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Steps towards a good audience practice

following the learnings of the ADESTE project

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What's here?

Foreword

By Giulia Fiaccarini, Alessandra Gariboldi & Niels Righolt

30-months ago, in November 2013, a qualified 'crew' from seven different European organisations and two global partnering organisations took the first tentative steps on the predefined ADESTE path. We knew we were heading out to meet challenges and quite some surprises when we first met in Turin in November 2013. The ADESTE expedition and its core idea to gather a group of knowledge producing experts around a 30-month research and development project was a challenge in of itself. Over fifteen professionals from five countries with very different backgrounds in terms of cultural practices and approaches agreed to take on the challenge to respond to the need of a common interpretation of what audience development represents at a European level. A need also recognised amongst the priorities in the cultural agenda by the EU that funded ADESTE under its previous Lifelong Learning Programme.

Our partnership started from getting to understand the national differences and slowly moved into developing shared perspectives on what competencies are needed for audience development and how to transfer them; and, most importantly, how cultural professionals should be equipped not only with the necessary knowledge and technical skills, but also with strong leadership and strategic skills to sustain their audience development plans at the level of their cultural organisations at large. A key element has been the progressive enlargement of the research and the exchange pool of voices that gave their contribution from the most diverse geographical and professional positions in the cultural sector at an international level.

Moving through the different stages of the journey, our work and the training we designed and tested during ADESTE turned more and more into a 'trigger for change' in the European cultural sector: to help professionals become effective 'audience developers' means to contribute to an organisational change where audiences are at the centre of the management system of organisations and to re-define their role in societies. After the early stages of the project, we created a list[1] of our main initial research findings on training paths,

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[1] *'List of main findings on the training paths, skills and competences for audience development'*, ADESTE report, 2014

skills and competences for audience development as a result of the research, analysis and mapping we carried out in order to provide answers to questions such as:

- What is fundamental for professionals working in audience development?

- Who is an audience developer?

- Is formal education aligning with market needs?

The more we dived into the subject through desk research, interviews, meetings, focus groups, and consultations with our international cross-sectorial group of experts, the clearer it became. The initial ADESTE focus on professionals working inside cultural organisations was not enough. A true systemic change can only happen with the involvement of the whole organisation, engaging upper management in a change of perspective while building effective cooperation with policy-makers. Understanding the complex relationship of policies, hierarchies and professional roles, and traditions became a main topic to be reflected on, as the project reached its formal end.

Obviously the concept of audience development is perceived and implemented differently depending on the country and local context. Audience development seems to be more accepted and thus developed in the United Kingdom or Denmark than in Spain, Italy or Poland. Even within one country local conditions vary depending on the size, role and location of the city. For example, audience development in the United Kingdom is more marketing oriented than is the case in Denmark, where a more participative approach is taken. Therefore, the identified training needs should be understood in a broad sense and ADESTE should seek for a model, which could embrace the differences between the partner countries. In many ways this was a key finding that influenced the decisions we later took for the design of the training methodology.

The notion of a far more nuanced approach than we originally set out with was underpinned by the work made to define a "European Occupational Standard Profile of the Audience Developer"[2]. Referring to the "Audience Developer" as an ideal type for whom a set of knowledge, skills, competences, and attributes are required for arts and cultural organisations in order to reach new audiences, our findings clarified that even if creating a training programme targeted at single professionals working within cultural organisations, the ADESTE overall approach intends audience development as a strategic process involving several people within the same organisation to be fully active and effective.

In the design of the ADESTE course, a key component was to mix formal training sessions with non formal sets dedicated to the development of those "soft" skills that emerged as fundamental to promote change at organisational level and turn towards an audience-focused management system. Action Learning was the methodology adopted to guide the groups of trainees in their path of self-awareness and empowerment through the acquisition of strategic and leadership skills. Tested on 65 practitioners from 5 EU countries, the testing process provided us with the necessary feedback, experiences and anchorage that allows the consortium to further sharpen and develop our trans-European methodologies in building audience development skills for the benefit of both the audience, the professional within the arts and cultural sectors and the public at large.

What you can find in this e-book is the journey behind the ADESTE project, told through a collection of articles and personal reflections from the people involved in the project; researchers, trainers and experts from our team, participants in the training programmes, and external experts. The articles touch on a variety of aspects in the project and the learnings, we generated from it. There are articles on the project context, its aims, main actions and the consortium's overall vision on audience development. Other articles presents the main research findings and further developments that research in this field should take and some articles are of course dedicated to the ADESTE training programme, its testing across Europe and their evaluation. The final articles draft some conclusions reflecting ADESTE's main dimensions of work, cooperation and international exchange, organisational change, research and cultural policies.

This e-book was made possible by the great efforts and commitment of the partnering institutions and all the experts involved. The ADESTE consortium is very grateful to all the people who gave their support along the different project phases sharing their ideas and enthusiasm.

Enjoy your reading!

Niels Righolt, Giulia Fiaccarini and Alessandra Gariboldi

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[2] *'European Occupational Standard Profile of the Audience Developer'*, ADESTE report, 2014

Articles

Increasing cultural participation

An introduction to the ADESTE-project: the gaps and their aims

By Alessandra Gariboldi

Europe needs to increase cultural participation, but cultural organisations also need to be equipped to manage the challenge. How to enable cultural organisations to reach and engage a wider audience? Stemming from this premises, as a Leonardo da Vinci 'Development of Innovation' project, ADESTE was designed to bring innovative training, in content and methods, to create a new professional figure able to renovate the cultural sector: the "audience developer".

Audience development (AD) is still mainly a ground-based activity, not a discipline (yet), strongly related to single professionals' practices across different countries: a rich and fragmented knowledge lays on practices, that we wanted to unlock to the whole cultural sector - and to the cultural managers of tomorrow.

Our first and preliminary step was to agree upon what audience development is and what it means for an art organisation to be audience-oriented. Despite the different cultural backgrounds and national contexts, the consortium agreed upon some crucial premises:

- AD is a strategy issue, not (only) a technical issue

- AD should be embedded in the whole organisation

- AD can happen in many different ways (one size does not fit all)

With this shared perspective, the aim to fill a gap in the European vocational education and training by promoting the new professional profile of "audience developer" was pursued by implementing a plan of actions between November 2013 and April 2016.

1. Analysis of existing training paths and required competences. To what extent and how AD is taught in Europe? What content and methodologies have been developed so far? How do professionals in the field define themselves, and what skills and competences they feel are needed for developing audiences? We analysed 72 educational and training paths in 13 EU countries and furthermore interviewed 34 experts from Europe, USA and India.

Results showed that the needs within the field were increasing, that AD was rarely taught as a topic itself and mainly with traditional methodologies, mostly focused on marketing related contents. Interviews helped us identify required competences and to shape a competency model equally based on hard and soft skills.
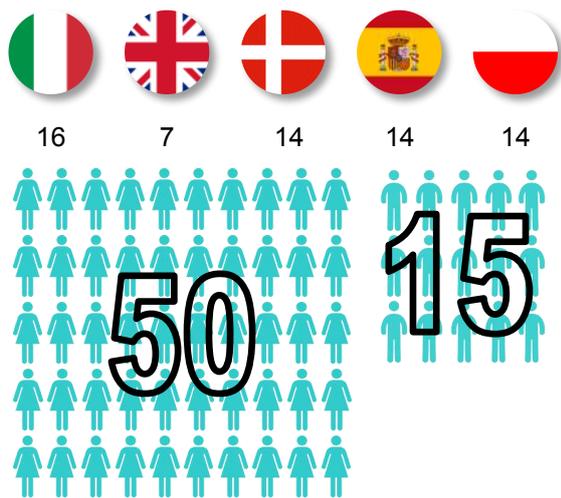
2. Research and development of a competency model. Stemming from our research, we worked out a competency model that we shared and discussed with cultural professionals through 4 national focus groups in Italy, Spain, Denmark and the UK and two international focus groups, involving experts from 5 European countries, India and the US. The process led to the identification of

a new European professional profile linked to the development of publics for arts and culture.

3. Development of innovative non-formal learning methods. The model took into account the research and development phase and was based on a strong relationship between hard and soft skills, which was intended to be transferred through a mix of training methodologies. 12 trainers from 5 countries were trained during an intensive workshop in order to test the same training model in Italy, Spain, Denmark, Poland and the UK.

4. Testing of the new training programme in audience development. After a shared recruitment process was completed 65 practitioners were selected across the 5 EU countries. They represented a mix of arts professionals working in cultural organisations from different sectors - museums, theatres, orchestras, music institutions, heritage, arts centres, performing arts centres, libraries, festivals, with different sizes - medium, small and large institutions, and from different geographical contexts, from rural areas to big urban areas. The testing phase started in May 2015 and lasted up to 10 months in each testing country.

65 trainees from **5** European countries:

Italy	UK	Denmark	Spain	Poland
16	7	14	14	14

50   15

9 major areas represented:

Museum ●●●●●●●●●●●●
Theatre ●●●●●●●●●●●●
Public Authority ●●●●●●●○○○○○
Cultural Organisation ●●●●●●●○○○○○
Performing Arts ●●●●●○○○○○○○
Library ●●●●●○○○○○○○
Music ●●●●●○○○○○○○
Cultural Centre ●●●●○○○○○○○○
Heritage ●●○○○○○○○○○○

5. Evaluation of the training programme. The evaluation approach was based on Grounded Research, designed to encourage participants to openly discuss areas of the project and then to assemble their responses around the stated aims. This took place at three levels: 1) that of the delivery of the initial workshop to train the ADESTE trainers; 2) that of the piloting process (trainers delivering the training); and 3) that of trainees delivering skills and knowledge in their organisations. As for research, training, design, and testing, further details are provided in the following chapters of this report.

I would say it is the human factor that matters the most. Audience development allows us to create a coherent strategy of the organization considering the changing and complex issue that is audience.

- a Polish participant from the performing arts

14

Setting the perimeters

Audience Development: an ADESTE vision upon what and why

By Alessandra Gariboldi

Two years ago during a project meeting, one of our third country partners asked us: "Why are you doing this project?" This disarming and powerful question encouraged us to reconsider the same basis of our work, and to go more in depth with our understanding of what AD represented not only within the consortium, but from a European perspective.

ADESTE perimeters were clear to us since the beginning. We knew that handling competences in the cultural sector was just one of the multifaceted sides of the 'big issue' of finding a new role for culture in the challenge of societal change. But its potential grew over time, as we met professionals from all over Europe sharing the same need of reflection, innovation and of sense making in a changing world. Our vision of AD was shaped over time, through the contribution of many professionals and researchers who gave us their time and insights, nurturing an on-going process of review.

WHAT
Firstly, we had to share a perspective on AD as the profound process we wanted to enable our trainees to face and lead. Although it was "only" about training, we had to agree upon *what kind* of AD we wanted to foster. And it happened unexpectedly smoothly for the consortium to agree on four key points:

- However you tackle it, AD is an on-going, transformative process

- AD is a strategic issue, not (only) a technical one

- AD should be embedded in the whole organisation

- AD can happen in many different ways (one size does not fit all)

Defining *what* we meant by AD might have been enough to work around key skills and competences, which our main commitment in terms of expected results. But pushed by our partners and critical friends from all over the world, we soon realised that we also needed to ask ourselves *why.* Why to invest towards AD, cultural policies, and training? The possible answers to this question strongly affect *how* cultural organisations and policy makers tackle the issue.

WHY
The general and increasing attention on AD in Europe is due to different factors, stemming from different legacies and motivations. There are "old"

reasons, political ones, rooting in the idea of democratisation of culture. There are "new" reasons like the economical ones (the decrease of public funding pushing the sector to look for financial sustainability). There are social policy reasons, since it is acknowledged that cultural development is associated with social and economical development. And, last but not least, there are cultural reasons, which have shaped our new way to see old problems: globalisation, migrations, and technological evolution are fostering huge changes in how people behave and interact, also enabling an active attitude towards content and decision making, something unprecedented in our society.

We believe that such a strong attention to the topic of AD happens for a mix of the above-mentioned reasons. And, besides the validity of the that, we also believe that this convergence is a valuable opportunity for reframing the role of culture and its forms in a completely new social and political context, a possible trigger for innovation not only in the cultural sector, but in the whole society.

From the ambitious perspective of claiming a change-making role for culture, AD **is not an institutional, personal challenge, but a societal one**: no matter how a single organisation works hard (and well) on it, the change we expect can not be achieved by individuals, but must be progressively worked out collectively.

If our aim is to produce a societal change through a cultural one, we must state that **before anything happens out there, the change must start from ourselves**, from inside cultural organisations, first in listening and understanding, then in changing the way they interpret their role. Actually, a never-ending process that must reinvent its tools, as time is always changing. We assume that cultural forms must keep changing to maintain their role of reflective spaces of dialogue and innovation, keeping questioning society: a tough challenge both for policy makers and organisations, that have maintained the same structures and frameworks for approximately the last 200 years.

Last but not least, **it's about politics, far before than policies.** Enabling change, supporting not cultural forms but cultural meanings, it's about considering culture as a key factor for human and societal development, taking responsibility not only to preserve its memory, but also to make space for voiceless communities, and to empower them.

In search of the ideal set of skills

The issue of research: Why and what we did

By Amaia Makua & Macarena Cuenca

ADESTE's research dimension has been highlighted since the beginning of the project. It was difficult to envision any pilot training without first having identified the ideal skills of the new profile that this training should develop: the audience developer. The research phase of the project involved three different methodologies (desktop research, interviews with experts, and focus groups) that were put in place throughout the project's research, analysis and mapping phase, (WP2) and the process of defining the occupational standard profile for the European audience developer (WP3).

A SCAN OF THE PARTICIPATING COUNTRIES

The desktop research was undertaken in order to analyse the status and position audience development finds within the training and educational paths in Europe – as well as the competences transferred and the methodologies adopted. This phase was designed to identify if and how audience development is being taught in Europe and beyond. We explored this issue by mapping education/training experiences focusing on 'audience' issues in the participating countries. 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 a focus on audience engagement is indicated in these training paths.

INTERVIEWING EXPERTS

The second part of the research process consisted of 34 in-depth interviews with relevant and innovative experts, trainers, and consultants in audience development. These interviews were conducted in seven European countries, as well as in India and the United States. The interviews explored the issue through the experiences of professionals strongly engaged in focusing on the audiences in the cultural sector. The interviews were a qualitative tool to investigate how AD is practised by some of the main experts in this field and 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 rather a competence model that are useful in an audience development practice.

FOCUS GROUPS NATIONALLY AND INTERNATIONALLY

After gaining an initial understanding of the ideal audience developer profile through a set of individual interviews, we mediated a discussion and exchange of points of views amongst experts. From June 2014 to September 2014, three different types of focus groups were designed and met in order to reflect on the issues: national focus groups met in the partner countries, a consortium focus group met in Rome (Italy), and a European focus group with external experts met in Lecce, (Italy).

Firstly, the national focus groups were undertaken. The content of the discussion was organised around four key questions: 1) Definition of audience development by participants; 2) The 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); and 4) What are the formal and informal innovative training paths needed to achieve the new professional profile?

Secondly, a focus group at the 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 from India and USA. The methodology applied was the World Café Methodology. The questions posed were: 1) What knowledge, skills and competences do you feel are required for the
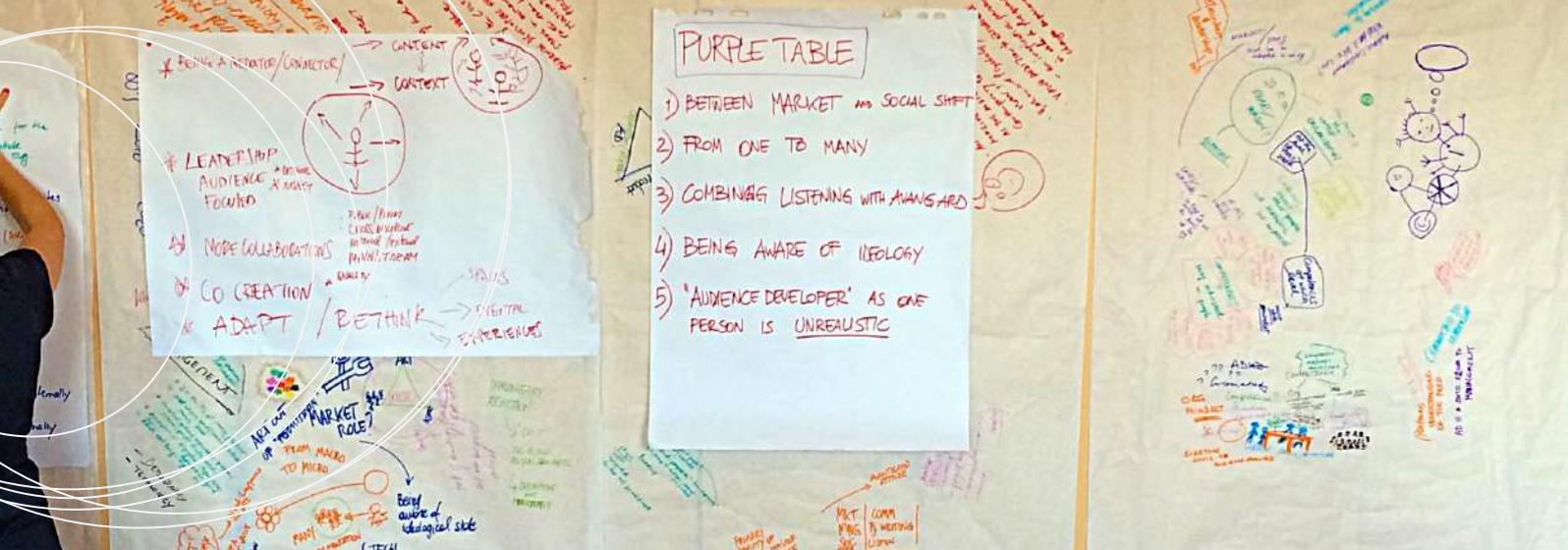
Audience Developer? and 2) Audience development is thought to be increasingly important for the cultural sector, and EU considers it a priority of Creative Europe. How do you imagine the audience development role in the next 10 years? The group of partners had two discussion sessions to develop and suggest comments made during the World Café and the international partners' contributions.

Finally, an international focus group was conducted with the participation of external European experts in Lecce, Italy. The objective of this meeting was to create 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[3] 20x20 Methodology followed by a discussion and individual reflection.

Three different deliverables emerged from these findings:

- D17: Map of the European training paths and practice

- D21: Report on new training needs

- D22: European occupational standard profile of the audience developer based on the EQF model

AUDIENCE DEVELOPMENT IS A GROWING ISSUE

Concerning the map of the European training paths and practice, it can be highlighted that AD is a growing issue, and that training in the field has been increasing substantially over the last five years. However, AD is still mainly a "professional issue", trained by and targeted to professionals already working in the field, whilst formal educational paths are not yet completely aligned with the new market needs. Moreover, many courses and training paths delivered by

educational institutions do not tend to consider essential "strategic" subjects, such as the empowerment of soft skills and personal attitudes, while the professionals consider these competences as being strongly needed and included. In addition, personal skills and attitudes are fundamental to the creation of an audience developer occupational profile and the enabling of personal and organisational empowerment. Finally, it seems that an 'audience developer' is not only a cultural mediator, but more of a project manager able to collect and connect resources and put them together in order to reshape the organisations, helping them to focus on their impacts rather than just on their activities, involving attitudinal, strategic, and practical skills.

METHODOLOGIES DESIGNED TO GIVE RESPONSE

The report on new training needs emphasises that training in AD has gaps in terms of its orientation, design, and implementation and that, considering the European Qualification Framework, it should be based more on learning outcomes. Moreover, a system should be established to validate non-formal and informal learning and both academics and professionals should be involved in training in AD. Furthermore, training methodologies should be practical and innovative and designed to give response to the needs arising from AD.

AD BETWEEN INDIVIDUALS AND INSTITUTIONS

Finally, regarding the profile, the idea of an "Audience Developer" being one person's role at an institution vs. being a whole organisation's approach has been largely discussed amongst the partners. And in fact, we refer to "audience developer" as an ideal type for whom a set of knowledge, skills, and competencies are required and that they should reside in several people to be fully active and effective, rather than relating to a job position to be occupied by only one person.

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[3] http://www.pechakucha.org/faq

Moreover, the research has shown how context dependent audience development processes are, and how they differ from country to country, from subsector to subsector, and even from organisation to organisation. The conclusions stress that it makes no sense to hire an audience developer if the organisation is not embedded in an audience development philosophy and that AD should be part of the strategic purpose of the cultural organisation.

LEADING ORGANISATIONAL CHANGES
Concerning the position, the report concludes that the AD role is a senior position. On the one hand, because a profound insight into and understanding of the cultural organisation and its surrounding community is needed. On the other hand, because the audience developer should be in a position to influence the organisation. Moreover, the audience developer should have an extended knowledge of the specific cultural products of the organisation and a broad knowledge of the cultural landscape in general, owning awareness to how the cultural sector is changing. In order to reach this goal anchorage within humanities and social sciences may be needed. Besides, the audience developer should master the audience development processes, being aware of relevant literature and research findings, as well as of international best practices. Additionally, the audience developer's role should be a transversal role, responsible for building connections within and outside the cultural organisation and enabling collaboration with other key positions in the organisation (e.g. artistic and communication departments). The audience developer should be able to build sustainable multidisciplinary teams, to inspire them and trigger innovation within the organisation, facilitating a creative exchange developing new approaches. The audience developer is able to work with a 'trial and error' practical attitude. Finally, the audience developer should be able to lead changes in the organisation, being flexible enough to react to unexpected results and s/he should be a network oriented cultural project manager, able to undertake audience development initiatives in a practical way, without losing the global perspective.

Considering all this, a set of hard and soft skills has been identified and strategy and leadership skills have emerged as very relevant. This has led to the design of a pilot training that has considered both types of skills.

Whose culture?
Reconsidering democracy and public subsidy

By Steven Hadley

The mismatch between the public's taste and the publicly funded cultural offer means that arts organisations must often attempt to democratise the culture of an elite. We asked the British researcher and long time cultural professional, Steven Hadley if it is time to reconsider what we mean by a democratic public culture and to give us an insight on the situation in the UK as an example. Here is what he answered.

It was in 1946 that George VI granted a charter of incorporation to the Arts Council of Great Britain for the twin purposes of "developing a greater knowledge, understanding and practice of the fine arts exclusively" and "in particular to increase the accessibility of the fine arts to the public". So from the vantage point of 2016 we are able to reflect on a history of 70 years of public subsidy for the arts. Although such anniversaries rarely offer anything more than symbolic value, in this case it provides pause for thought about the long-term direction of travel and a moment at which to assess achievement in the light of the original ideological intent.

Inherent in the idea of Arts Council-led public subsidy is a moral imperative to ensure democratic access to the arts and culture being funded – a 'democratisation of culture'. This philosophy/ideology has manifested itself in a number of documents, from Jennie Lee's A Policy for the Arts – The First Steps (Lee:1965, see reference)[4] to Great art and culture for everyone (2013)[5]. In practice, this has meant many things, from touring national companies and building regional venues to funding for community arts and audience development.

Most recently, the ideology of the democratisation of culture has appeared in the newly minted DCMS Culture White Paper (DCMS:2016, see reference)[6], with its language of "reaching out and increasing access". As the first arts policy in more than fifty years (and only the second ever published) DCMS describe the white paper as "ground-breaking". What it certainly is not, however, is paradigm shifting.

NOT TAKING PART
Despite much laudable talk of availability and access, the true beneficiaries of public funding for culture still constitute only "a small minority" (Bunting, Chan, Goldthorpe, Keaney & Oskala: 2008, see reference)[7]. Well over a decade ago, the academic Eleonora Belfiore wrote: "…the fact that so much of public money goes to art forms the consumption of which is effectively still the preserve of the well-educated and the relatively wealthy (after over 50 years of "pro-access" policies) is undoubtedly a source of unease" (Belfiore: 2002, see reference)[8]. Arts Council England's (ACE) own reporting (see reference)[9] noted some years later: "…even if we were able to eliminate all the inequalities in arts attendances associated with education, social

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[4] Jennie Lee, http://action.labour.org.uk/page/-/blog%20images/policy_for_the_arts.pdf

[5] http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone

[6] https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/509942/DCMS_The_Culture_White_Paper__1_.pdf

[7] http://www.artscouncil.org.uk/media/uploads/indifferencetoenthusiasm.pdf

[8] http://www.tandfonline.com/doi/abs/10.1080/102866302900324658#.VsxYoylQk4A

[9] http://www.artscouncil.org.uk/media/uploads/pdf/nas_literaturereview_pdf

status, ethnicity, poor health and so on, a large proportion of the population would still choose not to engage with the arts".

In 2015, *The Warwick Commission's report on the Future of Cultural Value* offered a new segmentation of cultural consumption (The Warwick Commission: 2015, see reference)[10] based on *Taking Part,* data which showed that the two most highly culturally engaged groups accounted for only 15% of the general population and tended to be of higher socio-economic status. The wealthiest, better-educated and least ethnically diverse 8% of the population formed the most culturally active segment of all. Between 2012 and 2015 they accounted (in the most conservative estimate possible) for at least 28% of live attendance to theatre, thus benefiting directly from an estimated £85 per head of ACE funding (DCMS: 2015, see reference). This, to quote the Warwick Commission report, "suggests that low engagement is more the effect of a mismatch between the public's taste and the publicly funded cultural offer – posing a challenge of relevance as well as accessibility". As Robert Hewison bluntly notes in his book Cultural Capital: The Rise and Fall of Creative Britain (Hewison: 2014, see reference)[11].

VALUES, NOT VALUE
This situation, after 70 years of subsidy, asks a fundamental question about the culture, which is supposedly being democratised. If art and culture are to matter to more people, they must provide them with value. Much audience development work, however, seeks to provide people not with value but with values, because the ideological basis of audience development is the democratisation of culture. The culture to be democratised is not a common, shared or popular culture but the culture of an elite. A culture that needs to be democratised in order to justify the subsidy that has led to its creation.

Democratising the arts has become the 'painting the Forth Bridge' of cultural policy. The question is whether or not that's acceptable.

To be fair to ACE, it recognises that "of course there's more to do" (Efunshile: 2015, see reference)[12]. It's a viewpoint which strongly implies that ACE sees democratisation as a process. Moreover, a process that may take a very long time. If it can in fact ever be achieved at all. In this sense, democratising the arts has become the 'painting the Forth Bridge' of cultural policy. The question is whether or not that's acceptable.

DCMS state that their new white paper "sets out an expectation **for the first time** (my emphasis) that every Government-funded museum, theatre, gallery, opera house and arts group should reach out to everyone, regardless of their background" (DCMS: 2016, see reference)[13]. This appears as either a tacit admission that the previous seventy years of the democratisation of culture was a bit of a sham, or as a failure to understand that what is described in the Culture White Paper is enshrined in the 1946 Charter.

CULTURAL CAPITALISM
Set alongside imbalances in the geographic distribution of funding the apparent failure to extend equality of cultural opportunity to all sections of society is now being referred to by commentators as 'cultural capitalism'. This begs the fundamental question of how much longer the current system of arts subsidy can be considered legitimate (Stark, Gordon & Powel: 2013, see reference)[14]. There are, however, promising signs. From one perspective, Creative People and Places could be construed as an approach grounded in ideas of cultural democracy – that is to say, in a bottom-up, participant-led cultural process.

This is not to suggest that these ideas are new but rather that, after seventy years, perhaps their time has come around again (Simpson: 1976, see reference)[15].

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[10] http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/ and http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/taking-part-survey/

[11] http://www.versobooks.com/books/1760-cultural-capital: "The majority of people are not taking part."

[12] http://blog.artscouncil.org.uk/blog/arts-council-england-blog/legacy-jennie-lee

[13] https://www.gov.uk/government/news/culture-at-the-heart-of-our-communities

[14] http://www.gpsculture.co.uk/rocc.php

[15] http://www.worldcat.org/title/towards-cultural-democracy/oclc/905854168?referer=di&ht=edition

As the core of the programme has to do with questions that are not easily answered but closely linked to ideas of interdisciplinary and learning organizations and policies for cultural democracy and as these subjects engage people all over the sector and in many other sectors, I am sure that we will see a wave or movement of change within the next decade

- a Danish participant from contemporary arts

The training methodology for ADESTE

How it was done and the thoughts behind

By Jonathan Goodacre & Anne Torreggiani

THE BRIEF

At the centre of ADESTE is the development of the skills and capacities needed by those working in audience development. This is not straightforward because the basic concept of - and need for audience development is not necessarily commonly accepted, while its purpose and practice are frequently disputed. The ADESTE view is that audience development is not just a critical strategic process, but THE process by which cultural organisations might become more democratic and socially relevant in a lasting and meaningful way. Furthermore, the kind of audience-centric thinking audience development demands is still a new idea, often requiring organisational change, if not a change of hearts and minds.

Our approach to training reflects this understanding, and is designed to equip trainees to use simple and effective strategy tools, whilst valuing their combined knowledge as audience practitioners, and recognising their role as change agents.

The training methodology was devised to support practitioners working in various cultural contexts, and to be flexible enough to support a wide range of audience outcomes.

BACKGROUND

The research undertaken during the early part of the project into existing audience development training in Europe showed that audience development was rarely taught as a standalone subject. In some places in Europe it wasn't recognised as a topic at all, though elements could be found in general cultural management, marketing, communications or education training. Where it did exist, it was usually in short practical courses for people already working in the field.

Analysis suggested that the training need was for those already working in cultural organisations, with varied career histories. What people had in common was the responsibility to develop audiences, for codified practice but one which recognised the hybrid nature of their work. It was notable that many worked in a cross-disciplinary way, as individuals or as managers of teams; combining marketing, educational and curatorial or programming activity in a joined-up way. It was clear that people needed a combination of 'hard' technical skills

- Strategy tools particularly appropriate to audience development

- Know-how in effective audience development activity

And 'soft', transversal leadership skills. We recognised as the programme developed, that individuals needed support as 'change agents' in particular, because advancement not only means learning how to do it but also how to persuade, discuss or negotiate stakeholders in and outside organisations. 'Audience developers', the research

Intensive introduction to audience development

Action Learning training

Audience Development Plan to follow

Resources online

Action learning set
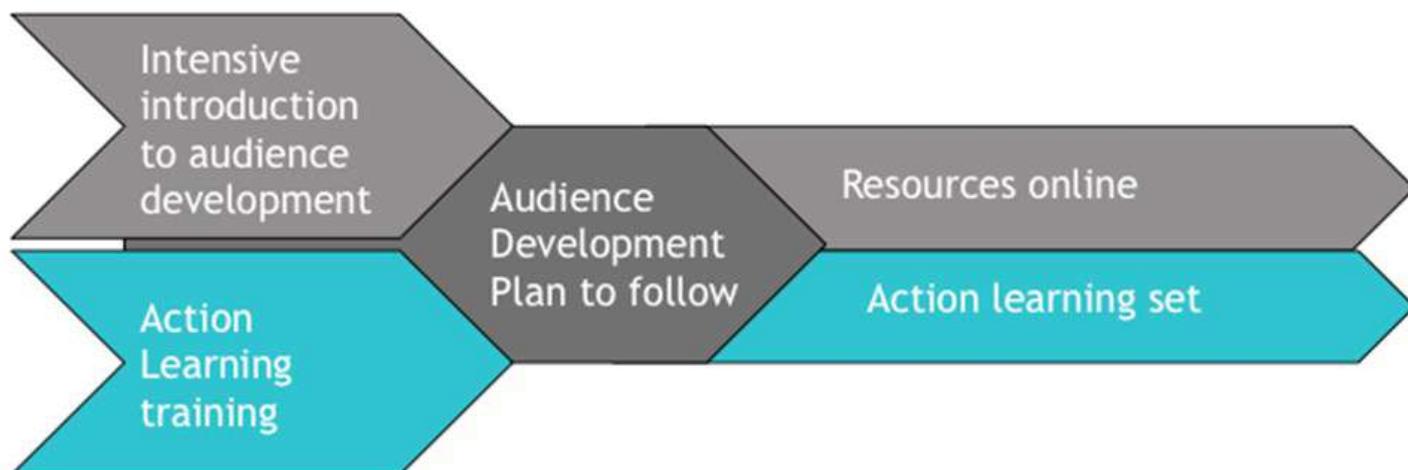
12 month programme: plan, do, reflect, learn

suggested were mediators, and enablers of change in attitudes and behaviour, both internally and externally. The training approach is designed to support and develop these functions to:

Find[ing] 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.[16]

THE TRAINING APPROACH
The training approach developed in the framework of ADESTE, then, recognised 'hard' and 'soft skills' and looked in particular to encourage participants to learn in an experiential way that drew on their own experiences and those of fellows. The intersection between the techniques chosen to promote hard and soft skills was a critical element in the success of the programme.

The devised approach therefore had two elements:

1. Development of an Audience Development Plan

Focussing on use of strategy tools, tried and tested in audience strategy and exploration of real-world activity, which delivers successfully on a range of audience objectives.

The tools and techniques used were simple and well known, the emphasis being placed on how and when they might be expertly applied.

2. Support through participation in an Action Learning Set

Scheduled to enable participants to reflect and learn from their experiences (and those of fellows) to try to embed audience strategies within their organisations. Action Learning is a powerful co-coaching tool recognised for its capacity to enable learning by doing and foster a collaborartive approach to leadership.

Action Learning[17] is a particular group coaching and learning method developed by Reginald Revans. At the centre of the philosophy is the taking of action and reflecting on results in order to learn. Participants become part of an Action Learning Set who meet periodically to support each other and find solutions to issues they face in the workplace.

The Action Learning process created an impetus for participants to try out the techniques used, to reflect on their success, supporting individuals in their often challenging progress as change agents, and expanding learning through a deep understanding of the work of colleagues in the Action Learning group.

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[16]Adeste Research Report: A Map Of Training Paths, Skills And Competences For Audience Development July 2014

[17]More information on Action Learning: http://www.actionlearningassociates.co.uk/action-learning/

Action Learning Associates were brought in as experts to train-the-trainers

Mission Purpose → Situational Analysis → Developing Strategies → Objectives &Targets → Action Plan inc Evaluation

THE TRAINING FORMAT
Sessions took place in five countries over six to ten months following the same basic pattern. Again, the format, placed the empahsis on experiential learning.

- Two 2-day sessions split into production of an audience development plan by the trainees and participation in a 'how-to' action learning set,

- Three sessions in an Action Learning set

- Session for final conclusion looking at how the audience development plans were working with a final Action Learning session and evaluation of the process

The development of an audience development plan was used as a way to combine various elements and ideas in a practical tangible way that could accommodate different types of organisation. It was something useful that people could implement immediately and also provided real practice that participants could reflect upon as part of their learning.

Splitting workshops enabled participants to go away and reflect on their challenges and gather evidence before developing their plan.

Action Learning skills, in themselves essential transversal coaching skills, were developed alongside, and then the group continued to meet as part of an Action Learning Set up to 6 more times over the life of the project.

TRAINING THE TRAINERS
The trainers from England, Denmark, Poland, Italy and Spain all attended a 'train the trainers' session in London in April 2015. This was led by the Consultancy Director of The Audience Agency alongside Action Learning Associates. Following the approach outlined above, the trainers took part in six days that split between using audience development planning at the centre of a learning

process and learning about the facilitation of Action Learning sets. There were also opportunities to discuss and modify the training approach as part of a more general discussion with the Chief Executive of The Audience Agency. It is important to note that all those taking part in this session were seasoned trainers and the sessions were designed by The Audience Agency to maximinse the collective expertise and to help trainers reflect on their own practice. The final curriculum was then designed collaboratively.

CASCADED TRAINING
Trainers then led sessions with participants in their own countries recruited through a mixture of open and targeted approaches. All trainers worked with the core curriculum, adapting the materials from the London session, and sharing these adaptations and enhancements across the group, a process which helped to refine and evolve the programme over the period.

For example, in Italy trainees didn't have as much experience in audience analysis as had been expected and therefore there was an increase in the amount of time dedicated to the hard skills. In Denmark, it was felt that the two different sides to the training needed more integration so they worked with an Audience Development session in the morning and an Action Learning session in the afternoon. In England, to differentiate it from other training programmes, a new dimension was added, recruiting trainees on to ADESTE who were working internationally in some way.

Some places also added one to one sessions with trainees before, between or after sessions in order to understand participant needs or to provide extra support. There were also modifications made responding directly to trainee needs. So in Poland there was an extra session for leaders and managers to help bridge the gap between aspiration and delivery. In Italy, there was an extra session on developing audience goals and in Spain a greater emphasis on analysis. In Spain they also

rotated the Action Learning sessions around some of the partners, combining it with getting to know the different places.

In delivery, all partners discovered the necessity of using case studies and practices that were relevant to their regions and practitioner organisations, although many also benefited from the trans-European sharing of examples and ideas. The capacity to do both is one of the key strengths of ADESTE – being both local and international – learning from others and sharing each partner's good examples. These were shared through the Facebook group, through the website, and directly between partners.

In addition, all the trainers took part in their own virtual Action Learning set between April and the end of the year in order to help support their development.

CONCLUSIONS

As this phase of the programme ends, it is clear that this experiential and collaborative approach has value. It introduces potentially difficult concepts in a way that also encourages learning and long term sustainability. It is strong enough to be flexible in a range of contexts, but recognises some common aspects of best practice. It is realistic about the need for individuals to be supported not just by tools and techniques, but by people and networks.

It has also given us confidence and a recognised process by which to develop training and development programmes in a highly collaborative way which draws on the best international practice in an active and practical way.

What it has also done is helped the partners to identify wider challenges: audience development works where it is embraced by whole organisations. The learning from the training programme will continue to inform the future work of what has now been established as the ADESTE partnership.

The ADESTE pilot training

On the identification of the 'adestinis' and the process in the participating countries.

By Antonia Silvaggi

After months of research we came to the understanding that ADESTE should be about people. Cultural professionals coming together, sharing the same goals and ideas, the same challenges and not least the same passion of embracing a focus led audience approach.

We had developed the collective understanding that true impact in increasing audience engagement also requires a major cultural change for many organisations across Europe.

Launching the training programme in 5 countries from the North, to the South and the West to the East of Europe was going to be a challenge in terms of different approaches and views on audience development due to different historical backgrounds and cultural policies. The ADESTE training programme had the potential to be a ground breaking innovative, especially in Spain, Italy and Poland and it turned to receive positive feedback from the UK and Denmark as well.

GETTING PEOPLE ON BOARD
We needed to identify the people and organisations that would like to embark on this journey with us. This led to the selection of the trainees to take part in the ADESTE pilot in Italy, Spain, UK, Denmark and Poland that took place for 10 months starting in May 2015. We were looking for cultural professionals and organisations that wanted to question themselves, wanted to change from an organisational centred focus to an audience centred focus – and were willing to do so through e.g. applying action learning methods to solve audience development organisational issues.

The ADESTE partners decided to share the same entry requirements to the piloting across countries and across different cultural sectors to have comparable results. Furthermore, the international dimension proved to be an added value that could be developed further in the future. We wanted to test the process and determine the transferability of

it across countries and sectors without limiting the process to one sector or institution's size or reach.

The candidates needed to match one or more of the following requirements:

- Have experience in working with audiences/ in audience development in a broad sense (communication, marketing, public relations, education, mediation, curating, etc.) since the AD setup is different from country to country;

- Committed to follow all parts of the training process;

- Willing to share experiences and to support others;

- Able to introduce new approaches inside their own organisations;

- Have the full support of their organisation's leaders and directors;

In other words they needed to be willing to become change makers.

Participants were asked to articulate their motivations on why they wanted to take part and what difference it would make to their organisations? What kind of knowledge, experience or expertise could they contribute to the group? How could they become positively influenced by others in their organisations and networks?

On the basis of a network of peers supporting each others' experiences and ideas, the sharing dimension should be rooted at all levels of the training programme, in the methodology, the informal activities, and online. Therefore, the participants were also chosen on their motivations and what challenges they faced in developing audiences in their professional work and how the training might help to make a difference.

In Spain and Italy an open call was launched receiving more applications than expected. A top down approach was experimented by the City of Warsaw, by including big and small cultural institutions supported by the municipality.

In the UK the focus was on organisations working internationally, recruiting people from organisations which either tour their work internationally, or receive pieces and work from abroad to promote within their venue. In Denmark the focus was on institutions and organisational bodies addressing new user groups in primarily complex demographic areas in metropolitan Copenhagen.

MULTIPLE VOICES AND EXPERIENCES

65 practitioners across the 5 countries were selected, all with different challenges and stories. It was a mix of cultural professionals working within cultural organisations from different sectors - museums, theatres, orchestras, music venues, cultural heritage, art centres, performing arts, libraries and festivals. Organisations of different sizes - medium, small and large institutions and from quite different geographical contexts, from rural areas to big urban contexts, private as well as public framed the group of trainees.

In each country the groups were working with their facilitators and peers developing their audience development plan following a six step plan: defining the process mission; knowing the audience; developing a strategy; setting smart objectives; setting up a review plan and an action plan; and the action learning sets.

THE DIFFICULTY OF THE AUDIENCE DEVELOPMENT PLAN

Many of the tools proposed in ADESTE are adapted from marketing and strategic planning and as such they are not particularly new. They were asked to reflect upon their own praxis by involving their colleagues and upper management. The ADESTE tools were designed and put together to help them structure their reflections and actions with an audience focus, an entrepreneurial and holistic approach that involved all relevant departments. Besides the initial problem of collecting audience data, these last points revealed to be the most difficult ones. Regardless of the support and endorsement they had from their upper management, drafting the audience development plan was seen as an extra task.

Only in Poland it was possible to plan a session with the directors from the participants institutions or organisations, mainly due to the fact that it was the municipality that promoted the training. With this in mind, there is a need to work more structurally with the organisations in the future to help them balance their social, financial, and artistic ambitions to build new sustainable audience focused models.

How this will affect the future of organisations within ADESTE or beyond is difficult to say.

"Who knows?", an Italian participant from the library sector replied: "What ADESTE gave us is a very demanding tool that need to sediment in my colleagues' attitudes too, a sort of holistic approach that need to be rooted, to be seriously adopted, and give birth to meaningful changes. This is definitely the hardest thing. If this happens, I think my organisation will become more efficient and could deeply sharpen citizens' lives as never before."

CETTE MARCHE PEUT... ...VOTRE VIE
C'EST LA MARCHE... ...IÈCLE
WATCH YOUR... ...MAN
CETTE MARCHE AIMERAIT... ...ON PARLE D'ELLE
POURQUOI ÊTES-VOUS EN TRAIN... ...ONTER CES MARCHES
SVP ARRÊTEZ DE ME M... ...R DESSUS
NE VOUS LAISSEZ PAS MARCHER DESSUS
CETTE MARCHE VOUS MÈNE AILLEURS
L'ART C'EST UN PAS APRES L'AUTRE
CHOISISS... ...ENTRE MONTER CES MARCHES OU RENTRER...
CETTE MARCHE DOUTE DE L'ART

CETTE MARCHE MENE NULLE PART

sur ce banc - on tombe facilement amoureux - de l'autre

C'EST LE PREMIER PAS QUI COMP...

To use action learning within my role managing the team and supporting staff through difficult decision making. It is easy to try to find solutions quickly and to fall into the trap of offering advice and making suggestions. Long-term introducing the action learning approach will help to build skills in decision making and reflection within approaches to work.

- a UK participant

33

Evaluating the ADESTE project - process, outcomes and outputs

The ADESTE training process presents a number of interesting outcomes. The gathering of data, and the evaluation of these, alleviates future training within the field.

By Gerald Lidstone

The evaluation of ADESTE has been undertaken with the active engagement of those partners and stakeholders in the project who wish to make new discoveries based on the results of the evaluation. We were very influenced by Grounded Research as a methodology where focus is on the themes that those being evaluated are interested in discovering. Thus, we have used an approach designed to encourage participants to openly discuss areas of the project and then group their responses around the stated aims.

The evaluation was focused both on process and outcomes. Due to the medium-long term perspective that is intrinsic to the kind of impacts we aimed to foster – enabling audience developers to be more effective in reaching audiences -, it was of course not possible to assess the effectiveness of the training in producing an audience increase. The first reason is time (results should be measured at least in a couple of years); the second reason is the impossibility to build up a consistent and reliable control group. Nevertheless, the evaluation focused on the change produced by the 10 months training on participants and their organisations.

The tools used were primarily written surveys, undertaken by participants and stakeholders, at appropriate times after completion of specific cycles of the project. The following is a summary of the key points of a very extensive gathering of information. It is essentially divided into three levels:

1. Feedback from the initial training session

2. Evaluation of trainers training trainees

3. Feedback from trainees delivering skills and knowledge in their organisations

1. FEEDBACK FROM THE INITIAL TRAINING SESSION

The feedback after one week of intense training was overwhelmingly positive across all partners. However, there were country specific adaptations and additions to methodology shared so that

partners could consider adding, or in some cases simplifying, the initial material and taught processes. For example in Spain, they created forms to understand the competencies of the people who were going to participate in the training. They also added some slides to prove the relationship between training methodologies and research findings.

All trainers greatly accepted Action Learning as being part of the learning method and many considered it innovative. The main findings of this first step of the evaluation were later addressed by partners, for example by stretching or blending some part of the training to adapt it to local contexts, revise where possible case studies to create national contextualised ones, finding ways to bridge AL to hard skills sessions.

2. EVALUATION OF TRAINERS TRAINING TRAINEES

This second level of evaluation also produced a number of short conclusions pointing out some needs, which as far as possible have been addressed during the 10 months training period, such as:

a) The need for a longer training time for skills and for national case studies [and time to create them]; Some trainees lacked some core skills and experience necessary to create an audience development plan. - Areas include Marketing, Segmentation, Monitoring and Evaluation. More background ideas on these areas would be useful. Some institutions lacked even a marketing department, to help them create AD plans.

b) The need to bridge AL sessions with hard skill ones: AD turned into a valuable peer-to-peer industry-talking space. This led to a desire for more time to focus on joint solutions in the session. Some trainees have expressed a lack of connection between the methodology and Action Learning session. Thus, some trainers dedicated a session (probably half a day) for 'creating bridges'.

c) The need for continuing support for mentoring for trainers and to elaborate how can this be achieved. It would also be important to continue dialogues with policy makers at different levels to enable ongoing discussions for support and to impact AD strategies and national cultural policies:

A 'set up wizard' based set of documents for helping create AD plans would be useful, that could be taken back to the institution, this would help develop the training into concrete action plans.

The lack of background data at national and local level (as in Italy and Poland) is a limit for trainees operating in those contexts.

3. FEEDBACK FROM TRAINEES IN ORGANISATIONS

a) Impact on organisations

Answers to the question "How relevant is the training to the work you are doing in your organisations?" proved across all respondents the fundamental importance of the training:

- *'Caused discussions and repercussions across my organisation.'*

- *'Very useful in helping find new audiences we do not yet know.'*

- *'Gives me a strategy to deal with declining audiences.'*

- *'Helped me realise that AD function was spread amount too many people. Could be one single role.'*

- *'Gave us a sense of a 'mission' – bringing the act of connecting with a community to the core of our activities.'*

- *'The training is an answer to many questions we have in our organisation.'*

An extensive question to the previous was: "To what degree does your organisation understand that audience development is a management function for all staff – or just the concern of a marketing department?". This question also produced interesting answers, suggesting also that smaller organisations find it easier to understand the need for everyone to be involved:

- *'Real audience development, the one that lasts and becomes a working procedure, can only be reached if the entire staff working-group is involved.'*

- *'Audience development is something radically new for my organisation, which makes it a little hard to figure out how it is considered.'*

- *'We are still dealing with an approach that considers the audience just as one among various aspects, which seems to depend more on random factors than on the choices we make.'*

Asked if they changed their approach/outlook as a result of taking part in ADESTE, the majority of recipients have noted positive changes relating to the advantages of being able to implement a step-by-step approach; being able to instigate organisational changes with an evidence-based approach which has generally resulted in an increased self-confidence for individuals.

Asked about the lasting impact of the programme on them as practitioners, answers were:

- *'Having the tools to engage and persuade policy makers and partners, using structured, evidence-based thinking.'*

- *'Brings values to ideas relating to AD and increases professionalism.'*

- *'The programme provides an increased enthusiasm to be able to make a long-term difference within an organisation and the sector.'*

b) Improvement areas for the future

A few overarching conclusions came from this section of the evaluation: Either the initial training needs to be longer to enable participants to go into greater depth, or on-going support/mentoring, or both needs to be provided;

A mechanism is needed to help restructure marketing/AD functions, departments within an organisation; in some organisations it is hard to embed marketing/AD as a management function; support during change in organisations is required; a mechanism to engage senior management and/ or colleagues could be useful.

This project has been primarily concerned with developing the 'audience developer' and providing participants with the tools and processes to create change within their organisations. As well as learning skills, this cultural change within organisations is maybe the greater challenge for many as it goes to the heart of an organisation's vision and mission. As such the ADESTE project has pointed at a field for future investigation, projects and research.

'I have a feeling we are "part of something bigger.'

- Trainee

An event closing the project and opening its borders

The ADESTE conference in Bilbao and San Sebastian

By Amaia Makua

On 10th and 11th of March 2016 the final Conference of the project ADESTE took place in Bilbao and San Sebastian (Spain). If this event had been a cinematic saga, it would have been closed with the words "To be continued...", since ADESTE is a beginning and promising project, with a long way ahead. Therefore, this ADESTE main dissemination event, should not be considered a final Conference, but a transitional conference into something more significant that is still developing, but that will for sure see the light in the near future.

After a 30-month process of work, this type of dissemination event served to explain, justify, share, collect comments and incorporate new ideas on the work that has been done.

Events like these also try to bring together people and organisations around a specific theme, as in this case audience development. Exchange and networking is promoted, as well as new professional and personal contacts. If it is an avant-garde meeting inspired by new trends, it will pursue to fully involve the attendees and to promote memorable experiences through practical and innovative methodologies and through the creation of special spaces and moments to connect people in a more informal way.

ENCOURAGED PARTICIPATION

All these ingredients were taken into account in the ADESTE Transnational Conference. The event was a unique opportunity to present the work undertaken throughout the ADESTE project over two and a half years and to enlarge the ADESTE community of professionals, policy-makers, academics, and students interested in developing audiences. The conference programme was designed to give voice to the maximum number of people to express the multifaceted reality of ADESTE. In addition, the varied formats of the sessions as well as the MeetAbout technology encouraged the participation of all the attendees. Involvement and discussion generated during this event are a major contribution made to the ADESTE project; its philosophy and principles survive beyond its official end in April 2016.

Undoubtedly, it represented the culmination of a project that has left us several valuable learnings. For example, that cooperative work among different professionals is not only is possible, but is also very worthwhile. Also, that even the most ambitious and global concepts may have their practical translation into concrete work methods, as the resulting pilot course of ADESTE. And over practical considerations, it has made clear that it is possible to dream of a cultural sector better prepared to respond to the emerging needs and expectations of the audience.

All the persons that have worked on ADESTE have done their bit to contribute to this inexorable trend that is emerging not only in Europe, but in many other places with diverse social, economic, and cultural contexts all over the world.

The action learning methodology and its implementation in the group has enabled me to deal with the problems in my organization from a more holistic point of view and from a different perspective.

- a Spanish participant

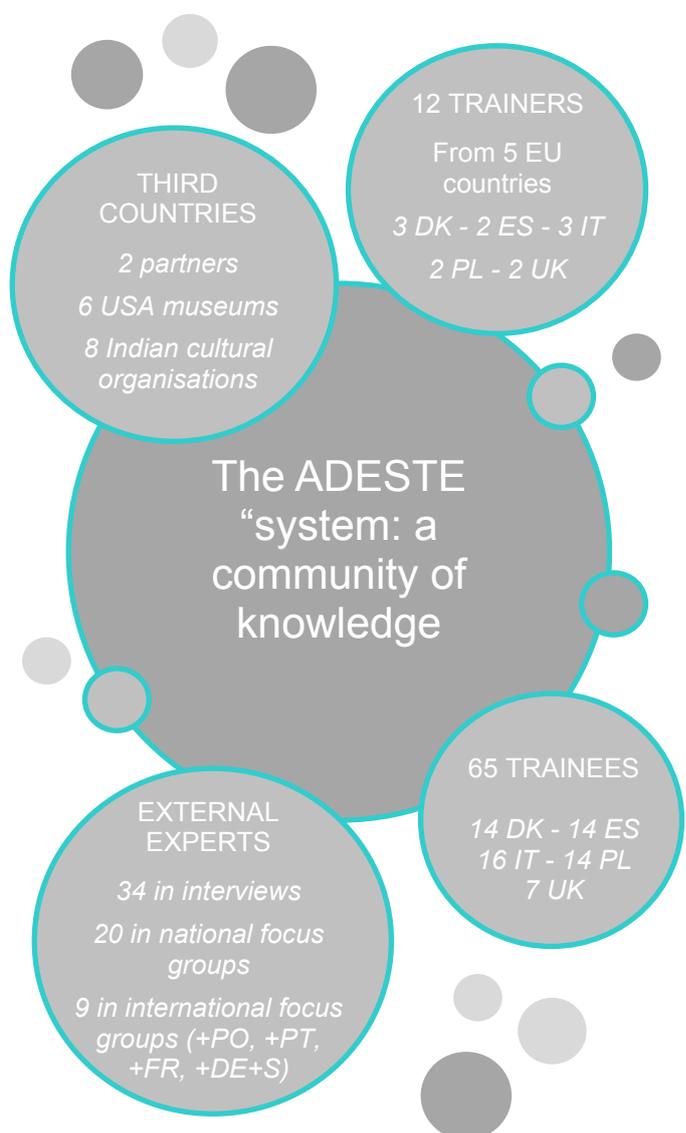# Working on audience development on a larger scale

How ADESTE started something worth continuing.

by Giulia Fiaccarini

When closing a 30-month transnational project, it is natural to look back, beyond the virtual piles of emails and reports, towards the very first ideas that became plans and commitments inspired by shared objectives. Was it all worth it? Did we progress in the way we were expected to? Did we achieve positive results at reasonable costs? In the case of ADESTE the key questions would be: did we manage to develop innovative methods by working on audience development on a larger, European scale? What were we able to do in the consortium that we couldn't have done each on our own? What elements should be saved from the official end of the project and pushed forward?

A first clear aspect of ADESTE is its emancipation from "initiative" to "process". From the first attempt made by a composite mix of organisations to respond to a defined priority in the European cultural agenda, ADESTE has gradually turned into a platform of exchange and work taking the great chance to collect multiple voices within the complex and slippery field of cultural participation in Europe. Complexity and heterogeneity have always characterized ADESTE's progress: from the geographic scope of its areas of intervention, to the different profiles of partners, and the diverse expertise and expectations towards cooperation at EU level.

So what helped multiply the benefits of differences while minimizing potential risks? The fact that the ADESTE process has always been unified by strong method of cooperation. ADESTE was built as an open platform, adaptable to both forward and backward movements enabling review and progress, with the strong bearings of a) a shared framework of values connected to audience development, a common vision that emerged from the very beginning; b) a fixed priority in the working

THIRD COUNTRIES

2 partners

6 USA museums

8 Indian cultural organisations

12 TRAINERS

From 5 EU countries

3 DK - 2 ES - 3 IT
2 PL - 2 UK

The ADESTE "system: a community of knowledge

EXTERNAL EXPERTS

34 in interviews

20 in national focus groups

9 in international focus groups (+PO, +PT, +FR, +DE+S)

65 TRAINEES

14 DK - 14 ES
16 IT - 14 PL
7 UK

method, the exchange dynamics. This last aspect was maximized at various levels. As part of the project structure, the internal working method has relied on techniques aimed at ensuring the full involvement of all the staff and their active participation in all the main phases and decision-making. Even though sometimes it might have been perceived as slowing down certain actions, or creating a drift of point of views, especially when enlarging the perspective with the involvement of extra-European partners, India and the US, the ADESTE working method has revealed to be an asset, creating a more and more cohesive environment because it was challenged at each step. Moreover, what was established all around ADESTE was an articulate system of external 'idea and practices providers' or critical friends from more countries than those already included in the partnership: experts, practitioners, policy makers, trainers, trainees were involved in focus groups, facilitated meetings, workshops, and public presentations at European and national levels.

The dialogue and exchange mechanisms at the core of ADESTE were replicated in the final conference, aimed at opening up our findings to a larger group of professionals. It was conceived with the objective to keep observing the prismatic figures of audience development and understanding if the training has been coherent, effective, and in what ways it could be adopted in other contexts and countries. Many new interesting remarks to our work were voiced and alternative ways to improve our approach were drafted thanks

to this diverse arena, marking the path for future developments, once again, on a larger scale.

Therefore the ADESTE group took the promise of a difficult objective – that of investigating and training in a field not only of practices and not yet of rigorous disciplines, and pushed it further by using a multiple lenses-system in which each country and region, and even city versus province, is entitled to catch a relevant angle of how to do audience development effectively. Another key factor was also to have a strong action plan, a work programme leading to the very ambitious and tangible objective of devising a training programme that was implemented in different geographic, cultural, artistic contexts across Europe. Each data collection, study, exchange of practices was never an aim itself, but always a way to reach the goal of having a large group of EU cultural organisations undertaking the path to become audience-focused. The sense of having established a process of real contribution to a much-needed change in the European cultural sector is our strong legacy that will continue to challenge and inspire the ADESTE partnership.

Challenging the status quo politics

The organisational challenges of Audience Development. The ADESTE programme really helped to identify the widespread organisational challenges of introducing strategic audience development to cultural institutions.

By Anne Torreggiani and Jonathan Goodacre

Our understanding of audience development is that it is a process which involves staff across a whole organisation: it is … *a planned, organisation-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions.* [The Audience Agency definition].

The sustained development of an audience – that is a significant increase in its size or diversity, or in the scope and depth of its members' experiences – is more likely where many aspects of a cultural experience are shaped and offered with the needs of that audience in mind. So programmers and curators, operational and communications teams, educators and animators, need to be informed of, and inspired by, the needs of different audiences in a co-ordinated way. In contrast, evidence shows that reaching out to new or different audiences inconsistently, as a bolt-on after-thought achieves at best short-term results.

So, developing audiences depends on the ability of a cultural organisation to place them at the centre of its philosophy and practice, with real commitment and leadership. Such audience-centricity is still a new idea for many cultural institutions where conservation of the object, or production of the artwork, have been the exclusive mission. The benefits of audience-centricity need to be proved:

> ' … *that is the biggest problem I guess – the leadership are not able to fully understand, the necessity of audience development.' (Adeste trainee 2015, Evaluation)*

And once (if) the case is made, organisations will probably need to start working together in a quite different way, requiring significant change of focus, culture and practice:

> *'Real audience development, the kind that lasts and becomes a working procedure, can only be reached if the entire working group is involved.' (Adeste trainee 2015, Evaluation)*

This was one of most important learning outcomes of ADESTE as trainees frequently expressed frustration that they could see where change needed to be made, but that the organisation as a whole was preventing this development from happening. It links with a range of research and analysis both within the cultural sector and beyond.

'Anyone who thinks they can achieve a diverse audience by implementing whizzy schemes whilst leaving the core of the organisation and its people intact is on a hiding to nothing' (Maddy Morton, 'Not For The Likes Of You', Navigating Difference, UK, 2005)

'Employees in large, older firms often have difficulty getting a transformation process started because of the lack of leadership coupled with arrogance, insularity, and bureaucracy.' [18]

ADESTE highlighted these challenges in the field, adding useful evidence of the common organisational challenges across the partner countries.

Most of the participants in the programme were responsible for driving audience development in their organisation. They formed strong ideas for identifying and attracting new audiences while taking part in the programme. Once they returned to their organisations, however, many met resistance to putting their ideas into practice, despite the energy and enthusiasm that marked their approach.

It turned our that they had responsibility to grow/change audiences, but not necessarily the rights to change their organisations accordingly. None were trying to start a revolution, most were just introducing tried-and-tested approaches to building audience relationships but very much with their organisation's goals in mind. Nevertheless, involving colleagues collaboratively, spending time or even money to get audience feedback or understand potential, making operational changes to suit audience needs, creating new offers for new audiences, were all common challenges.

Challenging the status quo is never easy, of course, and by the end of the programme, we were convinced that in future we should:

- take more active steps to support participants as "change agents", in addition to the current features of the programme

- amplify the benefits of audience-centricity with evidence and through debate at European level

- dispel concerns that audience development is some crude form or market-driven Disneyfication, again through debate

- Continue to track the progress of participants in this ADESTE programme to further our own understanding

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[18] John Kotter, Leading Change, 2012

Researching, understanding, practicing

Audience development needs to be investigated from different perspectives.

By Alessandra Gariboldi

One of the ADESTE project's most important findings was the complexity of tackling AD as a multifaceted field to be explored. What we realised is a lack of extensive research devoted to explore the many layers of what AD is and might be at European level within the cultural field. The accessible research in this field is far from ideal both in terms of quality and quantity. Moreover, the kind of research needed is much wider than it appears today.

Although ADESTE was not a research project in an academic tradition, research still was a primary issue within our group. However it was tackled mostly in terms of operational research: current practices in training cultural professionals' opinions, and innovative training methodologies. While recognising the value of operational research, we also realised the need of a deeper reflection on AD, a space for public debate and an updated more coherent understanding of the topic.

Hence, research is an issue. But what kind of research do we need to support AD and its principles, to enable the kind of change we would like to foster? According to our experience, we devise some different study fields, from cultural studies to policies, from theoretical to operational research:

CULTURE STUDIES

Looking at the field of cultural studies, there seem to be a common agreed notion of culture(s) as an on going process – much like in the case of AD – but it raises the question of which culture is being

put on offer. Produced by whom, and for whom? How far can we go 'authorising' people to have their say about what is culture and what it is not? What does that really mean in a culturally diverse Europe? We are convinced that unless we start having a more profound conversation about that, we won't be able to define coherent policies to improve cultural participation in a European perspective.

Key questions for researchers are: What kind of culture(s) are we talking about? What kind of participation do we want to improve?

CULTURAL POLICIES

The field of cultural policies is crucial to give insights about the declared aims and the effectiveness of programmes devoted to enhance cultural participation. As stated in the article by Steven Hadley, this kind of understanding should be the first step for discussions on policies and programmes, both at national and European level

Key questions for researchers: Why do we want to improve cultural participation? How to support it? Is it effective? Under which conditions can it happen?

EVALUATION

To bring the empowerment of citizens' participation to a proper public discussion, and to inform cultural policies towards an effective programming, research should also focus on evaluating the impacts of policies as well as the effectiveness of our actions, the first referring to the cultural policy domain and the second to the operational research domain. Many cultural organisations are trying to face this issue in creative and interesting ways, but without a solid methodological framework and a space for sharing experiences and perspectives, they risk that their efforts remain fragmented and inconsistent.

Key questions for researchers: What kind of impacts do we want to produce? How to measure them? Who should measure them? How does this affect our choices?

ORGANISATIONAL STUDIES

If we recognise the need to revise our role and practices, as ADESTE showed, we would need research on how organisational change can happen as well. Although this is a hot topic in the business world, cultural organisations seem reluctant to change as their "business" counterparts. There is much less research in this field compared to the non-cultural sector.

Key questions for researchers: How can we foster change within cultural organisations? Which paths

and competences are required? How to work differently?

AUDIENCE (AND SOCIAL) STUDIES

Marketing and education are crucial fields of investigation, although fragmented and very differently performed from country to country at a national level (while often well understood at the level of single organisations). An effective research at national and local levels of this is compelling to provide cultural organisations with reliable data for segmentation as well as with a deeper understanding of their potential audiences' social attitudes and behaviours in different contexts, particularly in a pervasive digital environment.

Key questions for researchers: How do people behave? How does the digital shift influence their behaviours? How do they interact with cultural offerings?

AD PRACTICES

Considering AD more as a practice than a theory, and that so many attempts in this field have been undertaken on the basis of 'trial and error', a more extensive field research in this field is crucial in order to provide a useful and shared knowledge of how to reach and engage audiences.

Key questions for researchers: How does effective AD work? Under which conditions can it happen? What works and what doesn't?

As a group, we have during the ADESTE project crossed all these issues and perspectives, giving us a multidimensional understanding of the kind of research needed. Moreover, quite many different EU funded projects are now working on these topics from different perspectives (BeSpectActive!, the "Study: How to place Audiences at the centre of cultural organisations", AVNode, just to mention some) providing knowledge and results to be disseminated at European level.

As stated earlier in this report, the kind of change we have in mind when we work on audience development is something that can't happen by working in separate fields. It is a cross-sectorial practice across nations. Therefore, we strongly believe that research should nurture (and be nurtured by) practices, and that there still is a lot of work to do in order to make it happen.

Designing contemporary cultural politics

Audience development and the diversity of cultural political perspectives

By Niels Righolt

Complex and nuanced transnational cultural projects that examines the relationship between practice and theory, between the institutions and their audiences touches in many ways right into the cultural infrastructure, the cultural traditions and the cultural discourse in the participating countries. In this respect the ADESTE project is no exception. From Denmark in the north to Italy and Spain in the south, Poland in the east to the UK in the west the project suggests a need for a more nuanced approach to the audiences concept and how relationships between the cultural initiatives and the audiences can be developed and strengthened in different ways. Initiatives like ADESTE help create the foundation for a larger and broader audience, a higher level of real cultural participation and in a way these projects help to position the whole cultural sector as an important and society evolving field. In this short article I will introduce some of the different political perspectives that influence and shape the cultural political landscape that initiatives like the ADESTE project feed into.

THE NATIONAL NARRATIVE

Common to the political discourse in the countries participating in the project is that cultural policy usually aims to support the dominating national narrative. Culture and cultural politics are seen as a tool that support the national self-perception and place us in a broader international - especially Western - context. It is an understanding of culture, which is strongly rooted in the consolidation of national states during the second half of the 19th century as well as in the modernistic tradition of knowledge and culture. However, that is only part of the picture. There are numerous other cultural thoughts and perspectives that weave in and create a picture of the complex decision patterns the audience perspective politically has to function in relation to.

Besides the national narrative, the idea of culture and culture politics as a key identity marker plays a role. Culture is perceived as a matrix, which can be understood as an instrument for local identity as especially important for the design of cultural policies in regions and greater urban communities. In this perspective culture tells a unique story about the local peculiarities, the characteristics that define for instance a region or an urban society as something quite special. What is unique is at the focus. In many cities and regions culture is perceived as a vital community driver. Here culture and cultural policy have achieved a clear and well-anchored position in the city or the region's self-understanding. To participate and exercise culture and be culturally active is a matter of clarity - for

the practitioners, the participants and the audiences. Culture has become a prioritised political field of action across the political spectrum.

A related cultural perspective, which has emerged over the past 20 - 25 years, is the notion of culture and cultural policy as democratic glue, a tool to create sustainable democratic relations between citizens and the cultural institutions and practitioners. The focus is on terms such as representativeness, plurality, local anchoring, diversity, etc. It is a political perspective particularly rooted in culturally and socially diverse and growing urban structures.

ENTERTAINMENT AS PLACE MARKETING
Another cultural perspective that runs through the cultural debate in most European countries is the idea of the event and entertainment-based culture that in particular is set to satisfy the entertainment and tourism industries and not least to create economic growth by attracting the largest possible quantity of people for each arrangement. Event culture as goals and means you might say. Over the years many small and medium-sized municipalities have invested a lot of money to attract major events, as a way to take place on the map and get a part of the considerable turnover that this part of the cultural life entails.

CULTURE AND CREATIVITY AS THE GAME-CHANGER
Ever since Richard Florida launched his thoughts on the Creative Class, many regions, cities and small and medium-sized municipalities have attempted to see and define culture as a kind of 'innovation machine'. This as an attempt to attract a younger, well-educated, occupational population, which can turn a region into power factor by e.g. the positioning of the largest city in the region as an innovative and creative HUB nationally as well as internationally. Culture is perceived more and more as the Game-Changer. It is through culture and progressive culture politics that a city can achieve real change. In this perspective, culture helps to change our perception of our possibilities and ourselves. It stimulates the processes of change and creates space for experiments in an attempt to redefine the municipality or region and the way it is being seen.

TOWARDS A 'GLOCAL' REALITY
In recent years, the cultural focus and ditto priorities have been largely influenced by the massive digital development. With the advent of new media platforms and tools the world has shrunk and culture has become a tool that binds the specifically local with global trends for the individual. For municipalities, this indicates strengthening the specific local conditions and reflecting them in a global context. Culture understood as a 'glocal' fixation point. Digitalization

has accelerated development and in terms of cultural policy it has meant that more than ever there is a need to involve the users and the audiences more directly in the activities. Concepts such as co-creation, co-curating, participation and collaboration play an increasingly important role in how the audiences relate to the cultural offerings and the design of coherent cultural policies.

The picture has become more varied in terms of cultural policy and we are in a cross-point between the construction of national narratives, local and individual circumstances, digitization and global opportunities. Politicians and cultural political architects all over the EU are trying to navigate in the different political perspectives and set a cultural policy that reflects their political paradigm and ideology on the one hand and meet the increasing complex reality on the other.

AUDIENCES AS A CORNERSTONE
The ADESTE project has walked right into this field of tension, where many institutions in terms of their organisation have proved it difficult to meet and navigate in the diverse challenges. It is about both formats, traditions and organisational patterns, but it is also about the nuanced cultural political perspectives rarely being translated into the cultural organisations' missions and therefore they rarely influence the institutions' modus operandi in relation to how they programme and curate, recruit new employees and choose which types of partners and target groups, they should turn to.

In a way, the ADESTE project has addressed the need for a more timely and articulated cultural political debate, where questions like how public cultural policy can combine cultural pluralism with quality requirements are being discussed. The notion of many different on-going political perspectives underpins both the challenges with the established institutional hierarchies and the reproductive national and transnational support patterns. It is a political and institutional challenge to operate within the contemporary demands for diversity and hybridity, to embrace the opportunities provided by the digital revolution and create a more coherent cultural reality, where the audiences are placed and understood as a cornerstone in a strong arts ecosystem.

By addressing the management level within the arts institutions and cultural organisations as well as including the cultural political decision makers in the dialogue, the ADESTE project recognises that audience development is as much about programming and organisational competences as it is about communication tools. In short, audience development is organisational development and has to be reflected in the design of contemporary cultural politics.

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Feeling a part of a bigger widespread informal network of cultural operators who are willing to change and experience the same (organizational and cultural problems) is a huge motivation. Moreover, I experienced how an external point of view can tell me things (about me, my job, my organization) I hardly see even though they are in front of me.

- an Italian participant

Project Partners

Alessandro Bollo is currently Head of Research and Consulting of the Fitzcarraldo Foundation of which he is one of the founders and board members. He has led and contributed to more than 100 research projects and consulting assignments, with the main focus being on economy and management of culture, evaluation of cultural policies and programs, audience studies, and innovation in the culture field. He is a lecturer in different university courses and masters on a national and international level, and is thus an expert in the field of cultural marketing, audience and digital engagement, and evaluation of cultural policies and programs. He has worked with the Committee Matera 2019 for the European Capital of Culture Prize and he was editorial coordinator of the winning bid book.

Luisella Carnelli has a PhD in Theory and history of theater, and a Master in Entrepreneurship of Performing Arts. Since 2005, she works as a researcher at Fondazione Fitzcarraldo. As a researcher and consultant, she carries out studies and research designed to investigate the crucial aspects of creativity, production, organization, evaluation, and consumption of culture. She specially deals with analysis of cultural behaviours, in terms of Audience Development and of management of cultural organizations (analysis of organizational and management models, collection of best practices). Since 2010, she is involved in research and consultancy in the field of web 2.0, paying particular attention to social media marketing strategies for cultural organizations

GiannaLia Cogliandro Beyens has been since 2004 the Secretary General of ENCATC, the leading European network in the field of cultural management and policy. She is also the administrator of the Thomassen mobility programme and serves on several boards. With more than 20 years experience in international relations, GiannaLia is an expert in advocacy, cultural policy and strategic management, in particular in the context of international cultural organisations. Former Policy Officer of the Cultural Forum of EUROCITIES, the network of major European cities, she successfully designed and coordinated several transnational and cross-sectorial projects in the field of culture and education. GiannaLia was Secretary General of the Association of the European Cities of Culture of the year 2000 set up in 1996 by the European Commission. Journalist since 1993, she started her career as Press & PR Officer for the N.A.T.O organisation in Rome. For the European Commission she wrote 10 Reports on social European policy and a major study on the European Cities of Culture for the year 2000. Educated at the University "La Sapienza" in Rome, GiannaLia holds a Degree in Political Sciences - International Relations, a M.A. in European & International Career Studies and a M.A. in European Constitution. GiannaLia was trained for six months at the European Commission and at the Italian Institute for Foreign Trade, ICE, in Brussels.

Macarena Cuenca is professor of strategy and business organisation at Deusto Business School and holds a PhD in Leisure and Human Development. She is a researcher in the Leisure and Human Development research group within the Institute for Leisure Studies at the University of Deusto. Her main line of research is related to the development of cultural audiences. She has published in several international journals, including International Review of Social Research, Arbor, Cuadernos de Gestión, Revista de Ciencias de la Educación, ENCATC Journal of Cultural Management and Policy, Lusophone Journal of Cultural Studies, Quadernos Animació I Educació Social, and Revista de Humanidades. Since 2013 she has participated in European projects like ADESTE, Hands on

entrepreneurship, and the Study on Audience Development – How to Place Audiences at the Centre of Cultural Organisations, all of them supported by the European Commission.

Elizabeth Darley is Publications and Communications Manager at ENCATC, the European network on cultural management and policy. She has her Masters in Cultural Management from Université Catholique de l'Ouest (France). She joined ENCATC in 2010 and to date has worked on six European projects. For the ADESTE project, Elizabeth has been working on the communication including website, graphic design and layout of brochures, communication material, reports, and publications. As ENCATC is a network of more than 120 institutions in over 40 countries with a stake in cultural management and cultural policy education, research and training, she has been using ENCATC's wide communication channels to ensure the project is shared in Europe and beyond with academics, researchers, educators, teachers, cultural professionals, artists, policy makers, and students in Europe and beyond.

Beata Dubiel-Stawska holds an MA in Culture Theory from the Institute of Literature, Theatre and Film Theory of the Lodz University in Poland. She works as a personal coach in the area of communication and development of high performance teams. She also develops and delivers training workshops for companies and public institutions on effective communication, team management, strategic planning, project management, and change management. As a consultant, she cooperates with The Cultural Department of the City of Warsaw, Adam Mickiewicz Institute, Culture.pl portal, Museum of History of Polish Jews, TR Theatre, the leader of Warsaw Cultural Education Programme. Since 2015 she has been a trainer in the ADESTE project.

Giulia Fiaccarini is one the founders of Melting Pro and promoters of the ADESTE initiative, for which she is in charge of the overall coordination and management for Fondazione Fitzcarraldo. After her MA in Management of Performing Arts at SDA Bocconi in Milan, Giulia has developed her expertise in the field of cultural cooperation. Since 2007 she has worked on the design and coordination of European projects aimed at strengthening and innovating the arts sector. Her professional vocation is to support arts organisations in their sustainable growth and to enlarge cultural participation.

Alessandra Gariboldi is senior researcher and consultant in the fields of visitor studies and cultural project evaluation, with a primary focus on audience engagement and participatory approaches. She is coordinator of the Research and Consulting Department of Fondazione Fitzcarraldo, and collaborates with the Cultural Observatory of Piedmont, Italy. With an educational background in Art History and Sociology, she also acts as independent trainer and adviser for cultural organisations in developing and evaluating participatory projects aiming to reach and engage new audiences. She is senior researcher for the EU funded study 'How to Place Audiences at the Centre of Cultural Organisations', and is involved as researcher and trainer in two EU funded project on audience development, ADESTE and Be SpectActive!

Jonathan Goodacre is Regional Director, East of England, at The Audience Agency, UK. He has particular interests in outdoor arts, cultural tourism, international cooperation projects and evaluation. Recently he has led the largest and most comprehensive research projects of outdoors arts audiences in the world. He is also one of the advisors for the forthcoming Study on Audience Development for the European Union and is part of the Pedagogic Team of the European Diploma for Cultural Project Management run by Association Marcel Hicter.

Alberto Gulli is co-ordinator of Training at Fitzcarraldo Foundation of which he is one of the founders. He has designed, at national and international level, a diverse range of training programmes and international projects catering for different target audiences and addressing several topics such as cultural management, project development, strategic planning, marketing and fundraising, cultural cooperation and networking, and local development. He gives lectures on cultural project management . He is responsible of different training programmes, among them is the Corso di perfezionamento per Responsabile di Progetti Culturali - CRPC /Advanced Course for cultural project manager carried out by Fitzcarraldo Foundation since 1996 and, since 2010, the MAS – Master in Advanced Studies in Cultural Management organised in partnership with the University of Applied Science and Arts of Southern Switzerland and the Conservatorio of Italian Switzerland.

Thomas Henriksen is Senior Consultant at CKI – Danish Centre for Arts and Interculture, the Danish knowledge centre for audience development and one of the partners in the ADESTE consortium. He is an experienced cultural entrepreneur and audience developer with extensive experience within the field of arts and social change. Among other work experiences, he was the initiator and director of Salaam Film Festival (Denmark's largest multicultural film festival), concept developer and project manager of the City of Copenhagen's outreach project 'The Culture Guides', and head of the Outreach Programme at the Royal Danish Theatre.

Jo Kay is a skilled facilitator and trusted advisor with over 12 years in audience development. Jo specialises in helping organisations turn audience data into practical action plans, and bring those plans to life. Jo has built strong relationships with a long list of clients of all shapes, sizes and art forms, all over the North West, delivering training and providing tailored support. She is also the North West's lead consultant for Audience Finder, and manages the national craft cluster. She previously worked for both All About Audiences and Arts About Manchester, Cultureshock (Manchester's Commonwealth Games cultural programme) and Liverpool European Capital of Culture, as LARC's Strategic Audience Development Manager. Jo is also an accredited Action Learning facilitator.

Gerald Lidstone, BA MA ATC Dr.h.c FRGS is director of the Institute for Creative and Cultural Entrepreneurship at Goldsmiths, University of London, where he is the founder of the MA Arts Administration and Cultural Policy and MA in Creative and Cultural Entrepreneurship programmes. For the British Council and other agencies he has taught in over 20 countries worldwide, including co-creating an MA in Cultural and Creative Industries in Abu Dhabi and professional museum courses in Qatar. He has recently undertaken a series of innovative evaluations for Sadler's Wells Theatre for ACE and the Department of Education in the UK. Gerald has been awarded honorary doctorates by Vysoka Skola Muzickych Umeni in Bratislava, Slovakia and by Hanoi University of Culture in Vietnam.

Amaia Makua holds a PhD in Leisure and Human Development, an MA in Leisure Management, and an Executive MBA. She is a research member of the Leisure and Human Development group at the Institute of Leisure Studies belonging to University of Deusto. Her main lines of research are culture, thematic tourism, and events. Since 2011 she has participated in European projects like CREA.M (Creative Blended Mentoring for Cultural Managers), ADESTE, and the Study on Audience Development – How to Place Audiences at the Centre of Cultural Organisations, all of them supported by the European Commission. She is the Director of the Master's Degree in Events, Congresses and Fairs Management at Deusto University, and she has published in several international academic journals, such as Rotur, Turismo & Desenvolvimento, and LSA Publications.

Niels Righolt is Managing Director at CKI. He has a broad background and experience from more than 25 years in the arts field. He has worked as head of information, producer, artistic director, cultural policy developer, managing director, and political advisor within a variety of cultural institutions and organisations over the years, among others as managing and artistic director of the Dunkers Arts Centre in Helsingborg, Sweden, as chief curator and producer for *Møstings Hus & Byggeriets Hus*, Copenhagen and as co-founder of the intercultural magazine and communication bureau *Cultures.* At present Niels is a board member of, among others, the national contemporary dance scene Dansehallerne in Copenhagen and the Audience Europe Network. Niels has a background in Literature, Modern Culture & Cultural Communication and Spanish Culture & Language from the University of Copenhagen.

Antonia Silvaggi is project manager and researcher for Melting Pro Laboratorio per la cultura in Rome, Italy. She has been working on the ADESTE project since the concept design phase, and she is one of the audience development trainers and action learning facilitators in the Italian piloting. Antonia has extensive experience in working on international projects on cultural participation and digital storytelling. Since October 2015, she has been co-opted on ENCATC's Board to work on an audience development special project. Melting Pro is active in the field of arts and cultural management, providing support, research and training.

Marta Skowronska-Markiewicz holds an MA in Art History. Since 2012, she has been in charge of educational and outreach programmes at the Museum of Modern Art in Warsaw. Her experience includes coordinating art and architecture festivals, volunteer programmes, and public art projects. She has cooperated with Learning, Media and Audience Departments at Tate Galleries, London. Furthermore, she was a guest expert in the project "At the heart of Community", carried out by the Open Place in Kyiv and the Museum of Modern Art in Warsaw, which aimed at developing an effective model of a socially minded institution in Ukraine. Marta is an ADESTE trainer in Poland.

Joanna Szwajcowska, Vice Director of the Culture Department of the City of Warsaw since 2014, is responsible for the supervision of the city's cultural institutions and for the development of the cultural projects. Previously she has been vice director of the Contemporary Art Centre Zamek Ujazdowski, director of the Strategy and Analysis Department of the Ministry of Culture, and vice director of the Polish Intitute in Rome. She has experience as theatre producer, researcher, and teacher. She holds a PhD in Contemporary History from the European University Institute, and has a background in American literature and in psychology.

Solveig Thorborg is managing director of the NGO organization Salaam Film & Dialogue. She has a Master of Arts in Comparative Arts and Communication from Copenhagen University. Previously, she was the coordinator of a pronounced audience development project at Nikolaj Kunsthal working on social, inclusive, locally based arts. She has also been teaching Arts at Copenhagen University and is the editor of a variety of didactic materials on films and intercultural awareness. Currently, she is studying to become a Psychoanalyst.

Anne Torreggiani has 25 years experience in the arts, as director of marketing and audiences with numerous progressive UK arts companies (including Stratford East, West Yorks Playhouse, and LIFT), and then as a consultant, facilitator, and adviser (including for agencies such as Arts Council England, the European Commission, and a wide range of cultural organisations as diverse as Tate, Manchester International Festival and National Theatre). She is a specialist in audience strategy, trends, and patterns of public engagement. She works across all art forms and museums, and has special interests in non-traditional audiences, contemporary work, and organisational change. Anne is an experienced company director and trustee, and a regular commentator and speaker delivering keynotes and workshops all over the world. She is an accredited Action Learning facilitator.

Participating Organisations

Fitzcarraldo Foundation (Project Leader)
Turin, Italy
http://www.fitzcarraldo.it

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. Fitzcarraldo has extensive experience in lifelong training and has developed national and international research and training activities for cultural professionals.

ENCATC
Brussels, Belgium
http://www.encatc.org

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 European and international level.

CKI - Danish Center for Arts & Interculture
Copenhagen, Denmark
http://www.cki.dk

CKI is a national knowledge centre, which collects and disseminates know-how, experience, research, competency, and best practice concerning aspects of interculture 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. CKI 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.

Melting Pro - Laboratorio per la cultura
Rome, Italy
http://www.meltingpro.org

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. Melting Pro's 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.

University of Deusto
Bilbao, Spain
http://www.ocio.deusto.es

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 is carried out by an interdisciplinary team of teachers and researchers, as well as experts and professionals.

The Audience Agency
Manchester, United Kingdom
http://www.theaudienceagency.org

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, The Audience Agency 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.

Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London
London, United Kingdom
http://www.gold.ac.uk

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 new approaches to business and financial models and management in the Creative Economy.

Los Angeles County Museum of Art (3rd country partner)
Los Angeles, United States of America
http://www.lacma.org

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 (3rd country partner)
Bangalore, India
http://www.indiaifa.org

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. IFA 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.

The City of Warsaw (associated testing partner)
Warsaw, Poland
www.um.warszawa.pl/en

Culture Department is a part of the administrative structure of the City of Warsaw. As such the Department is responsible for setting up the tenets and realization of cultural policy at the City level. In particular the Department finances and oversees the activities of the municipal cultural institutions, operates grant programs for NGOs, offers scholarships to artists, collaborates on policy issues and on cultural projects with counterparts nationwide and internationally. Our mission is to assure for culture a key position in the development of Warsaw.
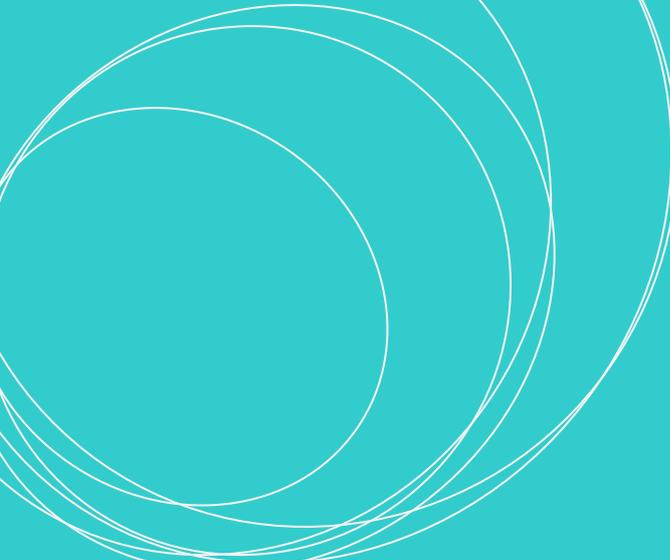
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About ADESTE:

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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