

**SHOW MUST GO ON/OFF LINE
STYLISTED FACTS ON PRE-/TRANS-/POSTPANDEMIC AUDIENCES**

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Germany – decentralised research practice

- ▶ No continuous, central statistic database on audiences for the arts in general or theatre in general.
- ▶ In Berlin, a first initiative to move into that direction was set up in 2008:
KULMON (<https://about.visitberlin.de/en/cultural-monitoring-visitor-research-and-evaluation>)
Since 2020 integrated into a public institute that shall centralise research on participation in arts and culture:
the Institut für Kulturelle Teilhabeforschung (www.iktf.berlin)
- ▶ Apart from this, an increasing number of theatres is performing decentralised visitor surveys or population surveys focussing their constituencies. The following stylised facts are drawn from a number of these studies performed by the Center for Audience Development at the IKMW (www.ikmw-berlin.de).

The German City and State Theatres

Embedded into public life – but to different degrees

- ▶ **Only around 30% of the population of German cities with a city or state theatre have never visited these houses.**
- ▶ **Audience Development efforts seem to rather effect the frequency of visits of the 70% than to diminish the share of „Never-Visitors“**
- ▶ In Berlin, a population survey showed significant differences in attendance of the different genres (at least once in the last 12 months) (www.iktf.berlin/Kulturelle_Teilhabe_in_Berlin_2019_IKTf_Zwischenbericht.pdf)
 - ▶ Drama: 41 %
 - ▶ Musical: 38%
 - ▶ Comedy/Stand Up: 38%
 - ▶ Opera/Ballet Dance Theatre: 30%

The German City and State Theatres

Genres and their audiences

- ▶ **Genres have specific audience profiles that hold for German State and City Theatres as well as for most theatres across Europe analysed by the Center for Audience Development so far:**
 - ▶ Age: on average around 20% above 70, around 50% above 60 years; oldest audiences in classical concerts (around 60% above 60 years)
 - ▶ Education: on average around 60% with academic degree; highest share in classical concerts (around 70%)
 - ▶ Residency: About 90% with residency with 80 km from the location, opera and musical with a slightly higher share of visitors outside this area.
 - ▶ Share of visitors with a different citizenship at birth is considerably lower (around 10%) than in the general population.

European scope

Some pragmatic statistical patterns

General research on cultural participation provided by Eurostat, the statistical agency of the European Union (https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_participation&oldid=475607)

- ▶ **Very general measure: attendance to cinema, live-events or cultural site** (e. g. museums, monuments etc.)
- ▶ **Large differences between cultural participation between countries**, at best partly relatable to announced or implemented measures and strategies of audience development.
- ▶ **Large difference in participation depending on education and income – also not depending** on to announced or implemented measures and strategies of audience development.
- ▶ **Little difference in participation by EU-born citizens, but differences in participation by non-EU-born citizens**, again not really related to...

Cross-European insight: motivations for theatre visits

The six highest ranking expectations towards theatre visit in visitor surveys in the EU-funded theatre network THEATRON (Achim Müller, Klaus Siebenhaar: European Theatre and the Public”, 2017) are:

- ▶ “Interest in arts and culture“ (Average Ranking: 1,3)
- ▶ “Good entertainment“ (Average Ranking: 2,0)
- ▶ „To experience something „live“ (Average Ranking: 3,0)
- ▶ „Pleasant atmosphere“ (Average Ranking: 4,5)
- ▶ „High artistic quality“ (Average Ranking: 4,8)

Though the ranks change between genres, this group of often rather hedonistic and experience-oriented motives remains „top of the field“ throughout different audiences -

Double Live – towards a digilog theatre practice

Emerging (digital/analog/digilog) patterns

Double Live – ongoing study of IKMW on impact, good practice and strategic implementations for a „digilog“ theatre practice resulting from the Covid-19 pandemic.

Emerging patterns for analog theatre practice:

- ▶ Open Air!
- ▶ Back to the core of the core audience – reduced seat capacities often not sold out.
- ▶ Preference for „light“ and entertainment-oriented productions, „knowledgable“ pieces and text-based mise-en-scene.

Double Live – towards a digilog theatre practice

Digital artistic/audience trends I: Streaming

- ▶ Good start but wearing off (Theater Dortmund: 3.500 => 1.000 on average)
- ▶ Making archives available (e. g. Schaubühne Berlin)
- ▶ Creating events (farewell event Kay Voges, Theater Dortmund: 5.000 live, 10.000 long tail)
- ▶ From archive to specifically filmed live events with specific (Deutsches Theater Berlin: Zauberberg: ca. 15.000 views)
- ▶ Unidirectional and backchannel (e.g. Twitch channel of Staatstheater Augsburg)

- ▶ Mostly same audience segments are viewing but larger reach (Bart college, Münchener Kammerspiele)
- ▶ Exceptions are specific new communities reached through specific channels (e.g. Twitch)

Digital artistic/audience trends

Interaction and new intimacy

Interactive Formats/Gaming/Virtual Reality

- ▶ Preference for a new proximity, through small formats, interaction or immersion
- ▶ Availability of technology is challenge and opportunity for relating to audiences (delivery of VR-Sets to audiences for specifically produced content)

Festivals/Conferences

- ▶ From zoom to 2D (wonder.me) to 3D/VR (Mozilla Hubs, VR Chat, customised)
- ▶ Significant increase in participant numbers and reach (e.g. European Theatre Forum, Theatertreffen...)

Digital artistic/audience trends

Audiowalks, education, outreach: boosts to existing tools

Revival of audiowalks (augmented reality...)

- combination with the trends towards open air-experiences

Outreach/Education

- video tutorials
- Podcasts/video channels

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