

Report Seminar #2– Lighthouses

The Future Is Not What It Used To Be – Amsterdam

Summary of the project

LIGHTHOUSES is a professional training programme carried by seven organisations (Live DMA, ACCES, Court Circuit, Clubcircuit, Dansk Live, FEDELIMA, Live and VNPF). The aim of the project is to have a prospective vision of: what will be our venues and our occupations in 5 years? What is our future, how our business model have to evolve, and how we have to deal with the evolution of our sector? This project aims to identify the skills and abilities needed in artistic professions on the European scale; through international workshops and exchange of good practices and experiences. The purpose of LIGHTHOUSES is to define a European nomenclature, shared by these 3 categories of jobs. In order to identify the scope of employability on a European level, at the end of the project we will produce job descriptions and focus on the skills and abilities needed by these professions. This work will be done by professionals in the cultural field, and it will end with the creation of a “quality label”.

Purpose of Seminar #2

This second seminar was an important step for the lighthouses project. This seminar was hosted by our Dutch partner, VNPF, and took place in the frame of a bigger European cultural event. The Frame of the Seminar was the Trans Europe Halles conference: The Future Is Not What It Used To Be. As you can guess in the title, this conference was all about having a prospective point of view about the cultural sector and the challenges it will faces in the upcoming years.

This first seminar gathered 33 european professionals of the music sector, coming from Belgium, Denmark, Spain, France, and Netherlands. All these people are working in live music venues, and are in charge of the artistic programmation, or direction of the venues. The venues represented are both in rural and urban area, and are both small of big venues. The interest of this seminar was that each of us could follow a specific “route” with a specific topic.

The main objectives of this seminar were:

- Develop a prospective view of our sector for the upcoming years
- Create an informal network of professionals throughout Europe with other countries that partner's countries.
- Learn how the cultural sector works in other countries
- Create bridges between music venues and cultural centres
- Exchange of good practices and information with TEH Members

Summary of the several routes:

Routes – Campaigning for your life

Report from Campaigning for your life (Route 4) as part of The Future is not what it used to be 4-5 April 2014.

Speakers: Maarten van Heems, Isabelle Rade & Jet Zeiss.

Guest speakers: Niels Büller & Thomas Hosman from Cineville and Anthony Power from Movember Australia.

Report by: Cathelijne van Roden for Trans Europe Halles Resource. - www.teh.net/resource

Creating a campaign for your cultural centre.

How do you start? It is not only about having a plan, but you need to be able to sell it. You should be convincing and make people feel connected to you, but how?! These are the things that was covered in the workshop 'Campaigning for your life'.

On Thursday we started with a small introduction. Who are you, what kind of cultural centre do you work for, what are the problems that you face at this centre and what do you hope to learn from this workshop. This introduction showed that we actually all have to deal with the same problems working at a cultural centre. We wrote down the four main problems so we could work on them later on in the workshop after Maarten and Isabelle had shown us the basic principles of starting a campaign.

The four main problems we are facing are;

→ How do you build a community and how do you raise money?

→ How do you develop a message and communicate this message to an audience you don't have yet?

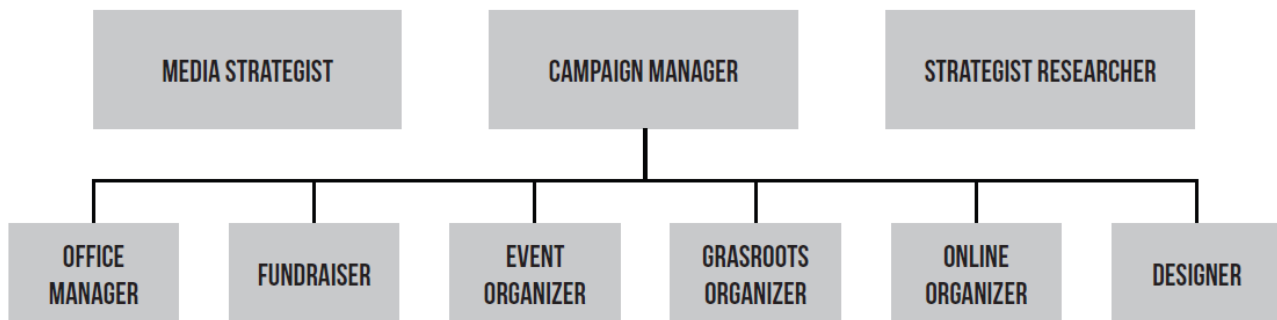
→ How do you convince politics on the value of art and how do you convince a corporation to invest in your plan?

→ How do you renew your audience without losing your core audience?

When you start your campaign you should know who you are as a cultural centre and what you want. Campaigning is also not something you do for a short period of time. You should see it as some kind of competition. You should have a constant campaign, always have general campaign goals, and then, for a shorter period of time, you should step up your game.

A four step method

- First look at your raw materials; who are you and what are your goals?
- Second create a campaign team.
- Third do research, create a strategy and a message.
- Fourth you get your message out, reach out to media and spread the message. Often this last step is seen as campaigning. People forget the first three steps, but these are really important!



BE A TEAM!

Above is an example of a campaigning team. One of the most important things is that you find a task for everybody in your team that fits with their personal skills. You really need to stick together, pretty much like a family.

“You can compare the campaigning team with the pilots of a plane. There are a couple of people flying the plane, but you’re all part of the flight. So actually everybody at your cultural centre is part of the campaigning team, most of the time without knowing that they are.”

	HELPFUL	HARMFUL
INTERNAL	STRENGTHS	WEAKNESSES
EXTERNAL	OPPORTUNITIES	THREATS

The SWOT analysis

In the workshop we used the Melkweg as an example. For example one of the strengths of the Melkweg is that it is a big organization and is pretty much a household name in Amsterdam. One of the weaknesses is that the Melkweg partly depends on city funding. An opportunity for the Melkweg is that Amsterdam is highly ambitious as a city; it wants to stand out culturally. A threat is the

economic crisis, but also that there is another cultural centre around the corner.

After a short explanation, we had to create a SWOT-analysis ourselves. We divided into four groups and we all started working on one of the four cases that arose from the introduction.

STICK TO THE PLAN AND FIND THE UNDECIDED

It is really important when you start campaigning that you stick to your plan. Anything that doesn't fit within your strategic plan is a waste of time and must be killed. Two things: You should try to look inside your audience head. What do they want/need? A thing that can help you with reaching an audience is targeting. At your cultural centre, there will be a group of people who will always be there. They are your core audience. You should keep them happy! There will also be a group who will never visit your centre, just because they are not really interested in what you have to offer. Don't try to convince them to visit, this will probably be a waste of time. You should focus on the group that is undecided. There is an undecided group who will be hard to attract, but there is also a group who are actually pretty interested, they just don't know it yet. This is the group that you should focus on. You have to try to reach them with your campaign. They are your potentials. You should focus on what they like. Who are they actually? What do they read/watch? What are their issues? Is it a specific group? (age, man/women, etc.)

When you know more about your potentials, you need to create a message that appeals to them. But how do you create a message? Below are some evaluation criteria.

GOOD MESSAGE

Clear, concise, compelling, contrasting, connecting and credible
 Easy to translate into imagery
 Should motivate to support
 Short and simple
 Is future and solution oriented
 Easy to reproduce and remember

BAD MESSAGE

Long and complicated
 Loose facts, details or issues
 No slogan
 Is about an organization instead about people,
 it has to be appealing to people, they have to
 feel connected with you!

CASE: CINVEVILLE

Cineville is an organization that forms a network of quality cinema's in all the big cities in the country. (they started in Amsterdam) It functions as a collective marketing tool for the cinema's, but also respects the individual identity of the cinema's. As a Cineville member, you get a membership card and you can go to all the Cineville cinema's for free. So it takes away the financial calculation for people to go to the cinema.

After this explanation of what Cineville does, we had time to ask them questions.

Q: "In the early stage of the process of founding Cineville, where did you get help. How did you guys start this without any money, since you were students?"

A: "Our friends helped us out a lot. A bunch of our friends helped out with the first Cineville trailer. Because we worked at Kriterion (a small cinema in Amsterdam) we could easily get in touch with other cinema's. We showed the trailer that we had made in a lot of cinema's. We had to be in our audience face. Later, when we had earned some money, we advertised in papers and made posters. For us it was really important to keep the core audience with us and we had to keep them satisfied. Through them, we could reach a new audience."

Q: "How did you get a cinema to join the Cineville family?"

A: "We were outsiders, we were pretty much under the radar at Kriterion. We came up with a plan of 50 pages. We answered every possible question we thought of that people could ask. And then we launched it. The cinema's realized, if they would work with us, they could decrease their own marketing costs. They would only reach their own audience, so we could help them out.

Q: "Do you use public money?"

A: "No, some of the cinema's are subsidized, but at Cineville, no.

Q: "Do you plan on taking Cineville abroad?"

A: "We would love to, we actually visited London and Sweden but for now we focus on expanding in the Netherlands.

CASE: MOVEMBER

Movember is an organization that raises awareness for men's health. In November, you grow a moustache, get sponsors and raise money. The idea came up in a pub after a couple of beers and it all started out as a joke. They just wanted to grow a moustache, for fun. They started this in November 2003. In 2004 they wanted to do this again and raise money. The head of the charity fund thought it was a good idea but didn't want to have anything to do with it. That year they raised 54000 Australian dollars. Now, they are in 21 countries and raised millions of dollars.

Anthony told us that the most important thing is, that you stay true to yourself. You have to protect your brand. Stay true to your message. They constantly ask themselves, 'do our mo-bro's need this? No? Than

we don't need it.' That's why they said no to a lot of big companies that wanted to collaborate with them. Their participants are everything.

With all the money that they raise, they really want to help out with prostate cancer research.

"We don't want to be seen as the organization that raises millions of money and does nothing with it. We want to be significant."

The group also had a couple of interesting questions for Anthony.

Q: "How do you introduce Movember in a new country?"

A: "You only go where you are asked. You can't go to a country and be like 'hey! Here is Movember!' When you want to join, you can also register as 'living elsewhere'. You can link it to Facebook so we can see where people are from. The only thing is that a country needs to have a research/awareness centre.

Q: "Do you face any challenges growing this fast?"

A: "Well actually it is really important to be a leader in everything you do. You really need to stay true to the brand and the message. It's not about the money really, it is about the participation. You really need to protect what you do."

Q: "Is Movember going to last?"

A: "Well, I can't imagine that it will last forever. It's about evolution. We have a list of what we don't want Movember to be. It is about raising awareness for men's health. It is a men's health movement, and this will always be the same. For now we have a planning for the next five years

Route - Power to the People: Strategic marketing through audience development

At the Trans Europe Hall Meeting on the 3th and 4th of April we discovered a few important factors to change current marketing strategies, because of the changing role of the audience. By looking at the situation of multiple organizations we found a few point worth sharing.

Social media

At this moment organizations use social media too inform a target group about the organization and new events and changes. It is important that the posts are being liked and being shared, but the content is always from the organization. The audience can only interact in a "superficial" way.

But the future looks a lot different when it comes to implementing the audience in this particular marketing instrument. A company like KLM uses social media to make it easier for the audience to ask for service and KLM provides this in the most creative way. An example of this is the use of Twitter and Facebook with campaigns. This company uses social media to offer service and to connect with the audience. The audience is the most important aspect of this connection. The audience is more than a client. KLM work according to three pillars, service is sales, brand actions speak louder than tweets and make commerce social by design.

The plus point of using social media to give more service is a personal connection with your audience and to make it friendlier. A perfect example of this is the promise that KLM will answer your question within an hour.

Another plus point of using social media as a marketing tool is the ability to measure the interaction with the audience. A perfect example is the tool Conversocial. You can see what content was the best and the worst, if a picture has more interaction, you know that the audience likes to see this. If you measure the social media interaction you can adjust your content to this knowledge to get more interaction, the audience decided what they want to see. You can also do this in a more creative way. Do remember to give options to your audience. For example, Van Gogh Museum made a selection of four photo's from art pieces and the audience could choose which of these art pieces will be the next cover photo on facebook. The use of storytelling is a creative way to implicate the audience with the organization and / or brand. You can think of behind the scene videos and video portraits of employees and ambassadors.

Important factors to think about are:

- **Make sure the organization uses the same tone of voice on social media**
- **Reply as a person and not as a business**
- **Make sure you try new and creative interactions with multiple points of view**
- **Listen to your audience, involve the audience in decision-making. This makes it possible to strengthen brand loyalty.**

Co-creation

The term co-creation is becoming more important at the moment. The audience becomes a part of a creative process with the initiator. There are four processes to research: management, impact, visitor statistics and also media environment.

“Adding social media to a boring festival is a boring festival with social media”.

Michiel Rovers of the University of Applied Science

Do's and don'ts for using Cocreation as an organization:

Set a clear goal, give clear guidelines and boundaries, don't use the word volunteer, anticipate on a shared feeling, give enough recognition and show what you have done with the input.

Interaction

There are multiple ways to interact with the audience. An organization that came to speak at this route is Museumnacht. They have a very interesting way to engage with the audience, the organization itself is within the target group. Not only the employees are within the target group, but also the ambassadors, bloggers and collaboration organizations. This makes it possible to relate to the audience in a different way than we are familiar with.

Another way to interact is to keep up the direct mail with loyal customers. In the example of National Opera & Ballet, they make sure that the audience receive multiple emails, one 'fun in advance' mail, one 'keep you posted' mail and a 'good memories' mail.

Making a customer journey and creating a persona is another way to get to know your target group. A customer journey makes it possible to analyze the moments of contact with your company. When you are making a customer journey, you have to think about the before, while and after touch points of your persona. GRRRR gave a workshop to get to know the audience by making a persona. The most important factors of making a persona are: making the persona as realistic as possible, think about technology and social media use, base it on people you know and don't make the ideal customer.

After that you have to look at what this persona wants to see, for example on the website. Is this person interested in specific artists or in the new-booked artists?

After knowing whom your persona is, you can make a customer journey, which tells you the touch point and what your visitor wants to see. Within this customer journey there are a few factors to keep in mind: Make a journey before, while visiting and after the visit, think about social/search/print and word of mouth, how does the website fit into that and don't forget to look at after the visit.

Segmentation

Currently students learn about segmentation in an old fashioned way. These days segmentation is focused on product selling and marketing. They tell you what the audience does, but not why they do these things or how they feel about it. The future is more focused on the audience and less so on product, what are their needs and what motivates them? This approach to segmentation is more focused on attitudes, perceptions, values and motivations (psychographic).

The important plus point of this way of segmentation is the fact that these features will not change, even if a person is changing the cultural surrounding.

The changing role of audience for marketing strategies

The audience is an important part of marketing strategies because of the growing need to interact. Word of mouth is a perfect way to get people to know your brand, but the future is not what it used to be. The audience is connecting more by social media and it asks for service online. The audience becomes more important when it comes to content choice for social media and co-creation. In fact, the audience is becoming a part of the organization.

To engage with the audience and to involve them in decision-making, you have to know what your target group is and how you have to interact with this group. A new way of doing this is by creating personas. This gives you the ability to get to know them and to see their movement. Segmentation is changing together

with the role of the audience. We no longer have to look at demographic data, we have start looking at psychographic data. This will give us a better view of how people think and if they accept stereotypical marketing or want a new way to get informed.

So, get to know your audience, what is there motivation, what kind of information would they like to receive and in what way, what is the need of service and how can the audience make your decisions better by interaction.

Seen from a “lighthouse” perspective, the most inspiring presentation came from Van Gogh Museum Amsterdam. It was an organization with common challenges as many venues and festivals around Europe. They told their story and gave us new palpable tool to bring home and work with. Tools as (wildfire.com), (conversocial.com) and (socialmention.com) is all very useful tools to expand your return of investments with social medias.

Another exiting presentation came from a small venue in Holland “Kroepoekfabrik”. The venue did for a couple of years work with “Persona”, a way of understanding your audience by putting them into groups on behalf of their interests, age, job, life and so on. It was still a new way of working for the small venue, but they really believed that they came closer to their audiences by thinking them in many different groups, not divided by music prejudice or gender. But by most common social media platform, most preferred weekday to go out and topics like that.

Route – Prepare the Future

Small Actions big repercussions.-

In the first seminar, Andreas Lang, from a Public Works, London-based non-for-profit company working in the transformation and extension of public spaces, explain us how they use to collaborate with companies and individuals already on the site where they will act. They use to analyses those aspects in order to integrate some of those companies, just that they consider good projects for the future site. It is just to value formal and informal aspects that can be part of the future site starting from small actions to the big decisions/actions.

As an exercise in small groups, we have to consider three important concepts before to plan a new scenario:

NOW

FAR

NEAR

example 1: Tom breaks the law because he takes the food that is being thrown away from the supermarket

example 2: Charly. Likes to grow camfry, but authority does not like it.

Workshop: what is your need?

Scenarios propose possibilities for change. It always evolves things that you already know (real people, real organisations, real situations).

The fears expressed in our working group:

- Laurent: how can I be still concerned in the future by new music? Can I stay in touch what is going to be new? I work already 15 years in music business
- Theo: afraid of the number of people who want to be artist/musician. In the future, we will not have enough place for them to have a place for them. How to choose good band, artist, for your organisation?
- Susanna: plenty of work, but I still have to think about future (funding, new artists, new partners). Difficult to do that because busy with daily work. You want to plan but in some way you are doing other things.
- Marc: decrease in media and number of copies sold of interesting magazines. How will we reach our public in the best possible way?

We summarized it as follows:

Time is limited. A day only has 24 hrs. How to make a good decisions with an increasing amount of projects, artists, people to work with?

Context = professional environment

We set our scenario 20 years from now.

Viktor is in charge of a cultural organisation now. Difficult to cope with everything. Organisation has been growing: 200 performances.

What if there is no funding for culture?

You have to make decisions to keep people coming. Do you make mainstream choices or do you have to make much more propositions?

You have low capacities, so you have to do many gigs per day. Maybe focus on emerging artists, then the fees will be lower. Or we can ask people/companies to spend part of their taxes on our project.

20 years from now: really extreme. 25% of population have something to do with artists. They don't work in factories anymore.

If they want to perform, they have to do promotion themselves.

How think how to re-use time? Now every moment is occupied. Reclaiming time. What if time is used differently? Government could decide on how to spend time.

Boredom is a creative moment. People are not bored anymore.

“What if?” Two hours per day online. How would we work? Everybody would have to do the same thing.

We divide the work in blocks of 2 hrs. There is an informal meeting group every week about new discoveries.

Our scenario:

2014 = Susanna: youngest working in organisation. 26 years - big amount - beginning of career

2021 = Theo: 33 - I don't have a private life, don't know what to do 2021

2028 = Marc: 40 - breakdown and burn-out 2028

2035 = Laurent: 47 - refound way of speaking with true people - share cultural knowledge and discoveries

Scenario planning introduction

Numbers of photos of new developments. What is new?

Pioneers in the Far West - they had scouts sent in front to explore dangers and possibilities and to report back to the decision makers.

Film on how they predicted the future of the internet in 1969. Didn't get the technological breakthrough but they did get the principles.

Looking at the future based on the past is dangerous. Don't rely too much on predictions

Predicting is difficult because discontinuity: breach in a dominant trend or condition of a system.

When planning a scenario: think exponentially (not lineary)!

Example of garden party: weather and people are important. It can be sunny weather or it can be rainy weather. Everybody attends or only half attends

You need to have a flexible plan or a robust plan: you try to design the future environment and see what your options are (sunny vs rainy / full house vs half house)

Cultural sector: transactional environment -> contextual environment (something you cannot influence)

Scenario: back to the 80's. These are the different elements of this scenario:

Public follows venue - offline - purchasing powers up - more subsidies - art as activism - Europe collapses

What happens when working in a certain sector?

You are trapped in dominant thinking

It's very useful because everybody has the same mindset, but also a problem because when it's not applicable anymore to the changing environment the system doesn't apply anymore.

Examples: Olivetti in the 80's with electronic typewriters, quality and taste are mingled up (people think dominant taste is quality)

Strategic discussion:

- first discuss the opportunities and threats
- formulate a clear mission statement for your type of organisation
- think of five strategic options to reach your goal in the given scenario

We have 4 scenarios and a number of options.

We are going to check how an option would work in each one of the scenarios

Scenario	The Easy way	Back to the 80's	sing for Brussels	run by the audience
option 1	0	-	+	--
option 2	+	0	+++	-
option 3	+	+	+	+
option 4	-	-	++	--

Things to do

1. Scan your environment
2. Look for high impact/high uncertainty
3. Build scenario model
4. Choose scenarios: which are interesting for you to develop (most dominant, far reaching, most profitable, ...)
5. Strategic discussion (first separate for each scenario and then compare the outcome)

Remember: none of these will be reality. If you work out the scenario and stretch your imagination far enough you will recognize things.

And also and very important what we could SHARE from here, now and later in this new scenario

The conductor of our seminar asks us:

- 1) To avoid scenarios related to the music sector.
- 2) To define in which space we will built this fictitious scenario
- 3) To choose a common context
- 4) To developed how will be the future of this scenario

Each small group worked 30 minutes trying to present different projects with different scenarios. In our case it was: Out of resources- Out of government - Out of money. In this case the values of the agents are concentrated in knowledge, exchange of abilities and/or goods.

Scenario planning:

Is important to look beyond to accommodate the new future we presented our goals and adapt to it. Also important is to have a consideration about what is important for the group.

Future scenarios should be:

- Multiple qualitative future stories
- No predictions!
- Radical stories
- Tool for strategic discussion
- And plans should be flexible, that means to have several Plan B.

Also in this case, we split in small groups in order to work in different scenarios. In our case the hypothetical situation for a venue was:

- Run by the audience
- Everybody is on line
- Purchasing power up
- Fewer subsidies
- Art as an entertainment
- The UE collapse.

Contact of the participants

Name	Venue / organisation	Mail adress
Clothilde Fery	Live DMA	clothilde@live-dma.eu
Thomas Blanquart (FR)	Les 4 écluses	accompagnant@4ecluses.com
Mathieu Gervais (FR)	UBU – Trans musicales	mathieu@transmusicales.com
Ali Smith (UK)	Superact	ali@superact.org.uk
Ambre Bresset (FR)	Le 106 / Julie Tippex	Ambre-bresset@le106.com
Alain Brohard (FR)	L'autre canal	programmation@lautrecanalnancy.fr
Bénédicte Froidure (FR)	File 7	direction@file7.com
Laurent Philippe (FR)	Le Confort Moderne	lauphi@confort-moderne.fr
Cherence Philippe (FR)	ASCA	p.cherence@asca-asso.com
Ingrid Den Heijer (NL)	VNPF	ingrid@vnpf.nl
Antony Salas Curiel (BE)	L'entrepôt	antony.entrepot.arlon@gmail.com
LLacer Armand (SP)	Sala Zeppelin	armand@metronom.es
Armando Ruah (SP)	ACCES	armando.ruah@salasdeconciertos.com
Esther Ubeda (SP)	La Sala	lasalacafeclub@gmail.com
Jens Jesper (DK)	Klaverfabrikken	jesper@klaverfabrikken.dk
Stephanie Thomas (FR)	FEDELIMA	stephanie.thomas@fedelima.org
Bertrand Biennier (FR)	La Gare de Coustellet	prog@aveclagare.org

David Dehard (BE)	Court Circuit	david@courtcircuit.be
Morten Vilhem (DK)	GJETHUSET	morten@gjethuset.dk
Suzanne Docherty (DK)	Dansk Live	susanne@dansklive.dk
Eanes Aitana (SP)	Casa das Crechas	aitanacrechas@gmail.com
Lonsmann Leif (DK)	Koncerthuset	LLM@DR.DK
Tudanca Miguel / DJ PINKY (SP)	Hangar	programacion@hangarburgos.com
Alloing Gabriel (BE)	La Ferme Du Biéreau	gabriel@fermedubiereau.be
Arne Dee (NL)	VNPF	arne@vnpf.nl
Berend Schans (NL)	VNPF	berend@vnpf.nl
Denis Jalocha (BE)	Le Salon Silly	djalocha@yahoo.fr
Samuel Baems (BE)	Le Salon Silly	samuelbaems@hotmail.com
Arnaud Monnier (FR)	EMB	a.monnier@emb.sannois.org
Matthieu Duffaud (FR)	L'astrolabe	m.duffaud@lastrolabe.org
Theo Richard (FR)	CAMJI	theo.r@camji.com
Sara Corsius (BE)	VK	
Ida B Jensen (DK)	Huset KBH	

