

## **KOKONA by AllouAqui Dance Theatre**

### **Audience Development Plan & Marketing Plan Summary**

Production Title: KOKONA

Producer: Callum Holt, The Middle Floor

Marketing & Comms Lead: Sam De La Torre

#### **1. Project Summary:**

KOKONA is a dance theatre duet performance by AllouAqui Dance Theatre, created and performed by Delicia Sefiha and Xavier De Santos. On stage, two bodies, as if detached from the rest of the world and with only a few clues from what outer society inscribes on bodies like theirs, set out to discover who and how they should be. The piece experiments with ideas around body, identity and self-expression. Playfully experimenting with femininity & masculinity, KOKONA constructs a world in which bodies are detached from their materiality to explore how we would experience different norms, if we hadn't yet embodied them.

The performance is composed of physical theatre and contemporary dance material, projected film and pre-recorded sound.

#### **Activity Includes:**

- A live performance duet with optional post-show Q&A with the creative team and/or a facilitated discussion on lived experiences on gender expression.
- Movement based workshops exploring body, identity & self-expression aimed at LGBTQIA+ & heteronormative audiences
- Creative movement & physical theatre workshops aimed at other creatives who would like to explore collaborative dance theatre making processes.

#### **2. Aims & Considerations**

Drawing on physical theatre, contemporary dance, and projected media, the creative team have developed the work through a devised and collaborative methodology. They investigated personal and societal perceptions of gender and identity, exploring how our bodies are shaped by gender norms & constraints, and asking what it means to embody feminine/masculine energy beyond binary frameworks. The R&D process included studio research supported by critical conversations with queer peers and informal showings to trusted audiences, which helped shape the balance between abstraction and clarity. Initial feedback highlighted the

work's ability to spark introspection and resonate particularly with queer and gender-nonconforming viewers, shaping further refinement of tone and accessibility.

KOKONA was performed at the Museo De Lamas (Cineteatro Antonio Lamoso), Portugal and at the Riverside Studios, UK (Bitesize Festival). It received great feedback from audience members & reviewers, and provided us with an initial insight into how audiences receive this work. Some key takeaways for these past sharings, which have substantially contributed to the audience & marketing plan we are developing for this work, are the following:

- Kokona attracted intergenerational audiences. Older audiences shared that after the performances they felt eager to discuss their viewing experience and the themes the work explores.
- Audiences enjoyed the dynamic pace of the performance which kept them engaged throughout the entirety of the piece.
- Queer audiences shared that they engaged with the exploratory, and sometimes comedic, interplay between the two bodies. They also mentioned that the subtle humour of the work is its driving force and a clever way of opening up conversations about a subject that's often heavily loaded.

### **Key Selling Points**

- Dynamic and visually engaging duet, using different mediums and blurring the lines between dance, theatre and performance art
- Good for venues that programme non-conventional/traditional work
- The style of work (dance theatre) attracts a wider spectrum of audiences, appealing to both dance and theatre enthusiasts
- Workshops and discussions on LGBTIA+ themes develop views and acceptance of new audiences, to allow for open conversations and opening up thoughts/ new views
- Discussions and being curious about gender expression can be opened up to all audiences, not exclusively to LGBTQIA+ audiences.
- Good for LGBTQIA+ programming etc
- Performance which facilitates new conversations surrounding themes on gender, identity and self-expression
- Minimal spoken language text broadens accessibility to international and non-native audiences
- Participatory opportunities through post-show discussions and workshops

### 3. Risks & Mitigations

| Risk   | Level  | Where                   | Reverse / Mitigation   |
|--|--------|-------------------------|--|
| Abstract structure and minimal dialogue may challenge understanding for some audiences | Medium | Performances            | Post-show Q&A, pre/post-show workshops, and clear themes and topics explored through marketing materials pre-show. Clear programme notes to support understanding.                                 |
| Sensitivity around gender exploration.   | Medium | Online and Performances | Clear content notes allowing for self-expression, rather than company explicitly imposing opinions/views.<br><br>Also discussion and workshop facilitator training with local LGBT+ organisations. |

### 4. Target Audiences

**Queer and Gender-Diverse Communities** - People from LGBTQIA+ backgrounds looking for safe, inclusive performances that speak to their identities and experiences.

**Experimental Performance Audiences** - Enthusiasts of experimental, artistic, poetic and non-narrative dance theatre, eager to explore new forms and innovative storytelling.

**Local Arts and LGBTQIA+ Organisations** - Community groups and charities that can partner on events and help promote KOKONA to their networks.

**Arts Professionals and Programmers** - Producers, presenters, and curators looking for new productions to book and promote on their own platforms.

| Target Audience   | Aims   | Potential Challenges                   | Activity   | KPI (Key Performance Indicator)   |
|---|--|--|--|---|
| Members of the LGBTQIA+ Community, Queer and Gender-Diverse Communities | <p>Encourage performance attendance</p> <p>Encourage workshop attendance</p> | May feel dance theatre isn't for them. | <p>Work in partnership with Queer Space Bristol &amp; LGBTQ+ project collaborators to refine marketing copy &amp; content.</p> <p>Targeted ads &amp; e-mail campaigns to local LGBTQ+ support groups, building partnerships with them.</p> <p>Emphasise in marketing</p> | <p>55% of audience members at performances will be part of LGBTQ+ community.</p> <p>15 people attend the workshop</p> <p>All will describe experience as providing a safe space for them &amp; their mood will have improved.</p> <p>90% of workshop attendees will attend the performance.</p> |

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|   |   |                                     | <p>copy that this is a healing experience that doesn't rely on trauma-based narratives (using accessible language).</p> <p>Emphasise that work was made by LGBTQ+ people for the community</p> | <p>100% of workshop attendees will describe experience as providing a safe space for them &amp; their mood will have improved.</p> |
| Experimental Performance Fans / Dance Theatre Enthusiasts | Show off the unique style and get people talking online | Not familiar with AllouAqui         | Share short clips and interviews; offer a free preview   | 25% more social media likes; 20% new followers   |
| Culturalists / Enjoy going to theatres                    | Introduce to the company's work                         | Not familiar with AllouAqui         | Working with marketing partners and reaching venues' patrons / regular audiences   | 25% of audience tickets sold to be regular theatre goers, based on venue discussions and previous Kokona sharings                  |
| Local Arts & LGBTQ+ Groups                                | Work together on events and workshops                   | May not have time or budget to help | Give them ready-made posters and free tickets  | Partner with at least 3 local groups   |
| Arts Programmers & Producers                              | Get invitations for future shows                        | May not know about the piece        | Host an industry preview; share a short show video   | 10 inquiries about future bookings   |