



RESEARCH REPORT

EUROPEAN OCCUPATIONAL STANDARD PROFILE OF THE AUDIENCE DEVELOPER

19 December 2014

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A. PREMISES

This document is part of the ADESTE project 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. From June 2014 to September 2014, three different types of focus groups have been conducted: national focus groups (in the partners’ countries), a consortium focus group (in Rome, Italy) and a European focus group with external experts (in Lecce, Italy).

This report is closely linked to the training needs analysis on audience development, described in the deliverable 21: “Report on new training needs”. The purpose of this WP was to define the professional profile of the ‘Audience Developer’ in order to understand how they are able to face the big challenges of building wider audiences, engagement and accessibility to arts and culture. 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 this report we refer to "Audience developer" as an ideal type for which a set of knowledge, skills and competencies is required and that should reside in several people to be fully active and effective, rather than a job position to be occupied by one person.

WP3 will be the building block for the following work packages, which will create the training pilot projects and actions for arts managers in order to improve their skills and knowledge in Audience Development.

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

A.1 Research activities

Research activities were articulated in two main phases and methodologies: the first to obtain an initial insight into the ideal Audience Developer profile via individual in-depth interviews and the second to deepen this insight via focus groups.

Phase 1 - The voice of experience: Interviews to relevant and innovative European experts, trainers and consultants on audience development

The individual in depth interviews belong to WP2 of the ADESTE project and therefore they explore the Audience Development issue from a broad perspective. As the purpose of this document is to outline the Audience Developer profile, we have especially focused our content analysis on the part where the interviewees were asked to describe the ideal set of knowledge, skills and competences of that role, under their point of view.

Methodology: Face to face and Online Video interviews. As well as the EU partners, third country partners gave their contribution to this phase, conducting interviews with professionals based in India and the United States, in order to enlarge the European perspective.

Phase 2 – Exchanging points of views: Focus groups with relevant and innovative European experts, trainers and consultants on audience development

After gaining an initial understanding of the ideal Audience Developer profile through a set of individual interviews, we mediated an exchange of points of views and discussion amongst experts. Therefore focus groups were designed at different levels.

Firstly, national focus groups were undertaken. The content of the discussion was organised around four key questions:

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

Secondly, a focus group at consortium level was conducted in Rome (Italy). In this case, the participants were members of the ADESTE European partnership, as well as

the third country partners (India and USA) and the methodology applied was the World Café Methodology¹. The questions posed were as follows:

1. What knowledge, skills and competences do you feel are required for the Audience Developer?
2. Audience Development is thought to be increasingly important for the cultural sector, and EU considers it a priority of Creative Europe. How do you imagine the Audience Development role in the next 10 years?

Then the group of partners had two discussion sessions to develop and suggest comments made during the World Café and the international partners' contributions.

Finally, an international focus group was conducted with the participation of external experts in Lecce (Italy). The objective of this meeting was to create a space for the exchange of best practices in the field of Audience Development that could lead us to identify the core knowledge, skills and competences required for successful practices. In order to fulfil this aim, we used the PechaKucha 20x20 Methodology² followed by a discussion and individual reflection.

Methodology: Focus groups at national and international level.

- National focus groups conducted: Bilbao, Spain on 13th June 2014, Rome, Italy on 19th June 2014, Copenhagen, Denmark on 27th June 2014 and in London, UK on 27th June 2014.
- Consortium focus group: Rome on 1st July 2014 and two additional discussion sessions held between 1st and 2nd July 2014.
- International focus group with external experts: Lecce, Italy on 25th September 2014.

A.2 Data collected

A total of 31 interviews were conducted by partner institutions in seven European Countries (18), India and the United States (13) 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.

¹ This methodology enables the creation of informal networks of conversation and social learning, fostering communication and exchange of experiences among a number of people on relevant issues of an organisation or community. It is a process that allows participants to generate ideas, agreements and ways of creative and innovative action, in a comfortable atmosphere, similar to a coffee shop.

² PechaKucha 20x20 is a simple presentation format where you show 20 images, each for 20 seconds (6 minutes and 40 seconds in total). This format keeps presentations concise and fast-paced. The images advance automatically and you talk along to the images. There is an official website (<http://www.pechakucha.org/>), where you can have a look to some examples: <http://www.pechakucha.org/watch>.

Regarding the focus groups, four national focus groups were conducted in June 2014; one consortium focus group was conducted in July 2014 and one international focus group was conducted in September 2014. The names of the participants are collected in annex II of this document.

B. THE EUROPEAN QUALIFICATIONS FRAMEWORK AND OTHER REFERENCES

The European Qualifications Framework (EQF) was agreed upon in 2008 and it is a translation device to make national qualifications more readable across Europe, promoting workers' and learners' mobility between countries and facilitating their lifelong learning (EC, 2008). The EQF reference levels shift the focus away from the traditional approach, which emphasises learning inputs (length of a learning experience, type of institution) to learning outcomes. The EQF classifies learning outcomes into knowledge (facts, principles and concepts), skills (cognitive and practical) and competences (such as ability to take responsibility and show autonomy) (EC, 2011).

Concretely, as the Project euVET Support (2013:4) summarises:

- **KNOWLEDGE** means the outcome of the assimilation of information through learning (facts, principles, theories and practices). In the EQF, knowledge is described as theoretical and/or factual.
- **SKILL** means the ability to apply knowledge and use know-how to complete tasks and solve problems. In the EQF, skills are described as cognitive (logical, intuitive and creative thinking) and practical (manual dexterity and the use of methods, materials, tools and instruments).
- **COMPETENCE** means the proven ability to use knowledge, skills and personal, social and methodological abilities in work or study situations. In the EQF, competence is described in terms of responsibility and autonomy.

In addition to the concepts of knowledge, skills and competences, there are other frameworks that incorporate further concepts. For instance, the European Framework for Key Competences includes the notion of attitude (EC, 2007) and the Creative Blended Mentoring for Cultural Managers (CREA.M) project (2012) uses the idea of personal attributes.

According to the Tuning process³ approach, “competence, considered from an integral point of view, represents a dynamic combination of knowledge, attitudes, abilities, roles and responsibilities” (Villa & Poblete, 2008: 45) and competence-based learning “consists in developing the necessary generic or transversal competences and the specific competences pertaining to each profession” (Villa & Poblete, 2008: 33).

³ TUNING Educational Structures in Europe started in 2000 as a project to link the political objectives of the Bologna Process and at a later stage the Lisbon Strategy to the higher educational sector. Over time Tuning has developed into a Process, an approach to (re-)designing, develop, implement, evaluate and enhance quality first, second and third cycle degree programmes (<http://www.unideusto.org/tuningeu/>)

C. THE AUDIENCE DEVELOPER PROFILE

As previously stated, the research methodologies used (interviews, focus groups, etc.) have enabled us to come to a set of findings that gather the ideal knowledge, skills, competences and personal attributes of an Audience Developer from the viewpoint of experts and practitioners.

Before starting the description of the profile a remark needs to be highlighted. Audience Development is a transversal process in which different roles and positions of the organisation are implied. The list of competences, knowledge, skills and attributes that we have compiled in this document is really extensive and can frighten anyone who would be in the situation of wanting to hire an Audience Developer. Do I need to look for a superman/superwoman? Does this person really exist? Actually, there can exist as many Audience Developer profiles as cultural organisations exist. 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 any other position, such as Education, Programme, Marketing etc. So, the identified competences, skills, knowledge and attributes should be part of the strategic capability of the organisation, although they may be split in different roles. We are aware that it would be difficult to ask for such a complete profile, thinking only in terms of one individual.

Moreover, Audience Development is a relatively new trend that has been differently implemented in different countries. Looking at Europe, and within the ADESTE consortium, for instance, AD is much more developed and implemented 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.

Taking into consideration this framework, we need to be careful when defining the Audience Developer profile, as it is very difficult to think about a profile that would suit every organisation, independently from the context. So, in this sense, the proposed defined profile will not be directly applicable (as a sort of toolkit), but it will rather be a guide for organisations wanting to foster audience development.

After the literature review undertaken, we have decided to structure our design as follows:

1. Identification of the generic and specific competences associated with the Audience Developer profile
2. Identification of the essential knowledge, skills and attitudes related to the previously identified competences

We have decided to specify the category “attitudes”, taking in consideration the conclusion number 5 raised in WP2: “5. Personal skills and attitudes are fundamental: to build an Audience Developer occupational profile means to enable personal and organisational empowerment.”(p.16). Our findings point out that ‘attitudes’ is an important category to highlight. However soft it might seem, it actually frames the backbone of the implementation of any AD strategy in cultural institutions and organizations.

Another important conclusion reached in WP2 was conclusion number 8 that stated that “8. Audience Developer is not a cultural mediator, but rather 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)” (p.16). This conclusion has been ratified in WP3. Therefore, we have decided to emphasise the different competences needed depending on the stage of a project / initiative and that’s why we have decided to structure the description of the Audience Developer’s profile in four different phases:

- Phase 1: Analysis
- Phase 2: Planning / Design
- Phase 3: Implementation
- Phase 4: Evaluation

However, before the description of the profile, we have added some identified prerequisites related both to the cultural organisation and to the Audience Developer.

Prerequisites

Prerequisites related to the cultural organisation:

- Audience development should be part of the strategic purpose of the organisation
- The people engaged with audience development should be closely related to top management, as they should influence the organisation shaping Audience Development policies

Prerequisites related to the Audience Developer:

- The Audience Developer should have a profound understanding of the cultural organisation (artistic aims, financial setup, staff composition, programming tradition, etc.) and its relationships with the external environment (community anchoring and its development potential, partners and collaboration circumstances, competitors, etc.). This may require up to five years of experience within a cultural organisation or from activities within the cultural field as such.

The attitudes identified throughout the different phases (Analysis; Planning/Design; Implementation; Evaluation) should be taken as a prerequisite for recruitment, practice and organisation.

Profile of the Audience Developer

Phase 1: Analysis

Generic competences:

- *Analytical thinking*: proceeding systematically to identify, separate and evaluate the components of a situation, identifying priorities and using tools of analysis for presenting conclusions.
- *Systemic thinking*: focusing on the whole to see how the parts fit together, interrelate and interact.
- *Database management*: taking full advantage of the possibilities offered by specific audience research programs to structure, gather and process information, and obtain results.

Specific competences:

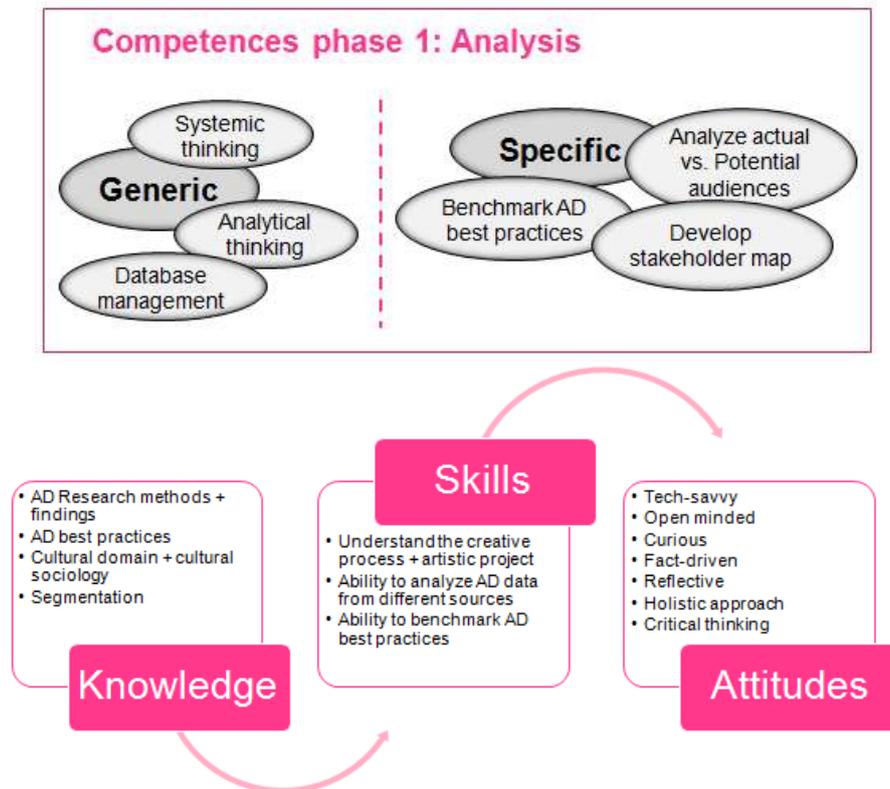
- Competence to undertake an analysis of the situation related to the actual and potential audiences of the cultural organisation and their needs
- Competence to benchmark Audience Development practices within and outside the cultural sector, in order to seek inspiration to design new projects and initiatives
- Competence to develop the stakeholder map of the organisation and analyse the existing relationships and the relationships that need to be built

Essential knowledge, skills and attitudes related to these competences:

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> • Knowledge of marketing techniques (segmentation, etc.) applied to the cultural sector • Knowledge of AD research methods • Knowledge of AD research findings • Knowledge of AD best practices • Knowledge of social issues • Knowledge of socio-cultural dialogue practices • Knowledge of the cultural domain and awareness of how it is changing • Knowledge of cultural 	<ul style="list-style-type: none"> • Ability to understand the creative process and especially the audience experience (perception /reception process) • Ability to understand the artistic project of the organisation • Ability to conduct and analyse audience research • Ability to detect new needs of the audience and to understand the expectations of the audiences, mainly audiences in difficulties • Ability to listen to the audience / territory / 	<ul style="list-style-type: none"> • Tech-savvy • Open minded • Curious • Fact-driven • Reflective • Holistic approach • Critical thinking

Knowledge	Skills	Attitudes
sociology	community <ul style="list-style-type: none"> • Ability to analyse data • Ability to segment audiences • Ability to benchmark AD best practices • Ability to identify the key internal and external stakeholders and to understand their interest and power in the cultural organisation • Ability to look for new funding / funders • Ability to write and synthesize the main conclusions from the analysis 	

We could graphically depict this phase as follows:



Phase 2: Planning / Design

Generic competences:

- *Planning*: ability to devise a general plan to obtain an objective.
- *Innovation*: introducing new initiatives, ways of working, etc. into the cultural organisation and being able to change existing processes.
- *Team thinking and teamwork*: working with other people to arrive at shared views, creating an atmosphere of collaboration and taking initiative to motivate others, having a positive influence on them.
- *Decision-making*: being able to choose the best plans, standing behind decisions once taken, with commitment (the level of decision-making will depend on the position of the audience developer within the organisation).

Specific competences:

- Competence to establish connections between all the key internal and external stakeholders, generating a concern for the audience within the whole organisation in order to formulate appropriate Audience Development policies and strategies and to design innovative projects and initiatives related to the previously defined Audience Development policies and strategies

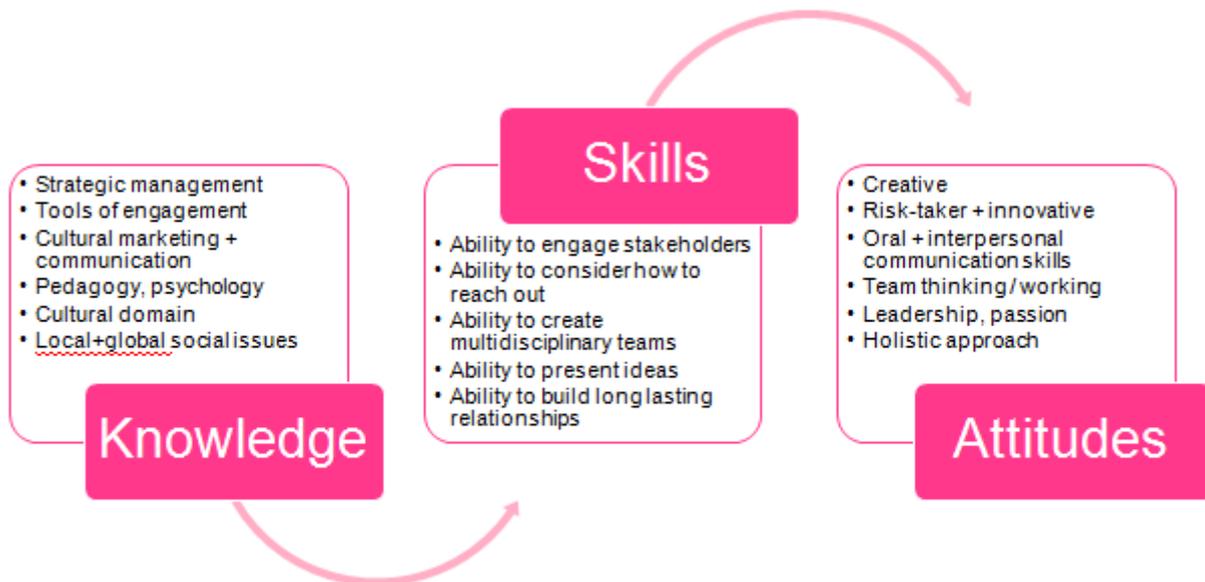
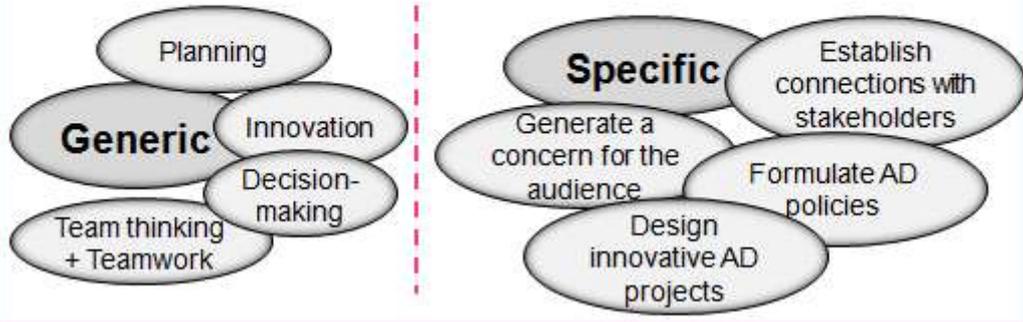
Essential knowledge, skills and attitudes related to these competences:

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> • Knowledge of the cultural domain • Knowledge of strategic management • Knowledge of how different tools of engagement work • Knowledge of cultural marketing • Knowledge of communication dynamics • Basic knowledge of pedagogy (learning models, etc.) • Basic knowledge of psychology • Knowledge of the process of creativity • Knowledge of local & global social and political issues 	<ul style="list-style-type: none"> • Ability to communicate efficiently the purpose and value of AD to engage internal and external stakeholders. • Ability to facilitate creative exchange within the organisation, creating multidisciplinary teams involved in the design of AD initiatives • Ability to engage the department responsible for the content (artistic departments, curators, etc.) in all the AD projects and initiatives • Ability to understand what skills, capabilities and competences are needed to implement the AD projects and get surrounded by them (not necessarily have them) 	<ul style="list-style-type: none"> • Creative /lateral thinking • Risk-taker / courage • Experimental way of thinking • Innovative • Oral communication skills • Interpersonal communication/ dialogue • Team thinking / working • Leadership • Inspiring • Holistic approach • Passion

Knowledge	Skills	Attitudes
	<ul style="list-style-type: none"> • Ability to understand how different tools of engagement work in different settings (loyalty actions, promotions, pricing policies, etc.) • Ability to engage audiences in the creative process (when possible) and to consider how the creative process can be influenced by new audiences • Ability to consider how programming can reach out • Ability to define future partner and collaboration profiles • Ability to present and communicate ideas convincingly • Ability to build connections and long lasting relationships inside and outside the cultural organisation, facilitating strategic partnerships • Ability to collaborate at an international level (international networks) in order to increase the competence on a national level • Ability to manage social media in order to establish direct dialogues with the audience and even to facilitate co-creation initiatives 	

We could graphically depict this phase as follows:

Competences phase 2: Planning / Design



Phase 3: Implementation / Execution

Generic competences:

- *Practical thinking*: action-oriented way of thinking aimed at achieving results in circumstances not necessarily well defined beforehand.
- *Problem-solving*: searching, proposing and developing solutions for unusual problems (discrepancy between the current state of affairs and the objectives to be reached).
- *Decision-making*: being able to choose the best way of implementing the plans, standing behind decisions once taken, with commitment
- *Adaptability*: ability to retain a sufficient state of well-being to continue to perform effectively, adapting to new circumstances and maintaining a state of equilibrium in the new context when surrounding conditions become adverse.
- *Teamwork*: engaging diverse teams to work for a common goal, creating an atmosphere of collaboration and taking initiative to motivate others, having a positive influence on them

Specific competences:

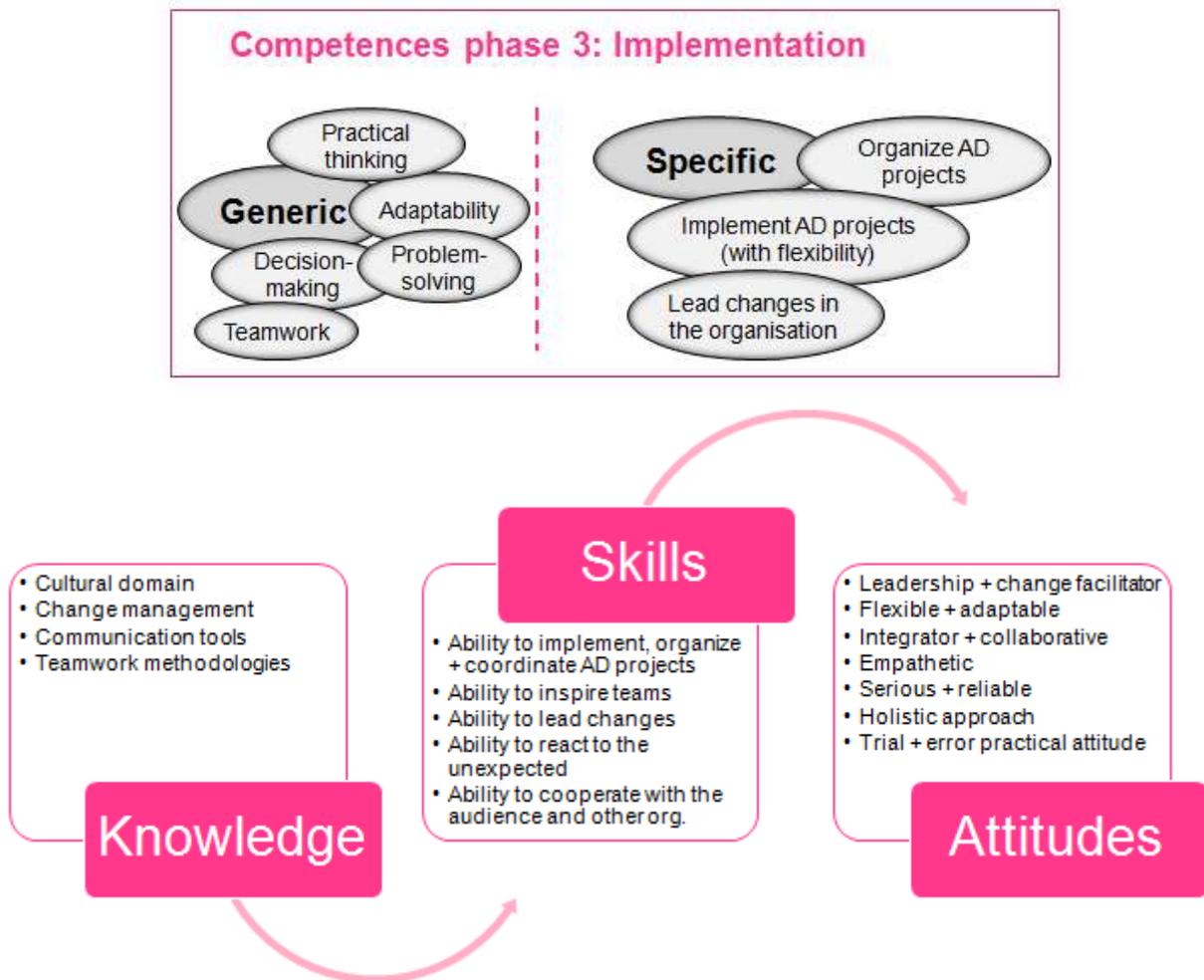
- Competence to organise and implement innovative Audience Development projects and initiatives with enough flexibility to react to the unexpected, involving in this process all the key internal and external stakeholders
- Competence to lead changes in the organisation, motivating teams and promoting collaboration to achieve the common goals and objectives

Essential knowledge, skills and attitudes related to these competences:

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> • Knowledge of the cultural domain • Knowledge of change management • Knowledge of communication tools • Knowledge of teamwork methodologies 	<ul style="list-style-type: none"> • Ability to implement AD policies through concrete projects and action lines • Ability to organise and coordinate projects and initiatives • Ability to inspire and stimulate teams • Ability to lead changes in the organisation • Ability to react to unexpected results and to adapt plans when necessary and even ability to give space to the unexpected • Ability to experiment new 	<ul style="list-style-type: none"> • Leadership • Resilience and adaptability • Flexible • Change facilitator • Integrator • Empathy • Persistence • Collaborative • 'Trial and error' practical attitude • Serious and reliable • Holistic approach

Knowledge	Skills	Attitudes
	initiatives from a multidisciplinary approach <ul style="list-style-type: none"> • Ability to create an alive and dynamic relationship with the community, dialoguing with different people according to their age • Ability to cooperate with external organisations in order to run joint initiatives • Ability to manage social media in order to establish direct dialogues with the audience 	

We could graphically depict this phase as follows:



Phase 4: Evaluation

Generic competences:

- *Critical thinking*: questioning the underlying assumptions behind the usual ways of thinking and acting of the organisation, and then, being willing to think and act differently.

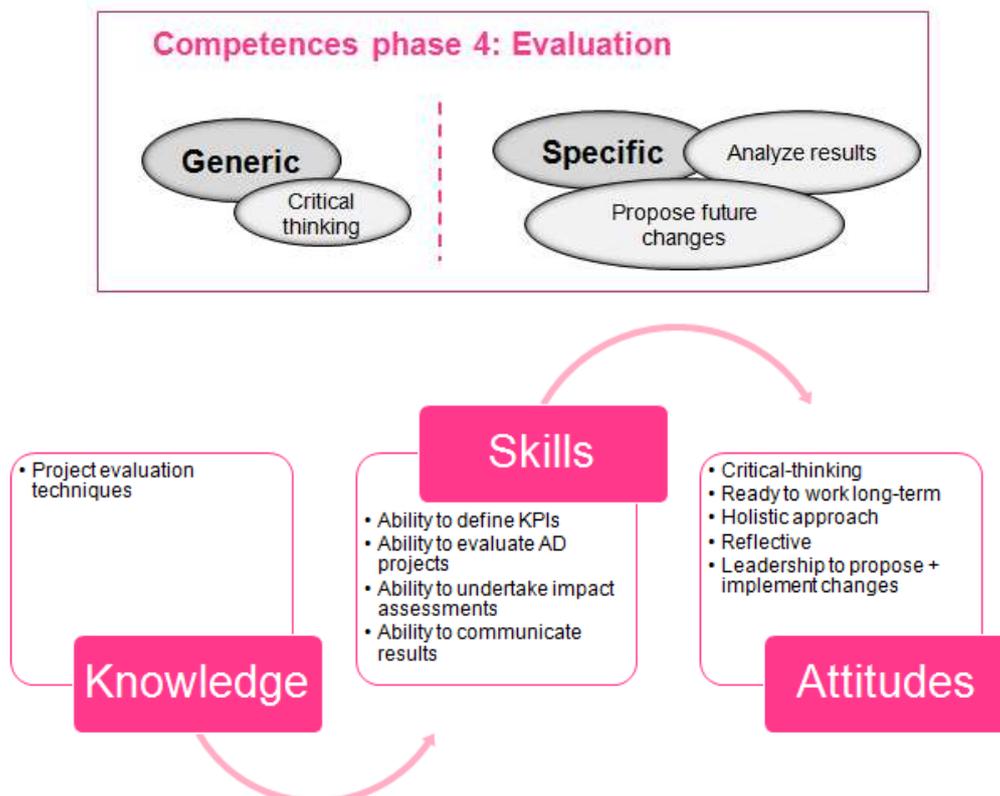
Specific competences:

- Competence to analyse the results of the implemented audience Development projects and initiatives in terms of impact and to propose future changes, based on the identified weaknesses that could be improved

Essential knowledge, skills and attitudes related to these competences:

Knowledge	Skills	Attitudes
<ul style="list-style-type: none"> • Knowledge of project evaluation techniques 	<ul style="list-style-type: none"> • Ability to evaluate AD initiatives, designing appropriate key performance indicators • Ability to undertake impact assessments • Ability to communicate results 	<ul style="list-style-type: none"> • Critical thinking • Patient attitude; ready to work long-term • Holistic approach • Reflective • Leadership to propose and implement the changes based on the evaluation

We could graphically depict this phase as follows:



D. CONCLUSIONS

As previously stated, the variables defining the context in which the organisation operates will influence the way Audience Development is implemented and, at the same time, the training needs regarding audience development. Therefore, it makes sense to work with a graduated and flexible model reflecting the different realities of the participating countries, in the sense that some would look for a new educational profile and others might rather seek Audience Development as part of a postgraduate practice. However, despite recognising such diverse realities, some general criteria could be highlighted. The following conclusions try to fulfil this goal and, therefore, they condense the key ideas related to the definition of an Audience Developer profile.

1. It makes no sense to hire an Audience Developer if the organisation is not embedded in an Audience Development philosophy. **AD should be part of the strategic purpose of the cultural organisation.**
2. **The AD role is a senior position.** On the one hand, because deep insight into the cultural organisation and its surrounding community is needed. On the other hand, because the Audience Developer should be competent to influence the organisation.
3. The Audience Developer should have a **profound knowledge of the specific cultural product of the organisation** and a **broad knowledge of the cultural landscape** in general, owning an awareness of how the cultural sector is changing. To this aim foundations of humanities and social sciences may be needed.
4. The Audience Developer should **master the Audience Development processes**, being aware of the literature and research findings, as well as of the international best practices.
5. **The Audience Developer role is a transversal role, responsible for building connections** inside and outside the cultural organisation **and enabling collaboration** even with the opposed positions (e.g. artistic and communication departments). The Audience Developer should be able to build sustainable multidisciplinary teams and inspire them.

6. The Audience Developer **should trigger innovation in the organisation**, facilitating creative exchange to develop new approaches and taking risk with a 'trial and error' practical attitude.
7. The Audience Developer should **lead changes in the organisation**, being flexible enough to react to unexpected results.
8. The Audience Developer should be a **network oriented cultural project manager**, able to undertake Audience Development initiatives in a practical way, without losing the global perspective.

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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

Extra-European professionals

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

ANNEX II - List of focus groups participants

National Focus Groups

1. Héctor Pose, Professor and researcher, Universidad de A Coruña, ES
2. José Vicente Pestana, Professor and researcher, Universitat de Barcelona, ES
3. Iñaki López de Aguilera, Department of Culture, City Council of Bilbao, ES
4. Alfonso Santiago, Director, Last Tour International, ES
5. Antoni Laporte, Consultant, ARTImetría, ES
6. Borja Pujol, Technical director, Bilbao Orkestra Sinfonikoa (BOS), ES
7. Fernando Saenz de Ugarte, General Director, Dantzas Konpania, ES
8. Luca Ricci, Director Kilowatt Festival, IT
9. Andrea Dressena, Head of Archive Videoludico, Cineteca di Bologna, IT
10. Silvia Mascheroni, Head of master in Museum education and cultural mediation, Università Cattolica del Sacro Cuore, IT
11. Silvia Ortolani, Professor and consultant, Università La Sapienza, IT
12. Silvia Petrosino, Project manager, Zètema Progetto Cultura, IT
13. Francesca Guida, Researcher and consultant, ECCOM. Idee per la cultura, IT
14. Martina De Luca, Head of Educational and Mediation Department, Galleria Nazionale Arte Moderna, Roma, IT
15. Margherita Sani, Project manager, Istituto Beni Culturali dell'Emilia Romagna, IT
16. Nausicaa Ventresco, Museum Mediator, Zoological Museum of Rome, IT
17. Peter Bensted. Youth Cultural Manager, Herlev Municipality & director of Spoken Word Festival, DK
18. Marcelo Lerer. Director of The Secret Company (Community Arts Company), DK
19. Hilde Østergaard. Head of education and outreach, Nikolaj Kunsthal, Copenhagen, DK
20. Helle Lausten. Research Fellow at the CBS University, Copenhagen, DK
21. Katrine Johnsen. Head of education and communication, Womens Museum, Aarhus, DK
22. Allan Klie. Copenhagen Music Theatre, DK
23. Camara Joof. CKI, Copenhagen, DK
24. Nuala Morse, Researcher, ZEPA 2 project, European Network of Outdoor Arts, UK

25. John Holmes, Head of marketing, English Touring Opera, UK

Consortium focus group, World Café in Rome

1. Antonia Silvaggi, Melting Pro. Laboratorio Per La Cultura, IT
2. Giulia Fiaccarini, Fondazione Fitzcarraldo, IT
3. Federica Pesce, Melting Pro. Laboratorio Per La Cultura, IT
4. Niels Righolt, The Danish Centre for Arts & Interculture, DK
5. Alessandra Gariboldi, Fondazione Fitzcarraldo, IT
6. Alberto Gulli, Fondazione Fitzcarraldo, IT
7. Jane Burrell, Los Angeles County Museum Of Art, USA
8. Karen Satzman, Los Angeles County Museum Of Art, USA
9. Sarah Jesse, Los Angeles County Museum Of Art, USA
10. Arundhati Ghosh, India Foundation for The Arts, India
11. Sameera Iyengar, India Foundation for The Arts, India
12. Sadanand Menon, India Foundation for The Arts, India
13. Svetlana Waradzinova, Academy Of Music And Dramatic Arts, SK
14. Anne Torreggiani, The Audience Agency, UK
15. Jonathan Goodacre, The Audience Agency, UK
16. Gerald Lidstone, Institute For Creative And Cultural Entrepreneurship, Goldsmiths University, ICCE, UK

International focus group with external experts in Lecce

1. Ines Camara, Mapa des Ideias, PT
2. Florence Risi, Maison des Metallos, FR
3. Tuula Yrjö-Koskinen, Arts and education consultant, FI
4. Raúl Ramos, Asimetrica, ES
5. Moritz von Rappard, Kulturprojekte-berlin, DE
6. Helen Ball, Engagement Director at Creative Barking and Dagenham, UK
7. Gaby Porter, Gaby Porter + Associates, UK
8. Marcin Poprawski, Adam Mickiewicz University - AMU Culture Observatory, PT
9. Thomas Henriksen, Senior Consultant, DK

About ADESTE

Bringing in new audiences and retaining loyal followers is crucial for the health and sustainability of the cultural sector. With the complexity of such a challenge how can Europe support cultural managers and practitioners responsible for attracting audience development? What are the skills and attributes these “audience developers” need to successfully expand their institution’s reach? How can they implement audience development policies while keeping their current cultural consumers loyal and happy? How can “audience developer” skills, attributes and best practice be adapted and transferred to different cultural sectors and countries in Europe?

These are some of the questions explored by the ADESTE (Audience DEveloper: Skills and Training in Europe) project. Running over the course of 30-months (01/11/2013-30/04/2016) this project, funded by the European Union’s Lifelong Learning Programme, Leonardo Da Vinci – Development of Innovation – aims to support cultural organisations and practitioners in having a greater impact on access to culture and cultural participation.

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