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| **Public Culture Institution at a Glance** | |
| **Institution** | The Roskilde Festival Charity Society |
| **Type** | Public Event (The Roskilde Festival) |
| **Social Media Platforms** | * Website (<https://www.roskilde-festival.dk/en/>) |
| * Facebook (<https://www.facebook.com/orangefeeling/>) |
| * Instagram (<https://www.instagram.com/roskildefestival/>) |
| * Twitter (<https://twitter.com/orangefeeling>) |
| * Mobile App (<https://play.google.com/store/apps/details?id=com.greencopper.android.roskilde>) |
| * Podcast (<https://www.roskilde-festival.dk/en/podcast>) |
| **Best Practices** | * The use of social media (Facebook, Instagram and Twitter) to upload and share music videos of artists. * The use of social media and digital technology to effectively connect with a wider and more diverse international audience beyond Denmark. * The use of the ‘Facebook live’ capability to stream live music performances. * Expanding the capabilities of the existing digital platforms to better engage with their public. * The use of augmented reality (AR) technology in the App to enable the creation of DIY festival * Engaging their public by staging a competition around the orange stage, an iconic and notable element of the festival. * The use of the Podcast to provide audio recordings of music and general information about the festival to their Danish audience. |
| **Content: Synchronous or Asynchronous** | * Mostly asynchronous * However, content (live music performance) is synchronous on ‘Facebook live’ |
| **Digital Media Activity** | * Facebook, Twitter, Instagram, Podcast – Used to upload audio and visual content, such as music video clips, audio clips, pictures, ideas, news and trends. * Website – Used to present detailed general information about the Festival, announcement, messages, etc., mostly in text format with links to enable navigation from one page to another. * App – Used for content on mobile devices that requires some special features, e.g., augmented reality technology to work properly and convey the message. |
| **Who is the audience?** | * Individuals who are interested in the different genres of music that is played at the Festival. |
| **Do activities encourage international / intercultural conversations? Or create a new, larger, more representative community?** | * The digital media activities encouraged international/intercultural conversations. * A good example of this is the response received from countries such as Norway, Sweden, Finland, Germany, Greenland and Cyprus with respect to the request to their publics to create their own festival (Festival DIY). |