2

Alternative 2

Introducing Crip Theory – Disabled, normates and other exotic objects of exhibition

Susanne Berg, Co-Director Independent Living Institute, Stockholm, advisor on issues concerning Crip Theory, culture and democracy.

We start with a short introduction to Crip Theory and to why the responsibility of museums does not stop at access to the exhibition, moving on to discuss how the perceived boundary between the able-bodied and the disabled can be challenged, based on a couple of concrete examples.

The Pontus Hultén Study Gallery, floor 2

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Programme 20 May

Alternative 3

There is no audience

Adnan Yildiz is a Berlin/Istanbul based curator and writer. Among other projects, he organised "There is no audience" at Centro Cultural Montehermoso in Vitoria-Gasteiz, Spain, in 2009. This exhibition examined how public imagination is perceived today in various cultural, political and social contexts. Based on experiences from this exhibition, the workshop will discuss how artistic research and knowledge can contribute to the construction of a public imagination and the position of the audience.

Skype workshop with Adnan Yildiz live from the Oslo Art Academy graduation show.

The Auditorium, floor 2

Alternative 4

Open Sessions

The KOP network embodies great knowledge and experience in working with projects and strategies to develop target groups. Open Sessions is an opportunity for four conference participants to share their experiences relating to the overall theme of the conference. Presentations are limited to 20 minutes.

If you have a project you would like to present and discuss with colleagues during the conference, send a short presentation of your project to KOP10@modernamuseet.se no later than 22 April.

The Cinema, floor 2

14.30–15.20

Break

15.20–16.20

Privilege Walk

Out in the open on Skeppsholmen, we take part in a collaborative performance exploring the privileges of all of us participating in the conference.

Moderna Museet, Entrance

16.20–16.30

Reconvening

The Auditorium, floor 2

19.00

Dine & Talk

Dinner with prearranged seating at Blå Porten, where we will continue discussing the days topics.

Blå porten, Djurgårdsvägen 64, Djurgården

The Art of Having an Audience 2010

Programme 21 May

9.00–9.20

Introduction, day 3

Moderna Museet, The Auditorium, floor 2

9.20–10.20

Branding Culture – Strategies for Building Audiences

Damien Whitmore, Director of Public Affairs and Programming at the Victoria and Albert Museum, London, who, since joining the V&A in 2002, has rebranded the organisation and more than doubled attendance figures.

What is a brand? Why does it matter? And how does it work? And why all museums need to manage their brands better – to attract audiences, make money, build partnerships, create better exhibitions and make more informed choices.

The Auditorium, floor 2

10.20–10.55

Coffee break

10.55–11.55

The Art of *Still* Having an Audience!

This creative space connects to Damien Whitmore's presentation. A greenhouse for future strategies of building the field of art and audience-related issues. What does the future hold for KOP?

Survivors Lottery

The Auditorium, floor 2

Activities not included in the programme

18 May

17.00–20.00

Release of Catalogue 39 from the National Public Art Council Sweden, a catalogue detailing all projects in 2009.

The National Public Art Council Sweden, Art Lounge, Hälsingegatan 45, Stockholm

19 May

18.00

Release for the new issue of Future Exhibitions, Swedish Travelling Exhibitions

Arkitekturmuseet, Café Blom

19.00

Performance by the Icelandic artist Ragnar Kjartansson
Moderna Museet, The Studio, floor 1

21 May

13.00

Magnus af Petersens, exhibition curator, holds an introductory address to the Moderna Museet exhibition of young Israeli artist Keren Cytter.

Moderna Museet, floor 2

13.00

Guided tour (in Swedish) of the exhibition Rubens & Van Dyck at Nationalmuseum

Nationalmuseum, The Auditorium

14.00

Lecture by Marcia Pointon, "The Skull in the Studio: Portraiture, Self-Portraiture and Mortality"
Nationalmuseum, the Auditorium