



CONNECT

KNOWLEDGE ALLIANCE
FOR AUDIENCE DEVELOPMENT

R.11.4 CONNECT Summative Report- Executive summary By Disamis and Melting Pro

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Introduction

This document is an executive summary of the results of the monitoring and evaluation activities carried out during the project CONNECTING AUDIENCES European Alliance for Education and Training in Audience Development (CONNECT) funded within the European Programme Erasmus Plus – Knowledge Alliances from 1/01/2017 – 31/12/2019.

The quality assurance strategy adopted in CONNECT focused on evaluating qualitative and quantitative aspects to always stay focused and reassess the award criteria of the project:

- relevance;
- efficiency (during project implementation);
- effectiveness (during project implementation);
- impact (short-term) and sustainability

The goal was to make sure that the project achieved the goals planned in due time and by delivering high quality results in line with the objectives of the ERASMUS PLUS programme and the partners' organizational mission.

Beside the standard tools used such as tracking tools, questionnaires, document analysis, we also used creative games and visual techniques to monitor the progress of the project. We must say that the active collaboration of all the partners made a difference in ensuring a constant monitoring of activities. An external evaluator, Disamis, supported also the monitoring activities and co-wrote this report.

Hence, this document presents reflections and assessments by the project partners and draws from the evaluation carried out through the project.

This report is structured in what has been achieved in the project, and as a result, how the organizational processes worked within the project. Following what worked in terms of knowledge, skills and processes transfer, describing the Twin Track programme and its key elements, and finally how the collaboration between University and the business within the cultural sector worked.

In addition, we summarize the main dissemination and exploitation activities carried out by the partners.

CONNECT in a nutshell

The CONNECT project stayed relevant to the objective of the Knowledge Alliances and concretely fostered the alliance between higher education and businesses by devising the Twin Track programme (TTP) a learning approach that combined soft skills and hard skills, based on learning through problem solving and developing prototypes.

The research outcomes have been essential to build the Twin Track Programme in Audience Development, since they highlighted to devise a learning programme that:

- Provided a robust background in AD theory and planning, nowadays largely lacking
- Looked for a balance between strategic, technical and operational skills, as well as soft skills.
- Be as practice-based as possible
- Facilitated the connection between students and practitioners/cultural organizations
- Included the development of entrepreneurial attitudes/risk-taking related competences
- Took into account geographical differences and make some adjustments over and beyond the core course structure common to all countries.

During the Twin Track Programme Students from Arts Management courses and professionals from the Arts and Cultural sector were paired to work on an audience development challenge through enriched placement schemes, mentoring support and the international mobilities.

The Twin-Track Programme involved directly **165 beneficiaries: 63 students** from Arts/Heritage/Culture Masters' courses, **61 practitioners** from **21 museums, 18 theatres, 6 cultural centers, 5 festivals, 4 orchestras, 3 libraries, 1 historical archive and 12 other types of cultural enterprises from Denmark, Italy, Poland, Spain and the UK.** In addition, also **41 mentors**, expert in audience development and cultural management, to support the students and practitioner during the learning programme.

A total of **51 action-research projects** were designed and actually implemented in the cultural organizations and this has clearly had an impact. Depending on the level of influence of the participant, the impact has been greater or lesser. Nevertheless, in general, it is remarkable the awareness that CONNECT has created in each of the organizations of the need of being audience-focused. Apart from this, some students have been hired and some of the practitioners have been promoted or have changed job thanks to the development of new competences. In one case, a student has decided to start her PHD in audience development.

The TTP reflects the complexity and the diversity of the cultural sector across Europe, which is seen as a valuable aspect of the project.

On the whole, CONNECT gave to students the opportunity to work closely with professionals, to conceive, design and test their projects, to face the challenges of its implementation into the organization, to remodel their ambitions in some cases. It has been a unique opportunity to learn and to outline in a more conscious way their journey into this sector. (Evaluation report WP7)

Overall, the evaluation highlights the positive points, such as:

- The balance of theoretical framework and practice
- Hands-on approach
- The “twin dimension” of working in pairs
- Action Research

- Soft skills related training modules as well as organizational understanding ones were key success factors (Mentoring)

On the whole, the partners agree that this method bridges the gap between Universities and enterprises. It is tailored to the needs of the students and the organizations (through the action research project), it will need fine tuning according the different national contexts. The most important aspect of sustainability is the sustainability of the TTP. In this sense, Poland, Spain and Italy have completed a feasibility analysis and have launched already a second edition of the training.

It achieved the expected results of creating an extended CONNECT alliance bridging the worlds of academics and of practitioners in the cultural and creative field. The alliance reached out, through different means during the project lifetime more than 100 universities **in arts management, economy of culture, arts marketing, communication sciences, arts education, culture and tourism and other similar disciplines.**

Coming together, combining skills and knowledge the partners have created new value together. In the case of CONNECT the collaboration went fairly well, the consortium will continue to work together in the future. This confirms the trend outline in July 2018 that **“networking is an important outcome: for most of the Partners, working together and sharing experience is an added value for mutual improvement.**



Fig. 1 Group picture Warsaw Mobility 2017

What Works 1, Organizational processes in the project?

The Connect project in terms of efficiency has been fairly in compliance with the operational plan (activities listed) and of its expected timetable.

The Partnership was well coordinated, although changes in the project management, and the consortium collaboration was active and proactive. The consortium reflects different skills and sectors, European perspectives and high-quality experience in the field of audience development in the arts and cultural sector. The Consortium demonstrated to be committed, fully collaborative and mind-opening process

As a preliminary step (WP2), the Consortium devised a study in order to ensure the Twin Track programme was set up correctly.

The specific objective of the research was to gain a detailed needs analysis of the selected target groups. In detail, the main aims were:

- To define the needs analysis of students and practitioners in terms of audience development, soft skills for employability and entrepreneurship
- To analyze current practices within entrepreneurship and audience development education, based on the premise that audience development requires an entrepreneurial mind-set (risk taking, forward thinking, etc.);
- To highlight differences and communalities between the needs of practitioners and students;
- To highlight how the same topics are developed in different cultural contexts

Overall, the study showed **that Audience development is still an open issue in the European higher education sector**. Both students and practitioners believe this topic is highly relevant, no matter what their educational background or seniority. They are generally aware of the need to tackle challenge of increasing cultural participation more strategically, although many are still of the mind that it is “mainly about marketing”, which inevitably creates a “narrower” vision of AD. Although some national differences do exist, the formal education on offer, as a whole, seems at present unable to deliver the appropriate skills: few courses are focused on AD, and almost none include developing the necessary entrepreneurial and soft skills, among their learning objectives. Well-focused and comprehensive AD training is mainly offered outside the domain of formal education and targeted to professionals.

Given this, the CONNECT training programme in Audience Development for students and practitioners will need to:

- Provide a robust background in AD theory and planning, nowadays largely lacking
- Strike a balance between strategic, technical and operational skills, as well as soft skills.
- Be as practice-based as possible
- Facilitate the connection between students and practitioners/cultural organizations
- Include the development of entrepreneurial attitudes/risk-taking related competences
- Take into account geographical differences and make some adjustments over and beyond the core course structure common to all countries.

The research outcomes (WP2) have been essential to build the Twin Track Programme in Audience Development, reports are available on <http://connectingaudiences.eu/resources/wp2-detailed-needs-analysis-of-the-selected-target-groups-r2-4-research-study-and-main-results>

WP3 Development A NEW TRAINING PROGRAMME ON AUDIENCE DEVELOPMENT named the Twin Track Programme (henceforth TTP) in Audience Development, built on the basis of a previous research on the postgraduate and practitioner needs as well as a benchmark of the existing offer. The TTP helps both students and practitioners to adapt to continuous change in the labour market, with a mentoring scheme for the development of transversal skills, reflective practice, and entrepreneurial mind set.

WP4 Development of the mentoring and coaching programme for arts management, the mentoring scheme has been developed, the training of trainers has been carried out, the detailed mentoring kit was published, the mentoring scheme was launched. The main deviation is linked to the output *R4.2 Action learning sets amongst project staff from universities and cultural institutions*. It was substituted with *the Buddy scheme*, as it was considered more appropriate to achieve the project's goals. Both methodologies follow the same purpose which is encouraging reflective practice to help problem solving and test out the techniques to be adopted during the Programme Delivery. Each team member was assigned a buddy (see Buddy list) and a Buddy guide was created by P4, who was experienced in this methodology. There is also a document collating some feedback of the buddy pairs and a video reflecting that. The video is available on our YouTube channel : https://www.youtube.com/watch?v=PYVFR6_pirg&t=74s

WP5 Development of digital resources for the twin-track programme in audience development, the website has been launched, the consortium thanks to Asimetrica constantly uploading materials (nearly 200 resources)

WP6 Delivery of the Twin-track Programme in audience development in different countries started by sharing among the partners the call to recruit participants. Criteria have been shared, but modalities of recruiting participants were adjusted to the local context to maximize impact.

WP7 Evaluation of the results of the Twin-track Programme in audience development and WP8 Validation of the Twin-track Programme in audience development, have been completed in the case of Spain and Poland the pilot TTP have been accredited since this first year.

In the case of CONNECT project, the TTP validation framework first source of inspiration was the University of Deusto based project of Tuning Academy¹ and its Tuning Methodology². It became the first source followed by the consortium to define the TTP. The models of syllabuses for CONNECT was developed according to this method. The final validation report offers recommendations on the validation of non-formal university programmes that could be useful for other higher education institutions potentially interested in setting up a training programme similar our innovative TTP. Moreover, these recommendations are contextualized into the wider picture of what CONNECT has delivered in terms of validation. In this sense, the report contains the alliance discussion on adoption and adaptation of EHEA principles and EQF and ECTS credits, as well as the consortium partners' shared decision on the validation framework.

WP9 Dissemination of results. As stated in the intermediate report, partners have taken actions regarding dissemination and exploitation activities and now that tangible results are ready, the second phase of the project dissemination and communication has been increased. (See Dissemination paragraph and template disseminations in DRIVE)

¹ Source accessed 15.12.2019: <http://tuningacademy.org/>

² Sources accessed 15.12.2019 : <http://tuningacademy.org/tuning-general-publications>

WP10 Exploitation of results. In the second year of the project, activities linked to exploitation been more intense. In the first-year partners have already built a stakeholder map. The main deviation to point out is the rescheduling of the EU forums. (See exploitation paragraph)

WP11 Monitoring of the project and quality plan. Monitoring and quality assurance have been carried out throughout the project. Activities aimed at trying to find a balance between not overwhelming partners with related tasks but also to try and help the project manager monitor the project.



Figure 1 The Italian participants in the CONNECT Twin Track Programme

The CONNECT Buddy programme

The CONNECT partners in order to support peer learning throughout the project decided to implement a buddy programme. This was planned instead of the Action Learning initially suggested in the design phase of the project.

What is a Buddy? A Buddy is someone, who is on a training or study programme with you. They could be physically, in the same learning space with you, or participating in the same learning programme, at the same time, but in a completely different country.

Buddies can be students, practitioners or industry professionals. It is usually the pattern for student to be buddied with student, practitioner to practitioner etc., as it is assumed that they are entering the training programme with roughly similar levels of experience. Though this does not always need to be the case. The most important thing to consider in the pairing is that the buddies are experiencing the same or similar learning, on the same or similar programme, with similar learning outcomes, over the same period of time.

A Buddy is someone who will be your critical friend, supporter and learning colleague, to partner you through your course of study. Someone who will be there, to check in with you on your learning or to find out what might be preventing you from focusing on your learning. You, as their Buddy will do the same in return.

A Buddy is not – A trainer, a mentor, a coach or an educator and shouldn't try to be. Being a Buddy should also not add to your workload, but in having a Buddy and being a Buddy, it should help you get more from the learning process together, and hopefully be a way for you both to gain more depth and criticality by being able to bounce thinking and critical discussion or practicing skills and techniques with your Buddy.

Different partners from different partners organizations where paired together in buddy couples and supported throughout the project. For instance, a couple was Marcin Poprawski (AMU) and Macarena Cuenca (UDeusto). This buddy tandem contacted via Skype to focus on the development of the TTP programmes in Spain and Poland, having a comparative perspective anchored in the common core program agreements. The case of University of Deusto and AMU is a particular one as these are partners in CONNECT who decided to apply TTP as the new postgraduate programme format within the University curricular activities.

All partners in the end, **actually got in touch not only with our individual buddy but with other partners as well.**

The video is available on our YouTube channel : https://www.youtube.com/watch?v=PYVFR6_pirg&t=74s



Figure 2 Group picture in Rome_June 2018



Fig. 2 Train the Trainers- Rome, June 2018



Fig. 3 Train the trainers - Rome, June 2018

What Works 2, Knowledge, Skills and Processes transfer?

Twin track programme (TTP) – An innovative training in audience development in the cultural sector

The Twin Track programme (TTP) pairing students from Arts Management courses and professionals from the Arts and Cultural sector is the innovative and key feature of the CONNECT project to improve and expand theory and practice in audience development and build more sustainable cultural organizations in the future.

The CONNECT partners are united by a strong sense of what AD could and should be. They are all trying to support a new generation of cultural leaders able to unlock the real power of audience development and engagement that can contribute to a more sustainable cultural sector in social, cultural and financial terms. The training was co-designed in a collective way during the Warsaw mobility and each partner devised it according countries' specificity to be more effective and fit the target group needs of every country involved. **The TTP reflects the complexity and the diversity of the cultural sector across Europe, which is seen as a valuable aspect of the project.**

As a partner said, *"The differences -contexts, cultural, approaches - in achieving the goals was nurturing and gave me a better understanding on how different views grasp the key values of a project and redefine them to their own environments accordingly"*.

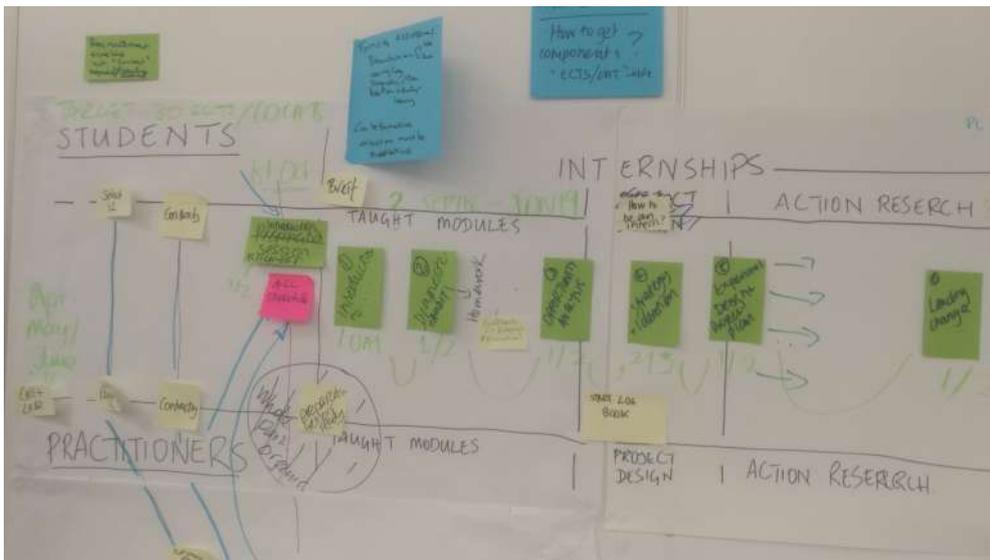


Fig. 3 TTP overview_Warsaw mobility_November 2017

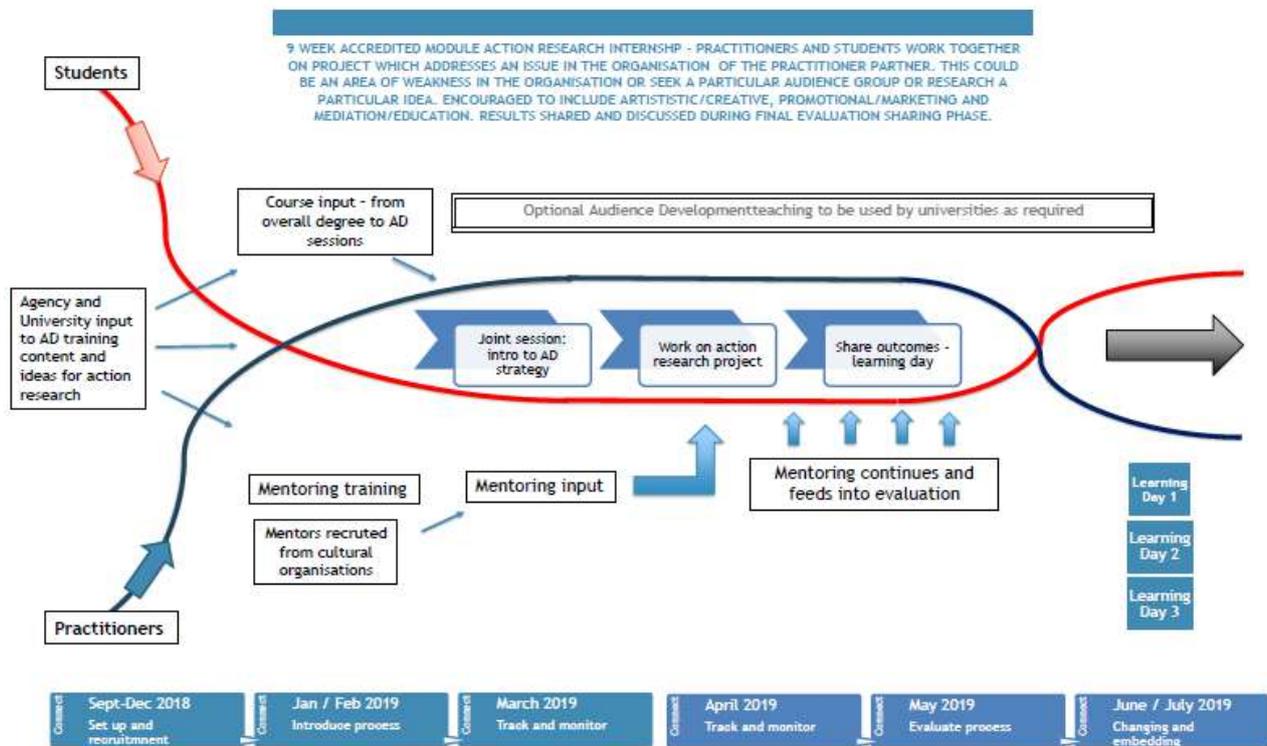


Fig. 4 Graphic representation of the Twin Track Programme

The launch of the Twin-Track Programme involved directly **165 beneficiaries: 63 students** from Arts/Heritage/Culture Masters' courses, **61 practitioners** and **41 mentors, audience development and cultural management experts** where involved in the training. Overall, around **21 museums, 18 theatres, 6 cultural centers, 5 festivals, 4 orchestras, 3 libraries, 1 historical archive and 12 other types of cultural enterprises** from **Denmark, Italy, Poland, Spain and the UK** took part in the TTP.

Dropouts were recorded in the UK and Spain only. In the UK 15 students who started the programme and 10 who finished it and 16 practitioners originally recruited, of which 11 finished the course. In Spain for different reasons, also good one, because some students were hired, there were 5 people among students and practitioner that left the TTP, or were replaced.

Overall, the TTP took place from October/November 2018 to June 2019, with few exceptions like in Denmark "course of CONNECT Audiences had to be initiated quite early in regulation with the terms of study at the Danish universities. In Denmark we only have two semesters a year, the first running from September to December and the second running from February to June."

In Poland the whole program was constructed from two parallelly working groups: The Poznan Group and the Warsaw group – with several key meetings of all TTP participants in Poznan or in Warsaw. Every group consists of both MA students and professional from the cultural institutions working together in a classroom or within the project's meetings.

Participants ranged from different sector theatres large and small, Museums, Arts community centers, Festivals, libraries. It reflected a great overview of the sector.

Across the partnership the engagement was intense and the fact that students and practitioners worked on a real challenge regarding their organizations, was a must.

The core of the TTP is based on the concept that postgraduate students and senior practitioners from cultural organizations attend a **course where they were paired and asked to work in couples on an audience challenge in the form of an action-research project that they should define and implement together in the cultural organization where the practitioner works.** In order to make this happen, students have become interns of the practitioners' cultural organizations during the months of the action research project. The process of matching students and practitioners was conducted differently in each of the hubs because. This process, as partner suggest, it was quite a long and exhausting process, since it had to adapt to local administrative rules, to the participants needs and expectation, to cultural organizations internal rules, to different University calendars.

All participants were given a certificate of attendance (R8.4 Diploma). The participants of Spain and Poland got an extra accreditation from the University of Deusto and Uniwersytet Im. Adama Mickiewicza W Poznaniu, respectively. The reason behind is that the TTPs in Spain and Poland were implemented as postgraduate courses offered by the two mentioned universities. More information about this can be found in the validation report.

The seven common modules that configure the backbone of the TTP are the following³:

1. Introduction and key concepts
2. How to understand your organization
3. How to understand your audience
4. How to develop strategies and ideas
5. How to design your experiment and make the case
6. How to lead change
7. How to promote positive organizational change

The first 4 modules are the theoretical modules, whereas modules 5,6 and 7 are related to the action-research project design and implementation. Considering the above as well as all the other aspects defined in WP3, each hub has developed its own programme relevant to their country and locality and the needs of their university programme, adapting its elements as necessary.

On the major innovative features of the Twin Track were the **action research**, the matching process and the mentoring.

The action research matching students and practitioner to develop an audience development challenge, working together on a real problem, **it has been seen as an important and valuable aspect of the programme.**

The action research it has proved to be a crucial aspect as a basis for the work, developing prototypes, learning through problem solving and providing enriched placement schemes and the international elements for those that were able to access them were beneficial and led to wider learning and networking.

The mentoring programme supported learners during the TTP to develop an entrepreneurship mindset and to help them make sense of what they were learning.

³ <http://connectingaudiences.eu/resources/compendium-of-syllabuses-connect-ttp>

A thorough evaluation (WP7) has been carried out throughout the project. The overall evaluation on the TTP highlights that **in all the countries both students and practitioners have acquired skills, knowledge and competences and developed attitudes coherent with the main objectives of the project.**

All the participants acquired a more holistic, aware and conscious notion of what Audience Development means and is, leaving behind the idea that Audience Development can be seen as a function of marketing strategy and embracing Audience Development as a mindset and an unavoidable perspective to rethink the role that each organization can have in its specific context.

The capacity building developed into the context of a European project gave participants a new relational and social awareness **they felt as part of a larger community of cultural operators who work at different levels: local, with their community; national, together with their national peers; and internationally, in relation with the others cultural operators who followed the same empowerment in other European countries.**

The TTP was perceived as an opportunity to acquire self-awareness about the role a cultural organization should have in our civil society. The TTP became a safe space where to experiment new forms of civil and democratic engagement and a testing ground for social transformation.

Winter Schools were reported as a unique opportunity to exchange internationally with peers, testing a problem-based approach in a stimulating environment. **As participants valued this international dimension, many stressed that this could have been stronger, e.g. by embedding this dimension in all training and not limited to the winter schools.” (WP7 evaluation report)**

The final validation, and the confirmation provided with a final certificate to all participants, proves the input and qualifications achieved and strengthened throughout the TTP in all countries involved. This certification gives the message on the range of TTP students' and practitioners' competencies to themselves but also to the organizations involved. On the one hand, the organizations in charge of the TTP (universities, enterprises foundations and associations), but also the organizations impacted by the TTP (those cultural organizations where the action research projects were implemented), that are also future workplaces of students, to whom the certificate will be presented as a proof of qualification, experience and candidates' reputations.



Fig. 5 Participants Twin Track Programme UK



Fig. 6 TTP participants in Poland



Fig. 7 TTP participants in Poland

Mentoring

The whole learning experience in CONNECT expected the development and implementation of a mentoring and coaching programme to run in parallel with the TTP to support the learners in all the countries (WP6).

Amongst the most relevant characteristics of the CONNECT mentoring programme are the developmental and empowering approach related to the identification and nurturing of the potential of the person as a whole. It is based on enhancing what a person possesses and not what it is lacking. By developing and setting their own learning objectives together with the mentor, the mentee owns the goals and the process. The mentor helps the mentee to develop insight and understanding through intrinsic observation.

This embeds learning but also questions it. It develops the mentee at the heart of the process but also trains people to become sensitive and effective mentors. The process is iterative so that part of the mentor training is the passing on of those skills. In cultural organizations there is often resistance to change and to adopt innovative ideas, individuals often need support and to develop resilience to introduce new ideas, mentoring goes some way to providing this support.

Therefore, the mentoring programme in CONNECT aimed at fostering the knowledge, skills and attributes linked to the entrepreneurship competence and creativity that will give the mentee an advantage in a very competitive market such as the cultural labor market.

After the Mentoring Training the Trainers (Learning Mobility in Rome)⁴ (4TH - 8TH JUNE 2018), the Connect consortium decided that mentoring should be adapted to suit each context since there were different perceptions of the concept of mentoring by participants. **Hence, each hub decided how to engage the mentors and how to better implement the mentoring scheme, although guidance was given. A mentoring guide is available on the project website**⁵

In Poland the mentors were selected according to the pragmatism of the reality that was recognized by the Polish hub partners. As there were no funds in the CONNECT project to pay the external collaborators from outside the project the team after the consultation with the project leaders and other international partners, decided to merge the roles of teachers/trainers and mentors with the special focus on accompanying students and practitioners in the Action Research project and the delivery of the final diploma paper.

Each mentor – tutor was responsible for assisting the tandem work and mentoring members of at least two TTP pairs in particular city. Every tutor was equipped with the knowledge on the function of the mentor in this project as well on the standards when being the tutor of the final work (diploma paper).

In Italy 12 mentors were recruited among the network of Italian cultural professionals with a genuine interest in nurturing and contributing to the development of future cultural leaders. Some of them have been selected among the previous European Funded Adeste project and experts in the Engaging Audiences European Tender because they were expert in audience development and organization development. Mentors were recruited from all over Italy Rome, Milan, Catania, Palermo, Terni, Bassano del Grappa. As a benefit we delivered a training in mentoring skills in Turin (12-13 December 2019) following the ideas and inputs learnt from the Mentoring Training in Rome. This training took place before starting and to meet CONNECT students and practitioners.

They were asked to:

- be available for at least 5 meetings with their mentees online or face to face

Materials:

⁴ <http://connectingaudiences.eu/training-program/all-training-mobilities/67-training-mobility-rome-4th-8th-june-2018>

⁵ <http://www.connectingaudiences.eu/resources/a-toolkit-of-exercises-for-mentors-in-the-connect-programme>

R.4.5 toolkit of exercises for mentors in the CONNECT programme, in Italian was given to the mentors and mentees.

In Denmark arrangements were made for mentorships with the professors of the students for one part. They mentored the students in the TTP alongside the normal story instructions on their University course. This mentorship weaved into the TTP work at the Cultural Institutions.

In Denmark the meetings between mentors and mentees was not strictly directed by the CONNECT team and teacher team but was organized by the TTP- and mentor teams themselves according to the needs of help and advice. The acceptance of needing a mentor was however pushed forward by the teachers of the TTP and workshops.

In the UK the mentoring took place during the latter part of the programme with mentors providing support to a pair together. The mentors were drawn from Goldsmiths staff and graduates and The Audience Agency consultants and associates. Mentors attended a training session and then each mentor was assigned to a pair based on their expertise and experience. Each mentor was encouraged to have at least three sessions with the mentees. In the case of some mentoring this took place at distance/online and many of the mentoring relationships continued beyond the original allocated timeframe.

In Spain the mentors were professionals coming from the cultural sector with experience in audience development projects. They were asked to focus more on the person than in the project and came into scene by the end of February, when the design of the projects was almost done. The role of the mentor was thought to support the implementation phase. Each mentor had been assigned 2 mentees, but both mentees were from different projects and the mentoring process was individual. The tutors were academics from the University of Deusto and had to focus on the projects, specifically on its design. Each tutor was assigned one couple of participants (student-practitioner) working on the same project. The training for mentors in Spain followed the guidelines to develop a training programme for mentors in the CONNECT project. The training took place in Madrid during the 11th and 12th of February 2019.

As stated above, the mentoring scheme was implemented in slightly different ways in each single national hub, but in general we can observe **a polarization in its assessment**. We could say that most of the participants, both students and practitioners, **appreciated the opportunity of sharing** their doubts and ideas with a mentor/tutor, but some declared that either didn't take advantage of it or didn't find in it a great added value.

As the evaluation points out maybe the mentoring should have had a clearer scope depending on the different context. We could say that an effective mentoring relationship therefore is influenced by the conditions set by the promoters, but in the end, it also has to do with individual attitudes and a spark must go off for it to fully work

At the same time, those who appreciated mentoring the most pointed out different kind of benefits that we could group into 3 different levels:

- Support for the actual implementation of the Action Research project, discussing tactics and tools;
- Support to face difficult moments and interpersonal challenges, to navigate the CONNECT experience and get the most out of it;
- Support beyond the CONNECT experience, expanding the network of professional relationship and sharing reflections on their job and career.

From the professional's point of view, **mentoring was perceived by the professionals involved as a challenge and an opportunity for professional growth, acquiring new skills, broaden their network** and, last but not least, **“discover this project from an insider/outsider perspective”**.



Fig. 8 Danish TTP participants in Turin – January 2019



Fig. 9 Train the trainers in Rome – June 2018



Fig. 10 Mentors in Spain

A focus on learning mobilities

During the CONNECT project 4 learning mobilities have been done as planned in the project. What has been learnt?

The international mobility proved to be a valuable part of the training programme, feeling that across countries everyone shares common challenges⁶.

“It made me understand that, although we come from different countries, with different backgrounds, all of us have to face the same issues. At last, I feel part of a strong and bigger community of professionals, all committed to achieve the same goals.” Student, taking part in the mobility

A learning mobility is a place of high cross-cultural exchange that is also rewarding as much as challenging for participants. A partner said *“Mobilities are great, but they are also a very demanding format. There must be other options to guarantee this kind of exchanges.”*

Especially when the partnership is testing contents, methodologies that need adaptation to the different national contexts, it is important to:

- allow a time during the meeting for people to comment and reflect upon the new ideas and learning at the level of their country/organization;
- put extra efforts in supervising and managing the decision-making process to avoid re-opening discussions that were already closed;
- the project coordinator or the partner in charge of the WP under implementation should take over the responsibility to consolidate the decisions taken and move the group discussions forward a clear design of the sessions' goals in terms of what need to be decided on should be shared in advance and respected throughout the days of the meeting;
- deviations from the original schedule should be presented and motivated;
- the partners in charge of the organization of the meeting should control that there are no language barriers or other obstacles for partners' full engagement in the exchanges;
- working in smaller groups, informing participants in advance about their expected contributions in the meeting, mixing open sessions with more facilitated and visual ones are some of the possible improvements that participants have suggested.

The first learning mobility took place in Warsaw City of Warsaw in Warsaw (Poland), November 24-30 November 2017 (R3.6). All partners (21), besides Asimétrica Gestión Cultural, Spain, due to force majeure reasons, attended the meeting.

The Warsaw mobility goals:

- to the design and finalize twin-track training model (TTP) taking into account the more general CONNECT proposal and all partners context and different expertise;
- to share ideas and content on the training modules;
- to discuss the mentoring process within the TTP.

⁶ In the DRIVE folder WP11 all the mobilities evaluation reports are available

Most of the respondents argue **that the biggest insight is that it is really possible to design a curriculum across different languages and cultures, being at the same time country specific. Many argue that during this week they learnt a great deal.**

The second mobility took place in Rome 4-8 June 2018 (R4.4), all partners participated (26). The aim of the mobility was to deliver a mentoring training to the project partners, in order to train their mentors in their respective countries. The learning mobility held in Rome was an intense, enriching and challenging experience for the CONNECT partners. It achieved the goals to take significant steps forward towards the TTP and mentoring launch and inform the alliance about pending clarifications and areas to be deepened and closely supervised before and during the programme delivery.

The third mobility with 34 participants, 23 students and 11 practitioners. R.6.9 took place in Turin 23th - 25th January 2019. It aimed at assessing the development of the Twin Track programme. The learning mobility goal were:

- Knowledge exchange and sharing of different perspectives, approaches and tools used within the TTP in each national hub
- Networking and creating international connections among the participants of the different national hubs
- Expanding and reinforcing the CONNECT community
- Discussing the application of the TTP modules in the different countries
- Inspiring people and creating a space for unsafe ideas

Overall, based on the evaluation carried out, we can conclude that participants were satisfied with the learning mobility in terms of organization, **feel part of a bigger community, although to improve the formats and have more content sharing regarding audience development in the future.** Participants said that they felt part of a bigger community, helped them thinking of new solutions to my challenges and understanding what is happening in another countries.

“The importance of exchanging ideas with practitioners and students from other countries is fundamental if we want to understand - and eventually overcome - issues related to audience development”, CONNECT student UK

“At last, I feel part of a strong and bigger community of professionals, all committed to achieve the same goals.” CONNECT Student, ES



Figure 4 Group Picture of the Turin Mobility in Bilbao

The last mobility was held in Bilbao (R.10.13) with 42 participants, 18 practitioners and 24 students. hosted by University of Deusto in Bilbao, Spain, from November 25th-27th 2019.

In the last mobility, based on the previous evaluation carried out, partners planned for a full engagement of participants and asked them to present an audience development challenge related to their action research projects. The guidelines given were as follows:

- Be very practical
- Have an insight into organizational challenges from different countries
- Build on the creativeness, knowledge and experience of the entire group and at the same time help a colleague with a real situation he/she is facing
- What is the challenge that you would like to present?
- In what way is it related with the action research project you conducted during our training?
- How could we help? What would you like to take out from the group?

Overall, the feedback from the participants, both students and practitioners, as well as the partners has been very positive. **They state that they have valued the organization, the form and content of the sessions and the international dimension. One of the things that stand out as a valuable aspect was the sense of a community that was created among the participants across national borders.** They appreciated being able to learn about Audience Development through an international conversation, because they learned, **that most people face similar issues and are able to find many different solutions**, which is inspirational according to participants. One Participants state that they learned a lot about issues regarding Audience Development, particularly how it is not a single issue and should be a strategy by the whole organization, and that there are political and financial aspects involved as well. Several point out, that they would like to see a

professional profile for an Audience Developer, so that it is not developed as single project, but long term strategic organizational work. Several participants highlight the importance of data as means to listening to the audience, and that there should be a balance between meeting new audiences and developing fitting programming for existing audiences.

It should be mentioned, that during the mobility, one student from Poland asked partners of the possibility to create a closed Facebook group for participants in addition to the existing Facebook page of the project. This was accepted as a willingness to expand a network to share materials. The group is called CONNECT Europe and it has 76 members including participants and partners.

<https://www.facebook.com/groups/1427610164060933/>

Participants state, **that they would have liked to see more content and sessions about how to address issues of climate, diversity, networking, funding and concrete methodologies for AD.**

In terms of the future of CONNECT warn about the financial aspect of participating since many, especially students, have very limited budgets.



Dissemination and exploitation activities – an overview

The CONNECT project has a running website, which is now hosted within the University of Deusto website for long-term sustainability. At the moment it hosts nearly 200 resources.

Here is a summary of the most significant data collected:

<http://connectingaudiences.eu/> as a constantly updated online resource on Audience Development work offering inputs not only from the CONNECT promoters, but also from the most internationally renowned experts and organizations advancing audience development theories and practices worldwide. This digital resource not only serves as a tool for the existing learning community of teachers, students, practitioners and academics involved in the CONNECT TTP hubs, but it is also enlarging the pool of beneficiaries and stakeholders of the project; Asimetrica had the main responsibility during the project of managing the digital dimension of the project including researching, uploading, editing, creating, curating content for the website, both, in the News Section as well as the Resources section of the website. They provided also metadata about the texts and authors, prepared small abstracts for every resource and tagged nearly 200 digital resources about Audience Development and Audience Engagement, including, videos, articles, researches, toolkits, case studies and good practices.

Social media have increased their followers and engagement strategy: the Facebook page has 565 followers, 200 followers on Instagram, Twitter 207 followers and newsletters <http://connectingaudiences.eu/resources/newsletters>. As well as having a Youtube channel

CONNECT partners have been reaching a remarkably large number of people through public presentations of Connect during meetings, conferences, seminars where their staff members participated.

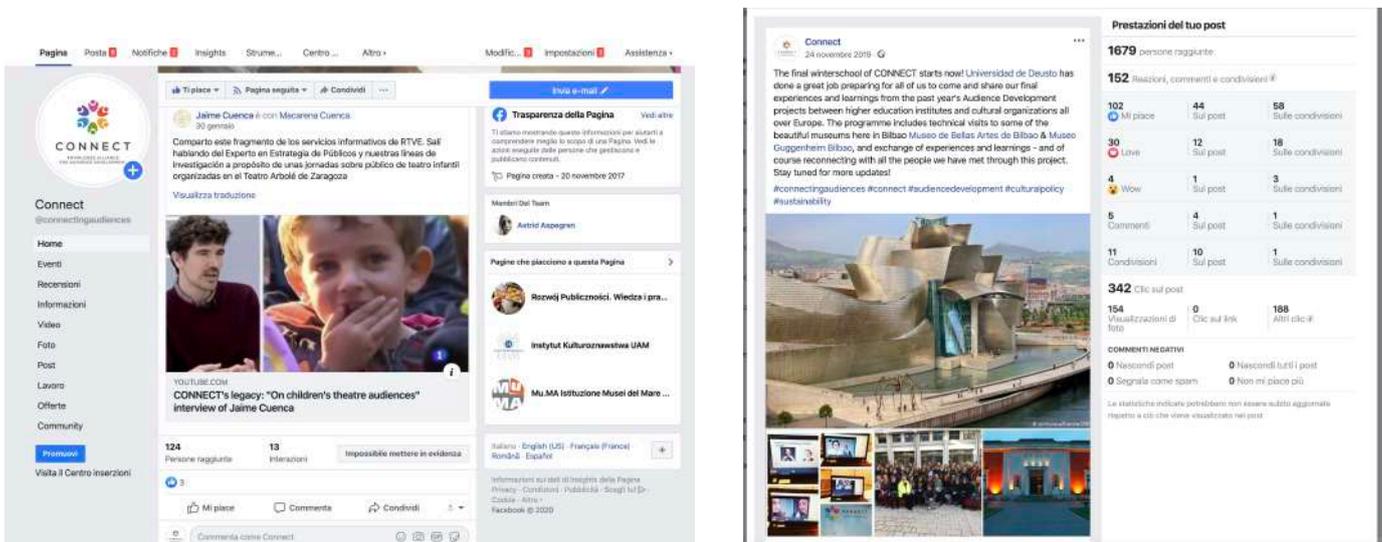
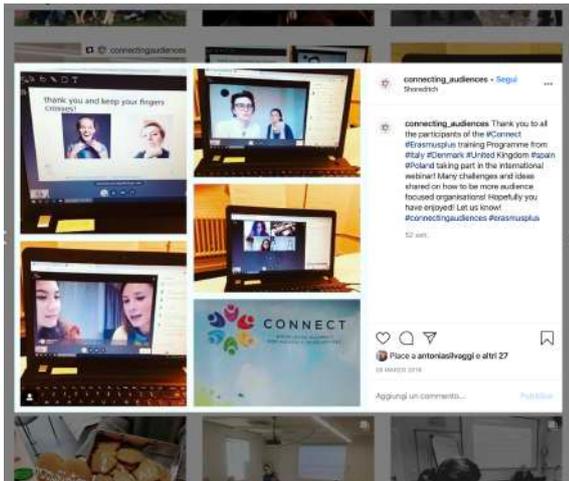


Fig. 11 CONNECT Facebook



connecting_audiences • Segui
 Stovetch

connecting_audiences Thank you to all the participants of the #Connect #Erasmusplus training Programme from #Italy #Denmark #United Kingdom #Spain #Poland taking part in the international webinar! Many challenges and ideas shared on how to be more audience focused organisations! Hopefully you have enjoyed! Let us know! #connectingaudiences #erasmusplus

52 sett.

👍🗨️📌

👍 Piace a antoniasilvaggi e altri 27

18 MAGGIO 2018

Aggiungi un commento... [Pubblica](#)



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connecting_audiences Final hug #Connect! 🤗❤️🤗🤗

41 sett.



👍🗨️📌

👍 Piace a antoniasilvaggi e altri 14

14 GIUGNO 2018

Aggiungi un commento... [Pubblica](#)

Fig. 12 CONNECT Instagram



Fig. 13 CONNECT Instagram

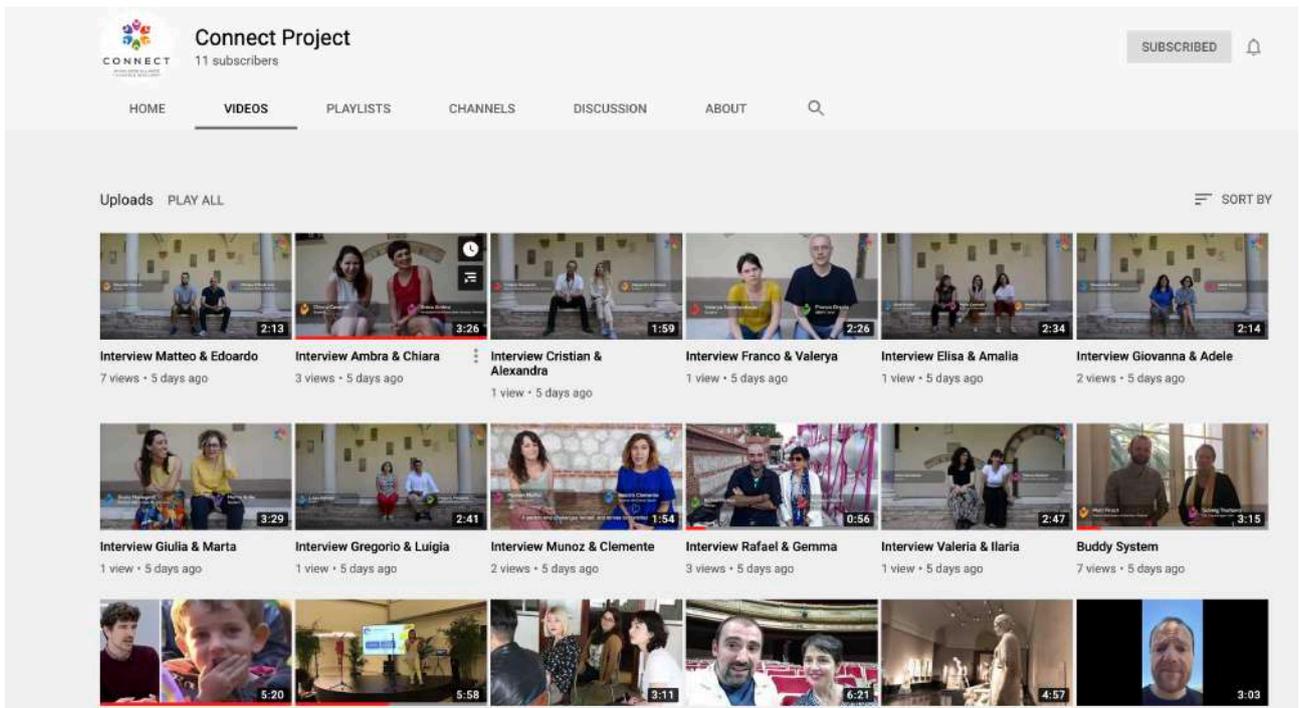


Fig. 14 CONNECT Youtube

CONNECT main exploitation events

- **“The Warsaw Forum: audience engagement, cultural policy & democracy”** (R10.3), a 3-day event promoted by the Municipality of Warsaw to invite researchers, academics, cultural practitioners, activists, policy-makers, and decision makers from across the EU and beyond. On September 4, 5 and 6 2018 more than 80 professionals in the cultural field met and held conversations about audiences, the arts and democracy. The event resulted in a collaborative publication that the alliance will start spreading in February 2019.

REPORT OF THE WARSAW FORUM: AUDIENCE ENGAGEMENT, CULTURAL POLICY & DEMOCRACY

<http://www.connectingaudiences.eu/resources/report-of-the-warsaw-forum-audience-engagement-cultural-policy-democracy>

- **“The Discussion with policy makers in the field of higher education and culture”** (R10.4), an exploitation event held in Rome on June 5th 2018 and gathering 20 local professionals that met with the 26 Connect staff members that were taking part in the Rome learning mobility, to debate key questions on audience development. The Roman meeting enlarged the Connect learning community adding on the exchange of best practices between researchers and practitioners. The event was also labelled as a European Year for Cultural Heritage.

"CONNECT ROME - CONVERSATIONS ON AUDIENCE DEVELOPMENT, CULTURAL POLICIES AND HIGHER EDUCATION " 5 JUNE 2018 ROME, ITALY

<http://www.connectingaudiences.eu/resources/connect-rome-conversations-on-audience-development-cultural-policies-and-higher-education-5-june-2018-rome-italy>

- **“8th European University Business Forum in Brussels”** (R10.10), 24th – 25th of October, 2019 University of Deusto was represent to the consortium at Knowledge Alliances Cluster Meeting, together with Melting Pro. The CONNECT project had also an amazing stand at the at the 8th European University Business Forum October 23/24, 2019 in Brussels.

The Forum brings together policymakers, representatives from higher education, business and other stakeholders to discuss and debate the role of university-business cooperation for innovation and sustainable development.

The meetings are organized by the Directorate of Education, Youth, Sport and Culture and the EACEA to connect the various projects funded by the Erasmus Plus Knowledge Alliances program in various sectors industrial, health, employability and new technologies. It was a great opportunity to disseminate CONNECT among the Ka2 Community and other relevant stakeholders.

- Encatc Conferences ENCATC events where CONNECT was promoted in 2018 took place in Brussels, Prague, Lund (Sweden), Paris and Bucharest, where the 26th Congress on Cultural Management and Policy was held in September 26-29 2018, 177 people (academics, researchers, cultural operators, students, artists, and policy makers, communicators) from 29 countries took part in the ENCATC Congress, while the other events collected an audience of 90 participants. A great mix of participants (academics, incubator managers, entrepreneurship educators, government staff, Local Authority staff, students, creative practitioners). In 2019 it took place during the 2019 ENCATC Congress on Cultural Management and Policy “Diversity and sustainability at work. Policies and practices from culture and education” took place from 2-5 October 2019 in Dijon, France. Over the

course of the three-day main programme, 194 participants from 31 countries gathered to discuss the diversity in the cultural and creative sectors, multiple practical meanings, the contribution of cultural diversity to the sustainability discourse and practice, as well as about rethinking cultural management and policy in the context of the debate on diversity and sustainable development.



Fig. 16 University of Deusto, Macarena Cuenca, University - Business Forum, BXL October 2019



Fig. 11 Encatc Conference Oct 2019

Main articles published:

Principales retos de los museos de arte en España. Consideraciones desde la museología crítica y el desarrollo de audiencias. (Main challenges of art museums in Spain. Considerations from critical museology and audience development.)

Authors: Íñigo Ayala Aizpuru, Macarena Cuenca Amigo, Jaime Cuenca Amigo

Location: Aposta: Revista de ciencias sociales, ISSN-e 1696-7348, N°. 80, 2019, pages 61-81

Language: Spanish

Posted on CONNECT website: <http://connectingaudiences.eu/resources/principales-retos-de-los-museos-de-arte-en-espana-consideraciones-desde-la-museologia-critica-y-el-desarrollo-de-audiencias> Reflexiones sobre la participación como co-creación en el museo (Reflections on participation as co-creation in the museum)

Authors: Macarena Cuenca Amigo, Zalóa Zabala Inchaurreaga

Location: Her&Mus: heritage & museography, ISSN 2171-3731, N°. 19, 2018, pages 122-135

Language: Spanish

Posted on CONNECT website: http://connectingaudiences.eu/resources/reflexiones-sobre-la-participacion-como-co-creacion-en-el-museo?fbclid=IwAR3HgNqsSHEsGUXgn21qn13kuQDUX-r_6t64zbnXTomAe4NuwnMRuC--au0

Anne Torreggiani - Making the tea or changing the game? Arts professionals

<https://www.artsprofessional.co.uk/magazine/323/feature/making-tea-or-changing-game>

PUBLISHED BOOK 2 extra unexpected exploitation results have been delivered:

➤ El desarrollo de audiencias en España. Reflexiones desde la teoría y la práctica.
(Audience development in Spain. Reflections from theory and practice)

- Authors: Macarena Cuenca Amigo (coord.), Jaime Cuenca Amigo (coord.)
 - Publishers: Universidad de Deusto = Deustuko Unibertsitatea, Servicio de Publicaciones = Argitalpen Zerbitzua
 - Year of publication: 2019
 - Collections: Documentos de Estudios de Ocio, 64
 - Country: Spain
 - Language: Spanish
 - ISBN: 978-84-1325-039-7
- Online publication (both in English and Spanish) aimed at the cultural sector entitled "Becoming an audience-centred organization. Guidelines for developing an audience approach at cultural organisations".

Conclusions and recommendations

What Works 1, Organizational processes in the project? - Relevance

The CONNECT project stayed relevant to the objective of the Knowledge Alliances aims and concretely fostered the alliance between higher education and businesses. On the whole, the consortium, a mix of University and enterprises in the cultural sector across Europe, evaluated positively the cooperation highlighting mutual benefits. Partners' perception about the project's relevance resulted to be high, either at the overall level and in terms of contents and of process of stakeholders' involvement and relationships building. Particularly appreciated was the training module aimed at mixing informal and formal learning methodologies and digital resources. Another element which was perceived as very consistent was the project's approach in promoting co-operation and exchange of good practices between academic students and practitioners at the European level.

As a matter of fact, the project concretely fostered the alliance between higher education and businesses by devising The Twin Track programme (TTP). A learning approach that combined soft skills and hard skills, based learning through problem solving and developing prototypes.

Students from Arts Management courses and professionals from the Arts and Cultural sector were paired to work on an audience development challenge through enriched placement schemes, mentoring support and the international elements.

The project's effectiveness level resulted to be high, especially in terms of achievement of the Knowledge Alliances objectives. Among such goals, for three of them the project seemed to have a particularly noticeable success rate: 1) tackling future skills mismatches and promoting excellence in skills development; 2) facilitating the exchange, flow and co-creation of knowledge; 3) developing new innovative and multidisciplinary approaches to teaching and learning.

Efficiency What works, Organizational processes in the project?

Over the project lifespan the project's output and outcomes have been achieved quite efficiently requiring minor revisions and delays that did not have an impact on the overall project's objectives, which was the development and implementation of the Twin Track Programme. The WP structure design was too complex and many deliverables to achieve. What could be improved in the future with the objective of establishing a digital resource supporting audience development internationally, by drawing on in-work practice and academic resources, in wider range of international contexts. Nonetheless, the consistency level can be considered moderately satisfactory. The main results are published and accessible on the connect website.

Effectiveness What Works 2, Knowledge, Skills and Processes transfer?

What Works 3, Trainers, delivery?

In terms of effectiveness the project design has been coherent with the objectives and the priorities of the Erasmus Plus programme. CONNECT had the capacity to reach the desired target audience to trainers and cultural professionals regardless of their background.

In terms of qualitative and quantitative impact the CONNECT project has had an impact since WP2 (Research) was launched. At that early stage of the project, the activities to develop the detailed

needs analysis reached many students (49 students in depth-interviewed, 1 focus group) and cultural practitioners (628 filled questionnaires). However, the real impact has taken place during WP6 (TTP delivery), where 63 postgraduate students (junior profiles), 60 cultural practitioners (senior profiles), 41 mentors (senior profiles + experts in audience development) and 32 trainers have participated.

A total of 51 action-research projects were designed and actually implemented in the cultural organizations and this has clearly had an impact. Depending on the level of influence of the participant, the impact has been greater or lesser. Nevertheless, in general, it is remarkable the awareness that CONNECT has created in each of the organizations of the need of being audience-focus. Apart from this, some students have been hired and some of the practitioners have been promoted or have changed job thanks to the development of new competences. In one case, a student has decided to start her PHD in audience development. Overall, in the TTP were involved around 21 museums, 18 theatres, 6 cultural centers, 5 festivals, 4 orchestras, 3 libraries, 1 historical archive and 12 other types of cultural enterprises from Denmark, Italy, Poland, Spain and the UK.

Impact and Sustainability - What Works 4, Collaboration between University and the business – cultural sector?

Over the 36 months project CONNECT built a growing community of professionals, universities, cultural organizations, and networks of students, practitioners and institutions who can be possibly engaged with future versions of the TTP across Europe.

The sustainability of the project seems potentially good, both in terms of scaling up the experience and knowledge gained in the training and in terms of strengthening collaborations among Partners and networking within Europe and internationally. The most important aspect of sustainability is the sustainability of the TTP. In this sense, Poland, Spain and Italy have completed a feasibility analysis and have launched already a second edition of the training. UK and Denmark are still in the planning phase of this second edition, figuring out how to make it work without the European funds. In relation to the website and the published deliverables, they are also sustainable as the website is going to be maintained beyond the end of the project. It has proved to be very useful for those interested in audience development thanks to the different resources available.

The TTP has the potentiality to be adapted for the development of new programmes, academic courses, and nonaccredited courses than can come from the pilot version of the TTP.

One of the constraints, it's seen in the lack of funds, but partners have been working on the sustainability and feasibility of the project. While writing this report, partners have been working together to see how to leverage from the good results achieved and developing the digital dimension as well as the international dimension.

The Consortium

The Consortium is composed by 10 members coming from 6 European countries Spain, UK, Italy, Denmark and Poland and Belgium.

The Consortium is large and well structured. Its structure is extremely coherent with the project topics and adequately multidisciplinary. This represents a strength point of the initiative. None of the partners withdraw from the partnership.



[Universidad de la Iglesia de Deusto, Spain, Project leader](#)



[Asimétrica Gestión Cultural, Spain](#)



[The Audience Agency, United Kingdom](#)



[Goldsmiths's College, United Kingdom](#)



[Center for Kunst & Interkultur, Denmark](#)



[Miasto Stołeczne Warszawa, Poland](#)



[Fondazione Fitzcarraldo, Italy](#)



[Melting Pro Learning, Italy](#)



[Uniwersytet Im. Adama Mickiewicza W Poznaniu, Poland](#)



[ENCATC, BE](#)

R.11.4 Summative report –Executive Summary

CONNECTING AUDIENCES European Alliance for Education and Training in Audience Development funded within the European Programme Erasmus Plus – Knowledge Alliances

Melting Pro and Disamis

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