This time it's **personal**

Interactivity, personalisation and
the 21st Century arts organisation

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THE CONFERENCE IS INSPIRED BY MORRIS HARGREAVES McINTYRE'S MODEL, THE *SEVEN PILLARS OF A 21st CENTURY ARTS ORGANISATION.*

BOTH THIS PAPER AND THE CONFERENCE ADDRESS TWO OF THESE SEVEN PILLARS: **INTERACTIVITY** AND **PERSONALISATION**.

IT IS A CONTRIBUTION INTENDED TO ENRICH A DEBATE ABOUT THE FUTURE OF THE SECTOR.

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Creative New Zealand is the national arts development agency: developing, investing in and advocating for the arts.

The Pope himself is at it

This time it's personal.

Even the Vatican is going interactive: as part of the Easter 2011 celebrations, Catholics were invited to post questions to the Pontiff on the Holy See website and the lucky ones would receive a personal response from the Pope Benedict himself.

The watchwords for organisations that seek relevance and sustainability in the 21st century are customer-focus, **personalisation**, porousness, **interactivity** and, even, co-production.

For several years now, arts organisations have been exhorted to face up to the realities of a rapidly changing environment, with changing public expectations and changing public behaviour; and to embrace new ways of engaging with their existing and potential audiences that are both **interactive** and **personalised**.

This paper explores how these trends relate to the arts: What is meant by these terms? Why should arts organisations change? What does such change mean for them? Do all arts organisations have to change, regardless of their mission? How can being more personalised and interactively engaged help us to achieve greater audience-focus?

WHERE HAS THIS ALL COME FROM?

The five strands of energy that are driving this change in the cultural sector.

1. The evolution of customer-focused service delivery

It all started in the '50s

Since the explosion of consumerism in the 1950's consumer and public services sectors have been evolving and the arts are no exception. [1]

Organisations start off being product-focused; then, faced with growing competition, they become selling-focused. As players and consumers increase in sophistication they become marketing-focused and eventually they become customer-focused.

As markets become more fragmented and crowded the organisational perspective shifts from internal to external: from making the best possible product – to shouting the loudest – to understanding as much as possible about who buys and how much they buy – to wanting to know why customers buy and what their needs are.

This evolution of customer-focused service delivery results in the recognition that to be genuinely needs-oriented means giving the consumer primacy. The life-blood of the organisation becomes customer-insight: the desire to know as much as possible about the values, needs and motivations of existing and potential customers.

Instead of delivering unified services to passive recipients, truly 21ˢᵗ century organisations are engaging with their users as active participants in co-designing services to suit their needs.

This development has resulted in increasing personalisation in everything from kitchens to trainers and growing customer involvement in the design of such public services as health and education.

> Consumer insight is the lifeblood of the organisation.

2. The development of the internet and digital technology

It's t'internet wot's dunnit, innit?

The development of the internet, Web 2.0, and the creation of interactive web sites, have liberated public voice and the means of production, communication, the access to and exchange of information, and consumption.

This has enabled, or forced, a multitude of organisations to develop levels of porousness that would have been impossibly complex and resource hungry a decade ago.

The internet and digitisation have also made cultural consumption endlessly flexible. People are able to access, listen to and view a bewildering choice of matter when they want, how they want and where they want.

This has altered the perceptions and expectations of culture and creativity, of artists, and of modes of engagement and of participation, of a new generation of arts audiences.[2]

> The internet has demolished the ivory towers protecting experts, academics and professionals.

3. The Pro-Am revolution

Amateurs united

The development of the internet has had another effect: releasing the power of the Pro-Am.

In 2004, Charles Leadbeater and Paul Miller celebrated the rise of the Pro-Am[3] in all walks of society. It's driven by the democratising influence of the internet, which has had the effect of demolishing the ivory towers protecting experts, academics and professionals.

It's challenged the role of agents, curators, producers and publishers as the gatekeepers of deliberately narrow portals. Whole fields of expertise, creativity and interest are now open to all who share the same enthusiasm, for contribution, dissemination, communication and exchange. Exclusive practices have been challenged to the benefit of the many: to the benefit of society and the economy as a whole.

Amateur skills and enthusiasm are no longer to be vilified and marginalised, but recognised and celebrated as offering tangible value in many fields from music to astronomy; from politics to sport.

This up-surge of on-line Pro-Am activity has led to the recognition that the collective 'big brain' of many individuals is better than any single official source. The epitome of this is Wikipedia.

Furthermore, the combination of the internet and digital technology has given rise to an explosion of creativity, particularly amongst young people, with increasing numbers of individuals making and disseminating their own music, performance, written words and moving images.

4. Changes in consumer values

Mind the gap

Peter Hewitt, Chief Executive of Arts Council England from 1997–2008, reflected[4] that digitisation has blurred the boundaries between amateur and professional and that these long-held distinctions are, in his words, 'out-dated and redundant'.

Hewitt also recognises that the distance cultivated by the arts funding structures between professionals and amateurs, and between producers and consumers, are factors in the lack of dialogue between those organisations that produce art and the public who pay to engage with it.
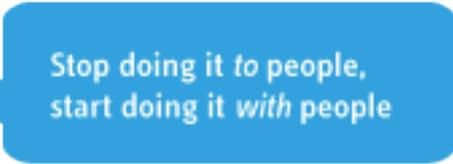
He cites the BBC as a publicly-funded organisation that, when challenged to be more relevant, accessible and accountable to its customers, quickly embraced the concepts of personalisation and porousness. In recognition that audiences wanted to 'view and listen on demand, and control and interact with content', the BBC moved from 'one-way broadcasting to two-way co-creation'.

The challenge is for arts organisations to start doing the same.

For too long, these commentators argue, arts organisations have simply delivered their cultural output 'to, for and at' people,[5] rather than 'by' or 'with' them. What motivated these audiences, what outcomes this produced, how the work was valued and what they thought of it was not considered to be relevant and their input was never welcome.

> Stop doing it *to* people, start doing it *with* people

New, emerging audiences, we are told, expect to be involved in *creating* product just as they are co-creating their digital music and visual media.

The 'product-focused' position of traditional arts organisations is no longer tenable. They must become more responsive, collaborative and flexible. Things have to change, and radically, if organisations are to demonstrate their relevance, public value and sustainability into the 21st century.

5. The debate around the value of the arts

Where's the value in it all?

Running alongside these developments, there has been a big debate about the value of the arts.

John Holden, of the think-tank Demos, identified three different ways of measuring value[6]: institutional, instrumental and intrinsic.

Institutional value is the way the activities of the arts organisation generates value to the organisation, its personnel and network of partner organisations it operates within

Instrumental value is the value it generates in contributing to other agendas and strategies such as economic regeneration, social cohesion, education

Intrinsic value is the value it delivers to individuals for their personal well-being.

Most commentators since this paper have agreed that the debate, and the effort, has for too long focused on *instrumental* measures: the value of the arts in contributing to other political agendas. This, they concur, is largely because the *intrinsic* value of the arts is assumed very difficult, if not impossible, to measure and therefore poorly understood.

This supposed inability to measure the *intrinsic* value of the arts has, we are told, left us with a vacuum in our understanding of why people engage with the arts. This vacuum has been filled with conjecture, by various commentators. Conjecture that, conveniently, invariably supports the commentators' own arguments.

If you can't see it, it can't be there

It's then only a short hop from not being able to *measure* intrinsic value must to deducing that we are not actually *delivering* this intrinsic value.

This, the logic continues, means that arts audiences must be *rejecting* the art we provide.

All the more reason, they argue, that we *must* change and start providing clear value if we are to survive.

THE END OF THE WORLD IS NIGH

The arts are sinking and co-creation is the only life raft.

A heady mix

When we add to this mix a few sparks of environmental change such as the rise of the experience economy, the increasing complexity of people's lives[7] and the sophistication of their demands, we find various commentators[8] issuing the following dire warnings to the arts on the lethal nature of this cocktail:

- we are too elitist

- we are not harnessing the internet

- we are not delivering value

- traditional artforms are becoming irrelevant to modern consumers

Help! We're all going to die!

Diane Ragsdale in her conference presentation *Mission Possible[9]* says that in the pursuit of money, arts organisations have lost sight of their missions and whilst society has been becoming more inclusive and connected the arts has held on to elitist practices to a point where we are no longer delivering public value. Arts organisations must move with the times and become more relevant to, and engaging for, emerging audiences or they will become obsolete

Move with the times... or become obselete.

'The great crisis in American culture right now is the dwindling of younger audiences....we are dealing with a massive and profound cultural change that has been evolving for the past two decades, driven by demographic changes, globalisation, technology, and many other forces...

'To survive... we need to start by accepting that it's real and permanent... and to solve the mystery of why 30-year-olds won't buy tickets to the symphony, we're going to have to put more on the autopsy table than the season brochure...Arts organisations need to be willing to find themselves, to re-think why they exist... we must re-define our missions in relation to people'[10]

The message being directed at arts organisations has therefore been 'adapt or die'.

If we want to move with the times and be relevant to the new generation of cultural consumers we must embrace **personalisation** and we must invite a greater level of **interactivity**.

But, what does this all mean?

What do these terms **personalisation** and **interactivity** actually mean?

Sometimes the terms are used interchangeably but in reality they have little in common.

Let's define **interactivity** as a two-way dialogue with customers and stakeholders that result in deeper engagement, the ultimate manifestation of which is co-creation.

> Interactivity is your response to the organisation's artistic vision.

And **personalisation** as equipping the customer with the ability to tailor and personalise the service experience to their needs.

Both are possible routes to a bigger goal: deeper **engagement.**

> Whereas personalisation is the organisation's response to you.

Both have also been accelerated by the advent of digital technology but, then again, which aspects of our lives haven't? Surely it didn't take Twitter to alert marketers to the power of word of mouth?

Charles Leadbeater asserts:

'The web will encourage a culture in which art creates relationships and promotes interaction, encourages people to be part of the work, if only in a small way'[11]

He argues for a participatory avant-garde which *'sees art as a kind of conversation rather than a shock to the system'.*

John Knell[12] defines two types of personalisation: 'Soft P' and 'Hard P'.

Knell is full of disdain for organisations that choose Soft 'P' **personalisation**, but don't fully embrace 'Hard P' **interactuvity**:

'Soft P' personalisation is a sort of cop out where 'the arts organisation is not embracing the consumer as co-producer. Rather, it is deploying more sophisticated ways of engaging the customer, involving predominately push-type marketing strategies, but also by creating some limited pull type opportunities for the customer'.

These include downloads of live concerts after the performance; satellite transmission of live performances into digital cinemas; personal on-line concierge services to help people select the events they might like.

Knell contrasts this with his enthusiasm for 'Hard P' **interactivity**:

'the vision here is of porous cultural institutions doing all they can to help facilitate independent, personalised enjoyment and authorship'

For him 'Hard P' **interactivity** *'puts the accent on co-production'* and *'inter-authorship... combining the acts of creating and consuming.*

'Thus 'Hard P' personalisation is not about marketing a product to an audience, but about encouraging them to participate and engage in its design and production. Technology (ICT) is seen as a key enabler.'

So, it seems we've all got to be artists.

RUMOURS OF THE DEATH OF THE ARTS HAVE BEEN GREATLY EXAGGERATED

Don't lose faith in the audiences' ability to engage in more than one way.

Just as Twitter didn't invent word-of-mouth and Facebook didn't invent communities, so computers didn't invent co-creation.

Are we really doomed?

The arguments are all very convincing and increasingly the evidence of the radical changes taking place in our society is staring us in the face.

So it is easy to be panicked into believing that:

'audiences increasingly expect their cultural experiences to emphasise interaction and creation'.[13] Instead of having art done to them they want to make it themselves.

And it would be easy to conclude that co-creation is an entirely new concept that has sprung from new technology and the new culture it has spawned.

Old wine in new bottles

But this is simply not the case. Interactivity is not so much a big new idea as a fashion statement. It's very now.

What's new are the tools: if you replace computers and cameras with knitting and needlework it quickly becomes obvious that the same principles have been around, and working, for a long time.

It always used to be called Community Arts.

Insert a professional artist and formal institution into the mix and again you are doing nothing new: Anthony Gormley produced his *Field for the British Isles* in 1994 by working with 100 members of the local communities in Liverpool to make 40,000 clay figures. This project has toured the world astounding and delighting millions with its simplicity, immediacy and emotional resonance.

Peter Jenkinson's 'People's Show' in 1990 at Walsall Museum & Art Gallery invited members of the public to submit their treasured possessions and the stories behind them. It was huge.

The 1997 V&A project *Shamiana: The Mughal Tent* engaged members of communities in a collective needlework project – that drew on the individual creative expression of many Asian women and children across the World. Working in groups the participants learnt textile skills from one another as well as through the V&A's collections.

And not a computer in sight. So, it seems that consumption and creation can happily co-exist and have done for ages.

Have audiences lost their imagination?

So, is it really true that in future audiences will only become engaged with art when they are physically involved with the creative process?

That seems an extreme view. And, frankly, it sounds like this future arts world is a dystopian nightmare of narrow, one-size-fits-all repetitive experiences.

Are the digital generation so enfeebled by the instant gratification of pressing buttons that they have lost the ability to think, reflect or concentrate? Have they lost the ability to re-mix art and author meaning inside their heads while their body remains still? Have they lost their imagination?

We don't think so.

We have an unshakeable faith in the audience's ability to engage with all kinds of art on many levels in all kinds of ways.

The advent of high-tech interactivity does not automatically cause a reciprocal withering of the low-tech ways in which humans have engaged with art for millennia.

Human beings are deep thinking, complex and sophisticated animals capable of more than one form of engagement.

Those writers who speculate that audiences no longer want to be consumers are doing just that: speculating. The facts, unfortunately, are not on their side.

And those writers who claim that there's a new generation of potential audiences incapable of anything except interactivity are selling a whole generation short, or, dare we suggest, dumbing them down? Members of this new, young audience report no such inhibitions.

The sky has not and will not fall.

Underestimating the audience

Disdain for the audience is never far away in our sector. Audiences are marketing fodder, too often they are 'bums on seats' or just numbers on a list.

The notion that great art, *by its very nature*, is pre-ordained to have small (but oh-so-discerning) audiences is pervasive in arts organisations.

> Disdain for the audience is never very far away in our sector.

The corollary of that is that if you're attracting a big audience, you must have compromised your artistic integrity. That's why Tate Modern's visitor figures are met with incredulity by some commentators. Their collection undeniably contains great art, so how could they possibly be attracting 5 million visitors?

Commentators like Michael O'Connor have no doubts. He explains this away:

'Contemporary arts institutions tend to reach a small minority of the population, an ardent group of aficionados. I would guess that Tate Modern's five million visitors was probably a million people who came to the venue five times each.'

There we go again with the guessing and the speculation.

Tate Modern is part of Morris Hargreaves McIntyre's international rolling visitor survey, **Visitor 360°**[14]. Which means we don't have to speculate. We've got the facts.

And we can tell you that Michael couldn't be more wrong. Tate Modern engages families and first timers by the millions. **Big audiences for great art?**

The truth is that audiences are amazing. They are interested and interesting. They are curious, creative, intelligent and intuitive. The more we engage with them, the more they want to engage with us. Oh, and they can do it in a hundred ways.

The digital generation does analogue really well.

THE FACTS: Nearly all creators are also happy consumers

41% Consume only **55% Consume & Create** **4% Create only**

Source: Audience Atlas UK, Morris Hargreaves McIntyre

KEEP CALM
AND CARRY ON
*Our rich audience insight
shows that the audience
are getting rich art insight.*

It really helps if you speak to people

Ironically, the biggest missing element from the debate around **personalisation** and **interactivity** is any personal interaction between the commentators and the actual audience.

The voices of the audience are deafening by their absence.

So, while practitioners like ourselves and Alan Brown in the USA have been busy collecting rich, meaningful measures of audience outcomes[15], many commentators have been busy proclaiming that these outcomes simply *cannot* be measured.

And from there, it's a short step to them asserting that these outcomes are simply not being *delivered*. And, if they're un-measurable, who can contradict this?

Hence the need for the failing arts to be 'saved' by co-creation.

But rich audience insight, collected through over sixteen years' worth of qualitative and quantitative research says they are plain *wrong*.

Escapism
Inspiration
Stimulating creativity
Food for the soul
An 'altered state'

Audiences are engaging deeply in myriad ways and meeting the whole gamut of their human needs. Far from spiralling into crisis, audiences are large and growing. And the potential audience is even bigger.

Nostalgia
Cultural identity
Celebration
Awe and wonder
A feast for the eyes

We agree that interactivity and co creation are powerful tools to engage some of the audience, some of the time with some kinds of art for some organisations.

Intellectual stimulation
Self-development
Professional development
Challenge and provocation
Critical engagement

But it really isn't the only way.

We asked audiences, including the vaulted digital generation, what they get from being mere *consumers* of art...

Relaxation
A good time with others
Pure entertainment
A shared experience
The opportunity to 'play'

Their answers are rich and diverse. It seems that those who like to sing, paint, strum, dance, film, write, sculpt, debate, edit, click and blog **also like** to hang out, watch, enjoy, relax, be entertained, think, be challenged, consider, reflect, develop, wonder, escape, time travel, be inspired and even achieve altered states.

Co-creation, then, is merely another string to the audiences' bow, not the bow itself.

DON'T LET THE AUDIENCE TAIL WAG THE ARTISTIC DOG
Why you should remain true to your vision.

Forget the art, we need audiences

Appropriating the space occupied by very talented and enthusiastic amateurs has always been an effective for arts organisations to make a land-grab for new audiences. So has co-opting the space occupied by popular culture. It just that these strategies don't always fit with an organisation's artistic objectives.

Have we so little confidence in the power of the art to connect, the ability of the audience to engage our ability to broker this exchange that we will go with any old art as long as its popular?

Knitting circles are all very well...

While there is, has and always will be valued space for those who want to make art outside formal arts organisations, it is really important that arts leaders don't get bounced into believing that the roles of artist, producer, curator or gatekeeper are no longer needed in the modern world.

...but stick to your knitting

There are many options for how you embrace interaction and personalisation. The most important consideration is that those you choose *fit* well with your artistic vision.

What kind of organisation are you? The table opposite sets out the main choices.

The first is simple: *vision*-led or *audience*-led? To be an arts organisation, there is only really one answer. You have to be led by the art. You have to be in one of the top two boxes.

Below that line you are more interested in getting an audience and less interested in the art you use. And so you're either doing **community arts** (bottom left) or you are in the **commercial entertainment** industry (bottom right).

But if you've chosen one of the top two boxes, your next choice is pretty simple too. Just answer one question: *Who are you doing it for?*

If it's your peers, then you are some kind of arts **R&D lab** and you should say so. Tell your funders and stop chasing the audience.

But if you are doing it for an audience then you need to be you need to be **leading that audience**, not following it that audience, not following it.

Welcome to **vision-led, audience focused**.

Wherever you are, the important thing is that your organisation pursues strategies that stem from its artistic vision.

That you seek outcomes that deliver intrinsic impact, and that personalisation and interaction are strategies that aim to increase engagement and captivation – with the artistic programme and with the experiences and involvement that it offers.

And while there is room in all four boxes, the task of engaging people with the arts (rather than with themselves, each other, their community or your bank balance) is all happening in the **top right box**.

This is the context for your *interaction* choice. And the answer is whatever fits, not whatever's popular. One choice may be minimal interaction. *Personalisation* though, is not optional.

Vision-led, peer-focused

Innovative organisations wanting to push boundaries of art form.

Focus: extending critical debate and artistic practice.

Personalisation: interactive web-site; blogs; easy on-line access to archive, current and relevant related content.

Interaction: 'open' festivals, exhibitions and master classes; on-site studios and studio exhibitions/ performances; professional panels, chat rooms; critical debate; lots of involvement through volunteering and casual work.

Vision-led, audience-focused

Ambitious, aspirational vision that aims to engage with the widest possible audience.

Focus: on captivation.

Personalisation: customer insight; segmentation strategies; diversified communication strategies; personalised customer service and concierge services to help inform choices; interactive web-site; choices for accessing experiences – tours, downloads, dvds, apps, simultaneous transmission; responsive mechanisms for feedback and suggestions, blogs, chat-rooms, social networking; provision of detailed on-line background information, videos of artists, essays.

Interaction: Programme that adapts to meet needs more effectively whilst staying on mission; membership and friends groups that gain greater insight and involvement with organisation; occasional interactive projects, events, festivals; interactive web-site for uploading/ downloading mixing own content, virtual experiences and environment extension of programme.

Audience-led, socially focused

Community-based developmental organisation where artistic vision, activity and programme is a reflection of the needs of the target audience.

Focus: to increase life opportunities, quality of life and skills of target audience.

Personalisation: audience should be able to help shape the policy and programme; jobs, roles and operational involvement; facilitated social events that offer range of opportunities for engagement; regular personalised communication; interactive web site; responsive workers; facilitators, ambassadors and mentors bridging organisation and audience.

Interaction: involvement in conceiving, commissioning, co-production and presentation or programme; classes, courses, training.

Audience-led, audience-focused

Mainstream commercial organisation aimed at making profit.

Focus: on commercial success by meeting mainstream market needs.

Personalisation: customer insight; segmentation strategies; diversified communication strategies; personalised customer service and concierge services to help inform choices; interactive web-site; choices for accessing experiences – tours, downloads, dvds, apps, simultaneous transmission; responsive mechanisms for feedback and suggestions, blogs, chat-rooms, social networking; provision of detailed on-line background information, videos of artists, essays.

Interaction: Programme that meets needs to attract largest audience; membership and friends groups that gain greater insight and involvement with organisation; occasional interactive projects, events, festivals; interactive web-site for uploading/ downloading mixing own content, virtual experiences and environment extension of programme.

PERSONALISATION IS NOT OPTIONAL

Arts engagement is deeply personal.

And arts engagement is what we want.

Our art, your way

Earlier, we defined **personalisation** as equipping the customer with the ability to tailor and personalise the service experience to their own particular needs.

If we want the audience to engage as deeply as possible, then enabling them to engage on their own terms at their own convenience and in a personal way is only going to increase, accelerate and enhance that.

The more we personalise, the more people will engage and the deeper that engagement will be.

Conversely, when we limit the opportunities to engage, when we make it inconvenient for the audience and when we to force them to do it our way, on our terms, then we shouldn't be surprised if engagement is limited and forced.

One size doesn't fit all.

The lower half of the model opposite sets out the three functions that we can personalise:

Information
We can *interpret* the art for all, *explain* the content and process to those who are interested and enable each member of the audience to *customise* and filter the information they receive.

Communication

We can *segment* the whole market and differentiate our communications for distinct audiences with different needs. We can enable, encourage and orchestrate *social networking* for communities of interest. And we can even offer a *concierge* service personally guiding people's choices and developing their tatste.

Distribution
We can *broadcast* our work to mass audiences, or *target* it at particular groups through touring or outreach. We can even find ways to make our work available *on-demand*.

And we need to think of personalisation not just in terms of the narrow realm of the individual, but in the shared realm of groups and networks and even the open public realm where even if it not personal to *them*, it can be personal, heartfelt and authentic from *you*.

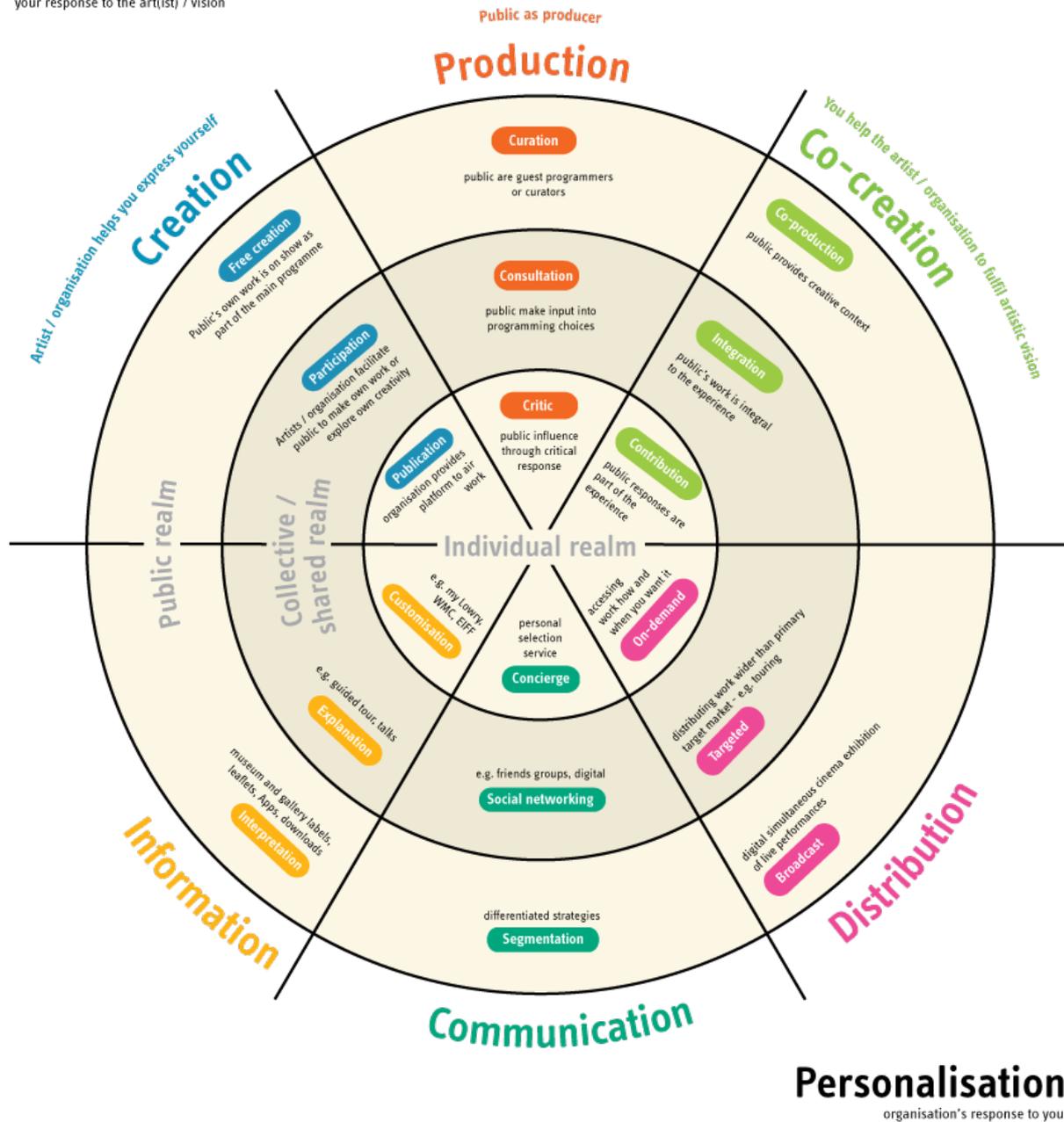**There is real power in the personal.**

The map of enagegment

The model below maps the 3 different elements of **Interaction** (*Creation*, *Production* and *Co-creation*) and the three different elements of **Personalisation** (*Information*, *Communication* and *Distribution*).

Each of these elements is then ranged over the three realms of audience **Engagement** (*Individual*, *Shared* and *Public*).

Interaction
your response to the art(ist) / vision

Public as producer

Production

You help the artist / organisation to fulfil artistic vision

Co-creation

Artist / organisation helps you express yourself

Creation

Curation
public are guest programmers or curators

Free creation
Public's own work is on show as part of the main programme

Co-production
public provides creative context

Consultation
public make input into programming choices

Participation
Artists / organisation facilitate public to make own work or explore own creativity

Integration
public's work is integral to the experience

Critic
public influence through critical response

Publication
organisation provides platform to air work

Contribution
public responses are part of the experience

Public realm

Collective / shared realm

Individual realm

Customisation
e.g. my Lowry, WMC, EiFF

On-demand
accessing work how and when you want it

personal selection service
Concierge

Explanation
e.g. guided tour, talks

Targeted
distributing work wider than primary target market - e.g. touring

Interpretation
museum and gallery labels, leaflets, Apps, downloads

e.g. friends groups, digital
Social networking

Broadcast
digital simultaneous cinema exhibition of live performances

Information

differentiated strategies
Segmentation

Distribution

Communication

Personalisation
organisation's response to you

THE WORLD HAS CHANGED AND INTERACTIVITY IS PERVASIVE. THE ARTS MUST KEEP PACE. BUT INSTEAD OF SEEING A THREAT, WE SHOULD SEE WONDERFUL OPPORTUNITIES, AN OUTPOURING OF CREATIVITY AND THRILLING NEW WAYS TO ENGAGE.

BUT DON'T BELIEVE THE DOOM-MONGERS: DIGITAL TECHNOLOGY AND THE GENERATION THAT HAVE GROWN UP WITH IT ARE NOT ABOUT TO SWEEP AWAY A THOUSAND YEARS OF ANALOGUE ENGAGEMENT.

INTERACTIVITY GIVES US NEW OPTIONS THAT WE SHOULD ONLY CHOOSE TO PURSUE IF THEY SUPPORT OUR ARTISTIC VISION.

BUT THE ONE THING THAT'S NOT OPTIONAL, THE THING THAT'S A NO-BRAINER IS PERSONALISATION.

ENABLING THE AUDIENCE TO HAVE OUR ART, THEIR WAY, BOTH WIDENS AND DEEPENS AUDIENCE ENGAGEMENT.

WHICH IS WHAT WE ALL WANT.

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