

Great artists steal.

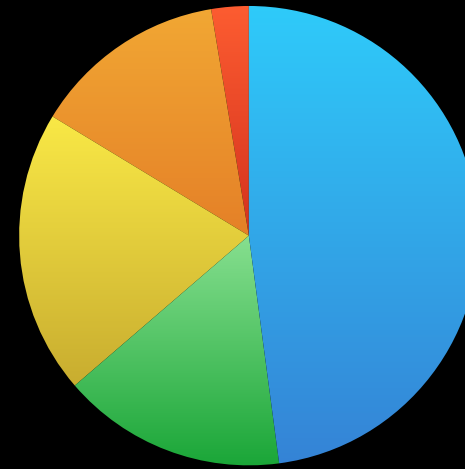
Andrew Sleigh
Strategy and planning meetup
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This is an edited version of the slide deck that I used at the Brighton Strategy and Planning Meetup. It was largely talking, so this may be of more use as an *aide memoire* than a reference document.

What are we selling?

- Free
- Illuminating
- Incomprehensible
- Brings baggage
- Transcendent



First some setup

What is it we're selling ("culture", or "art")
I'm going to gloss over the distinction

What is art/culture

A complex and unique product

Question:

If you're in the business of selling culture, how do you get attention today?



Spoiler alert

Spoiler alert: I don't know the answer to this question

But I do want to share some ways of thinking differently, drawing on other disciplines and industries



Firstly, let's break out of our own perspective

Art serves different purposes for different people, and not always the ones we're used to

John Berger: Ways of Seeing: 1972

Maybe for you a typical usage scenario is visiting a european gallery while on a weekend break, but for others it could be quite different - e.g. to demonstrate status



[Play clip]

<https://www.youtube.com/watch?v=xhOVdoMxYxU>

Ways of Seeing, Episode 4

About 6 minutes in

Original purpose of those paintings was very different, and we could say there is no attention problem to be solved. It doesn't matter if I go to see one of these old masters. Their job has been done.

So, step 1. Step outside your own perspective



Which brings us to another idea... 30 years later

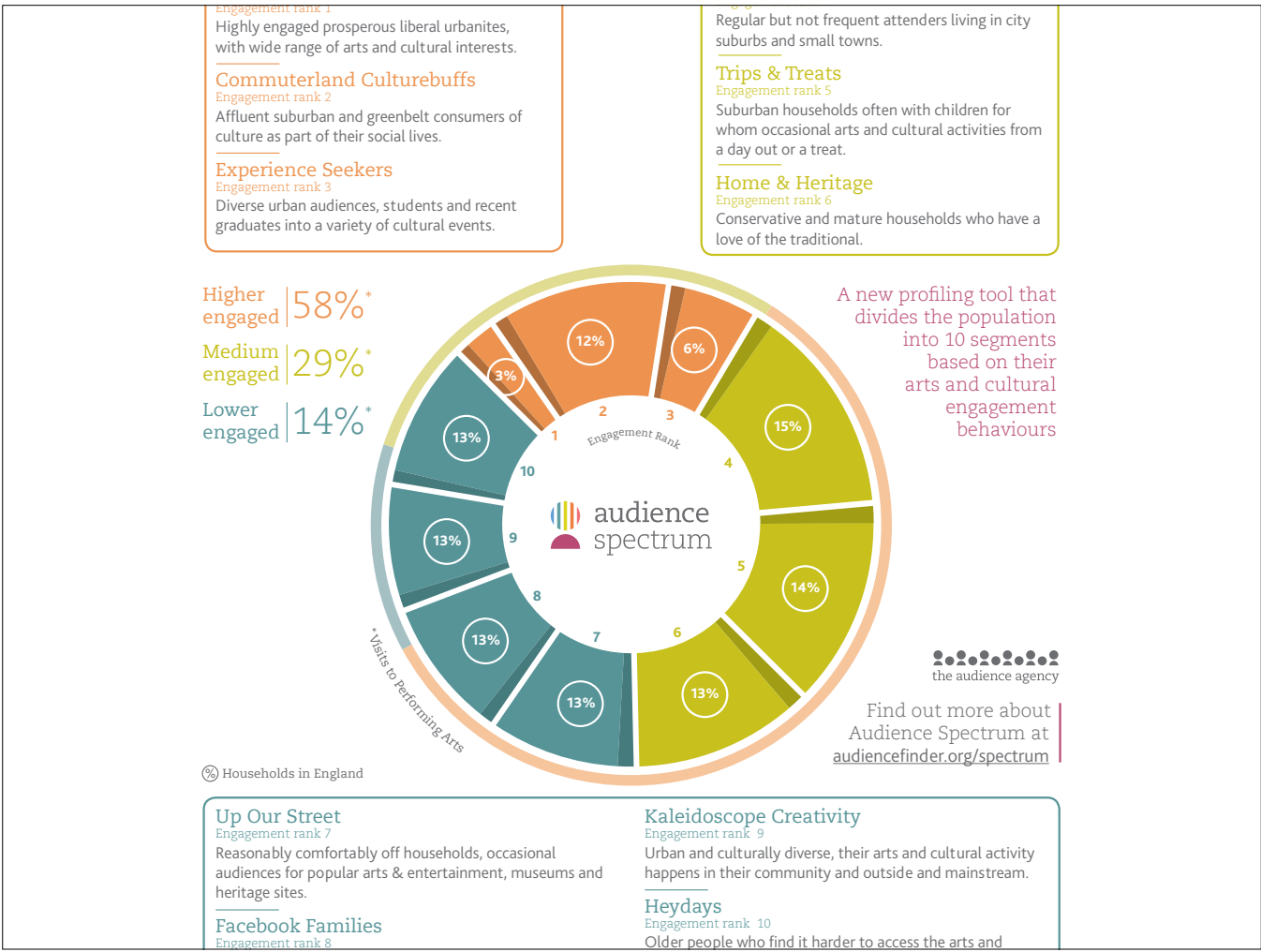
Job to be done

Clayton Christensen, coined term: "disruptive innovation"

Introduce theory from disruption thinking, rather than looking at traditional segmentation approach

Milkshake example

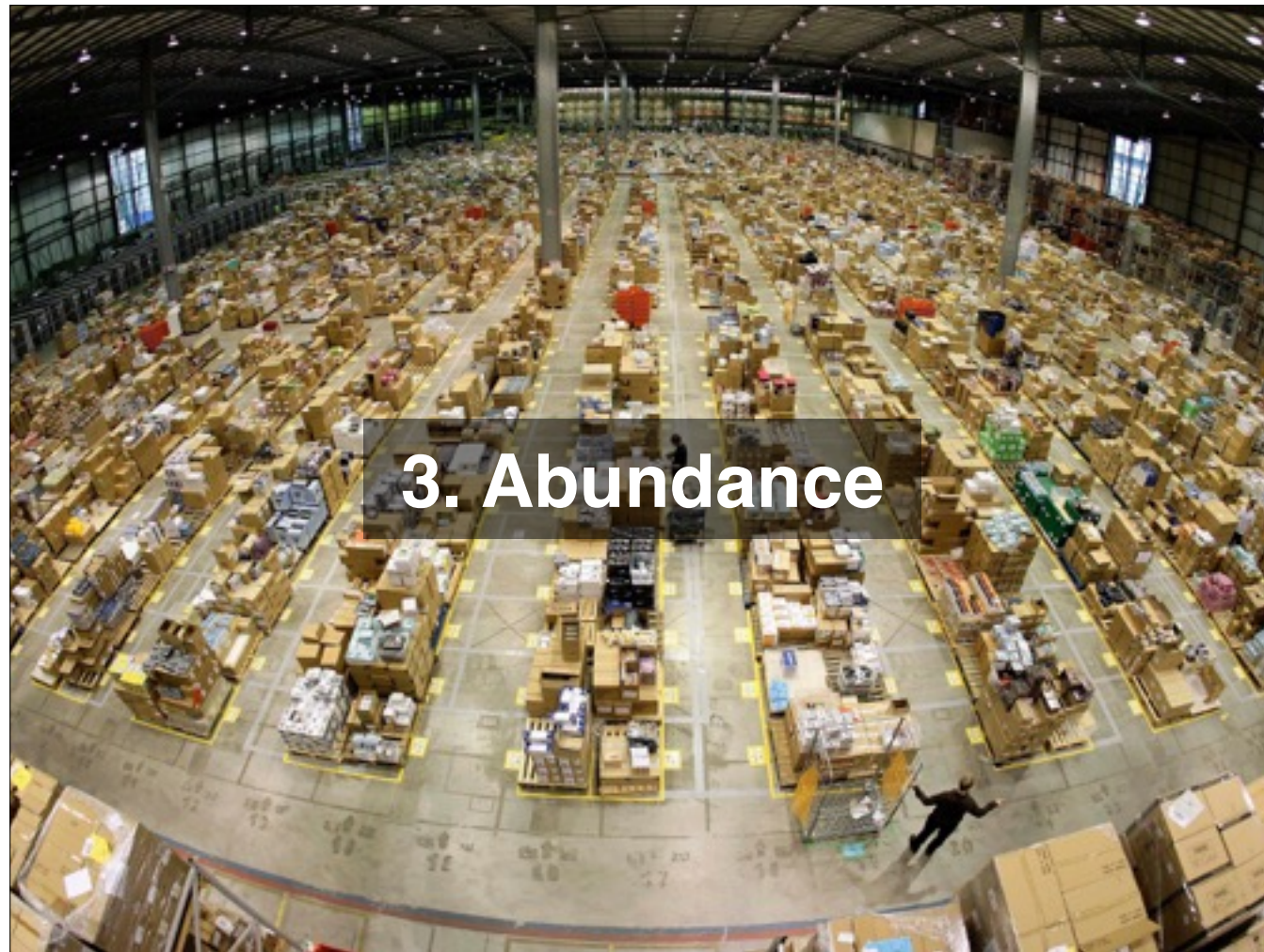
- focus groups drawn from target segments -> no uplift in sales
- alt approach, ask people what job they were hiring the milkshake to do
- yielded contrasting jobs
- delivery and product could be adapted to do the job better



Traditionally we've focused on audience segments as the unit of analysis
"what does segment x want?"

If we identify jobs, and use these as the units, can we develop better cultural products.

- could be about design of experiences or media
- distribution or venue experience
- 'display wealth' is a perfectly valid job...



Digital disruption

Falling distribution and production costs lead to an abundance of cultural products
Most recently played out between Amazon and Hachette over ebook pricing

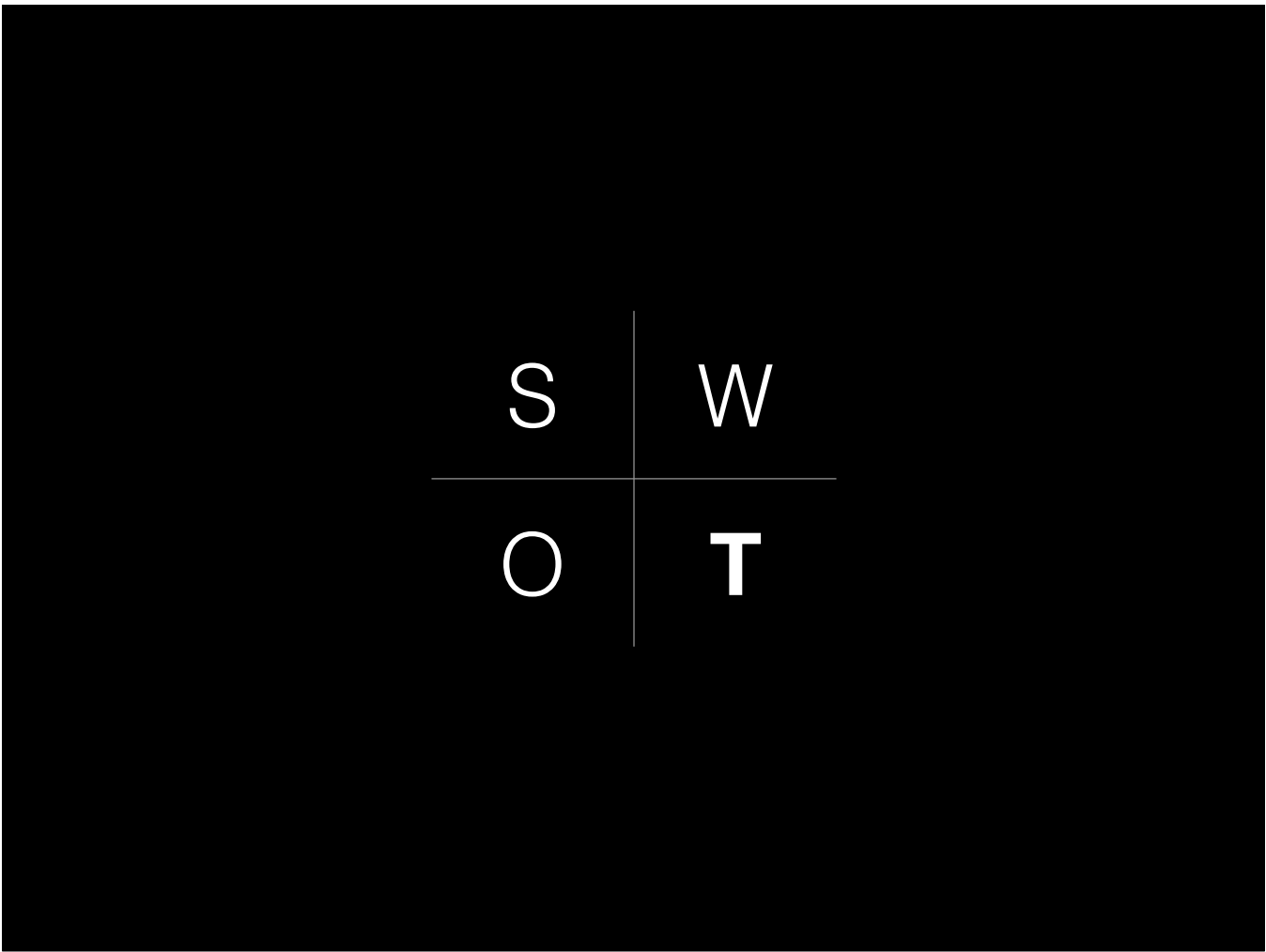
Institutions based on scarcity:
Galleries, publishers, cinemas

Scarcity has always created perverse incentives for culture

- paper books
- copyright
- limited edition prints
- indexing of websites by Google

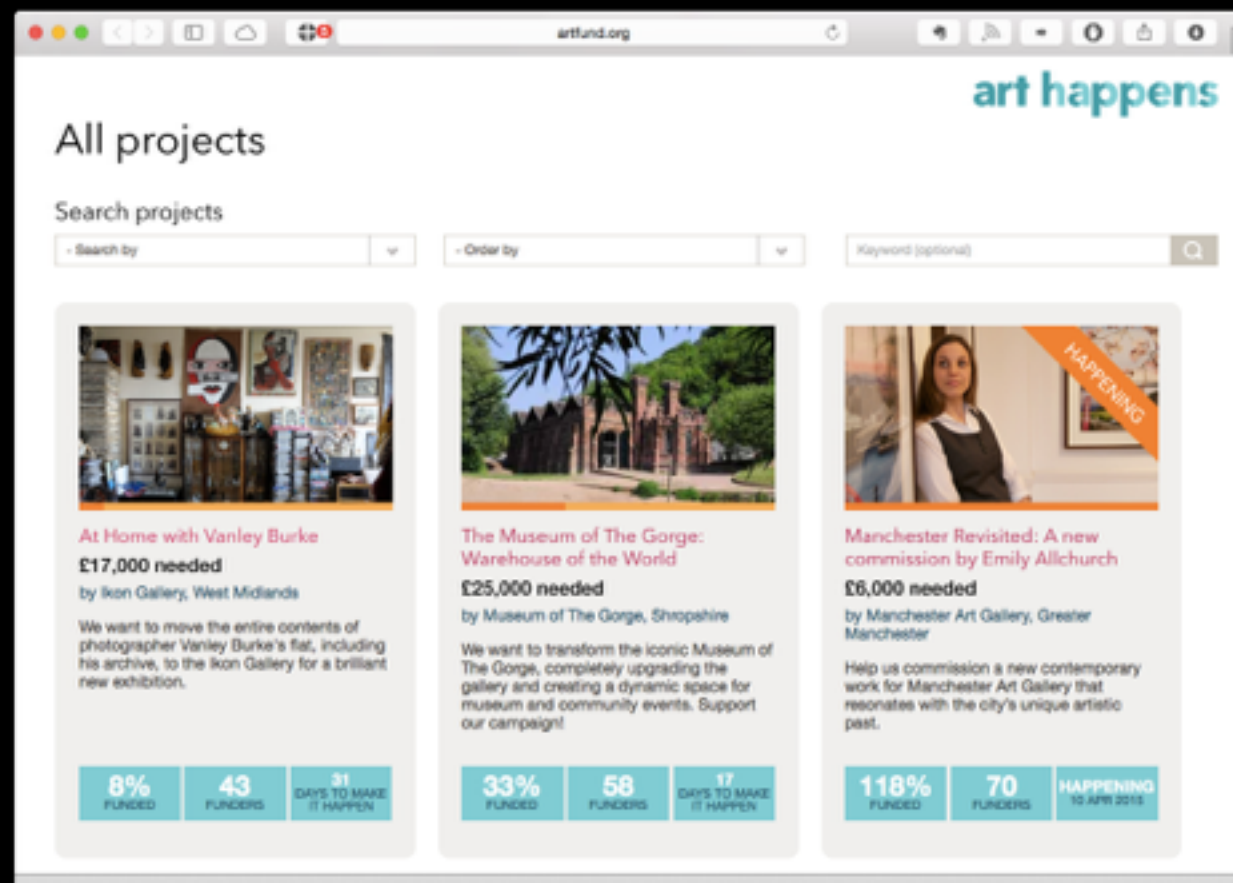
There is still some real scarcity (maintains art market), but cultural products are increasingly digital, or reproducible.

Those institutions are under threat, from shifting attention and competitive market forces (Netflix to Amazon)



Not sure what answer here is for existing intermediaries, but definitely an opp for disruption, from within, or from new players.

“Intermediaries”: galleries, publishers, agencies, curators, commissioners, cinemas



But:

1. Can work for incumbents:

Art Happens is a crowdfunding platform set up by National Art Collections Fund,

(Primary objective of crowdfunding is actually to build audience, not raise money.)

2. Optimise for different media

- e.g kickstarter for web - and for incumbent, artfund
- new role for physical spaces



4. Retail

If web is a primary medium
What's the point of physical culture spaces?
Learn from retail

This is not Churchill Square, but does look like it.

Common features

- Flooring
- Lighting
- Position of doorways
- Two floors open mezzanine level

Adolph Alfred Taubman

Threshold resistance

Design of shopping malls



Start by fixing problems
Not just thinking about increasing value, but also lowering barriers
Culture organisations often fixated on high value on their work

Making it easier, and more welcoming
- retail ideas





But also about being inviting to the right people

Even architecturally well-regarded institutions present a particular face

Very appealing to some people (the culturally confident)

But also alien to a lot of people

Guggenheim, Bilbao

Suggests a certain view of the artist (and art)

imbued/endowed with special super powers

And the role for institutions being to put them on pedestals, and reduce us to consumers of art. - these finished products

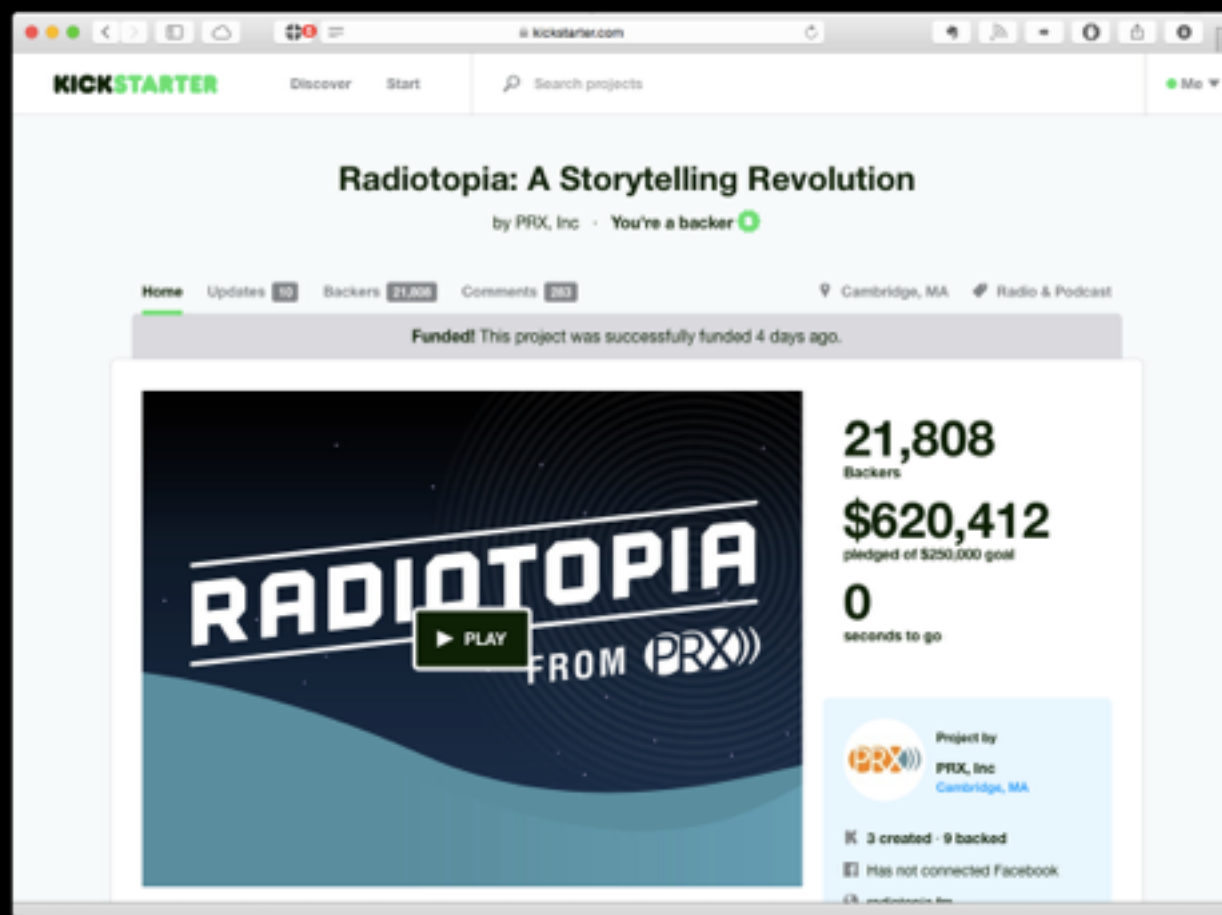


Joseph Beuys popularised this idea
He called it 'social sculpture'



Bring more studio like feel, and less final - art being presented to consumers of art
Is the hackerspace more relevant as a model?

Lighthouse Studio is this, in part



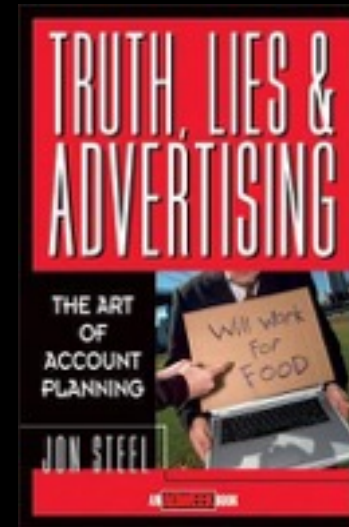
Or about by-products being part of the product
Less about a grand final product

Kickstarter rewards

Design thinking



Account planning



In case this is all sounding very marxist, it also sounds a lot like account planning, or design thinking.

Looking for productive relationships between consumers/audiences, product development, and

We want to bring audiences (customers) into the product development process.

Establish user needs

1. Escape your own perspective
2. Consider what jobs culture can do
3. Respond to abundance
4. Rethink physical spaces
5. Invite everyone to be a creator

Thank you.

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