



RESEARCH REPORT
A MAP OF TRAINING PATHS, SKILLS AND COMPETENCES
FOR AUDIENCE DEVELOPMENT

31 July 2014

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*This research, part of the ADESTE project **540087-LLP-1-2013-1-IT-LEONARDO-LMP**, has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use, which may be made of the information contained therein.*

A. PREMISES

This document is part of the ADESTE project Work Package 2, namely “Research, analysis and mapping” and reports the results of the partners’ surveys to map the European training paths and practices related to Audience Development. The purpose of this WP was to collect and produce the evidence-based starting point in terms of data and information needed for the development of the following work packages.

The present mapping stage report is a useful tool to orientate the definition of the professional profile that will be developed and tested in the next stage of our project. It highlights the need for further discussion, especially in the European countries not directly involved in the project. For this reason, the ADESTE partnership decided to put efforts in keeping the research phase as an open, on-going process throughout the project cycle life and beyond.

It should also be stressed that this mapping stage has been extremely helpful in raising awareness on the issues addressed by the ADESTE project amongst cultural organizations and professionals involved in the process.

Given the number and diversity of cultural contexts gathered within the ADESTE partnership and network, this research has a primarily qualitative purpose and seeks to capture narratives rather than just be statistically comparative (quantitative).

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Partners:

- Fondazione Fitzcarraldo, Turin, Italy
- Institute of Leisure Studies, University of Deusto, Bilbao, Spain
- ENCATC, Brussels, Belgium
- The Audience Agency, London, UK
- Melting Pro. Laboratorio per la cultura, Rome, Italy
- Danish Center for Arts & Interculture, Copenhagen, Denmark
- Academy of Performing Arts, Bratislava, Slovakia
- Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London, UK

Third Countries Partners:

- Los Angeles County Museum of Art, Los Angeles, USA
- The Indian Foundation for the Arts, Bangalore, India

A.1 Research activities

The research activities were broken down into **two main phases**: the first one, to analyse which place *audience development* finds within the training and educational paths in Europe – and which are the competences transferred and the methodologies adopted; the second one to understand the competences required by the labour market, starting from the experiences of the professionals in this field.

Phase 1 - Understanding how AD is currently taught in Europe

This phase was designed to identify if and how audience development is taught in Europe and beyond. We explored this issue by mapping education/training experiences focused on 'audience' issues at EU level. Initial research indicated that there were few training courses and paths specifically dedicated to audience issues. The partners agreed to extend the survey in order to include wider education/ training paths dedicated to arts and cultural management, to verify if and how different disciplines related to audience development are taught in courses dedicated more in general to arts management; and the way that the focus on audience engagement is indicated in these training paths.

Methodology: Internet desk data retrieval. All EU partners contributed by desk research, while ENCATC disseminated the process by sending a survey (CAWI – Computer Assisted Web Interview) to all its members including the same questions/fields that were used for the desk survey, allowing to collect data also outside the six countries represented in the consortium.

Phase 2 - The voice of experience: Interviews to relevant and innovative European experts, trainers and consultants on audience development

The Interviews explored the issue through the experiences of professionals strongly engaged in focusing on the audience in the cultural sector. Keeping our initial approach that frames AD both as holistic attitude and as a set of practices, the interviews were **a qualitative tool to investigate how AD is practised** by some of the main experts in this field. Phase 2 also aimed to assess the experience-based knowledge and skills of these experts so that we could assess how these might be transferred into a set of competences or competence model that are necessary in audience development practice.

This included how they saw audience development in general, how they practise it and their personal and professional backgrounds. We also asked what they believed to be necessary for good audience development practice (skills, knowledge, background...)?

Methodology: Face to face and Skype interviews. Moreover all EU partners, third countries partners gave their contribution to this phase, conducting interviews to

professionals based in India and United States, in order to enlarge the European perspective.

A.2 Data collected

A total of 72 educational and training path responses were collected and analysed in Europe and 34 interviews were conducted by partner institutions in seven European Countries (20), as well as India and the United States (14) during February, March, April, May and June 2014. Partners agreed that the research is an evolving activity, so data collection will continue during the whole project, in order to enrich our views and to disseminate its results in the wider cultural professionals' community.

B. AUDIENCE DEVELOPMENT IN TRAINING

Even if not exhaustive, the sample of data collected during the ADESTE research gives a good insight in the main trends and helps defining a shared framework starting from 4 countries (a lot of data were collected in Denmark, Italy, Spain and UK), and enlarging towards all **13 countries** (fig.1).

The research frames a geographically homogeneous compendium of data on audience development approaches and training practices, allowing the possibility of a genuinely comparative approach amongst European areas, Northern vs. Mediterranean and Eastern vs. Western. Further efforts will be put in gathering more data to better cover the whole European space, especially in the Eastern area.

Also, certain areas of Western Europe are almost missing: this doesn't mean, of course, that in those countries there are no courses in the AD domain, but it can be the symptom of a minor visibility in the Internet and - maybe - in the cultural debate, at least in the terms we stated it. Thus, in order to widen the perspective, the consortium will keep on investigating in this area trying to directly involve more professionals coming from the "missing" countries, either through interviews and the upcoming project meetings and activities.

B.1 A professional (and growing) issue

The research collected information about 29 training courses specifically dedicated to audience issues in the cultural field. Most of them are carried out by private organisations (fig. 2) such as independent agencies, foundations, professionals networks, training centres while only 11 are provided by formal education institutions such as universities and colleges.

Other data seems to confirm that audience related topics are actually still a "Vocational education training issue", as the target of these courses are mainly professionals in the cultural field with different disciplinary backgrounds whilst **most of the trainers/teachers are also professionals**, with very few being professors/lecturers (fig. 3,4).

The space that AD finds in formal education for European cultural operators also supports this interpretation. On the total of 43 university courses analysed (second level degree, postgraduate level, masters and so on) in Arts Management, only 6 (15%) include AD as a key concept, and **only one third of them gives some space to audience related issues (while more than half has no or very little trace of it)**.¹ This means that institutions in charge of educating future arts and culture professionals seem not to be equipped to prepare them for future challenges.

¹ AD orientation rate has been evaluated using a scale from 0 to 3, analysing in a qualitative way the presence of AD related content in (1) *Learning objectives*, (2) *Subjects taught*, (3) *Occupational profile/Career opportunities*.

Nevertheless, the awareness of the need of such a complex set of competences in the cultural field has been growing over the last 5 years (fig.5). This, as strongly confirmed by the subsequent interviews to professionals, does suggest a **growing labour market need** in the European cultural space.

Fig. 1 Data collected (phase 1)

	Specific courses	AD orientation in other courses	Total collected per country
Denmark	6	9	15
Finland	2	0	2
France	1	0	1
Germany	1	1	2
Iceland	1	0	1
Ireland	1	0	1
Italy	2	12	14
Lithuania	1	0	1
Serbia	1	0	1
Slovakia	1	1	2
Spain	9	11	20
Switzerland	1	1	2
UK	5	6	11

Fig. 2 - Providers of specific courses on AD

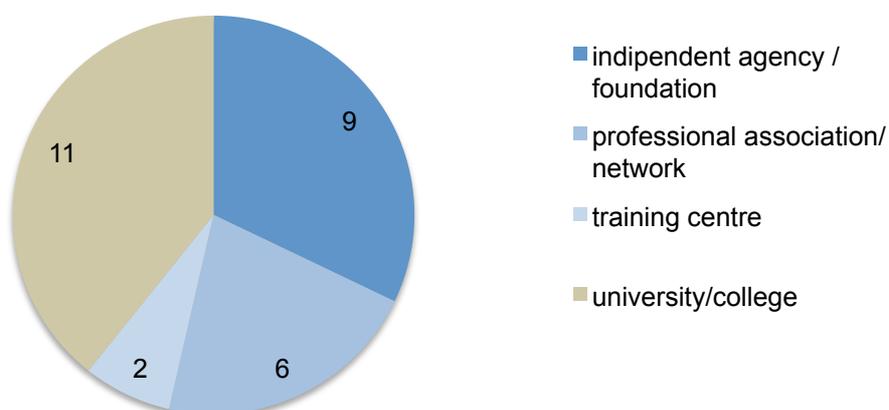
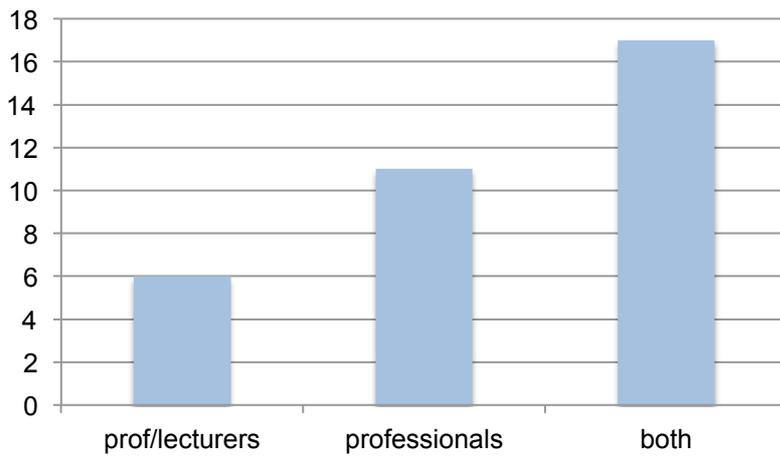


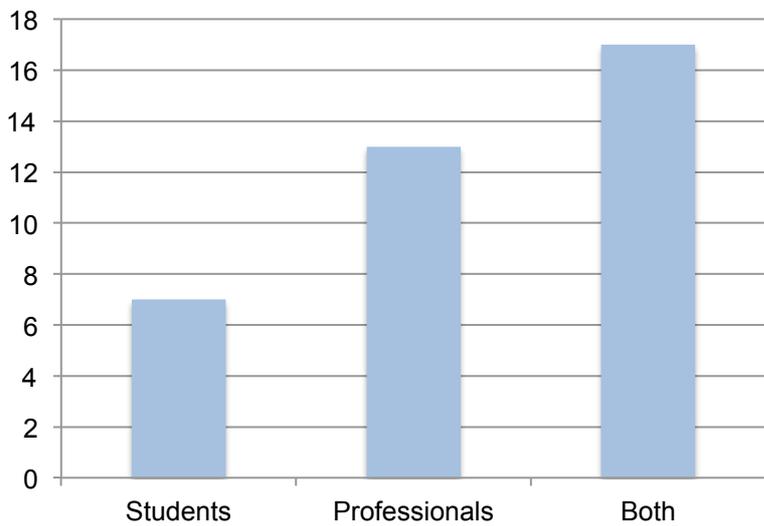
Fig. 3 Trainers



More work based experience than research:

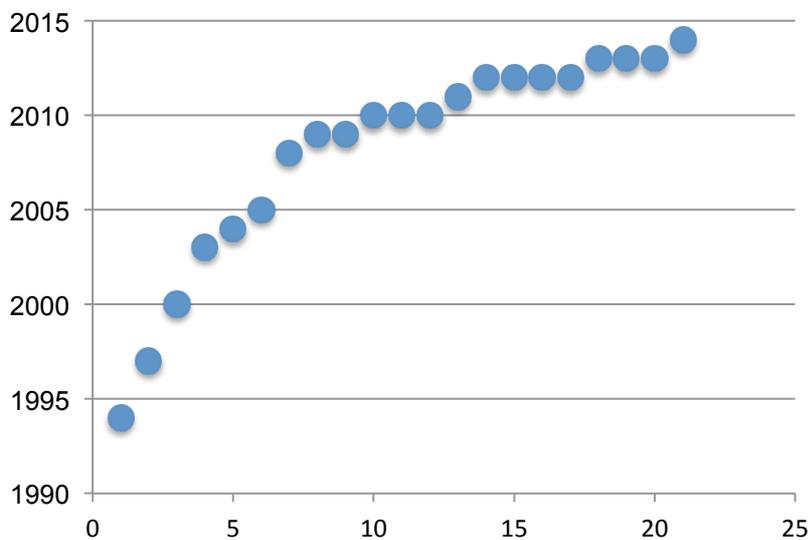
Most teachers/trainers are professionals in the cultural field.

Fig. 4 Trainees



Training beneficiaries are mainly professionals

Fig. 5 Year of first edition



Training offer strongly grew over the last 5 years

B.2 Subjects taught: a marketing issue?

The subjects taught within these courses can be categorised into three main knowledge and skills areas: disciplines related to **1) strategic management**, to **2) analysis skills**, and to **3) operational techniques**.

1) Strategic management includes subjects such as leadership, social responsibility, organisational process challenges, cultural democracy, sociology and so on. These subjects related to institutional and strategic challenges are a key topic in our view, as they do not limit AD to a marketing or sustainability issue, but a wider process that must embrace the whole organisation and shape its attitude towards the audience, supporting it in the process of becoming at the same time content led and audience focused. Not surprisingly, these subjects are quite rare in the training path we have analysed. They are strongly present only in those courses targeted to the upper management or future leaders, and particularly in those whose AD orientation (see footnote 1, p. 7) have been rated “high”.

2) Analysis and marketing skills represent the foremost group of subjects. Under this category we consider marketing (with all its sub-groups: database marketing, social media marketing, etc.), measurement systems, the study of specific target trends, indicators, visitor studies, and so on.

This represents the main field of study of most of these courses, and is a an important prerequisite for a cultural organisation’s strategies. Nevertheless, in an “audience focused” perspective it is not enough. Most courses only consider this group of skills, revealing a marketing-centred view that doesn’t reflect the complexity of the issue, neglecting educational and social issues that lie behind an AD strategy. Most of all, even if these competences are necessary, they alone are not able to connect and integrate all cultural and organisational components. In the absence of this integration, marketing tools risk being ineffective and not able to produce the compelling change of mind-set we need.

Operational and technical skills concern the way that organisations concretely relate with the audience. Subjects taught include public/performer relations, outreach, communication strategies, online digital engagement, storytelling, user engagement techniques, inclusion strategies, pedagogical methods in AD, programming practices, and so on. These subjects are less common than marketing ones, but definitely present in AD training. They represent the operational level of AD, can be isolated from the overall strategic perspective and are asked to deliver particular objectives. They are targeted to professionals who plan and manage activities (more than strategies) of audience engagement. They are related to education, mediation, outreach and all that concerns front-end relations with the audience.

The predominance of marketing and analysis subjects can be referred to an interpretation of AD as something aside from disciplines more content related as education – that is grounded on disciplinary knowledge – or mediation (strongly rooted in relational and social skills and competences). Although marketing today is not the same as ten or twenty years ago, it still has a tendency to deal mainly with numbers, trying to increase incomes and funding by increasing attendees. On the other hand, instruments and tools arising from disciplines such as marketing and sociology, and especially the attitude towards measuring and assessing the outcomes of programs and activities, is a crucial competence that should be embedded in all AD strategies. At the same time the scarcity of strategic area subjects reflects how far AD is incorporated in the management, still seen as a “technical” task to be devolved upon “technical staff” as marketers or educators.

B.3 Training methodologie

Training methodologies adopted by these courses appear at a first glance not to be quite innovative: lectures and case studies seem to be still the main tool to transmit contents.

Nevertheless, two aspects are quite evident: first of all, lectures are never the only training methodology, but they are always combined with one or (more often) many others. Secondly, there is a huge variety of techniques used: case studies, study visits, meetings with professionals, group work, practice exchange, seminars, online lectures, workshops, round tables, “critical friends”, residential retreats, decision making models such as the 7-step-model, mentoring, and much more.

This gives the idea of training that exists in a different context from formal educational models, one which is quite experimental and tailored to professionals’ needs. This is also because many are provided by private agencies or professionals associations/networks and, lacking a theoretical shared framework, research and evaluation, they are likely to be somehow “tailor made”: in other words, each provider creates their own methodologies, based on their professional experience and depending on targets. This is not surprising, if we consider that AD practices are a work based set of practices that come from the needs of cultural organisations to be more effective and sustainable.

All this is worth further investigation; to assess the most effective training methodologies of those adopted, but yet to confirm the need for sharing knowledge and to ground training in this field on a stronger, valuable and effective set of practices. Far from a standard, it will likely be more “a common ground” on which to base the training activities which will help cultural professionals to face this challenge.

C. PROFESSIONALS' POINT OF VIEW

More than 30 professionals have been interviewed from March to July 2014². They have been selected by partners, taking into account their professional experience, although many of them wouldn't describe themselves as "audience developers": some of them have began to work in this field many years ago, some did it more recently, often feeling the need to change their professional perspectives or trying to respond to new cultural market needs. That's why the interviewees actually cover different professional profiles: researchers, consultants, employees, teachers and trainers (and most of the time all these things together), working in the cultural field.

C.1 Professional backgrounds

One of the most interesting things that emerged in the interviews, is the incredibly different backgrounds of professionals operating in the field. It doesn't matter that they are consultants, researchers, trainers or employed in a big cultural institution: analysing their professional careers and educational backgrounds, it is evident that no-one arrives from similar paths. Physics, music, sociology, archaeology, art history, biology, marketing, management, museology, are only some of the studies they followed.

The only point they have in common is a "mixed" background, combining arts and management, pedagogy and biology and so on. They often come from science or human studies, later changing their perspectives through professional experience and/or further studies. This fact of passing through very different experiences and of being *in between* seems to be the main these professionals have in common

This is a key finding , because it relates to one of the main questions of this project: what do they have in common? How can we provide the same key competences for future professionals? Apparently, we won't have to work on disciplinary knowledge, nor on technical skills, but on soft skills and mind-shifting capabilities.

C.2 "In between": how professionals describe their job

As stated before, interviewees cover different roles within cultural institutions or act as researcher, trainers and consultants. Although obvious differences arose from their perspectives – where AD is not mentioned as a common sense definition, where audience means essentially schools and young persons, where it means disadvantaged communities or private funders, and so on – most professionals stress the idea that working in this field means working on "building bridges". Staying in between and building and strengthening relations, negotiating and sharing: this seems

² See Annex for the complete list of interviewees. The interviews considered in this report are 34 (20 from EU and 14 from India and USA). As stated before, more interviews will be carried out during the whole project, although for time reasons they are not included in the present report.

to be the common playground of audience developers around Europe. Most never planned to do this job, but found themselves in their situations as a result of trying to overcome the limits and challenges of the market they were working in. Mediation is needed, not only between cultural organisations and their audience, but also between community members, organisational departments, policy makers and cultural planners. They depict themselves as change makers, interdisciplinary professionals acting “in between” disciplines, using robust evidences as well as creativity, trying to involve the whole management in order to make culture more relevant and sustainable in a rapidly changing society.

C.3 Soft skills, hard work: competences needed

All interviewees report a strong need of AD as practice, but some of them consider that a new professional profile is not needed: AD must be a competence of the project manager profile, a competence which is actually hard to find. Not surprisingly, an academic background is not mentioned, while analysis and marketing skills are most valued. However, it must be stressed that most had a strong scientific cultural background, and some mentioned how audience developers need to be strongly aware of the organisation they work in (or with), including its cultural values and identity.

Skills and competences reported by interviewees mix personal attitudes and attributes, knowledge, skills and competences. As often happens, however, professionals usually stressed more “soft” than “hard” skills. These are the skills and competencies most valued:

- **Social Analysis, research methodologies, marketing strategies and tools, communication strategies and skills.** Often mentioned as key competences mostly – but not exclusively – by professionals with a marketing oriented approach, are broadly recommended for a correct and robust evidence based work.
- **Leadership, negotiation, relational, strategy building and team working** are the most frequent skills reported by the interviewees. While “hard skills” can be covered by different and existing profiles (like marketing, education, communication and so on), these are compelling soft skills for the AD.
- **Knowledge of how the organisation works and of the cultural field, cultural project management.** Having an audience-focused approach in the cultural field requires a deep knowledge of the cultural and social environment and a deep understanding of their dynamics and influences.
- **Psychology, pedagogy/education, participatory techniques.** These are knowledge and competences mentioned mostly – but not exclusively – by professionals with an “educational approach”.

- **Creativity, empathy, flexibility, lateral thinking, risk taking:** personal attitudes strongly valued and reported as crucial for producing authentic change.

C.4 European market (and national) perspectives

Finally, in answering this question professionals raised one of the key issues of our project: widening the perspective, understanding and embracing national differences to work on a common European framework and therefore producing a European professional profile able to embrace and valorise these treasured diversities.

In some countries, AD is still a young profession, while in northern Europe and particularly in the UK it has a longer history. In the UK a strong pre-existing “marketing culture” had a great role in defining this profession. AD is definitely present in the public debate on cultural policies and many of the biggest institutions have embedded this topic in their organisational structures.

In the Scandinavian area, the debate about AD seems to be more developed in a strategic way, more or less strongly assumed as part of the institutional role of cultural organisations, and emphasizing the social responsibility of the cultural sector as a whole.

In southern and eastern Europe, where marketing is less rooted in the cultural sector, AD professionals underline more the educational dimension than the marketing or strategic one. As areas where this topic is relatively recent, the “traditional” marketing perspective tends to be considered too narrow and the need to widen the perspective involving other disciplines is often stressed.

Finally, most European cultural institutions are suffering from a decrease of public funding and the broader economic downturn. So, for many AD is seen as a good opportunity to find a way for economical sustainability. It is also, importantly, a way to look for a new cultural and social sustainability. Some interviewees argued that the main risk of the recent emphasis on AD is to emphasise too much the financial dimension of the expectations, following a short-term vision that risks being both unrealistic and unfair.

Paradoxically, in those countries where AD is stronger and cultural organisations have dedicated staff, the debate among operators is mature and AD is mostly interpreted as a “technical” issue (how to bring new people to their venues); that is to say a set of strategies and practices implemented by single organisations. On the other hand, where AD is weaker and professionals are mainly consulting as external experts or internal education staff of single institutions, AD is interpreted more as a policy (and political) issue.

Although this is the way the interviewees describe their national context, it doesn't matter where they come from as most report the need to evolve the “marketing” idea of AD in a wider, social scope. Having an impact requires a wider perspective: being aware of the social environment means to realise that each cultural institution plays a

role in a common space and can't be reduced to choices and programmes of single institutions.

Nevertheless, all national differences, just like the “interpretation” ones (e.g. the apparent friction between marketing and educational approaches), seem to lead to a **shared framework**: bridging people and culture is compelling, and needs to be done better than it has previously. Finding new ways and means to **mash up techniques and approaches, going to the very heart of cultural planning, adopting a long-term perspective and going beyond the single cultural organisation perspective to reshape the relationship between the audience and all culture is vital, because change cannot be provided by working in separate fields.**

On the whole, all consulted professionals consider that AD tries to respond to a clearly growing need. And while somehow an “AD” perspective must be part of all professional profiles (whether they are curators or front-end staff), only a few cultural project managers are actually able to play this crucial role within or outside cultural organisations.

C.5 Insights from Third Countries

Thanks to the valuable collaboration of the partners from India and North American, we had the chance for some valuable insights on how AD is perceived and practised in those countries. Beyond the impressive contribution that LACMA and IFA gave to our reflections (that will be reported in the next WP3 output of ADESTE), these interviews help us to better shape the same idea of AD and the possible impact this can have on defining the new occupational profile of audience developers.

In the USA, AD seemed to be tackled as a pragmatic and individual issue. Outside a common cultural policy, single institutions are facing social changes trying to find a new sustainability in a mainly privately funded sector. Besides a vision of social responsibility, this means essentially a strong attention to different communities identified by each institution as stakeholders. In this sense, AD is largely meant as a strategic issue, often assumed by the upper management and managed by educational departments. Staff are recruited from professionals with strong experience in community management, paying attention also to ethnical backgrounds and requiring a personal attitude and interest in people, with decisive relational skills. This strong community-based approach leads to public and outreach programmes designed for each specific site and tailored to a social environment (e.g. bilingual programmes for countries with strong Latin-American communities). The main tensions in these institutions are due to a major or minor involvement of educational departments in cultural programming and in budget allocation, and to the degree that community programmes can be integrated to the cultural identity of the organisations. It is worth noting that the digital challenge is often mentioned by American interviewees, while this topic is barely mentioned by European professionals involved in this research.

The Indian perspective – although we can't probably talk about one perspective in a country with over a billion citizens and dozens of official languages – has something in common. Particularly in the performing arts sector, India doesn't have a common public cultural policy and the sector is almost completely privately funded. AD is barely a topic, and the definition as we state it doesn't exist. Nevertheless, cultural operators are often strongly engaged in involving attenders and outreach can be considered the standard, at least for performing arts professionals.

Both these briefly mentioned insights give us the opportunity to see some distinctive European features – as the mainly public funded cultural sector, the strategic role of culture for European development policies, the weaker attention paid by cultural institutions to communities helps us to identify a pathway towards a major impact on society, with valuable experiences in involving different audiences, and their rapid adaptability to social changes. Finally, for both European and no European interviewees, main competences features for an audience developer are deep interest and interpreting capabilities of contexts, social skills, and risk taking attitude.

D. CONCLUSIONS

D.1. Main findings

1. **AD is a growing issue**, and training in this field has been increasing substantially in the last five years.
2. **AD is still a “professional issue”**, trained by and targeted on professionals already working in the field, whilst formal educational paths are not yet completely aligned with this new market need.
3. **Many courses and training paths delivered by educational institutions don’t tend to consider essential “strategic” subjects**, such as the empowering of **soft skills and personal attitudes**, while professionals consider these competences as being strongly needed.
4. Professionals have a variety of different backgrounds and have **multiple academic and professional backgrounds**: this could suggest the need for working on mind-shifting capability for future audience developers.
5. **Personal skills and attitudes are fundamental**: to build an audience developer occupational profile means to enable personal and organisational empowerment.
6. **Marketing vs educational perspectives are more in agreement** than it could seem at a first glance: the friction between these perspectives happens more in phraseology than in facts or practices.
7. **Strategic thinking and management involvement are compelling**: both in countries where AD has a stronger tradition and where it doesn’t, professionals emphasise that results cannot be achieved by adopting only one point of view.
8. **An ‘Audience Developer’ is not only a cultural mediator**, but also a project manager able to collect and connect resources to put together and reshape the organisations, helping them to focus on their impacts (rather than on their activities), involving attitudinal, strategic and practical skills.

D.2 Towards national focus groups

The research gave us a strong insight into the way that AD is taught, helped to draw a first map of the training paths, answered main questions and projected new ones: **what competences for audience development do education and training providers take into consideration? Which are the backgrounds of professionals actually operating in this field? What are the competences they feel are needed to be able to enlarge, differentiate and deepen the relationship between culture and people?**

The present mapping stage report is a useful tool to orientate the definition of the professional profile that will be developed and tested in the next stage of our project. Many new perspectives were opened by our project meetings and by the interviews with professionals, whose experiences and views were unique opportunities to enrich our work.

Many findings highlight the need of discussion and further attention to the national contexts involved in the project, paying particular attentions to European countries not directly involved in the project. This emerging need is going to be addressed by the next project activities that include a series of focus groups at national and European levels to verify what was researched and exchanged so far. In closing, it should be stressed that the mapping stage has been extremely helpful in raising awareness of the context of the ADESTE project.

ANNEX I - List of interviewees

European professionals

1. Aurora Stănescu, Head of the Department of Public Relations, Cultural Marketing and Educational Programs - “Grigore Antipa” National Museum of Natural History, Bucharest, Romania
2. Cristina Da Milano, Presidente di ECCOM. Idee per la cultura. Italia
3. Gabriela Gurău, director of the Ion Borcea Natural Science Museum Complex in Bacău, Romania
4. Elisabete Paiva, Head of Cultural Education and Mediation Department, A Oficina, Guimarães, Portugal
5. Elisabetta Falchetti, former Head of Education and Mediation Department, of Museo Civico di Zoologia of Rome, Italy
6. Stefania Vannini, Head of Education Department, MAXXI, Rome, Italy
7. Antoni Laporte, consultant, Artimetría
8. Eloisa Perez Santos, Professor and researcher, Universidad Complutense of Madrid, Spain
9. Jaume Colomer, professor and consultant, Spain
10. Mikel Asensio, professor and consultant, Spain
11. Raul Ramos, Consultant, Asimétrica, Spain
12. Bohdana Hromádková, Head of Marketing and Communication Department, Slovak National Gallery
13. Dominik Hrdý, Office of Museal Pedagogy, Slovak National Museum
14. Allison Gold, Marketing Assistant Albany arts centre, UK
15. Gerry Morris, Director of Morris Hargreaves McIntyre, UK
16. Nuala Morse, ZEPA 2 project, European Network of Outdoor Arts, UK
17. John Holmes, Head of Marketing of English Touring Opera, UK
18. Christina Papsøe Weber, Head of the educational and mediation department at ARKEN – Museum of Modern Art, Ishøj, Copenhagen, Denmark
19. Christina Hybschmann, Museum mediator at Frederiksberg Museum, Copenhagen, Denmark
20. Tanya Lindkvist, Chief Curator and responsible for the education and mediation unit at Sorø Art Museum, Western Zealand, Denmark

Professionals from outside Europe

21. Sunil Shanbag, Arpana Theatre Group, Mumbai, India
22. Jyoti Roy, National Museum, New Delhi, India
23. Shaili Sathyu, Gillo Gilehri (Children's Theatre Group), Mumbai, India
24. Sudhanva Deshpande, Jana Natya Manch (Street Theatre Group), New Delhi, India
25. Lynn Fernandez, Nrityagram (Residential Dance School & Repertory), Bangalore, India
26. Eliamma Rao, Attakalari (Movement Arts School & Repertory), Bangalore, India
27. Ruchira Ghose, Director of The National Handicrafts & Handlooms Museum, New Delhi, India
28. Vikram Iyengar, Ranan (Performance Company), Calcutta, India
29. Jason Moodie, Teacher Programs Manager, MFA of Houston, USA
30. Heater Nielsen, Ass. Director of Education, Denver Art Museum, USA
31. Kaywin Feldman, Director Minneapolis Institute of Arts, USA
32. Lori Fogarty, Director Oakland Museum of California, USA
33. Nicole Stutzman, Director of Education, Dallas Museum of Art, USA
34. Monica Garza/Krista Dahl, Director of Education/Visitor Experience Manager, Institute for Contemporary Art, Boston, USA