



CONNECT

KNOWLEDGE ALLIANCE
FOR AUDIENCE DEVELOPMENT

R 2.2. Needs analysis Arts Management Post-graduate Students



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Erasmus+ Programme
of the European Union



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Introduction

This report is the CONNECT project deliverable related to educational needs analysis aimed to give the background for Audience Development teaching and training solutions.

This study is based on the qualitative research done through the semi-structured interviews with representatives of postgraduate students' community in five European countries: Denmark, Italy, Poland, Spain and United Kingdom. The research sample in the presented report consists of students of 19 Universities attending MA study programs and specialisations related somehow to Audience Development that were identified during the phase of the desktop research.



19 universities



All semi-structured in-depth interviews (IDI) were conducted with the use of partnership arranged IDI scenario matrix translated to respective national language and context. The partner from the UK used the Focus Group Interview (FGI) method of inquiry. The total number of the IDI-examined students of several MA related to culture management and cultural studies, cultural policy, cultural entrepreneurship and audience development was 49, further 13 students took part in the Focus Group Interview. Researchers involved in CONNECT project conducted all the interviews in May and June 2017. Interviews were conducted in national languages live or via Skype communication tool, audio-recorded, transcribed and analysed according to the standard agreed by the partnership involved in the Work Pack 2 being part of the CONNECT Project. All IDI took from 40 minutes till 80 minutes.



49 IDI interviews + 13 FGI participants

All national protocols followed strictly the guidelines proposed by the project WP2 leaders, including the appendix where the interviewee should rank (from 1-4, where 1 stood for the biggest importance) a list of methodologies and a list of areas of interest. In order to do a proper analysis of this final part, points have been assigned to the ranking, so that at the end the points of each option could be summed up and the most popular items could be identified. The short presentation of the main conclusions, are summed up in Chapter 4.

The report is structured into 4 main chapters, where different problems are elaborated. The following sections correspond to the modules in which the interview protocol was structured.

- Chapter 1 is exploring the **personal motivation to study AD-related topics within the university courses structure.**
- Chapter 2 brings a light on **the labour market and work-related competences from the perspective of student's opinion, experiences, and expectations.**
- Chapter 3 is the **students' views on the Audience Development.**
- Chapter 4 is the unit where the **opinion on the transfer of knowledge methods** are explored, presenting broad perspectives on a potential, highly valued course in Audience Development.

The central aim of the following report content is to provide a good background on needs, gaps and potentials related to Audience Development educational practices, underline common aspects but also differences in each studied country that will help to adapt the main deliverable of the CONNECT project - the Twin Track Programme to each context.

Students educational profiles

 The students interviewed in Denmark come from three different master programmes at two universities in Copenhagen and Aarhus. Most of the Danish students interviewed are in their mid-twenties and they are all preparing for a future work life. The students are all part of **master programmes on cultural management, communication and theory**. There are quite many professionals attending the same educations and programmes, but due to their even more stressed everyday reality, it was not possible to set up the interviews during examination time, while many still have a job to attend to as well. All the students interviewed have a **background in the humanities and subjects related to culture (modern culture and culture science; art history; music; aesthetics; dramaturgy; theatre and dance; etc.), communication and information technique** are other subjects that frequently occurs in their curricula and for some **IT studies or psychology** and the like has been part of the BA's. None of the interviewed has a background in business administration.

 The Spanish students attend master's degrees linked to the field of **cultural management** that were identified during the phase of desktop research, as being programmes related somehow to the topic of audience development. The interviews cover different locations in Spain, such as Madrid, Barcelona, Bilbao, Valencia and Salamanca. Most of the interviewees have a **background in humanities and other subjects related to culture (history of art; music; dance, etc.)**, whereas only a minority has a background in business administration.

 The Italian interviewees are current or recent students from master programmes related to **cultural management, audience development and entrepreneurship**. They are mainly based in Northern Italian cities (Milan, Bologna, Venice, Florence) and Rome, in relation to the master's hosting city. Italian respondents were typically holding a **degree in humanities with masters focused on management, and in less cases management studies integrated with a sector and subject one is passionate about, 'the arts'**.

 The research sample of postgraduates from Poland consists of students who were attending MA study programs and specialisations of **cultural management and cultural studies** related to Audience Development topic, provided by 3 top ranked public Universities located in Cracow, Poznan and Warsaw. Inquired students of MA programmes already achieved some certification of other, study programmes like: **philosophy or sound engineering, physics or philology, or continue their studies after BA in similar, culture and management** oriented programmes, and they expect the continuation of the formal process.

 The British part of the study is based on the opinions of students from Goldsmiths College, University of London who were interviewed and took part in a focus groups. 'Entrepreneurship' as a concept attached to the cultural or creative sectors is rarely taught as a stand-alone course or as part of others. The degree at Goldsmiths is a leader in this field in the UK. Audience Development is a relatively well established concept in the UK and it is usually included as a component in cultural management and arts administration courses

either within universities or as part of practitioner based courses. In masters courses based around cultural policy it is more likely to be included as one of the theoretical components of the course as a key concept alongside others. Many taking these courses have come either from practical arts degrees, such as drama or dance courses, or have arts/humanities degrees, such as English Literature and are looking to learn skills that can take them into arts management.

Chapter 1. Personal motivation to study

1.1 Motivations to study

Depending on the students backgrounds the drivers and **motivations to study a master's degree vary a lot**. The conducted interviews lead to a conclusion that in many cases choosing a degree related to culture appears to be a very **conscious and rather planned** decision. Their choice of studies was inspired by the willingness to **get some professional skills**. For some it's only the next stop towards a Ph.D. and further academic career, but for most it's an opportunity to dig deeper into a field of profound interest.

The interviewees often times present an extraordinary interest in different cultural areas like theatre, literature, music etc. Most of the examined students declare their personal interest in culture-related areas and the demand for self-development, they were looking for mentors, masters. The main trend in answers of students was the one of locating his or her career close to creative professions, to the arts.

For some of them the reason of choosing such a "cross-over" programmes was being undecided to turn in any specific arts or cultural specialisation. The broad programme let them have a 360-degree perspective on what they want to achieve in the cultural and creative field. This is of a particular importance for students coming from smaller town communities or the country. For them, like for the others the programme of studies brings the **opportunities to meet people from art circles, creative communities, organisations, institutions**, new contexts and chances for development, awareness of options to choose from. This is provided by the well-balanced programme, having a mix of organisational, managerial courses and humanities.

 Another relevant factor of studying decision mentioned especially by Italian students is the **reputation of the University or school**, often confirmed by a competitive selection process to access the master. Italian students claimed as well that what is of the essential value for them is the its European or international perspective and the fact that it could takes place in two different cities or countries (like Venice and Paris, or Bologna and Pittsburgh, etc.). It's seen as

the possibility to access an international network of people and cultural organisations. Financial reasons such as a lower price and the availability of scholarships to cover for the enrolment fee are also mentioned as some of the reasons for the final choice of the master.

There are some specific observations, like the fact that for all this is the second career after BA or for some other MA studies. 🇵🇱 One of the respondents from Poland got back to studies at the age of 36 – he decided to do so as he claims his financial situation is stable and he can afford devoting a lot of his time for studying. 🇪🇸🇩🇰 Several cases from Spain and Denmark shows as well older students that already have developed a career in the cultural sector and who want to update their knowledge and expand their contacts' network.

🇵🇱 Some students in Poland perceive the programme they attend as a useful instrument to get the job, due to the approach focused on sensitivity to people's needs, approach towards audiences.

🇮🇹 Though linked to the idea of investing in a course to acquire professionalizing skills, the belief that a master can help you find a job was only mentioned in one Italian case.

🇩🇰 For many in Denmark it's perceived an absolute demand in order to qualify for a job in the cultural sector. Deepening a field of knowledge and getting a better grip on theoretical frameworks and methodologies are other key drivers for the students interviewed. The bachelor's degree is not regarded as a sufficient level of knowledge to get the kind of jobs, the interviewed are aiming at.

🇪🇸 Spanish students who join the master directly after their undergraduate studies claimed that they wanted to deepen a field of knowledge or looking for a more practical training than in the bachelor's degree.

🇮🇹 The awareness of skills gaps mainly in the organisational, management, financial, didactic/educational, legal areas, to be filled through a specialization course is the most recurrent reason to lead interviewees from Italy take their masters. The decision is described as a way to compensate what the previous studies didn't provide.

🇬🇧 In the United Kingdom post graduate degrees are seen as being a key transition between higher education and the labour market as is the case with the cultural sector. A few are interested in learning more about the theoretical or philosophical ideas behind arts and cultural management and taking this onto another level such as a DPhil. For those coming from abroad, the UK was recognised as having good arts and cultural management courses with a high reputation internationally and therefore with a further degree they are well placed either to continue to work in the UK or to take their skills back with them to their home country. It was also appreciated for the way in which it is seen as being between private and

public models (described as between the USA and Europe) representing a mixed cultural economy of public subsidy and private funding.

- Motivations to study - Common**
1. **conscious, planned** decision - extraordinary interest in different cultural areas; **get some professional skills** – demanding well-balanced programme, having a mix of organisational, managerial courses and humanities.
 2. **360-degree perspective on what they want to achieve** in the cultural and creative field; locating their careers close to creative professions, to the arts. For some choosing a “cross-over” programmes was being undecided to turn in any specialisation yet.
 3. demand for **self-development**, looking for mentors, masters; studies brings the **opportunities to meet people from art, creative communities, organisations,**

Motivations to study - Country specific differences

	absolute demand in order to qualify for a job in the cultural sector; deepening a field of knowledge and getting a better grip on theoretical frameworks and methodologies
	looking for a more practical training than in the bachelor’s degree.
	access international network of people and organisations; motivated by the reputation of the school; lower price and scholarships; compensate what previous studies didn’t provide.
	useful instrument to get the job , due to the approach focused on sensitivity to people’s needs , approach towards audiences .
	key transition between higher education and the labour market ; for those coming from abroad, the UK was recognised as having good arts and cultural management courses with a high reputation internationally , also appreciated for being between private and public models - mixed cultural economy of subsidy and private funding.

1.2 Matching Expectations & existing gaps

Overall the masters attended by respondents partially matched their expectations. On one

hand, all of them could find interesting aspects such as didactic modules on subjects that were not known before.

What is **valuated mostly is *learning by doing* as well as the direct contact with the master, professional**, who shall be ready to advice and help student in its intellectual and practical development. The mentors are essential to activate students expressing their needs and directions they want to choose from, the spectrum of opportunities. The strongest point of good programmes is that it wasn't solely focused on theoretical aspects but introduced the importance of things like interpersonal communications. The essence of studying is in getting to know the environment (perceived as a potential future work environment and network), getting to know people who show the students different ways of doing things and inspire them to do things they would never think of and let them know how the knowledge can be easily transferred from one field to another. Students mention again the important role of the external teachers (working in different cultural organizations) who were often invited to give a lecture.

 One of the favourite teaching methods mentioned in conversations with Polish students were working on the co-creation or production of the cultural festival through the whole semester time; another one was doing individual cultural management projects under supervision of experienced person. The critical comment was only that these courses were introduced too early in the study programme and that where not continued.

Another well demanded block within the programme is the one of projects. It's the rare opportunity to do own projects under supervision of more experienced people (knowledge hard to get otherwise), learning how to get your project funded how to manage your time in the project. What matter for students in general is having a chance to adjust courses and workshops to their own paths.

Those who studied Cultural Studies programmes appreciated in them providing an important background for anthropological, interpretative or humanities type approach to people and processes, provided by the cultural basics given through studies, this is something they will rather not get when job time comes. There were several strong points of the studies mentioned by the students, like the atmosphere, the climate of the studies, sensitive for the social aspects, openness. Students liked meeting people with a similar open-mind approach, but also mapping and networking (in a sense that the students know who they can contact in case of any possible need). They treat programmes of studies as a broad and open field that allows the student to develop in many areas, developing personal interests (particular fields of the arts or city related aspects of culture, or how to organise things in the arts & culture), being able to see different aspects of life through cultural perspective, and combine arts & culture interests with the economic aspect of life, get prepared to work in cultural sector,

empowering one's self-esteem. Only few students mentioned that this was only a continuation of the BA programme and the basic motivation here is to get the MA degree.

Although respondents perceived their MA programmes as very mind opening, for some of them this kind of study programmes were not demanding and relatively easy to finish. Some students took a job activity as they were studying, because they felt that university is not providing them enough inspiring teaching components and the programmes were organised in not intense way.

🇵🇱 There is a paradox to be observed in the case of Polish students opinions. Some students take for granted the fact that finding a job after their MA might not be easy and at the same time believe that one of the strongest point of the programme is that they provide a graduate with a wide perspective of universal work-related competences. A significant number of students feel the study programme did not fully meet all their expectations and could, therefore, prepare them to enter the labour market better. Some suggest that the MA programme could indeed test if the students know what to do with their knowledge. Students were missing courses impacting some of their key managerial, promotional, project management oriented competencies and potentials.

The strongest complains among some 🇮🇹 Italian, 🇵🇱 Polish, 🇪🇸 Spanish and 🇩🇰 Danish students refer to the lack of balance between theory and practice. Varying from study to study, there still are some common aspects of the master's programmes, which the students highlight as missing or being insufficient. **It's predmonantely the lack of practice, the relatively small direct connection with the cultural sector and the institutions, not to mention following actual cases or projects from the sector.** Most students have covered that kind of expertise through either ECTS points giving internships or as volunteers or student labour at cultural institutions or projects. Most students mention a need for **a more international exchange of cases, perspectives and methods.**

The urgent demand of students for more 'down-to-earth', classes does not mean they are always negative towards theory and abstract thinking. Many of the interviewed students underline the big value of theoretical courses and their role in one's self-development, learning how to be critical, dialogic, open-minded, tolerant, prepared to search for problems solution in non-obvious areas of practice.

🇵🇱 🇩🇰 However, the most frequently listed missing part of the MA programme whether in Poland or in Denmark are: **solid internship opportunities and alike – based on the agreements between university and cultural organizations.** There is a need of a more practical courses and study visits: 'we study about certain institutions but in fact we don't get a chance to get to know its specifics for real'. **More classes should be offered outside the university in the real labour environment and there were not enough classes or workshops**

given by external experts, practitioners. This is for some students decisive when choosing MA program. The practical perspective is an opportunity to learn about structure and the way several types of institutions function. It is as well a chance to test oneself in the particular type of institution (as a possible future employee) getting involved in the way it works (have insight into its bureaucratic or political tensions environment, too).

However, one of the most challenging aspects in masters' educational offer seems to be the balance between the theoretical and practical side of the modules that are taught.

 **Some students from Spain indicated, on the contrary, the lack of theory.** For instance, a student acknowledges that it is very interesting to study real cases and to visit institutions, but sometimes the information received is insufficient, as, for example, it might not be well explained why certain decisions were taken, etc.

 Italian students address the same issue, that in many cases postgraduates end their master with the sense that it touched many different topics without really deepening any (for a lack of time, or for a too academic, 'far from practice' approach to the subject), in others people complain about the absence of theoretical references when certain management tools are explained. The integration amongst the modules composing the master course as well as the coordination amongst teachers/trainers in defining their didactic parts seems to be also a tricky component.

What is also given in interviews as missing elements is **inspiring, influential master – student relations**. This problem is considered as on one side – the structural one, anchored in the programmes of studies itself, on the other – as a process that is not cared about from both sides: students and teachers.

 **Some Polish students have no feeling of a group of cultural studies, cultural management students as a community or a good social ground for organising common projects.** Complaints were directed to university that did not provide intense life-engaging elements in the study programme.

 Students from Poland, Spain and Italy pointed that there could be a bigger emphasis put on foreign languages teaching. The international perspective is mentioned as a something missing in Danish, Spanish, Italian conversations. Some critics are the great lapse between university and the cultural sector (mainly because the academics involved in the master's degree are usually not linked to the sector) and in other cases, especially if there are many different professionals participating, the master's degree is criticised because of lack of coordination.

In terms of preparation to enter the cultural labour market, none of the interviewees from Italy provided an affirmative response. There is a met expectation of a master giving some key

tools to enable attendants in their job-hunting, through the creation of new connections with people on the field, a higher knowledge of the sector, specific skills for self-branding and networking. But there is also a strong awareness of the competitiveness of the job market and lack of a defined and acknowledged professional profile to feed into. The idea of a better designed internship system with the involvement of hosting organisations that are actually willing to acquire new professionals, together with the desire of modules or workshops to learn how to create and sustain your own business, and the master being a platform, preferably international, to capture all kinds of opportunities, were mentioned as possible improvements.

 **Most of the interviewed Danes are critical to the university teachers lacking knowledge of practice in the sector.** There is too big a gap between the academia and the cultural sector due to insufficient contact and knowledge about working criteria's in the sector, to which they educate new candidates. There might be a need to redefine the purpose of some of the MA programmes. They are aimed at academia not at the sector, which take more than 85% of all candidates. The theoretical and academic level is saluted as great and the advanced level of reflection and debate is something most students are very satisfied with.

 Most students from Spain deny having gone through a specific training for being prepared to enter the cultural field labour market. Others refer to the internships (the longer the better) and also to the development of a cultural project. Even one student states that getting to know many organizations and infrastructures and how they work on an everyday basis already is of help to enter the labour market. When asked for potential solutions to improve this situation a student states that one possibility could be to do a sort of mentoring with the students, by analysing their background, their capabilities and their aspirations and dreams. Based on that, a specific path could be designed. Therefore the program should have some flexible space so that each student could configure his/her own content. Thus, the final project and the internship could be aligned and the empowered students would be probably more committed and motivated.

Matching Expectations & existing gaps - Common

***Learning by doing* and direct contact with the master - professional is mostly valued;**

1. mentors essential to activate students expressing their needs and directions; integrative part often missing, providing serious interpersonal communication; **external teachers.**

2. The essence of studying - to **know the environment and network**, people who introduce students to different ways of doing things, inspire to unthinkable, how the **knowledge** can be easily **transferred from one field to another**. Need for **international exchange of cases, perspectives and methods***.

3. big value of theoretical courses and their role in one's self-development, learning to **be critical, dialogic, open-minded**, prepared to search for solutions in non-obvious areas of practice. However there is a lack of balance between theory and practice, **relatively small direct connection with the cultural sector, institutions, and actual cases or projects***.

Matching Expectations & existing gaps - Country specific differences

	The theoretical and academic level of reflection and debate is something most students are very satisfied with. However, there is too big a gap between the academia and the cultural sector due to insufficient contact and knowledge about working criteria's in the sector. Missing solid internship opportunities involving university and cultural organizations ; a need of more practical courses, study visits.
	It is very interesting to study real cases and to visits institutions, but sometimes the information received is insufficient, there is a need of more theoretical grounding . Anyhow most students from Spain deny having gone through a specific training for being prepared to enter the cultural field labour market .
	The studies touched many different topics without really deepening any; absence of theoretical references when certain management tools are explained. Modules and programmes should be more carefully managed and integrated . The demand of a better designed internship system with the involvement of hosting organisations willing to acquire new professionals, the desire of workshops to learn how to create and sustain your own business .
	The favourite teaching methods: working on the co-creation or production of the cultural festival through the semester; or individual cultural management projects under supervision of experienced person; need for fundraising and time management courses; having a chance to adjust courses and workshops to students own paths . An appreciation of humanities, and interpretative, critical elements – the approach to people and processes, something one will rather not get when job time comes . More classes should be offered outside the university in the real labour environment, not enough workshops given by external practitioners . Problems with teamwork and socialisation , students not having a feeling of being the group.

* - this last remark does not relate to the observations from the UK  where students have : more opportunities for international exchange and more sector oriented learning activities.

1.3 Extra curricular learning activities outside the study programmes

 Respondents from Poland, when asked for a list of all extra time learning activities parallel to studying the program. They mostly mentioned learn by doing, reading, or their involvement in many different initiatives (festivals, cultural events, cultural institutions: in a large extent theatres, cultural education projects, publishing houses, media organisations, entrepreneurial incubators, educational organisations, artists circles, civic organisations), they **oftentimes volunteer and underline this as a crucial aspect of getting experience necessary to work in cultural sector**. Competencies outside university were upgraded through independently organised internships. They study languages or take study-related learning activities: conferences, students research groups, meetings organized at the university, and by the university academic community). They don't that often take part in trainings (that are usually financially not affordable for them), here are specific exceptions like a student taking a special training for accountants (organized by association of accountants) developing new competences, perceived by her as more concrete and as useful for a cultural sector worker. **Several students mentioned the essential role of meeting inspiring people, who they can talk with and learn from, getting inspired by their professional passions.**

 On the question of extra training taken as a supplement to the formal education, the answers by Danish students vary quite a lot. Some are merely following the courses in the programme as described, while others have been 'shopping' relevant courses at other institutions, faculties or even universities. But for a majority there has been a clearly proactive approach in getting more adequate and useful knowledge while studying. Some students who have expressed a specific interest in AD, have also been looking it up through participation in professional conferences and seminars, getting access to limited research material and working closely with institutions on AD related issues as volunteers. The requested students from Denmark are all quite active and they are very clear about how much their priorities in additional training and other culture related activities is connected to entering the cultural field labour market. Student jobs, volunteering, internships, own cultural projects, seminars, conferences, debates, articles etc. The level of activity varies from individual to individual, but there is no doubt that they are all very well aware of the tough competition on getting the relatively few jobs in the sector.

 Concerning the extra training done by the students from Spain, the responses are also very diverse, as some are more proactive than others. A couple of students very interested in audience development have mainly attended professional conferences and have actively looked for training materials online (videos, posts, etc.). Others also refer to being self-taught by actively searching for information in websites and social networks. Some recognize to take online courses and even cultural exchanges are mentioned.

 In most cases, respondents from Italy don't have time for extra-training aimed at self-

development, either because masters are intensive or they study while working. Some postgraduates have invested their extra time in learning English, creative writing, informatics and graphics. Others mention the fact that they spend their free time as ‘cultural consumer’ as a way to self-develop professionally. Or they refer to volunteering and hobbies as experiences that benefit also their professional profile. Only one respondent takes real action by following a personal development blog on how to manage time, etc. There is a general reluctance towards continuing with another long-lasting, structured course, while all interviewees are interested in lifelong learning, but more as a way to update their professional profiles, investing in short-term, intensive and very specific courses on topics needed in the work place such as: European project management, crisis management, methodologies for social research, educational tools.

Extra curricular learning - Common

1. studying languages, taking **study-related learning activities**: conferences, students research groups, meetings organized at or by the university academic community
2. **essential role of meeting inspiring people, who they can talk with and learn from, getting inspired by their professional passions.**
3. students doing their own cultural projects already, **learning by doing**

Extra curricular learning - Country specific differences

	Some are merely following the courses in the programme, while others have been ‘shopping’ relevant courses at other institutions , faculties or even universities ; clearly proactive approach in getting more useful knowledge while studying ; through participation in professional conferences and seminars, access to limited research material, working closely with institutions on AD issues as volunteers.
	Students attend professional conferences and have actively looked for training materials online (videos, posts, etc.). Others also refer to being self-taught by actively searching for information in websites and social networks; take online courses, cultural exchanges.
	In most cases, don’t having time for extra-training aimed at self-development (masters are intensive or they study while working). Some postgraduates have invested their extra time in learning English, creative writing, informatics and graphics. Others mention the fact that they spend their free time as ‘cultural consumer’ as a way to self-develop professionally. There is a general reluctance towards continuing with another long-lasting, structured course, interviewees are interested in lifelong learning, but more as a way to update their professional profiles, investing in short-term, intensive and very specific courses on topics needed in the work place such as: European project

	management, crisis management, methodologies for social research, educational tools.
	they oftentimes volunteer or work in different cultural initiatives and underline this as a crucial aspect of getting experience necessary to work in cultural sector ; independently organised internships. Students don't that often take part in trainings (that are usually financially not affordable for them), here are specific exceptions like a student taking a special training for accountants (organized by association of accountants) developing new competences, perceived by her as more concrete and as useful for a cultural sector worker.

1.4 Relevance of certification and accreditation

 The certification of the study program is perceived in Poland as something important only in a very pragmatic sense. For future employers it is a message that a person wants to develop and enrich his experience and competences. Respondents were much distanced from the question / on degree, diploma, credentials or references – however admitting that this is necessary to be taken seriously in public cultural institutions when applying for job. Certification is important for them but rather as a question of conventional thing expected by their family of professional environment (colleagues working in the sector). On the other hand certification does not play a role in the students self-confidence. What could make a change in perception among different certificates is the reputation of the university that is issuing the certificate, diploma. Some students assume that what employer from cultural sector wants is only through verified achievement, direct personal communication, conversation and practical test in the workplace, and not the certificate of the university.

 On the contrary, a clear majority of the Danish students' stresses, that the diploma is highly important as a qualification towards a further academic career. In terms of the cultural labour market accreditation plays a role as the 'entrance ticket' as one said. But true working experience from the sector on AD, communication and, or curation and programming is equally important, why a majority of the students have been adding on outside of the studies. **All the students are well aware of the merit connected to the MA as crucial in order to be regarded as sufficiently educated. However, in the Nordics it's only half the way to get a job. The rest is experience.**

 For Spanish students depending on the context it could be more or less important. For instance, it could be beneficial when looking for a job in the public sector or looking for a grant. However, in the private sector experience seems to be more valued than a diploma and, even, in some jobs in the cultural sector you need to pass a casting or to demonstrate your skills. Nevertheless, a title can also contribute positively to one's credibility. One student also

believes that in Spain a title is more valued than in other European countries. In any case, despite getting a diploma might not be the main motivation for taking a course, once you take it, it is good to get a certificate.

 Certification and accreditation are, seen by the Italians in many different ways: over half of the group of people who responded, believe that it is key to prove one's expertise and background and to compete in the job market. A limit though is the fact that in many cases certificates are valid only at national or European level and not acknowledged internationally. Smaller part of the respondents group, despite considering it as an added value for a course, don't think that the accreditation can make a big difference in finding a job, more than actually the new competences acquired, the professional relations, contacts established, the projects, products realized.

Relevance of certification - Common

1. students are well aware of the **merit** connected to the MA as crucial in order to be regarded as sufficiently educated
2. true **working experience** from the sector on AD, **communication** and, or **curation and programming** is equally important
3. it could be **beneficial when looking for a job in the public sector** or looking for a grant

Relevance of certification - Country specific differences

	the diploma is highly important as a qualification towards a further academic career . In terms of the cultural labour market accreditation plays a role as the ' entrance ticket '. However, in the Nordics it's only half the way to get a job . The rest is experience .
	in the private sector experience seems to be more valued than a diploma and, even, in some jobs in the cultural sector you need to pass a casting or to demonstrate your skills . Nevertheless, a title can also contribute positively to one's credibility .
	Certification is key to prove one's expertise and background and to compete in the job market . A limit though is the fact that in many cases certificates are valid only at national or European level and not acknowledged internationally. Smaller part of the respondents group, despite considering it as an added value for a course, don't think that the accreditation can make a big difference in finding a job, more than actually the new competences acquired, the professional relations, contacts established, the projects, products realized .
	something important only in a very pragmatic sense . For future employers it is a message that a person wants to develop and enrich his experience and competences . Respondents were much distanced from the question on degree, diploma, credentials

or references – however admitting that this is necessary to be **taken seriously in public cultural institutions** when applying for job. Certification does not play a role in the **students self-confidence**. What could make a change in perception among different certificates is the **reputation of the university** that is issuing the certificate, diploma. Some students assume that what employer from cultural sector wants is only through **verified achievement, direct personal communication, conversation and practical test** in the workplace, and not the certificate of the university.

Chapter 2. Views on Labour market and work-related competences

2.1 Work experiences

Two already mentioned important factors seem to determine students' approach towards entering labour market strategies: MA programmes are focused on theory rather than practice and they do not guarantee finding a job afterwards. There is a strong mobility observed among the interviewed students. Most of them are already experienced and claim it is crucial to have some experience to become successful on the labour market. However there were some students claiming that they treat studies time very serious and as the time of their investment in intellectual development, and do not want to waste it on having part-time jobs, they minimized their living conditions needs and survive purely as a student.

There is a vast range of jobs the interviewed students have done. From shorter to long-term cooperation in all types of organizations: NGOs, public bodies and private companies. One of the most popular forms of getting 'the necessary experience' is festival. They mostly do not mind taking an unpaid work offers. Taking these opportunities help the respondents to realize what they would like to do and what kind of job they would like to avoid. Doing an internship covers the existing gap in their studies and helps them to understand how cultural sector works in reality. Additionally, many students underline **the value of networking**. There's a common assumption that the more people one meets, the bigger chances he or she has to get a job offer: 'When you start doing something and working in a certain environment you automatically get to know people and have a chance to present yourself. It is also important because it allows to you know more about cultural life in the city'. They think it is important to gain skills one need to get a job (different from the once acquired during the studies). There are examples of paid job and part-time jobs, like: dealing with music acoustics, copywriting, theatre management work, own small company, work in corporation related to creative sector, freelance in cultural management (advanced experienced student case), festival staff, tour manager, coaching and trainings company management, events production staff.

 Many students in Poland seem to do and value being involved in a kind of 'patchwork', experience of the variety of types of work. It is to say that they sometimes feel it's not good to one self-development to be focus on just one thing. The respondents share the belief that if somebody starts to look for opportunities during the studies (also the not paid ones) sooner or later he or she will get offered a job position. 'Those who started taking unpaid jobs during the studies usually soaked in the organizations.'

 Italian respondents' current positions in the job market vary according to different factors: their age, the type of masters (if it's intensive, 2 year long, postgraduates could not work while attending it), presumably their families' income. Many of them have had short-term paid collaborations in the cultural sector, either an internship during their studies or a free-lance job for a cultural and educational institution. Some of the interviewees started their own associations and are creating an income for themselves through the projects they develop. Only few had an extra job not linked to the arts.

 Due to the infrastructure of how cultural projects are being financed in Denmark, most of the students have experiences from well-defined and time limited **project-based work**, - a format most of them also imagine will define their immediate work life post studying. It's a format that provides space for continuous learning and gives the employees an opportunity to work more independently than it's the case in most institutions. For most of the interviewed Danes the aim is already set towards a defined line of work, rather than a specific institution. Many started with an institution in mind when they entered their study, but now it's more about collecting a broad and varied set of experiences in being able to get an interesting job in a longer perspective.

 Some Spanish students added, that project based work is flexible and convenient for the company and the employee. On the one hand, the employee is owner of his/her time and does not need to be bounded to a physical location or to a fix schedule. On the other hand, the company takes advantage of a more efficient way of working. Project-based work seems to be much more motivating. In general, the jobs are not well paid if they are paid at all. In many cases, the need for money determines the students' plans and they get bound to jobs that are far from their ideal.

Work experiences - Common

1. strong mobility; already experienced, claim it is **crucial to have some experience to become successful on the labour market**. However some students treat studies time very serious, as **investment in intellectual development**, don't want to waist it on part-time jobs, **minimized their living conditions** as a student.

- vast **range of jobs done** (shorter to long-term cooperation in **all types of creative organizations**: NGOs, public bodies and private companies); getting ‘the **necessary experience**’ **through festival**; not mind taking an **unpaid work offers**; help to realize what they would like to do and what kind of job avoid; internship covers the gap in studies, **helps to understand how cultural sector really works**.
- 2.
3. a **common assumption that the more people one meets, the bigger chances he or she has to get a job**.

Work experiences - Country specific differences

	<p>students experienced well-defined and time limited project-based work, a format most of them also imagine will define their immediate work life post studying. It provides space for continuous learning, gives the employees an opportunity to work more independently. The aim is already set towards a defined line of work, rather than a specific institution. Many started with an institution in mind - now it's more about collecting a broad and varied set of experiences to get an interesting job.</p>
	<p>the jobs are not well paid if they are paid at all; the need for money determines the students' plans and they get bound to jobs that are far from their ideal; project based work is flexible and convenient for the company and the employee. On the one hand, the employee is owner of his/her time and does not need to be bounded to a physical location or to a fix schedule.</p>
	<p>Many of them have had short-term paid collaborations in the cultural sector, either an internship during their studies or a free-lance job for a cultural and educational institution. Only few had an extra job not linked to the arts; current positions in the job market vary according to: their age, the type of masters, their families' income.</p>
	<p>being involved in a kind of 'patchwork', experience of the variety of types of work; they sometimes feel it's not good to one self-development to be focus on just one thing. The respondents share the belief that if somebody starts to look for opportunities during the studies (also the not paid ones) sooner or later he or she will get offered a job position.</p>

2.2 Job related competences

Among the many competences pointed out during the interviews some of the most frequently mentioned come from the domain of creativity, organisation and responsibility. By some, in order to succeed in the cultural sector one needs to be sometimes a self-made man, meaning she needs to have a clear idea for how she can contribute to an organization but also in order

to work in cultural sector one needs to have skills which let her come up with ideas for events and offers, avoiding routine, repetition and copying others. **The key competency mentioned is the one related to creative (out-of-the-box) thinking**, breaking through standardised solutions, status quo conventions of behaviour, this is the proper place for trend-watch and careful observation of the world around.

Students underline also the role of **interpersonal and communication related skills** (also with different social groups). For getting a job, it is crucial to have contacts and to be informed about the sector, about how it works and about the job opportunities that emerge in it. Therefore it is important to join a network or an association that might help you in this way. Related to this, communication skills seem to be strategic to get in contact with the identified people from the network. What is seen as the most relevant for future jobs is to learn how to build strategic partnerships and relationships, how to connect and create connections where they don't exist, how to create networks and to involve people and organisations with different competences that are complementary and key for your work. Close to this area of skills, personal attitudes such as being empathetic, being able to listen and tune in with the others (team, audience) are considered as important as those more linked to strategic vision and leadership.

 According to some Polish respondents, there are certain necessary competences of a generic type that cultural sector workers require to survive as professionals: **determination and persistence that are accompanying managerial competencies** for cultural projects. Most of the students are aware of that necessity and try developing it themselves.

Among work related competences mentioned by students are as well: **teamwork, multitasking, time management**, and the ability of being flexible in terms of working hours, work space. Project management and fundraising, programming, curating as well as providing narration to activities done within the organisation have been mentioned, too. Strategic management and leadership are highlighted.

In a set of 'technical' skills that are **considered as fundamental are computer and digital media skills, and skills related to market research, data collection, analysis and presentation.**

 In terms of the key skills and competencies that are missing in the courses and training, the main one cited by students from the UK was the need for more in terms of skills related to new technology, especially the use of online and digital elements, whether as a marketing communications tool, data analysis, or as part of an artistic project or in digital storytelling etc.

Interestingly, interviewees more or less aware of audience development strategies and tasks refer to this last competence connected to social sciences research methods, as key to get the knowledge to decide properly.  **Another interesting aspect emerging from the interviews in Italy is the idea of an existing set of digital competences for cultural management that**

neither university courses nor masters give: principles of Excel, Photoshop, Illustrator, Wordpress, social media management should be included in the curriculum for would-be cultural managers.

Paradoxically the research methods skills that are grounded in academic world are not too often provided within university programmes for culture related interest. The only opportunity to work effectively with these types of competencies is related to those who decide to write BA or MA big project paper that is empirically grounded.

Other key competency is the one that could be called ‘initiativeness’, meaning being ready, standby to **initiate, inspire, push forward actions and projects, successfully convincing other people to join, cooperate and achieve** goals together. This require more general **cultural leadership** competence and talent for empowerment, activating people, being sensitive to people needs, deficits and potentials, sharing the work in a smart way. The characteristic features and competences of people employed in the cultural sector are also observed by students of one of the programmes in more arts institutions field oriented way. The openness is seen here as not limiting the role of the arts to autonomous aesthetic values. Meaning that the experiences and according values of the audiences should be taken into consideration with the attention compared to the one given to values shared by artworks and cultural projects creators. Another factor related to skills, important to the employer, is being receptive and having a ‘processual’ capacity, as well as being (at least) aware of financial and legal administration issues.

Once the job opportunity is there, the valued skills vary depending on the job, but in any case it is crucial to understand the sector and the subsector. And, apart from experience, that seems to be a recurring requirement, other skills are mentioned: being passionate about the cultural sector; being dynamic and having the ability to adapt to different situations (versatility). Many respondents describe flexibility or resilience, as key in a layered sector that requires constant adaptation, together with the ability to self manage and self brand, in terms of seriousness, commitment and professionalism. Having substantial management knowledge, ambition and entrepreneurship, being eager to continuously learn are another favourable choices of key skills in cultural sector.

 Speaking other languages as an important skill is as well mentioned in Spanish interviews, but relates as well to other countries researched.

 Language skills are not anymore a strong demand in Denmark, since all Danish students at this level are expected to be fluent in Danish and English and have at least semi-fluency in a third language, which often is either Spanish, German or French. This is the case in the other Nordic countries as well.

Job related competences - Common

1. **creative (out-of-the-box) thinking**, breaking through standardised solutions, status quo; 'initiativeness', ready to **initiate, inspire, push forward actions, successfully convincing other people to join, cooperate and achieve** goals together. This require more general **cultural leadership** competence to empower, activate, being **sensitive to needs, deficits and potentials of people, sharing the work well**; being eager to continuously learn.
2. **interpersonal and communication related skills** (with different social groups). It is crucial to **have contacts and to be informed about the sector**, how it works, jobs that emerge; being empathetic, able to listen, tune in with the others (team, audience).
3. **digital media skills, skills related to market research, data collection, analysis and presentation.**

Job related competences - Country specific differences

	Language skills are not anymore a strong demand , in the other Nordic countries as well.
	Speaking other languages
	idea of an existing set of digital competences for cultural management that neither university courses nor masters give : principles of Excel, Photoshop, Illustrator, Wordpress, social media management should be included in the curriculum for would-be cultural managers.
	determination and persistence that are accompanying managerial competencies for cultural projects; teamwork, multitasking, time management , and the flexibility in terms of working hours, work space.
	need for more in terms of skills related to new technology , especially the use of online and digital elements, whether as a marketing communications tool, data analysis , or as part of an artistic project or in digital storytelling etc.

2.3 Bright and dark sides of having the job in cultural sector

Having the cultural sector job means for respondents the chance to work with people who are sharing their **passion**. This is the path of experiencing the arts, contributing and witnessing others commitment to important, higher values interpreted by highly qualified professionals in the arts and culture. The opportunity that is often missed in the commercial, corporate or business workplaces careers. This is the answer to dreams of being very close to creative processes and the arts itself. For some this is a brave decision to move from business

marketing or communication to the cultural sector, with more difficult material, tangible work conditions, but more satisfaction of a spiritual, intellectual, intangible type.

🔴 Polish interviewees point that there is a lot of negative stereotypes, gossips and truths on work in cultural sector, that make the decision to move there harder: formalisation, bureaucratisation, not providing conditions for development (however, this is contradictory to students' friends experiences), budget limitations, the necessity to struggle or fight for a budget or public support – and survive a very long, time consuming process. What frighten people in working for a public art institution are constant problems with the development of the whole organisation, due to regulations, community, and politics around it. The career development path in this kind of job is limited for some. Cultural organisations are incomparable in terms of work conditions, impact or position of the experienced professional employee can have (in another, comparable organisation this impact could be none) this is a limitation for cultural sector careers.

People deciding for employment in the arts are fulfilling their dreams rather, than taking purely pragmatic decisions. Usually the financial aspect is not as much mentioned in conversations, but the people who we talked with agree on the lower level of income as they are in the first phase of their career. **However, for some of the students the entry conditions in the cultural sectors are financial ones.** The other is the ideological accordance of the institution or organisation to the value system shared by the future employee. Respondents stress the importance of the quality of organisational culture inside the cultural institution; the quality of relations and mutual respect within the team of employees is crucial here.

There was some scepticism about the sorts of roles that young, new recruits are able to do on entering the cultural sector as they have to be prepared to taken on quite 'low' and 'menial' roles before they can progress, whereas if they were graduates in other areas such as health management or marketing in business they would be able to enter at a high level.

Job in cultural sector - Common

1. the **chance to work with people who are sharing their passion**; the path of **experiencing the arts, contributing and witnessing others commitment** to important, higher values interpreted by highly qualified professionals; the answer to **dreams of being very close to creative processes and the arts itself.**

2. **Stereotypes and truths on the work in public or civic cultural sector:** bureaucratisation, hard conditions for development; budget limitations, the necessity to fight for a budget; **problems with the development** of the whole organisation, due to regulations,

community, and politics around it; the **limited career development path**; cultural organisations **incomparable** in terms of work conditions, impact or job positions.

3. the importance of the quality of organisational culture inside the cultural institution; the quality of relations and mutual respect within the team of employees is crucial here.

2.4 Job expectations and plans

Interviewed students have plans related to the cultural activities like: establishing and leading an NGO, working with local communities, having social impact, or impacts city development, work that gives satisfaction, matters and makes change to life quality and accessibility to arts and culture. Some preferred establishing a company specialized in organizing events or music festivals. What appears, as one of the values attached to the future job is self-development. Being in charge of your own career, creating your own reality, and developing own interests, passions in the cultural field is what determines students plans. These types of studies that are mostly related to audience development are partly gathering people who share the belief that working in cultural sector has to do with a certain mission. Some students sees culture as a hobby not as a serious idea for work and life. Studies are for their self-development as humans.

 Some students are also sceptical about accessibility to the work positions in cultural sector. According to experiences and application attempts of students from Poland, public institutions have limited entry for people who are not related or recommended to the community of already employed people. However, there are respondents who perceive the programme they attend as a good bridge for the job market, claiming that most of the graduates are employed in the cultural sector, or they use the skills developed within their university programme in other fields of activities with success.

 The students from Poland were much distanced of thinking about their job as just making their living, earning money. Some of them would choose a 'necessity', considering that this profession is not having one job position, and even having one would not make you living in comfortable conditions. There are very altruistic motivations based on the pleasure of sharing with others, delivering something for others needs. Paying for something change the motivation. So at least part of the respondent were declaring idealism in working in cultural sphere, promoting certain cultural genres, values, cultural content they consider as a primary value for their life, this motivation is much more present in expressions used by respondents than looking for a job that will make them paying their rent or mortgage. Young cultural sector employee is seen by students as a person with passion having her or his living condition needs as a secondary need, primarily not complaining but engaging in cultural work and sharing her time with others in projects, internships, volunteering. Part of the respondents does not really

separate professional and personal development as two areas but integrated as with the people concerned about their mission, passion.

Most students deny having gone through a specific training for being prepared to enter the cultural field labour market. Others refer to the internships (the longer the better) and also to the development of a cultural project. Even one student states that getting to know many organizations and infrastructures and how they work on an everyday basis already is of help to enter the labour market. When asked for potential solutions to improve this situation a student states that one possibility could be to do a sort of **of mentoring with the students**, by analysing their background, their capabilities and their aspirations and dreams. Based on that, a specific path could be designed. Therefore the program should have some flexible space so that each student could configure his/her own content. Thus, the final project and the internship could be aligned and the empowered students would be probably more committed and motivated. This is even more obvious when considering some Italian perspectives, when future plans are mostly grounded in personal interest or passion in the arts world. Interviewees' plans and expectations after their studies are in many cases 'reinforced' by the masters they attended, either thanks to a better and more direct knowledge of the cultural sector or through the experiences of the project works and internships. The component of personal and 'social' values (to better the society, the sector, etc.) is recurrent in people who want to work in this field. According to the participants' age, future plans are more or less defined but the idea of freelance work, or starting a new business VS. a steady position within an existing organisation is not linked to how young or experienced interviewees are: people seem to consider it either at the beginning of their careers or after a few years of experience.

 The students from the UK felt uncertain about their future, due partly to the particular situation of the island leaving the EU which could have a detrimental effect on their mobility within the UK and the rest of Europe. There was also a large degree of pessimism about being able to work in the arts and cultural sector, which is seen as difficult to enter at an initial level, **requiring experience and contacts in order to be successful**. In this regard, internships are seen as especially valuable, having a positive influence on the chances of entering the cultural sector. The entrepreneurial students had a slightly different view in regard to the labour market compared to those doing cultural management as they spoke of creating their own jobs or businesses rather than having to find their way into organisations. This might lead directly from an art form basis, finding a way of placing themselves directly in the market, rather than being responsible to others.

Job expectations and plans - Common

1. **establishing and leading an NGO, working with local communities, having social impact, or impacts city development, work that gives satisfaction, matters and makes change to life quality and accessibility** to the arts and culture.

2. establishing a company specialized in organizing events or music festivals; value attached to the future job is **self-development**, being in charge of your own career, **developing own interests, passions in the cultural field** is what determines students plans.

3. gathering people who share the belief that **working in cultural sector has to do with a certain mission**. Some students see culture as a hobby not as a serious idea for work and life. Studies are for their **self-development as humans**.

Job expectations and plans - Country specific differences

	<p>public institutions have limited entry for people who are not related or recommended to the community of already employed people. However, there are respondents who perceive the programme they attend as a good bridge for the job market, claiming that most of the graduates are employed in the cultural sector, or they use the skills developed</p>
	<p>work in the arts and cultural sector, which is seen as difficult to enter at an initial level, requiring experience and contacts in order to be successful. In this regard, internships are seen as especially valuable, having a positive influence on the chances of entering the cultural sector. The entrepreneurial students had a slightly different view in regard to the labour market compared to those doing cultural management as they spoke of creating their own jobs or businesses.</p>

Chapter 3. Views on Audience Development

3.1 Familiarity with the AD concept

 A majority of the Danish respondents have a fairly good knowledge about AD and why it's grown to be at the core of both national and local cultural policies. However, when digging a bit deeper it's clear, that their understanding of the concept is basic and closely connected to communication, marketing and education. About one third of the interviewed showed to have a quite complex and adequate understanding of the term and it was obvious that they had been working AD related in their study. Only one student didn't really know what it is. They were all in line on AD as something that should include the whole institution or project; from management and artistic leadership over programming to communication and front staff.

 In general, it could be stated that those Spanish students more familiar with the concept of audience development are self-taught in this specific field, mainly because they have chosen the topic for their final project. The students that are less familiar with the concept

usually tend to link it with a specific area, such as communication, or education. In addition, some of them openly admit that they do not really know what it is.

 Most of the interviewees from Italy claim to have heard about AD in different contexts (their master, while studying abroad, in a campaign launched in their city), they mainly refer to a personal idea of what AD can include in terms of cultural work. The tasks that most respondents see as under the AD umbrella are: analysing and listening to the audiences, connecting with them and engaging them in new ways, adopting tools to evaluate the impact of cultural policies and programmes (such as museum visitors' questionnaire). They describe AD as linked to marketing, or between marketing and education, or led by a research department; but also as a horizontal 'process in-between several departments', in line with a strategic decision based on a constant dialogue within the team as well as outside, and on the commitment from the whole organisation, with the necessary involvement of the general management. In a couple of cases, and before they were given the CONNECT definition, interviewees identified it with social media campaigns within the communication strategy of an organisation.

 Audience development is to some degree understood by the students from the UK, though in this case (Goldsmiths) it isn't specifically taught as part of the degree – i.e. as a separate module but as part of other elements on marketing and communications. The students did enjoy this aspect of the course, being seen as interesting and relevant to their work. **It could be said that unless audience development is taught specifically as an idea or philosophy, it is more likely to be thought of in general terms of engaging audiences.** They believe that audience development teaching or training would be something very practical and useful to know about and that it could be converted into real tangible actions in the workplace.

 A half of the inquired students from Poland have heard of the Audience Development concept, some have learnt about it during their university courses. However, the subject was usually rather mentioned and briefly introduced than fully elaborated, keeps being perceived as something rather esoteric notion for few introduced. Those who did not know the concept were normally still able to intuitively speak about it or admit that the term itself sounds intriguing and attractive to learn about. Students put different accents on AD's relevance. For some the **key value of AD is understanding the audience (research leading to a better programming), for others it is communications (knowing how to attract the audience and deepening the bond between an organization and its audience) or involving the audience in the process of creation.** The students correctly come up with examples of AD practices in different cultural organizations and list possible people that could be in charge of AD on the organizational level. Some students claim that they see that the target of audience development is much broader than cultural organisation workers. AD is understood by some as a process of getting deeper into the specifics of the society, it's not only about creating trends that attract audiences but also, about creating a real change in how people perceive

reality. Another explanation given by respondents says that if somebody wants to work in cultural sector she or he needs to take into account the kind of audience one wants to reach. There's no sense in doing cultural projects without previous research. Those will always have worse impact as the one where the audience was diagnosed. The type of actors mentioned here, as running the AD job, are mostly employees of marketing and communication departments of cultural organisations. There are seen as rather small teams of people engaged in the process, rather not explicitly calling their work as the audience development. These people would sit today right next to the social media specialists. Some of the respondents say that AD has to do with cultural animators who engage audiences and raise their level of life. A very important aspect of it is integration. The concept is also understood as involving the audience in shaping the institution (co-creation). Being in a dialogue with the audience. Only few students were able to define it precisely as introducing public to co-create the practice of the cultural institution, or as a new approach to the more participative role of the audience member and its active role in the cultural organisation core performances. Some sees it as a growth of audiences' consciousness of what there are involved in when taking part in the cultural activity. The numbers growth was definitely not in the centre of what respondent know about audience development. For some of the questioned students the definition agreed on within the Connect project was too formal and complex. The examples of actions considered as the AD strategy derived were caught precisely, including: the research, a diagnosis of the public representatives, learning about their motivations and expectations, conditions they have to face with to take part in the cultural activity. The second step is purely learning. The other dimension of the AD practice, are workshops and trainings organised prior to the spectacle or the real one is the provision of the better access to the information and tips on current cultural offer.

Students were able to indicate a range of practices they have observed among the local cultural organizations in regard to audience development, mostly they mention public theatre scenes or independent theatre ensembles or cultural centres.

Familiarity with the AD concept - Country specific differences

	<p>fairly good knowledge about AD and why it's grown to be at the core of cultural policies; their understanding of the concept is basic and closely connected to communication, marketing and education. They were all in line on AD as something that should include the whole institution or project;</p>
	<p>students more familiar with the concept of audience development are self-taught in this. The students that are less familiar with the concept usually tend to link it with a specific area, such as communication, or education.</p>
	<p>under the AD umbrella are: analysing and listening to the audiences, connecting with them and engaging them in new ways. They describe AD as linked to marketing, or</p>

	between marketing and education, or led by a research department; but also as a horizontal 'process in-between several departments',
	half of the inquired students from Poland have heard of the Audience Development concept, some have learnt about it during their university courses. However, the subject was usually rather mentioned and briefly introduced than fully elaborated. Students put different accents on AD's relevance. For some the key value of AD is understanding the audience (research leading to a better programming), for others it is communications (knowing how to attract the audience and deepening the bond between an organization and its audience) or involving the audience in the process of creation. The students correctly come up with examples of AD practices in different cultural organizations and list possible people that could be in charge of AD on the organizational level; getting deeper into the specifics of the society, it's not only about creating trends that attract audiences but also, about creating a real change in how people perceive reality.
	unless audience development is taught specifically as an idea or philosophy, it is more likely to be thought of in general terms of engaging audiences. They believe that audience development is useful to know about and that it could be converted into real tangible actions in the workplace.

3.2 Who is doing the AD work ?

In some of the respondents' opinion, even if audience developers are not out there nor have the organisations designed positions for them, there might be the case where people do a job that is very close to audience development, it's just not called this way. From dozen of Italian answers only in one case, the AD professional is seen as an external expert less tied to the usual museum mechanisms and budget-driven and able to objectively assess the museum policies for the visitors and advocate the strategies. Answers to the question, of who precisely does the AD in cultural organisation bring various answers.

 There are cultural activists in Poland, who suppose to have the closest relation with the audience. They are as well responsible also for programming and engaging audiences, people in charge of planning (where one must include target groups that the organization wants to address its offer to). According to other respondent in many organizations nobody does AD, it seems that many organizations do not pay enough attention to their audiences. If somebody does it it's probably marketing, or people in charge of event evaluation. To some other students, the proper AD makers are institutions directors and organizational leaders, managers and curators or people from promotion and branding sections of the organisation. There were given examples from practices of the dramatist (as well in non-theatrical institutions), the person responsible for narrations, stories, profound text communicated and circulated in the cultural institutions. Such a people are given as an example of theatre

employees providing theatre education, focus sessions, workshops events to approach the audience more closely and to introduce the audience members to more sophisticated more learning, aesthetic training - required artistic proposals. Other examples are referring to theatre initiatives that are artistically and socially impacting the whole district of the city (Nowa Huta in Krakow, Poland). What was pointed out as a very intriguing AD – related topic is the one of the audience initiation moment. ***How the story of the closer relation of the new audience member and the art organisation started, when and where is the beginning of this story of the relation, how it happen to become a new member of the particular audience in the cultural institution?***

According to one of the respondents it's difficult to say who should be responsible for this work, as each organization uses different term for AD. He would place AD between education and promotion. It should be a mix of different departments working on AD. This kind of job supposed to provide in a large extent education and programming based on a solid comprehension that we address our offer to. This should be a strategic thinking area of organisations activity. To some other respondent it is bringing new and creative ideas, bringing new audiences and fighting with a certain routine of an organization (same project every year and same people that attend them). It's also about rising people level of life.

Who is doing the AD work ? - Common

1. **even if audience developers are not out there nor have the organisations designed positions** for them, there might be the case where **people do a job that is very close to audience development, it's just not called this way**. On the other hand, in many organizations nobody does AD, it seems that **many organizations do not pay enough attention to their audiences**.
2. **It should be a mix of different departments working on AD**. This kind of job supposed to provide in a large extent **education and programming** based on a solid comprehension that we address our offer to. This should be a **strategic thinking area of organisations activity**. If somebody does it it's probably **marketing, or people in charge of event evaluation**. To some other students, the proper AD makers are **institutions directors and organizational leaders**, managers and curators or people from promotion and branding sections of the organisation.
3. **people in charge of planning** (where one must include target groups that the organization wants to address its offer to).

3.3 Audiences today

Students bring some insight to the question on what characterizes today's audiences. Some say that audiences in smaller cities are less demanding than those living in bigger cities.

Therefore they also tend to be more grateful. People living in bigger cities are picky because they have a lot of things they can choose from. It also leads to a situation when we can see them as much more diverse social groups, whereas in smaller cities and towns it's rather difficult due to financial and organizational limitations. Another perspective is delivered with an opinion that the audience certainly is more demanding these days, more critical and eager to share their opinion through social media or internet channels. This cannot stop the development of cultural organisations, but this range of opinion should be carefully monitored and discussed by the organisation staff. The market is already full of different initiatives and offers and the audience is eager to look constantly for a new and interesting things (they do not like repetition). And they also want to pay as little as possible for the best quality offer. Audience development initiative should count on pro-active people, who e.g. form part of an association prone to participating more in cultural events, as supporters and promoters of the AD concept concretisations. The massive part of the general audience got used to look at the cultural offer as if it was the part of the supermarket of culture and media. So this could be the reason why philharmonics or opera house cannot fit to their frames of what they consider as an offer for them.

 While theatres in Poland are generally regularly sold out, the opera stages and philharmonics are less popular in recent times. The change in last 5-7 years is evident in more socially engaged theatres, there is a certain movement in breaking through some schemata, and some conventions and obvious standards are gone. There is an accent on more accessibility and introduction of the language and cultural codes understood to younger generations. There is a come back of certain minimalism, and responsiveness with the presence, its dilemmas, the narration we are all faces with in our everyday interaction with other people. Young people are in the theatres that started to talk their 'language'. Societies change rapidly and so does our social behaviour.

 Danish students, who were interviewed in this project are aware that cultural institutions have to adapt into a reality, where the users are setting the agenda as cultural organisations themselves. New ways of connecting to the audience have to be developed and implemented.

 In regard to depicting today's audiences in Spain, the responses include ideas such as: immediacy; not wanting to do an effort; lack of time; being exposed to a wide range of leisure offer; technology, social networks and mobile devices.

 According to respondents from Italy, more and more varied, today's audiences are portrayed by respondents as looking for unique, powerful and interactive experiences to make the most out of their free time. This seems to project the need for cultural organisations to become more relevant as physical spaces for social life and as digital places through social media.

Audiences today - Common

1. **more demanding, critical and eager to share their opinion** through social media this range of **opinion should be carefully monitored and discussed by the organisation** staff.
2. **audiences in smaller cities are less demanding** than those living in bigger cities, tend to be more grateful;
3. the market is already full of different initiatives and offers and the **audience is eager to look constantly for a new and interesting things**. The massive part of the general audience got used to **look at the cultural offer as if it was the part of the supermarket of culture and media**; want to pay as little as possible for the best quality offer.

Audiences today - Country specific differences

	cultural institutions have to adapt into a reality, where the users are setting the agenda as cultural organisations themselves. New ways of connecting to the audience have to be developed and implemented.
	immediacy; not wanting to do an effort; lack of time ; being exposed to a wide range of leisure offer ; technology, social networks and mobile devices.
	more varied, today's audiences looking for unique, powerful and interactive experiences to make the most out of their free time ; the need for cultural organisations to become more relevant as physical spaces for social life and as digital places through social media.
	while theatres in Poland are generally regularly sold out, the opera stages and philharmonics are less popular in recent times. Young people are in the theatres that started to talk their 'language' . Societies change rapidly and so does our social behaviour .

3.4 What the organisation can do to improve its relations with audiences

According to the respondents cultural organizations can do several things to improve the relations with audiences. The first observation is the one that cultural organizations have to struggle with the several ideological and politically orchestrated, superficial divisions. According to students from Poland, the aim of the cultural sector it to overcome conflicts so the offer will not be soaked by one of the political party supporters, but perceived us an universal value for everybody (meaning not associated with any ideology or political narration). Another suggestion is that cultural organisations should base their work on research or conduct it more (e.g. questionnaires bringing knowledge about audience's needs and expectations) – better programming, excluding from the programme random choices ('events done because we know how to do them, we repeat what we did last year or we know

an artist who can do something for us'), the event shouldn't be based only on our taste but also take into consideration other people's needs. They should not only conduct surveys but also go more in-depth with the audience and getting to know them 'for real', meeting their audience face-to-face. They need to start in the first place with their cultural organization and prepare stuff that can contribute to the organizations' audience development and think strategically about it. Cultural organizations should look for natural opportunities to communicate and diagnose their audiences; existing channels should be used in a new, evidently refreshed way.

 The AD is ultimately defined by Polish respondents as well as 'the way the cultural organisation is telling about itself to its audience, and in the same time the way it creates the relation with the audience'. The challenge here is the fact that public cultural institutions are very often closed in its own formula, its predefined mission, of what are the values and the qualities of the content it wants to educate or impact the audience with. This could be a first barrier to new audiences.

 Many Italian interviewees think that organisations should improve their relation with the audience by directly engaging them, building a bridge towards them and making efforts to understand their needs. An interesting remark clarified that not only surveys and social research are strategic, but the most important thing for an organisation is to follow up on them, being coherent with the analysis results in order to adapt to the audience needs and change.

Organisations improving relations with audiences - Common

1. **cultural organizations have to struggle with the several ideological and politically orchestrated, superficial divisions.**
2. that cultural organisations should **base their work on research**, not only conduct surveys but also go **more in-depth**.
3. cultural organizations should **look for natural opportunities to communicate and diagnose their audiences**; existing channels should be used in a new, evidently refreshed way.

Chapter 4. A perfect course in Audience Development - methods

4.1 Students further interest in AD training

Most of the student showed a genuine interest in audience development and a possible opportunity of attending a training programme focused on this particular area. However, there are certain expectations they would have towards it. According to many, a valuable course would need to provide them with opportunities to see how AD affects cultural organizations in reality and be strongly practical. The content should bring the participants something new or newly told, that they haven't learnt about before.

 Many interviewed students from Poland would highly value working 'in the field', interacting with people there: integrating with other course participants, cultural organizations (also study visits), local communities, and public space. Different needs in regard to specific knowledge areas were also listed (e.g. strategic thinking, communications, research). To some of the respondents regular 300-hours study programme does not make sense, especially if filled with theoretical courses. The topic is too intriguing and practically and technologically applicable to waste time in classroom lecture like structured courses. The preferred form of the course are regular meetings that would allow them to get deeper into the topic and have a possibility to reflect on (some emphasize knowledge acquired during shorter trainings is forgotten easily). Some also think regular meetings allow the participants to really get to know each other. This not only empowers the networking but also gives a chance to create a bigger thing together in a group.

 Students - respondents from Poland look for a future educational development rather in a sense of smaller forms of learning, e.g. one extra course or the postgraduate course at the public or private university (not the entire Master Programme).

 Almost all respondents from Italy state a genuine interest in taking a course in AD, because of the perceived relevance for future work in the sector and because it can complement strategic management. An ideal course in AD should provide a 'perfect' balance between theoretical background and practical work, where the concepts, models and tools explained are applied and tested by students on real cases, better if on *their* real working contexts. **The hands-on dimension, with workshops on concrete experiences, but also experts/managers talking about how they have implemented their AD strategy and networking with experts, is a recurrent desirable feature.** In a couple of interviews postgraduates described the idea of a direct link between the course and the internship or job held by participants in the form of a project work but on a concrete and tangible problem identified at organisation level, so that there would be case studies (not simulations) to be solved during the training and to bring back to the workplace. In terms of subjects taught, one interviewee expects education and accessibility modules but also some parts focused on marketing strategies and digital media, tools that can be matched and overlap with the didactic and educational ones. Another respondent thinks that teachers (professionals/researchers) from different disciplinary areas would be a great added value, considering the complexity of the process. The need for some models behind the tools is also referred to: students should learn the set of concepts that

inspire the different methods to manage the relationship with the audience. An understanding of some of the sociology and psychology principles at the basis of the communication strategies and participatory practices seems to be needed.

 Also most of the students from Denmark would be more than willing to participate in a course on audience development. The closer the course are to the expected work reality and the more AD theory and practice can be tested on actual cases from the 'real world', the more interest the students show. Real cases, dilemmas, challenges are far more interesting to them, than thought of situations in a classroom. They want it to consist of an open project-based structure, based on workshops, group works, study visits, 'keynote' or even better input from the professionals connected to the cases they work with, open debates and a kind of on-going feedback (mentoring). They would like to have a balance between AD theory and AD practice in a close dialogue with the professionals. The course should be including institutions cross-aesthetically and the methods chosen should be interdisciplinary in the sense, that they might work equally well in different types of organisations across genres. A few of the students emphasised the need of a course that would be hands-on, supply actual ideas and solutions to actual challenges and problems.

 Some Spanish students would be interested in a course on audience development and others not. The closer the topic of audience development to the content of the student's actual or ideal job, the greater the interest. Under their opinion, the course should be based on real problems and project-based working should be part of it; it would be important to see the final results of the project and during the process it would be beneficial to get feedback from other colleagues. It should consider the following contents: expand on audience analysis, and delve into concepts and systems, such as CRM, big data, etc. Also the new online channels are a challenge and many professionals do not know how to proceed with the online communication strategy. Moreover it should cover the history of AD, as well as study cases (successful and not that much), from both small and large organizations, that show tools to develop Audiences. A course on audience development should be interdisciplinary (involving different sub-sectors of culture) and should go beyond management, involving also creativity, as culture must be transmitted through cultural means. Finally, the course should consider inviting practitioners to share their experience, as this might be key to fulfil knowledge gaps and it is also very important to meet other people from the cultural field in order to exchange contacts.

 Among students from the UK there was a general feeling that this would work as a postgraduate Masters style degree though it would probably need to encompass a wide range of elements that includes marketing, education, policy, artistic curation elements. There was strong support for it as a module or unit within a wider Masters.

Students further interest in AD training - Common

1. a valuable course would need to provide them with **opportunities to see how AD affects cultural organizations in reality and be strongly practical.**
2. the content should **bring the participants something new or newly told, that they haven't learnt about before.**
3. most of the student showed a **genuine interest in audience development and a possible opportunity of attending a training programme focused on this particular area.**

Students further interest in AD training - Country specific differences

	<p>an open project-based structure, workshops, group works, study visits, 'keynote' or even better input from the professionals connected to the cases they work with, open debates and a kind of on-going feedback (mentoring); including institutions cross-aesthetically and the methods chosen should be interdisciplinary in the sense, that they might work equally well in different types of organisations across genres.</p>
	<p>The course should consider inviting practitioners to share their experience, as this might be key to fulfil knowledge gaps; expand on audience analysis, and delve into concepts and systems, big data; many professionals do not know how to proceed with the online communication strategy.</p>
	<p>workshops on concrete experiences, but also experts/managers talking about how they have implemented their AD strategy; the idea of a direct link between the course and the internship or job held by participants in the form of a project work but on a concrete and tangible problem identified at organisation level; students should learn the set of concepts that inspire the different methods to manage the relationship with the audience (understanding of some of the sociology and psychology principles);</p>
	<p>highly value working 'in the field', interacting with people there: integrating with other course participants, cultural organizations (also study visits), local communities, and public space. To some of the respondents regular 300-hours study programme does not make sense, especially if filled with theoretical courses. The topic is too intriguing, practically and technologically applicable to waist time in classroom lecture like structured courses. The preferred form of the course are regular meeting that would allow them to get deeper into the topic and have a possibility to reflect on</p>
	<p>postgraduate Masters style degree though it would probably need to encompass a wide range of elements that includes marketing, education, policy, artistic curation elements. There was strong support for it as a module or unit within a wider Masters.</p>

4.2 Preferred teaching methods

The overview of the generally preferred teaching methods could be of a help as well to set certain standards when providing the AD oriented courses.

🇩🇰 Concerning the courses' teaching methods preferred by Danish students, they would like to see a mix of lectures and group work, meet practitioners and partake in study visits, work in groups on cases from the participating professionals and if possible even have keynotes with leading researchers / professionals on AD. Communication and project management were the two fields mentioned most often.

🇵🇱 The most preferred in Polish interviews where: workshops, practical tasks to do (project to work on), e.g. a certain project to be sold to a specific social group, then study visits, and even interviews with potential audience.

There were several further comments students have about Audience Development training, including the central one urging for more practical aspects and less theory. Some saw the training in AD as a set of regular meetings, where one can get back to the course with some follow-up questions and ideas. The regular meetings could give a possibility to get to know other people better and working with them in a longer period. By doing this they have a chance to actually achieve something together, create a relationship and not only meet once for an intensive course over a weekend. In a simpler words it allows to maintain one's interest so one won't forget about the topic too fast.

The interviewed students were asked about most highly valued methodologies for professional development and trainings in the discussed field of study. The choice made by respondents was limited to 9 fixed proposals.

🇵🇱 In the case of Polish students the answer brings a clear preference for:

- a) **action research / project piloting,**
- b) **internships and secondments,**
- c) **study visits and go-sees,**
- d) **mentoring or coaching**

Less preference was given to **Residentials / summer schools** and **Structured courses in both an academic or either non-academic**. Even less interest was given to One off courses (e.g., one or two day training events). There was no real attention given to two last options: Webinars or other online learning or Conferences. There were two proposals added to the list, the one was called **Job shadowing**, the second was **Direct meeting, interaction with the audiences**.

🇩🇰 **The list of top three AD teaching methods** selected by students from Denmark for their

professional development and training practices **consists of:**

- a) structured courses in both an academic or either non-academic;**
- b) one off courses (e.g., one or two day training events);**
- c) study visits and go-sees.**

Residentials, summer schools and Internships and secondments are the next most popular answers. Webinars or other online learning, and Conferences are the least selected options.

 The most important for Spanish students is the practical approach, as the most cited methodology has been:

- a) action research / project piloting,** followed very closely by
- b) structured courses in both, an academic or either non-academic and**
- c) mentoring or coaching.**

In contrast, the methodologies not selected for by interviewees at all are the webinars and other online courses.

 Among top five methods selected by Italian interviewees are:

- a) action research/project piloting;**
- b) internships and secondments;**
- c) mentoring or coaching;**
- d) residential/summer schools;**
- e) structured courses in both, an academic or either non-academic.**

We have here again, the very low interest in web-based learning activities: most of respondents are pretty sceptical about the effectiveness of online courses and webinars.

 In terms of teaching methods discussed by the UK students it wasn't felt to need anything different from other degree courses. It is just that it would need to include good practical teaching with guidance from people in the cultural sector who both know what they are talking about and could impart that to students. As above, it would be a necessity for such a module or degree to be up to date with the latest thinking, especially as regards the use of new technology.

4.3. Preferred content

Another modest rank was provided for respondents' choice. This time the area of interest was the content of the course – topics of the particular interest all somehow AD related, given as a kind of a test proposal to be verified by respondents.

 From the choice sample of 10 thematic areas the three of them seems to most preferred for Polish students:

- a) planning strategies and actions,**
- b) collecting and analysing audience data,**
- c) understanding the audience experience.**

The secondary interest was given to 4 another topics: project management, building partnership, communications strategies and tools, cultural mediation and education. Strategic vision obtained less interest. Marketing strategies and tools was even worse object of curiosity. Surprisingly, there was no particular interest of Polish students in Managing social media and digital tools – this is probably the consequence of the dominant interest profile of students aspiring to enter the cultural sector – the most informed, best students in the field are rather distanced and not giving full trust to marketing strategies. They are critically informed and ethically concerned about the manipulations, disproportions, over scaling and all games played behind the scene of selling and promotional campaigns. Most of these students have interest in these tools and media from anthropological, philosophical, ethical perspective as objects of analysis and not the tools they want to use. The marketing is seen here as an intellectual background of this domain of practice. This is why the course offered to this type of student should remain clean from self-confident, aggressive marketing narrations and keep the evident distance with purely marketing oriented sort of teaching.

However, several respondents were confused, and preferred to choose all options if possible, as everything is of a certain importance for the course or programme in AD area. Some categories were seen as very related, so could be reduced and could create one topic area instead of three different. Marketing strategies and tools plus Managing social media and digital tools should be integrated with a category superior to them that is Communications strategies and tools. The same suggestion was given to 'project management' that could be integrated as a more general category with 'planning strategies' and 'strategic vision in it. Finally, 'understanding the audience experience' is related closely with 'collecting and analysing audience data'.

The detailed list of content – the program of the course is essential for making choice of taking part in it. The list offered here was rather accepted and commented by respondents in a positive way. According to some voices this will need some corrections, but direction is right.

 Danish students had particular attention for several proposals of interest that should be covered by the AD teaching:

- a) strategic vision,**

- b) planning strategies and actions,**
- c) communications strategies and tools,**
- d) project management.**

Then, of the secondary interest are: Marketing strategies and tools, collecting and analysing audience data and managing social media and digital tools. Least preferred content is the more generic one such as cultural mediation and education or 'understanding the audience experience'.

 In regard to the areas of interest selected in Spain, there are two that positively stand out from the rest:

- a) building partnerships and**
- b) strategic vision.**

Some interest is given as well to **cultural mediation and education** or **communication strategies and tools**. Managing social media and digital tools as well as Collecting and analysing audience data were the last on the list of the selected proposals.

 Italian top four as areas of interest students would like to learn about are:

- a) strategic vision,**
- b) planning strategies and actions,**
- c) collecting and analysing audience data and**
- d) understanding the audience experience.**

Building partnerships and Project management topics proposals are right behind them.

Final comments . Findings applicable to Twin Track Programme

The role of the study programme is to

- a) open one's mind - changing perspective through learning,
- b) initiation into the world of cultural practice,
- c) taking different perspectives, introducing into critical thinking, reflection.

So according to respondents as well, Audience Development shall be not directly presented, but given for reflection as a new dimension, perspective, optional to understand the reality of cultural practice (and not obligatory component, rather as an another new, open-minding view), getting involved and introduced into new realms, new, deeper layers of content. AD should be not only technical tools overview, but more profound platform to provide conditions for finding new paths of interpreting and understanding people, their thoughts and practices.

For some, more convenient for AD educational activity, would be in the frame of the postgraduate courses for professionals. The key issue here is to learn how to translate successfully the values of the cultural organisation into the language of the other, basically differently formed person.

 Some key points that emerged in UK focus group conversations are worth quoting here:

- a) Degree is seen important as transition to work in cultural sector
- b) There is an anxiety about current state of job market and ability to enter it
- c) There are evident Value connections degree give to cultural world
- d) What is important – at least for students in the UK – is the international status of the teaching University
- e) What attracts international students is a mixed model of public and private solutions
- f) Degrees should be more practical – however, entrepreneurship students believe they are in position to create their own 'jobs'
- g) Students are very positive to idea of dedicated Audience Development degree or module
- h) Arts and cultural management degrees are not keeping 'up with the times' and need more about digital and online work

The dominant part of the respondents group answers were signalling serious interest in taking part in the AD course, because they believe it's worth to do things that are precisely designed for different people, including projects that are addressed to excluded social groups.

The successfully organised AD course would need to present a new and mind-opening content, need to be practical; the crucial value would be also contact with other 'users' (both students and practitioners). Fieldwork, workshops in the city, or in the places of different cultural organizations would be very welcomed. **The preferred course is the one that allows its participants to get familiar with ways of taking to people, reaching them, communicating successfully with the different and diverse types audiences.** Responders were addressing the need that it would be valuable to get to know some sociological and psychological insights in this regard so it could be used in favour of attracting more people. What is most welcomed is a set of classes on the theory combined with practice; experiments, networking or study visits at cultural institutions. Another obliged component is the one that gives a chance to students themselves. Students would need to come up and finish the course with their own initiatives or events. For some it should be a relatively long-term course, because AD is a long process. Hence, only long-term course can lead a student to a better understanding of that process. However, this is not for everybody, more short-term teaching events should be provided for those who need more intense and very dynamic teaching formats.

Understanding both common aspects, and differences of each country specific needs spectrum is of a great importance for the adaptation of the Audience development teaching and training methods or content to each of the national context studied in the project.