



Executive Agency, Education, Audiovisual and Culture



## **ADESTE. Audience DEveloper: Skills and Training in Europe**

Progress Report

Public Part

## Project information

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## Executive Summary

A significant part of European citizens still does not participate in cultural activities, yet it acquires a growing and more urgent relevance to achieve a better and fairer distribution of opportunities to take part in cultural life. This objective is related to how cultural organizations create engagement with their audiences, thus an increasing demand of new skills to face new challenges is arising from the sector, which is lacking specific competences related to promoting access and cultural participation. *ADESTE - Audience Developer: Skills and Training in Europe* stems from the need to fill a gap in the education and training paths, by promoting not only the development of a new professional profile for the European cultural sector, with specific expertise related to audience development and engagement that needs to be more professionalised, but also a new way of conceiving audience development as a whole organisational approach for cultural and creative industries. The definition and certification of a cultural professional in charge of promoting innovative approaches to analyse, develop, retain, engage audiences, is intended as a response to the need of new models for the sustainability of cultural organizations.

From November 2013 till April 2016 for 30 months, ADESTE partners are involved in the:

- mapping of best practices and strategies for analysis and involvement of audiences;
- development of a database of professionals in the field;
- research and development of competency models for cultural workers specialized in *audience development*;
- identification of a new European professional profile linked to the development and engagement of audiences for arts and culture;
- development of pilot training based on non-formal learning methodologies, to be tested at European level;
- testing of the pilot training in different European countries;
- evaluation and validation of the innovative training programme.

Amongst the ADESTE outputs achieved so far are the two reports “*Report on new training needs*” and “*European occupational standard profile of the audience developer*” available for the download from the [www.adesteproject.eu](http://www.adesteproject.eu). They are the products of the initial research work that has been implemented thanks to the involvement of a large group of experts at different levels feeding in different perspectives.

The project consortium is composed by 10 organisations: 8 from 6 different European countries and 2 from Third Countries partners, USA and India. This geographical diversity gives voice to a wide range of stakeholders in the cultural field, VET providers and the labour market, enhancing a crosscutting sector and a spill over effect in other fields.

In the long run ADESTE aims at encouraging:

- the assumption of a broad concept of audience development, underlining the importance of developing strategies and tools to better understand audiences and to engage different types of public, not just increasing numbers;
- the co-operation and exchange of good practices involving different stakeholders by the set-up of a pan-European and cross-sectorial community of practice for audience development and engagement.

All the partners will carry out strategic dissemination actions, acting as hub of training networks, putting into practice advocacy actions triggering a multiplier effect. In March 2016 a final conference is going to be organised in Bilbao, Spain, hosted by Deusto University.

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# 1. Project Objectives

Cultural organisations across Europe and beyond have been going through a critical phase. Challenged by economic, social and digital shifts, cultural managers must find innovative and sustainable strategies, policies and practices that ensure the endurance of arts and cultural organisations and the effectiveness of the sector at large. One key component for sustainability in arts and culture is to diversify, develop and reinforce audience participation. Professionalising the role of cultural managers in charge of audience development by creating a new occupational profile is therefore essential for the future of the cultural field.

As a contribution to the need for cultural organisations upskilled and empowered to face these challenges, *ADESTE - Audience DEveloper: Skills and Training in Europe* stems from the demand to fill a gap in the education and training paths in developing specific expertise related to audience development. ADESTE overall objectives are:

- to improve the vocational training delivery for professional development in the field of audience development by involving different stakeholders at European level in the cultural and VET sector in the creation of a new occupational profile in the arts and cultural management;
- to implement a quality strategy in lifelong learning that overcomes the intercultural differences and national specific features to concentrate on innovative competency models and practices of continuing VET that can be validated and standardized at EU-level.

Achieving the overall objectives means to trigger a snowball effect on enhancing cultural and arts managers' employability skills and enable them to face the challenge of increasing cultural participation, thus responding to EU policy and recommendations and filling the training and skill gap needs at national level.

The specific objectives of the project are:

- developing a European occupational core profile in the field of arts and culture (cross cutting the cultural heritage and performing arts' sectors), based on the role of the "audiences developer"
- designing and testing innovative training methodologies at EU-level, in line with the arts and cultural labour market needs and international best practices;
- improving European impacts by cultural organizations and practitioners (present and future) directly and indirectly involved in the project;
- promoting co-operation and exchange of good practices involving different stakeholders by a pan-European and cross-sectorial approach.

The ADESTE longer term objectives are:

- developing skills to promote new business models enabling cultural organizations to manage the compelling social and behavioural audiences changes;
- facilitating cooperation with other sectors and policies and creating a spill over effect in other sectors, such as sports and tourism;
- raising awareness of the importance of integrating AD in by cultural organizations' management strategies for future sustainability;
- promoting a shared conceptual and practical framework for audience development professionals within the EU, based on a shared competency model;

- creating a European community of practice based on the sectors skills alliance approach: European and international cooperation in the field of VET for the cultural and creative sector;
- dialoguing with policy-makers at national level to create more opportunities to spread the projects results and multiply them through local policies.

Reaching across the European continent and beyond, the ADESTE project targets arts and cultural organisations, arts and cultural professionals, artists, researchers, cultural management students, project trainers and trainees, vocational education and training institutions, formal and informal training organisations, decision makers at the local, regional, national and European levels.



**Public presentation of ADESTE, Lecce, Italy, September 2014**

## 2. Project Approach

The ADESTE project stems from an identified need of the partners and other key stakeholders who have been working on audience development policies and training for a long time at national and international level, to share definitions, practices and to find a common ground on audience development (hereinafter AD) issues.

The distinctive feature of the ADESTE project approach is grounded in an intercultural dimension fostering an open collaborative environment bringing in different approaches to find solutions to common challenges in Europe that would have not been achievable otherwise. It encourages partners to adopt a EU perspective in their vision, policies and training, linking the VET system and the labour market.

The project itself is a learning process where new ideas can flourish: while achieving its aims and objectives, ADESTE connects and engages different working categories (VET providers, AD experts coming from all Europe and from Third countries for focus groups and workshops, cultural organisations and workers, the education and training sector) and also national and EU policy makers.

Given the number and diversity of cultural contexts gathered within the ADESTE partnership and network, the research seeks to capture narratives around AD issues, therefore being primarily qualitative, rather than just be statistically comparative (quantitative). 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.

ADESTE aimed at exploring these issues:

- Definition of Audience Development by stakeholders
- Audience Developer professional profile: what knowledge, skills and competences should they have?
- How can Audience Developers fit into the different cultural organisations? (labour market needs)
- What are the formal and informal innovative training paths to achieve the new professional profile?

Divided in a plan of work packages over 30 months from November 2013 till April 2016, ADESTE activities cover:

- ✓ **management** of the project: under the leadership of Fondazione Fitzcarraldo it involves to coordinate and the partnership ensuring the achievement of expected results and to liaise with EU funding body;
- ✓ **implementation of the research activities** Phase 1: research, analysis and mapping of the European training paths and practices related to AD, to collect and produce the evidence-based starting point in terms of data and information needed for the development of the following work packages. Phase 2: the voice of experience: Interviews to relevant and innovative European and international experts, trainers and consultants on audience development, to exchange point of views on the key competences for AD in the sector;
- ✓ **implementation of the research activities** to define an occupational standard profile of the European audience developer and possible innovative training practices, based on the outlined new training needs and the EQF model. This phase asked the sector what set of competences (knowledge, skills and attitudes) should this new professional profile cover. To achieve this aim a series of focus groups at

different levels: national, European and international have been conducted by the partnership with the involvement of professionals from Third countries partners and external experts. National focus groups have been conducted in Bilbao, Spain on 13<sup>th</sup> June 2014, Rome, Italy on 19<sup>th</sup> June 2014, Copenhagen, Denmark on 27<sup>th</sup> June 2014 and in London, UK on 27<sup>th</sup> June 2014. Moreover an international Consortium focus group was organized in Rome on July 2014 1<sup>st</sup> 2<sup>nd</sup> and a European focus group with external experts was held in Lecce, Italy on 25-26<sup>th</sup> September 2014. The interpretation of all the data gathered through the initial phases of research allows a reading of the major needs for audience development training taking into account the real situation of the labour market. The research is exploratory and aims to identify the most relevant aspects applicable to the reality of the ADESTE consortium countries in defining a new occupational standard profile in the cultural management sector. It led to the delivery of the "Report on new training needs" and the "European occupational standard profile of the audience developer" as ADESTE products downloadable from the project website;

- ✓ design of training pilot projects and actions to develop an innovative training approach to transfer key competences in the field of audience development at a European level. Based on the evidence collected in the research phase it includes development of hard and soft skills, online resources and the creation of a peer network. It involves innovation also on the level of methodologies adopted to deliver the training, based on a mix of different non formal approaches;
- ✓ **testing of innovative pilot training projects and actions** involving arts and cultural professionals from 5 European countries, wishing to acquire new skills in Audience Development and improve their career, and a team of ADESTE trainers;
- ✓ **validation** of the effectiveness of the training and the piloting;
- ✓ **dissemination and communication** aiming at spreading project results and outcomes and provide information to key beneficiaries on the quality, relevance and effectiveness of ADESTE outcomes through different means: project website, internet dissemination, public, events, etc.;
- ✓ **exploitation of results** ensuring ADESTE legacy and to allow project results to feed into and influence national and international policy developments. Mainstreaming is central to multiply the benefits of the ADESTE project and involve decision makers at several political levels from different sectors and engaging new users;
- ✓ **monitoring and evaluation of the project** aiming at helping partners to keep track and evaluate project activities in terms of relevance, efficiency, effectiveness and sustainability of the project and finding solutions to deviations that may occur.

After the first year of project, it is important to remark how Audience Development is conceived in the ADESTE project: AD is a transversal process in which different roles and positions of the organisation are implied. As a result, the list of competences, knowledge, skills and attributes compiled is really extensive. It needs to be underlined that the idea of an "Audience developer" being one person's role VS. being a whole organisation approach has been largely discussed at partnership level. In the consortium discussions and reports "Audience developer" corresponds more to an ideal type for which a set of knowledge, skills and competencies is required and that should reside, if possible, with several people to be fully active and effective, rather than a job position to be occupied by one person. Depending on the context, the resources and the organisation structure, the functions of an Audience Developer could be undertaken by a position labelled as Audience Developer or by different staff people all contributing to the AD policy of the organization.



**National focus group in Rome, Italy, June 2014**



**International Focus group in Lecce, Italy, September 2014**



**Consortium Focus group in Rome with IFA from India and LACMA from US, July 2014**

### 3. Project Outcomes & Results

ADESTE project's outcomes and results, both tangible and intangible, that were achieved during the first year are:

- Increased knowledge of the ADESTE staff on AD approaches in different European countries including USA and India;
- Increased understanding of different approaches on AD methodologies among 25 external experts involved in the international focus group in Rome and Lecce and other 24 experts involved in the national focus groups;
- Acquired new know-how on project management at EU level and new facilitating methodologies (dynamic ice-breaking, study visits, focus groups, world Café, *pecha kucha*, facilitated debates) used to meet the cooperation objectives of each phase;
- Engage newcomers from USA and India as partners in European projects;
- Exchanged ideas and good practices on AD in the cultural sector;
- Enhanced cooperation at European level in the field of VET and cultural management, by organising:
  - 4 project meetings in Turin (1 in November 2013 and 1 in January 2015), Copenhagen (March-April 2014) and Lecce (September 2013);
  - 1 research meeting in Copenhagen (March-April 2014);
  - 1 Consortium focus group in Rome (June-July 2014);
  - 1 European focus group with external experts from Portugal, Germany, Poland, Denmark, UK, France and Finland held in Lecce, Italy (September 2014).

Project meetings were structured to have the opportunity to meet cultural managers in different countries to discuss about AD.

From June 2014 to July 2014 national focus groups have been conducted in the partners' countries involving at least 25 experts:

- 1 Spanish focus group
- 1 Italian focus group
- 1 Danish focus group
- 2 English Focus groups in UK.

The first research phase coordinated by Fondazione Fitzcarraldo, IT, led to the delivery of:

- Data base of European experts on audience development
- Map of the European training paths and practices

Research findings have been embedded in the two reports under the leadership of Deusto University, ES:

- EUROPEAN OCCUPATIONAL STANDARD PROFILE OF THE AUDIENCE DEVELOPER, report available to download from the project website in English, Italian, French, Danish and Spanish:

<http://www.adesteproject.eu/report-european-standard-occupational-profile>



- **REPORT ON NEW TRAINING NEEDS** available to download only in English from the project website:

<http://www.adesteproject.eu/report-new-training-needs>

- A first draft of the PILOT TRAINING for AD: partners under the leadership of the Audience Agency, UK, have been studying the way in which audience development training can be delivered in Europe. A first upcoming step is that of creating an ADESTE team of trainers to be trained in AD. Based on the research findings, the training course for the train the trainers proposed reflects the following learning outcomes:

to increase technical know-how

to put theory onto practice

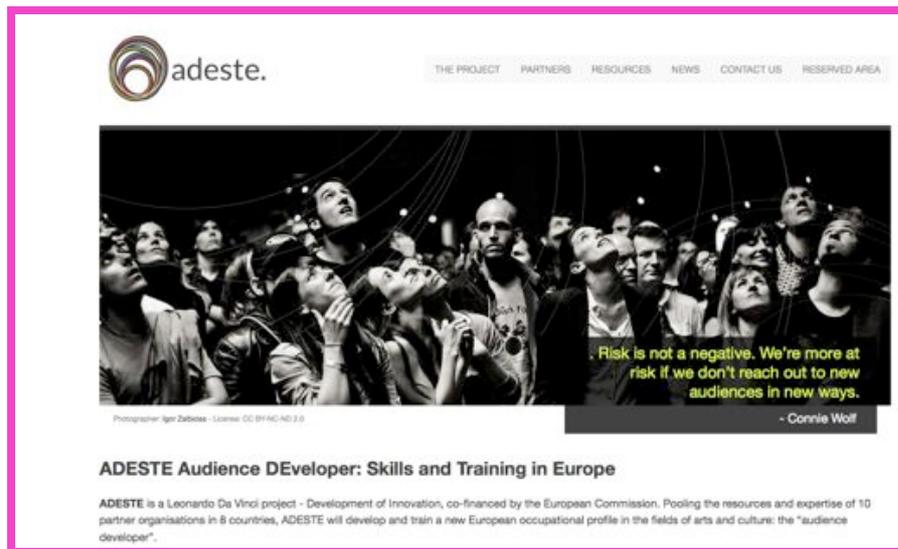
to focus on soft skills and leadership approaches

to create sustainable support networks

A “Set of guidelines for an effective vocational training for the European Audience Developer “ to be tested during the project second year will be available in March 2016.

- **DISSEMINATION OUTCOMES:**

The ADESTE Project website and logo (project Graphic line): [www.adesteproject.eu](http://www.adesteproject.eu) is structured to disseminate information about the project, its progress, outcomes and outputs, but also inspiring cases on Audience development that are meant to provide inspiration and demonstrate the diversity of audience practice across the world. Examples may be culturally specific but could be usefully adapted to different cultures and contexts as part of an organisation's audience development strategy. It will host also the materials for the trainers and trainees in the second part of the project and the community of practice.



The launch of the project meeting in Turin and the ADESTE postcards distributed during the Artlab14 and the European focus group in Lecce:



ADESTE is listed as resource of information on AD by the Creative desk Italy:



## 4. Partnerships

The ADESTE consortium brings together a range of experienced and skilled European organisations that reflect the latest developments in audience development based on work based learning, research on real trends and needs of cultural organisations and audiences.

Audience Development is a relatively new trend, recently put under the lens at EU policy level, i.e. the new CREATIVE EUROPE programme, and it has been differently implemented in different countries. The ADESTE consortium aims to represent these different perspectives due to the diverse cultural and political contexts and traditions.

The consortium is made up of 8 European partners in 6 different European Countries, 2 partners from Third countries and 5 associate partners. It is a rich mix of higher education institutions, independent and national research centres, national audience development agencies, cultural associations and organisations, and networks. The consortium itself gives voice to a wide range of different stakeholders active in the cultural sector and ensures the project results are spread across a wide audience across Europe and beyond.

To enhance the effects of the transnational cooperation, tasks and activities have been assigned according to partners' competencies, expertise and major interest in the aspects of the project they wanted to explore.

Fitzcarraldo Foundation (Project Leader), Turin, Italy



Fitzcarraldo is an independent centre for research, planning, training and documentation on cultural, arts and media management, economics and policies. The Foundation aims at contributing to the development, diffusion and promotion of innovation and experimentation at local, regional, national and international level. It evaluates cultural policies and programmes through constant monitoring as well as through the evaluation of projects and funding policies. It boasts a long experience in lifelong training and has developed national and international research and training activities for cultural professionals. It's the project leader responsible for the whole partnership management and coordination. It was responsible for the research 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.

University of Deusto, Institute of Leisure Studies, Bilbao, Spain



Leisure Studies at the University of Deusto was established in 1988 with the aim of giving a response to all the queries arising from the environment we live in. It is the only university centre dealing with the training, research and documentation in leisure in the Spanish state. The institute's activity is destined both to formation (continuous training and lifelong learning) and research (including applied and base research) and it's carried away by an interdisciplinary team of teachers and researchers, as well as experts and professionals. Deusto was responsible for Work Package 3, namely "Definition of the occupational standard profile for the European audience developer" and reports the findings of the in-depth interviews (WP2) and focus groups (WP3) to identify the professional profile of the audience developer, in terms of competences and the knowledge, skills and attitudes related to them.

## **encatc** ENCATC Brussels, Belgium

ENCATC is the leading European network on Cultural Management and Cultural Policy Education. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level. ENCATC is responsible for the dissemination and external communication of the ADESTE project



## The Audience Agency, London and Manchester, United Kingdom

The Audience Agency is a consultancy that works with arts and heritage organisations, museums, government associations and others to help them to develop their audiences. With head offices in London and Manchester and a network of regional directors it works mainly in England and Wales but also increasingly internationally. It brings together a wide range of specialised knowledge and skills in order to deliver training, research, consultancy, project management, communication, distribution and digital services. The Audience Agency is responsible for the design and implementation of the innovative training to develop audience development skills.



## Melting Pro. Laboratorio per la cultura, Rome, Italy

Melting Pro is a laboratory of ideas and initiatives aimed at promoting culture at national and international level. It fosters new visions, approaches and tools in the field of arts and cultural management. Founded in 2011 by eight professionals to combine their complementary experiences in the field of arts and culture, Melting Pro designs, coordinates and monitors cooperation projects at national and European level in the field of culture and lifelong learning. Its working style is inspired by a mix of Project Cycle Management tools and innovative practices based on design thinking and creative entrepreneurship. Melting Pro is based in Rome, although the staff operates nationally and internationally. The focus on cultural participation and audiences represents a fundamental dimension across all Melting Pro's studies and projects. Melting pro is responsible for the monitoring and evaluation of the project.



## Academy of Performing Arts, Bratislava, Slovakia

The Academy is the highest accredited, educational, artistic, scientific and research institution in the field of theatre, music, dance and film art in Slovakia; trains creative people for theatre and music stages, radio, television and film and educates high quality teachers and art theorists and critics; the teaching staff includes many distinguished Slovak artists and theorists. VŠMU is a public institution of higher education, was founded in 1949 and currently has three faculties: Music and Dance Faculty, Theatre Faculty, Film and Television Faculty. While writing this report P6 has withdrawn from the partnership.



## Danish Center for Arts & Interculture, Copenhagen, Denmark

DCAI is a national knowledge centre, which collects and disseminates know-how, experience, research, competency and

best practice concerning aspects of intercultural and cultural diversity within the arts scene. The centre works with the development of intercultural competences and awareness in mainstream arts institutions and organisations and municipality departments of culture. DCAI has a long history of working with the themes of Inclusion, Participation and Advocacy of and for new audiences in mainstream arts and culture in Denmark. DCAI is responsible for the exploitation phase of the project.

Institute of Creative and Cultural Entrepreneurship  
Goldsmiths, University of London, United Kingdom

**Goldsmiths**  
UNIVERSITY OF LONDON

The Institute of Creative and Cultural Entrepreneurship Goldsmiths has been part of the University of London for over 100 years, and is ranked 9th in the UK for world-leading 4\* research (Research Assessment Exercise 2008). ICCE delivers enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and delivers enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and management in the Creative Economy. ICCE is responsible for the evaluation of the effectiveness of training and piloting activities.

In the context of contributing to EU's strategic policy aiming at reinforcing dialogue and exchange of best practices in education and training with institutions from third countries, the ADESTE consortium identified two international partners: one from the U.S. the LACMA, based in Los Angeles, California and the Indian Arts Foundation, in Bangalore, Karnakata. Being both countries of particular priority in the relationships with the EU, the participation of LACMA and IFA in the project has added value by opening the cultural creative European sector's crisis to innovative solutions coming from contexts with drastically different economic backgrounds and cultural management practices.

**LACMA**

Los Angeles County Museum of Art , Los Angeles, United States

Since its inception in 1965, the Los Angeles County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, in addition to representing Los Angeles's uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection that includes over 120,000 objects dating from antiquity to the present, encompassing the geographic world and nearly the entire history of art. Among the museum's strengths are its holdings of Asian art; Latin American art, ranging from pre-Columbian masterpieces to works by leading modern and contemporary artists; and Islamic art, of which LACMA hosts one of the most significant collections in the world. A museum of international stature as well as a vital part of Southern California, LACMA shares its vast collections through exhibitions, public programs, and research facilities that attract over one million visitors annually, in addition to serving millions through digital initiatives such as online collections, scholarly catalogues, and interactive engagement at LACMA.



The India Foundation for the Arts, Bangalore, India

IFA awards grants and fellowships nationwide and manages projects in the arts. IFA supports arts research and documentation in traditional and contemporary arts, assists artists in all art forms to extend their practice, builds teacher capacity to use arts methods in classroom

teaching, and helps to strengthen the teaching and practice of curating in the arts. It also provides grants and raises funds for institution building, residencies, workshops and seminars, community arts, and has recently begun to give fellowships to help energise archival institutions and strengthen museum practices.



**Consortium Focus Group, Mercati di Traiano-Musei dei fori imperiali , Rome July 2014**

At the end of January 2015, the India Theatre Forum organised a 10-day residential workshop for its SMART programme (Strategic Management in the Art of Theatre) in Bangalore, India. To cover the workshop's focus on audience building, one researcher and trainer from Fitzcarraldo Foundation was invited to give expertise and disseminate ADESTE.



**Participants in the SMART programme in India**

## 5. Plans for the Future

Based on the results of the research on the “European occupational standard profile of the audience developer” and “Report on new training needs “ in the second year of ADESTE the consortium will work on the finalization of the training pilot projects and actions for arts managers in order to improve their skills and knowledge in audience development in 5 European countries. This process will be evaluated to measure the effectiveness of the training and the impact. Since the initial research highlighted that the underlying training philosophy must be connected with a broad concept of AD that should be viewed holistically, as a responsibility of the whole organisation, a combination of different types of training methods will be adopted, so that each can contribute differently to the acquisition of knowledge, skills, competences and attitudes needed in AD.

In April 2015 a team of trainers from the partners countries is going to be trained on how to empower other organisations by developing an AD plan and how to deliver the ADESTE training programme to participants in the testing.

The professional programme that will be tested includes the development of hard and soft skills, online resources and the creation of a peer network.

The testing phase will involve professionals from cultural organisations in 5 EU countries from May 2016 till February 2016. Trainees will be selected on the basis of the ADESTE profile for the testing participants. By the end of the training participants are expected to gain the following learning outcomes:

- Have gained new strategic planning techniques
- Be able to gather and use audience insight and evidence
- Be able to select effective audience-building approaches
- Have developed effective negotiation and influencing skills
- Understand how to put theory into practice
- Have developed their self-awareness understanding of their personal strengths
- Have built a supportive professional network
- Other features/ benefits
- “Activist” learning by doing
- A flexible, scalable framework, applicable to many situations
- Covers range of different practices – spanning mediation, co-creation, marketing etc.
- Personal support
- Draws on tried and tested best practice from across Europe
- Practical case-studies
- Apply learning to a live situation
- Opportunity to participate in an international community
- Reflects latest thinking on learning

The testing process will be constantly monitored for its evaluation with ad hoc tools and final validation. A “Set of guidelines for an effective vocational training for the European Audience Developer” will be finalized and published after the testing phase.

ADESTE consortium is working also towards the development of a European community of practice at EU level to ensure legacy of the project. The project documentations and information will be available on the project website in all the languages of the partnership and on the partners sites after the project end. A final conference is going to be organised in March 2016 in Bilbao, ES, hosted by Deusto University.

## 6. Contribution to EU policies

Audience Development is a relatively new activity in the cultural field that requires a reflection not only on which are the gaps between education and work and how to bridge them, but also in a general perspective as it is very different depending on the cultural context. Even within the ADESTE consortium, for instance, AD is much more developed and implemented, having a longer established tradition of reflecting about AD, in UK or in Denmark than in Spain, Italy or Slovakia. But also we can perceive differences when comparing the countries that could be playing in the same league. In this sense, the UK, for example, is much more marketing oriented than Denmark, where a more participative approach is fostered.

On one side European cultural policies<sup>1</sup> underline the importance of investments in the cultural and creative sectors for their relevant contribution to economic growth, employment, innovation, social cohesion and democracy (the Lisbon Strategy for growth and jobs and its follow-up "EU 2020"). On the other side, significant experiences in many European countries show that cultural policies aiming at reinforcing and building wider audiences and fostering the participation of cultural newcomers<sup>2</sup> are quite different depending on objectives (e.g. from targeting disadvantaged groups to focus on increasing the numbers of users belonging to the same social group as the current audience), promoters (policy makers, cultural institution, national context and strategies support...), and approaches (from marketing centred vision to the more participatory ones). Hence increasing cultural participation is definitely a shared need, but it's main mean, that is AD, is not still a shared, defined practice among policy makers nor cultural organizations.

On one hand we have the new "*Creative Europe programme*" by the EU Commission requiring organisations to adopt an audience focus that has surely accelerated the process at EU level for organisations to rethink their audience development strategy. As such ADESTE fills the need for upskilled arts and cultural managers, practitioners, research to improve their audience development skills.

Therefore ADESTE contributes to the *New Skills for New Jobs*, (2008) which underlines the necessity of adapting skills and of providing better learning opportunities at all levels in order to develop a workforce that is highly skilled and responsive to the needs of the economy. ADESTE meets the needs of the *Bruges Communiqué* (2010) that underlines the need "to improve the capacity of VET to respond to the changing requirements of the labour market."(p.2). Some ways of integrating the changing labour market needs into VET provision in the long term would require "a better understanding of emerging sectors and skills, and of changes to existing occupations" (p.2). In this situation we should improve lifelong learning: having more flexible modes of delivery, tailoring training offers and well-established systems of validation of non-formal and informal learning. Moreover, we should take advantage of the potential of information and communications technology (ICT) to boost VET through distance learning (p3). In the knowledge society vocational skills and competences are just as important as academic skills and competences (p3). The Europe 2020 strategy underlines this same idea and urges us to modernise education and training systems "to face up to the current and future challenges, also bearing in mind the

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<sup>1</sup> (*Audience building and the future Creative Europe Programme* by Anne Bamford and Michael Wimmer EENC Short Report, January 2012).

<sup>2</sup> For a more detailed analysis cfr., among the others, EUROPEAN AGENDA FOR CULTURE, WORK PLAN FOR CULTURE 2011-2014 "Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture".

increasingly important and disruptive impact of technology both on education and training systems and on learning" (European Commission, 2013:1).

These documents inspire a broader vision of what suitable AD training should be. Bearing in mind the great ideas established by these European initiatives, they provide a broader perspective on the training needs of the cultural sector.

Moreover given the globalisation perspective and movement of people from one country to another ADESTE by opening towards third countries brings in the challenge to remain open to ideas, influences and perspectives from all over the world not seeing AD through the narrow prism of Europe. As the nature of audiences in Europe become more and more ambiguous and complex, the lessons and learning, experiments and challenges from various other countries will have a stronger bearing on the understanding that would be needed for Europe. A continuous critical assessment on the ways of working and on given concepts, ideas and methods may be useful to come to terms with a very rapidly changing of the arts.

