



CONNECT

KNOWLEDGE ALLIANCE
FOR AUDIENCE DEVELOPMENT

WP2 –NEEDS ANALYSIS

R2.1. METHODOLOGICAL FRAMEWORK

EXECUTIVE SUMMARY



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1. Introduction, the CONNECT project

The present document summarises the main features and findings of a study carried out within the framework of CONNECT, a Knowledge Alliance that promotes innovative cooperation between universities and organisations in the cultural sector across Europe.

CONNECT aims are to:

- Bridge the **gap between teaching in the academic/higher education world and Continuous Professional development** in the cultural sector for the promotion of best practices and a systemic growth of audience development (AD).
- Define a new validated “**twin-track**” programme in AD with a **Mentoring and Coaching Scheme**
- Create a **mutually supportive network and learning community** of academics, practitioners and students in the arts management field + an EU platform.

During the project a new Twin-track programme in Audience Development – AD - for students and practitioners working in arts management will be designed and launched by a transnational team of researchers, teachers and trainers from higher education institutions and private cultural organisations, in 5 national hubs: Spain, the UK, Italy, Denmark and Poland. The programme will be comprised of multidisciplinary training modules that mix formal and informal learning methodologies and digital resources. Parallel sessions using practice-based learning activities, will be run to introduce AD theory, practice and philosophy, transfer management and strategic skills, and develop entrepreneurial skills through a mentoring and coaching scheme that matches students with professionals.

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

The following chapters report the research initiatives carried out by the Consortium in WP2, including methodologies, actions and the main cross-cutting results with a view to designing an up-to-date, context-responsive training programme.

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 analyse **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**.

To reach these objectives, the study focused on three main activities:

1. *Detailed needs analysis of arts management post-graduate students* (R2.2) that investigates the attitude of students from academic courses and post graduate courses towards the job market and AD;
2. *Detailed needs analysis of practitioners in the cultural sector* (R2.3) in the form of a survey analysing their attitude towards AD and evaluation their interest in AD training;
3. *Survey of existing programmes for the development of entrepreneurial skills* (R2.4) to analyse academic and post graduate courses with a special focus on AD and entrepreneurial skills in order to understand to what extent they answer students' and professionals' identifiable needs.

The consortium focused on five countries involved in the project - Italy, Poland, Spain, the UK and Denmark - considering each country a national hub for research. The study was developed in a collaborative process under the expert coordination of Fondazione Fitzcarraldo (lead partner of the activity), University of Deusto (lead partner of the project), and Adam Mickiewicz University. All partners were organised into "national hubs" and contributed to the collection of the data and the interpretation of the results in their respective countries.

Activity	Figures
1. Detailed needs analysis of arts management post-graduate students	5 countries involved 49 students interviewed 2 focus groups studied
2. Detailed needs analysis of practitioners in the cultural sector	5 countries involved 628 completed questionnaires 24 questions
3. Survey of programmes for the development of entrepreneurial skills	5 countries involved 138 courses analyzed 2 AD indicators analyzed

2. The research activities: why, what, how, when, where, who

This chapter focuses on the main features and findings of the three research studies carried out. Each study is presented following the format below:

- *WHY*: expected results of the activity;
- *WHAT*: overview and specific objectives of the activity;
- *HOW*: adopted approaches / methodologies / tools;
- *WHEN*: timeframe of the study;
- *WHERE*: where the research took place;
- *WHO*: target involved in the activity: typology and numbers.

The final section - "main findings" - briefly presents the main results after analysis.

2.1 Detailed needs analysis of arts management post-graduate students

The table below summarizes the main methodology used for this study.

WHY	Research Questions: What do students think about the education they are being offered? What do they need and expect to get from a post graduate degree/MA? What kind of understanding of AD do they have? Are they interested in this topic? Which features should this course have?
WHAT	Qualitative research through semi-structured interviews with representatives of the postgraduate student community in the five European countries. The research sample consisted of students from 19 Universities attending MA study programs and post graduate degrees in cultural management and research
HOW	Semi-structured in-depth interviews (IDI) in all countries, Focus Group Interview (FGI) method of inquiry in the UK All countries adopted the same guidelines and research tools: <ul style="list-style-type: none"> - <i>IDI Scenario</i>: Interview script focused on four main themes ("Personal motivation to study", "Views on the job market and work-related skills", "Views on Audience Development" and "A perfect course in Audience Development") - <i>Appendix</i> where the interviewees were asked to rank a list of methodologies and areas of interest. Interviews were conducted in the national languages live or via Skype, audio-recorded, transcribed and analysed according to the standards agreed by the Consortium. Each IDI took between 40 and 80 minutes.
WHEN	Data gathering took place between May and July, data elaboration between August and September 2017.
WHERE	Five European countries: Denmark, Italy, Poland, Spain and United Kingdom

WHO	<p>The total number of IDI-examined students, from several MA courses related to culture management, cultural studies, cultural policy, cultural entrepreneurship and audience development, was 49 while the total number of students involved in the UK focus group was 13.</p>
MAIN FINDINGS	<p>Interviewees' expectations from a post graduate degree/MA are mainly:</p> <ul style="list-style-type: none"> a) Having one's mind opened - changing perspective through learning, b) initiation into the world of cultural practice, <p>According to them, AD shall be not taught directly, but presented for reflection as a new additional dimension or perspective, to understanding the reality of cultural practice, getting them involved and introducing new realms of study, with new, deeper layers of content. It should provide not only an overview of technical tools, but also a more in-depth platform, enabling them to find new ways of interpreting and understanding people, their thoughts and practices. For some, AD educational activities should be part of postgraduate courses for professionals. The key issue here is to learn how to successfully translate the values of a cultural organisation into the language of people from other educational and professional backgrounds.</p> <p>Most of respondents declared a strong interest in taking part in the AD course, because they believe culture needs to be made widely available to people of all types, including socially-excluded groups.</p> <p>The successfully organised AD course should:</p> <ul style="list-style-type: none"> - Present new and thought-provoking content, - Be practical; a crucial factor being contact with other 'users' (both students and practitioners). Fieldwork, workshops in the city, or within the the different cultural organizations themselves would be very welcome. - Allow participants to get an understanding of what makes people tick, how to better understand and reach them, and how to communicate successfully with different and diverse types of audience. <p>Respondents expressed a need for sociological and psychological insights in this area that could be put to practical use. The popular idea was that classes should combine theory with practice: experiments, networking or study visits to cultural institutions. Another vital component is that students be given the chance to think for themselves. Students should be expected to come up with their own initiatives or events in order to successfully complete the course. Some considered it should be a relatively long-term course, because AD is a long process. Hence, only a long-term course can lead to a better understanding of that process. However, this was not the case for everybody: shorter teaching events should be provided for those who need more intense and dynamic teaching formats.</p> <p>Understanding both what each country has in common as well as its specific individual needs is essential to ensure the Audience development teaching and</p>

training methods and content are adapted to the needs and context of each country studied in the project.

2.2 Detailed needs analysis of practitioners in the cultural sector

WHY	<p>The main objectives of this activity were to:</p> <ul style="list-style-type: none"> - analyze cultural practitioners' attitudes towards AD, particularly in relation to their particular profile and field of work; - investigate <i>if</i> and <i>how</i> AD policies are implemented in the cultural organizations they work for; - identify the needs specific to professionals in order to develop a relevant programme on AD
WHAT	<p>Quantitative research through an on-line survey addressed to cultural practitioners in the five European hubs. The research is based on a random sample of 628 practitioners</p>
HOW	<p>The tool used for this research was a CAWI (Computer Assisted Web Interview) survey based on an online questionnaire. The questionnaire was structured in three main modules, asking practitioners to answer 24 specific questions:</p> <ul style="list-style-type: none"> - <i>Module 1: Audience Development and you.</i> This part recorded practitioners' profiles (education, seniority, the type of organization they work for and area of work) and their interest and understanding of AD; - <i>Module 2: Competences in Audience Development</i> - skills and competences needed to effectively work in AD according to practitioners; - <i>Module 3: Audience Development in the organization you work for.</i> To what extent and how the organisations they work for are familiar with and prepared to adopt AD strategies and tools. <p>The questionnaire was translated into the four project languages - (Italian, Spanish, Polish and English – the Danes used English) corresponding to the five national hubs. The questionnaire was distributed through the Consortium's websites, newsletters and social networks.</p>
WHEN	<p>Data gathering took place between May and June, data elaboration between August and September 2017</p>
WHERE	<p>Five European countries: Denmark, Italy, Poland, Spain and United Kingdom</p>
WHO	<p>628 professionals working for cultural organizations (Spain 154, Italy 128, Poland 119, Denmark and North Europe 114, the UK 54)</p>

	The sample includes some practitioners (47) working in other countries.
MAIN FINDINGS	<ul style="list-style-type: none"> ✓ Overall, there is a great interest among professionals in AD ✓ Only half of professionals potentially interested in an AD training course are aware that 'AD is not just about marketing' ✓ About half of professionals potentially interested in AD training course lack the basic management and marketing skills required ✓ Many professionals do work in three or more areas ✓ A training design should balance soft skills, with strategic and technical ones. ✓ Innovative methodologies based on active learning are much more appreciated than traditional ones based on lectures ✓ A practice-based approach is recommended ✓ Leadership is an issue that should be properly addressed (the greatest reported barriers to effective AD are related to lack of awareness) ✓ Formal accreditation is valued by the majority of professionals, although this differs depending on national context (being more important in Italy, Spain and Poland than in the UK and Nordic countries) ✓ Training should take into account the perspectives and cultural backgrounds of different national contexts.

2.3 Survey on programmes for the development of entrepreneurial skills

WHY	<p>The main objectives of this activity were to:</p> <ul style="list-style-type: none"> - map innovative practices used to link the arts management courses with the job market, offered by Universities and other training centres; - explore the extent to which - and in what way - these skills form a part of educational programmes' objectives and actual practices;
WHAT	<p>This study is based on a qualitative study carried out as a desk research study in all five European countries.</p> <p>The research was based on a sample of 138 programmes -graduate or post graduate courses- provided by public or private bodies both in the Higher Education (e.g. Universities) or vocational training providers (e.g. independent agencies, foundations, associations, etc.).</p>
HOW	<p>The tool used for this research was a shared matrix. A work group from each country carried out their own research to identify the courses most representative of their country's cultural sector and AD experiences and filled out the matrix accordingly.</p> <p>The matrix was structured in four main areas:</p>

	<ul style="list-style-type: none"> - <i>General information about the course</i> (title, provider, location and duration); - <i>Specific information about the course</i> (targets, lecturers/trainers, subjects and adopted methodologies); - <i>Relation to the job market</i>, to understand how the link with the job market is (eventually) provided - <i>AD and entrepreneurial skills rating: after data collection, subjects and teachers' analysis, researchers "rated"</i> to what extent the topics related to the research objectives were actually put into practice <p>The matrix was developed in English as an internal analysis tool</p>
WHEN	Data gathering took place between March and June, data elaboration in September 2017
WHERE	Five European countries: Denmark, Italy, Poland, Spain and the United Kingdom
WHO	<p>The total number of courses analysed by the Consortium is 138.</p> <p>The number of countries' programmes analyzed in detail: 39 in Italy, 18 in Denmark and Nordic Region, 25 from Spain, 20 from the UK and 32 from Poland.</p>
MAIN FINDINGS	<p>All of the countries studied fall within the Bologna system.</p> <p>Overall, the range of educational opportunities on offer in Europe does not fully encourage professionals to take a course. In fact, there is a relatively small number of study programmes designed solely with practitioners in mind. With few exceptions, in all countries, both Audience development and entrepreneurial skills are not yet commonly found within course curriculums and are mainly provided by vocational training providers (e.g. agencies, foundations, associations, etc.), rarely by universities.</p> <p>In this framework, some specific differences between countries were noticed:</p> <ul style="list-style-type: none"> - Denmark and other Nordic countries are very focussed on the need for innovation and re-design/re-conceptualize their programmes frequently. <u>Core focus of the programmes tended to be:</u> innovation and communication - Italy and Spain oscillate between 2 different approaches: one focused on communication, management and marketing, the other, on education (focussed mainly on the subject of cultural heritage). <u>Core focus of the programmes tended to be:</u> fragmented - Academic courses on offer in Poland tend to be theoretical cultural studies courses, which commonly take into account - and respond to - actual market needs. In this particular country, courses with an entrepreneurial slant are being slowly introduced into course

programmes, usually in the form of a unique specialization within a broader study programme.

Core focus of the programmes tended to be: social impact

- There is a very strong tradition of courses of this kind in the the UK and they seem to follow a systemic approach to cultural management and cultural policy.

Core focus of the programmes tended to be: managerial

3. Conclusions

Overall, the study showed that AD 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 organisations
- 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.