



# CONNECT

KNOWLEDGE ALLIANCE  
FOR AUDIENCE DEVELOPMENT

## R 2.4. Survey on programmes for the development of entrepreneurial skills








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## Introduction

Following the specific needs that the CONNECT project is meant to fulfil, the partnership consortium agreed to outline and problematize the overall educational practises related to audience development and entrepreneurship in the 5 respective countries involved. These are namely: Denmark (with a broader perspective on the Nordic region), Spain, Italy, Poland and the UK.

The given report aims to gather knowledge regarding each individual national context and draw a picture of the educational offer related to the mentioned areas in terms of similarities and differences. This is to give a better understanding of the settings the CONNECT project is to be implemented in and empower its effectiveness in developing an unique educational programme in the future.

The desktop research included in the report was in a significant extent leveraged by the previous efforts in mapping the educational offer in cultural management in most of the countries involved in the CONNECT project. Especially, the results of the ADESTE project's desktop research for educational offer in audience development was a good starting point for this updated search. Part of the studies and databases might be found in the references at the end of the document.

## Methodological considerations

**The table below summarizes the main methodological aspects used for this research activity.**

Table 1. Survey on programmes for the development of entrepreneurial skills

<b>WHY</b>	<p>The main objectives of this activity are:</p> <ul style="list-style-type: none"><li>- to map innovative practices used to link the arts management courses with the labour market, offered by University and other training centres;</li><li>- to identify the attitude that programmes have towards AD;</li><li>- to identify educational needs to build a specific course on AD.</li></ul>
<b>WHAT</b>	<p>This study is based on the qualitative study done through a <b>desk research</b> developed in the five European countries.</p> <p>The research is based on a sample of <b>138 programmes</b> concerning graduate or post graduate courses provided by public (e.g. Universities) or private bodies (e.g. independent agencies, foundations, associations, etc.).</p> <p>They were identified as representative by the Consortium in the context of the five countries involved.</p>
<b>HOW</b>	<p>The tool used for this research by is a <b>matrix</b> divided in <i>five sections</i> representing the five territorial area. Each country work group developed this</p>



	<p>research identifying the most representative courses dealing with their experience on the cultural sector and on AD.</p> <p>The matrix have four main areas of study:</p> <ul style="list-style-type: none"> <li>- <i>General information about the course</i>: name of the course and of the training provider, location and duration;</li> <li>- <i>Specific information about the course</i> dealing with targets, typologies of teachers and of methodologies adopted;</li> <li>- <i>Relationship with the labour market</i> in terms of cooperation with cultural institutions and of possibilities to have internships in cultural organizations;</li> <li>- <i>AD and entrepreneurial skills rate</i> where partners conducting the research gave a rate that represents courses' attitude to face the AD challenge also in relation with the entrepreneurial market and the needed skills.</li> </ul> <p>The matrix had been developed in English as an internal tool for the analysis</p>
<b>WHEN</b>	The research was conducted from March to June while the data elaboration took place in September 2017.
<b>WHERE</b>	Five European countries: Denmark, Italy, Poland, Spain and United Kingdom
<b>WHOM</b>	<p>The total number of courses analyzed by the Consortium is <b>138</b>.</p> <p>The number of countries' programmes analyzed are: 39 in Italy, 18 in Denmark and Nordic Region, 25 from Spain, 20 from UK and 32 from Poland.</p> <p>The different sample of each country is strictly related with the different educational situation in Europe about graduate and post graduate courses.</p>

## Audience Development related higher education across Europe

In the analysis a number of educational elements have been considered. Among the others, these were the analysed programmes' affiliation, origin, content, length, scope, target and market settings. One of the fundamental questions referred to the role of the Audience Development and Cultural Entrepreneurship concepts in the educational offer.

Within the studied educational systems with a reference to the discussed issue there is a vast range of diverse programmes: economy and business studies (e.g. in Italy and the UK), cultural management (focused on different cultural aspects, from national heritage to the arts), cultural studies (strongly present in Poland), museology (Spain, Italy), design (the Nordic region), cultural policy (Sweden), education and tourism (Spain, Italy) and finally social studies and communication.

## Similarities and differences in the analysed curricula

All of the examined countries function within the Bologna system. This helps to put the programmes all together and evaluate them within an universal framework. However, one might consider the fact that practices of attending and perceiving university courses by attendees differs from one country to another. This aspect is the core of the analysis of R.2.2. CONNECT project report. It is important to mention here that this aspect appears to be the main determinant of targeting the educational offer.

Definitely, the presence of the research areas related to AD and entrepreneurship in the academic curricula in the 5 selected countries appears to be clearly unbalanced on a few levels. First differentiation relates to the area of studies. The analysis brings a reflection on the origins of the programmes. One might notice that AD and entrepreneurial matters fit quite well in many types of humanistic programmes as well and economy and business-related ones. The diversification in this regard depending on the country is highly visible. For instance, educational offer in the UK has a very strong tradition and seems to follow a systemic thinking about cultural management and cultural policy; Nordic countries stress innovation and re-design/re-conceptualize the programmes frequently; Italy and Spain balance between 2 kind of approaches: one focused on communication, management and marketing, second on education (attached mostly to the matter of cultural heritage); whereas academic offer in Poland evolves from theoretical cultural studies, which commonly take into account and react to the actual market needs. In the last mentioned country, courses entrepreneurially oriented are being slowly introduced to the programmes and usually shape an unique specialization within a broader study programme.

Because of the above stated, the offer in a large extent differs from one another in terms of the main emphasis. For example. In the UK a lot of programmes can be managerial, in Poland much more focused on social impact, in Scandinavia there is a clear focus on innovation and communication. In Italy and Spain the core tendency appears to be slightly more fragmented.

It is also interesting to look at the programmes from the perspective of the market demand. An interesting case is Spain, where some visible decrease of AD and entrepreneurial oriented courses was detected. This means that some previous editions had been delivered but for certain reasons no edition was offered this year or in the last two years and the websites were not updated any longer. It seems that some years ago there was a *boom* in Spain and many cultural management related courses were created. From a market perspective, and apart from the crisis as the main cause of that decrease, it makes sense that the space for competitors is limited and only those who make the difference survive. On the other hand, in Poland recently there is a visible need for cultural management related education and as the consequence a significant number of new courses have been introduced into the academic curricula at many local universities.

A common conclusion for the examined countries is that AD and CE related education is strongly developed by non-university bodies. Even in countries like the UK, where the concept of audience development is commonly introduced in the study programmes, there's a vast range of educational projects in this field offered by agencies, foundations, private experts, etc. These, however, are normally focused on professionals as a target group. It indicates and may lead to an assumption that the overall academic educational offer in Europe does not fully encourage professionals to follow the relevant courses. In fact, there is a relatively small number of study programmes fully designed only for practitioners.

## SIMILARITIES

1. All of the examined countries function within the Bologna system. This helps to put the programmes all together and evaluate them within an universal framework.
2. The overall academic educational offer in Europe does not fully encourage professionals to follow the relevant courses. In fact, there is a relatively small number of study programmes fully designed only for practitioners.
3. In all of the examined countries AD and CE related education is strongly developed by non-university bodies.

## COUNTRY SPECIFIC DIFFERENCES



Denmark and other Nordic countries stress innovation and re-design/re-conceptualize the programmes frequently.

Distinguished focus of the programmes characteristic for the country:  
innovation and communication



Italy and Spain balance between 2 kind of approaches: one focused on communication, management and marketing, second on education (attached mostly to the matter of cultural heritage).

Distinguished focus of the programmes characteristic for the country:  
the core tendency appears to be fragmented



Academic offer in Poland evolves from theoretical cultural studies, which commonly take into account and react to the actual market needs. In this particular country courses entrepreneurially oriented are being slowly introduced to the programmes and usually shape an unique specialization within a broader study programme.

Distinguished focus of the programmes characteristic for the country:  
social impact



Educational offer in the UK has a very strong tradition and seems to follow a systemic thinking about cultural management and cultural policy.

Distinguished focus of the programmes characteristic for the country:  
managerial

## National reports: introduction to the respective local contexts

### 🇩🇰 Denmark and other parts of the Nordic region

In connection with CONNECT's study of education offerings in audience development, we have chosen to disregard short-term higher education and medium-term higher education, with the exception of university bachelor programs. This because we due to experience recognises that the focus on and an approach to the relationship between art and culture-producing institutions typically takes place at the universities and the arts schools.

In Denmark, long-term higher education programs include master's degrees in, inter alia, humanities, social sciences (incl. law), nature science, medicine, engineering, theology and business administration. A master program is usually a 2-3-year education. As a graduation of the master's program, a three-year PhD program, closes the formal structure. In the Danish universities, the education division typically looks like this:

- Bachelor: 3 years of study
- Candidate: 2-3 years of study (including 5 months relevant internship)
- PhD / Post.doc: 3 years of study

After the award of the PhD degree, there is a possibility to obtain a doctorate, which is the highest academic degree available in Denmark. In 2016 there were approximately 161.000 university students and 26.500 professors/teachers in Denmark.

In addition to the more traditional education, there are 14 profession University Colleges in Denmark, which train for bachelor's degrees in a variety of disciplines. These schools have a total of 70,000+ students and app. 7000 teachers. In the desk research these educations have not been included.

The Education Index, published with the UN's Human Development Index since 2008, lists Denmark as 0.993, amongst the highest in the world.

#### **Contacted universities in Scandinavia for the CONNECT desktop research:**

- Lund's University (SE), 47.700 students
- Uppsala University (SE), 41.500 students
- University of Copenhagen (DK), 41.000 students
- Norwegian University of Science and Technology, Trondheim (NO), 39.000 students
- University of Gothenburg (SE), 38.900 students
- Aarhus University (DK), 38.500 students
- University of Stockholm (DK), 37.000 students
- University of Oslo (NO), 32.000 students
- University of Southern Denmark (DK), 26.000 students
- Malmö University (SE), 24.000 students
- Linköping University (SE), 22.000 students
- CBS, Copenhagen (DK), 20.230 students
- Aalborg University (DK), 17.700 students
- University of Bergen (NO), 14.500 students
- Södertörn University, Stockholm (SE), 13.000 students
- Roskilde University (DK), 7.600 students
- DTU, Copenhagen (DK), 7.600 students
- IT-University, Copenhagen (DK), 2.600 students

### Higher education in the arts



A number of educations and programs in Denmark are placed outside the Ministry of Education and belongs to the resort of the Ministry of Culture. This is primarily about the most important higher educations in the Arts: e.g. The Danish Film School (<http://www.filmskolen.dk/>), The Danish Performing Arts School (<http://dendanskescenekunstskole.dk/>), The Danish Conservatory of Music in Jutland (<http://www.musikkons.dk/>), The Royal Danish Music Conservatory (<http://www.dkdm.dk/>), The Royal Danish Academy of Fine Arts (<http://www.kunstakademiet.dk/>), The Rhythmic Music Conservatory (<http://www.rmc.dk/>), The Music Conservatory of Southern Denmark (<http://www.sdmk.dk/>) and more.

In order to ensure the CONNECT projects ambition to compare and relate different educational processes in the participating counties, we decided to leave the specific Arts educations out of the research at this first level.

## **Sweden and Norway**

The educational systems in Sweden and Norway resembles the Danish system. And due to the Inter-Nordic agreement under the auspices of the Nordic Council of Ministers, students from the Nordic countries can study in each of the countries as was it their own home country.

The Swedish model has a lot in common with the Danish. After high school students can apply to a university in order to receive a tertiary education. General academic degrees are offered by public universities and university colleges. Besides general academic degrees, the higher education system in Sweden also provides a number of professional and vocational degrees in fields such as engineering, law and medicine. In Sweden as well, the Bologna-process has led to a redefining of pre-existing degrees.

In Norway higher education is defined as anything beyond upper secondary school, and normally lasts at least 3 years or more. To be accepted to most higher education schools you must have attained a general university admissions certificate (generell studiekompetanse). This can be achieved by taking general studies while in upper secondary school or through the law of 23/5 where a person must be above 23 years of age, have 5 years of combined schooling and work experience and have passed exams in Norwegian, mathematics, natural sciences, English and social studies. As in the case of Denmark and Sweden Norway has adopted into the Bologna-process and the structure are accordingly adjusted.

## **Financial support for students**

Public higher education is by law free of charge for Nordic, EU/EEA, and Swiss citizens in both Denmark, Sweden and Norway.

Students in all three countries receive economic help from the state. In Denmark e.g. this tuition-fee-less system applies to all students who:

- have been born in Denmark (including the Faroe Islands and Greenland); or
- hold a permanent resident visa; or
- Permanent residence permit
- Temporary residence permit that can be upgraded to a permanent one

- Residence permit as the accompanying child of a non-EU/EEA parent holding a residence permit based on employment (§9a and §9m of the Danish Aliens Act - text in Danish)
- hold a humanitarian visa; or
- are from a country in the Nordic Council; or
- are from a country in the ECA or the EU.

Not only are students charged no tuition fees, but all Danish citizens (and many others meeting certain criteria) are offered a monthly financial aid, known as the "SU" (Statens Uddannelsesstøtte, meaning State Educational Support), amounting for each student about DKK 5,486 monthly (EUR 738) if the student lives away from his/her parents or guardians. Students can supplement the SU with low-interest government loans, which must be paid back upon the completion of their education. The support covers up to 6 years of studying.

The Swedish equivalent is the support from the Swedish National Board of Student Aid (CSN) for studying. Every student is entitled to 12 semesters (6 years) of allowances and loans, totalling SEK 2,230 (EUR 228) per week.

In Norway students in higher education receive support for 11 months a year. But while e.g. Danish students receive their SU as a scholarship, the grant in Norway is granted as a loan (totalling NOK 103,950 in 2016), which can be partially converted to a scholarship (40 %) if the education is passed. After a recent reform, Norwegian students will receive NOK 51,980 (EUR 5.544) as a scholarship a year. In Denmark, 12 months support yields DKK 71,292 (EUR 9.592).

## Spain

The desktop research in Spain was leveraged by two previous efforts in mapping the educational offer in cultural management in this country. First, the results of the ADESTE project's desktop research for educational offer in audience development was a good starting point for this updated search. Second, the Spanish Association for the Heritage Management (in Spanish, Asociación Española de Gestores de Patrimonio Cultural, AEGPC) has also been of help as they had already mapped the educational offer in terms of cultural management and heritage management. Basically, the offer mapped by this association was university based, mainly master's degrees but also some bachelor's degrees. Considering the list of results coming from ADESTE and the AEGPC website, the different courses have been individually analysed. Furthermore, an additional desktop research has been conducted in order to complete the global picture and detect other type of courses, such as the online educational offer or shorter seminars that could also be of interest.

An analysis of 41 courses has been carried out. Out of these 41 items, 25 have been finally registered in the Google form, 8 have been discarded because there were no signals of audience development or entrepreneurship content and 8 have not been considered as they were no longer running. This means that for these latter set of courses, some previous editions had been delivered but for any reasons no edition was offered this year or in the last two years and the websites were not updated. It seems that some years ago there was a boom in Spain and many cultural management related courses were created. However, the economic crisis has had an impact and some of these courses have not withstood this situation. From a market perspective, and apart from the crisis, it makes sense that the space for competitors is limited and only that those who make the difference survive.

## Analysis of the Spanish data

In order to guide the analysis, two different indicators have been included: “AD rate” and “Entrepreneurship rate”. These measures have helped us to take a look at the data and to draw some conclusions out of them. On the one hand, the “AD rate” tries to capture up to what extent each course considers the audience development topics in its programme. Therefore, four different values have been established: “0= Non orientation to audience”; “1= AD is only implicitly present (through cultural mk, education)”; “2= AD is explicitly part of the course” and “3= The course is all about AD”. On the other hand, the “Entrepreneurship rate” tries to reflect the same but in the cultural entrepreneurship field. The possible values were: “0= Non orientation to entrepreneurship”; “1= very few orientation to entrepreneurship”; “2= Entrepreneurship issues are present but are not part of the core issues of the training” and “3= Entrepreneurship issues are the core issues of the training”.

**Considering this and in the light of the data registered, it can be pointed out that audience development seems to be a far more established issue in Spain than cultural entrepreneurship.** Out of the 25 registered courses, 19 seem not to have any relation with cultural entrepreneurship. There are 3 courses where entrepreneurship seems to be core. However one of them is a postgraduate course that did not get enough enrolments for 2016/2017 and so is not currently working now. The other 2 courses are just very short courses (one is a 2-day seminar and the other one a 30-hours digital course) and are not supported by universities. **At university level, entrepreneurship in Spain is only related to the business or social field but not specifically cultural area.**

Focusing on audience development, an important point to consider is that there is a wider offer of heritage management courses than performing arts ones. In fact it could be highlighted that at university level there are two different groups of master's degrees and postgraduate courses in general. First, there is a group of cultural management related courses where the audience development issues are usually linked to cultural marketing and communication subjects. Second, there are a set of courses related to heritage management or, more specifically, education and museums, where the audience development issues are typically linked to education, interpretation, mediation, etc. In some of those courses, the ones more linked to audience development, there are modules devoted to analysis and there can be found subjects such as visitor studies, museum research methodologies, etc. Out of the 25 items registered in the form, there are 9 courses where audience development is only implicitly present and 10 where audience development is explicitly part of the course.

There are also 5 courses that are all about audience development, but they are all short courses delivered by professionals and target to cultural practitioners. There is no university in Spain offering a specialised offer in audience development. Those masters or university programmes where audience development is tackled are broader programmes and audience development is only part of it. Not surprisingly, the educational offer, and especially the digital and the short-format educational offer, proposed by cultural consultants or foundations seems to move quicker than the one offered by universities.



As it is the case in other European countries, the Italian higher education system is usually divided into two main levels of university training:

- 3-year bachelor degrees (known as Laurea triennale);
- 2-year master degrees (known as Laurea magistrale).

Different courses within these two levels of academic training cover the management of the arts, the cultural heritage and the cultural sector in general, at both bachelor and master degree level. Still, within the framework of Connect, we decided to disregard them and to focus instead on the analysis of another category of courses, commonly referred to as Masters courses (not degrees), i.e. post-graduate specialization courses offered by both universities and non-university bodies.

The analysis covered this category of courses because in Italy young university graduates often struggle to access the labor market just after graduation. They therefore embark on post-graduate specialization courses that aim to build bridges between the academia and the labor market by providing students with those pivotal work-related skills they did not acquire at university. Beyond the acquisition of hard skills, attending these courses often entails developing soft and relational skills (such as the ability to work in team) which tend to be overlooked in traditional academic programs, with particular reference to those in the humanities. Moreover, these courses most of times offer the chance to conduct internships within cultural organizations or businesses from the cultural sector and this acts as a strong incentive for young graduates who expect these courses to pave the way for their eventual access to the labor market in their field of interest. To conclude, these courses were chosen as the object of analysis due to the role they play in connecting academic education to the market of operators of the cultural sector.

Even though they are referred to as master courses in Italian, it is here key to stress that these post-graduate courses differ from master degree courses as known in other European countries. Most importantly, they are not degrees. As stated above, the Italian equivalent of a master degree is called “laurea magistrale” and not surprisingly post-graduate specialization master courses starkly differ in duration. In fact, while it takes two years to obtain a “laurea magistrale” degree, the duration of these courses is far from fixed and it usually fluctuates between a minimum of three months to a maximum of about a year and a half, including the on-field internship experience (when provided).

The research started from the analysis a list of existing master courses stemming from previous research for ADESTE. The list acted as a starting point but it was eventually expanded by looking at other courses deemed of particular interest for Connect, not least because some of the courses previously examined were found not running in the recent past years. The online research particularly relied on websites committed to disseminating information on master courses in Italy and therefore providing overall-updated lists of existing courses.

While not aiming to provide an exhaustive picture of the whole population of courses in cultural management at national level, it was nonetheless important to come to the definition of a wide range of courses that could faithfully represent the Italian landscape of training in the field. This is why the research covered a total of 39 courses from both university and non-university bodies, analyzed into two different steps.

### **Analysis of the Italian data**

First of all, every course was closely examined in order to fill the agreed template on educational offer. This first step implied the comparison of both website and brochure

information in order to collect the clearest and most coherent information possible. Second of all, every course was re-examined by looking for keywords, both in Italian and English, to look for reference to either Audience Development and Entrepreneurship within the cultural sector. It is important to highlight how the analysis intended to pinpoint those courses where Audience Development and Entrepreneurship were actually devoted rightful attention in actual course modules and contents and not simply and outwardly mentioned in discursive course presentations.

**As a result of the keyword research, out of 39 courses investigated only 9 were found mentioning either Audience Development, Entrepreneurship or closely related topics, proving how the two still struggle to become established subjects within post-graduate specialization courses.** Interestingly enough, a high rate of these selected courses are fully taught in English (four out of nine), suggesting that the programs covering AD and Entrepreneurship are often and at the same time the ones with a more international outlook and possibly most aligned with the international context.

In spite of the poor attention overall paid to the two subject within the courses examined, Audience Development seems to be a more established topic compared to Entrepreneurship. Only one course out of 9 mentions entrepreneurship alone, disregarding audience development. Three other courses mentioned both while the remaining five referred to audience development only.

It is also interesting to stress another slight difference concerning how the two subjects are treated within the nine selected programs. There is more convergence in how entrepreneurship is approached across the different courses. The large majority of courses covering the topic focus on capacity building for entrepreneurial activities, introducing business models and plans, tools supporting the start-up process and often offering tutoring services. On the side of Audience Development, the same does not apply. Instead, while some courses clearly refer to AD as a subject or to audience development activities and actually offer modules on the subject, other courses simply refer to “audience-oriented policies” or “analysis of the publics” within the descriptions of course contents.

Three courses out of nine are non-university bodies while the remaining six courses are run within universities. Not surprisingly, they all belong to the category of “longer” master courses as the average length is about a year. Lastly, the bodies offering the courses are mostly located in either Milan or Rome (seven out of nine), while the remaining two are located in Turin and Venice.

## Poland

### **Audience Development as a missing concept in formal educational offer**

Mapping the Audience Development education offer addressed to students in Poland brings a clear picture of a certain gap in the examined area. **So far, there is not a single MA or BA study programme explicitly on Audience Development offered in Poland. One might not notice less formal educational offer outside universities.** However, these projects (workshops, trainings and consultancy oriented activities) badged with the AD label, done by a very few organisations, are rather not focused on students as targets. One of the first attempts to share among Polish cultural sector organisations the AD concept was offered by a private foundation named Impact in 2011. This organization was also soon invited to provide



a single course for the students of the MA in Cultural Studies offered by the University of Warsaw. This is the only one functioning AD course (30 hours) offered in Poland. Other Universities have only intention or plan to develop or introduce such a courses in the coming years (e.g. Cracow, Poznan). The crucial step beyond were AD trainings offered in 2016 to art and cultural institutions in Warsaw due to the activity of the City of Warsaw and its art institutions within the frame of the international ADESTE project.

Paradoxically, poor existence of AD-related courses does not mean that practices similar to audience development did not exist in Poland. This area of practice was shared in less-directly AD forms among cultural sector representatives, with their actions identified verbally as cultural education or arts marketing or art and culture promotion.

### **The very long shadow of Cultural Studies curricula**

The desk research provided by the CONNECT consortium's Polish partner led to the selection of over 30 most reliable educational offers provided by 16 Polish universities of different types. These programs are never called AD directly by name, but what they offer is related to the content, functions and motivations which stand behind the Audience Development concept and practice.

Cultural sector employees in Poland, especially its dominant public, institutional part used to have strong ties with the public universities as providers of educational standards for their cultural staff members. The dominant type of all players in cultural sector – cultural public institutions like museums, theatres, philharmonics, art centres, preferred to employ people who graduated with well-recognized, theoretically anchored, serious study programmes with an academic reputation.

Cultural studies were for the last four decades the main study program profile considered to be the proper and most professional introduction to the career path for cultural organization employees. This situation is well represented in the current offer. Top public universities in Poland keep Cultural Studies as the main field of reference for people attracted to get the professional career in cultural organisations as curators, moderators, animators, organisers, managers, promoters etc. These programs used to offer a combination of a theory and practice related to the central issues for cultural sector. Students selected study programmes according to differences the schools provide in the theoretical part of their curricula. Cultural Studies of the AMU University in Poznan since late 1970'ies provide the study programmes for culture practitioners, and this offer is much anchored in the domain of the philosophy of culture, while the University of Warsaw offer in Cultural Studies uses theoretical concepts originated more in cultural anthropology and philology. The university in Poznan added to the main body of curriculum several courses in management, marketing, cultural education, urban studies, while the University in Warsaw adopted more components from cultural animation, cultural education and sociology.

Another university from the top 3 in Polish ranks, the oldest and most world-renowned university in Poland – Jagiellonian University in Cracow should be reflected more as a very particular case. This university provides a couple of competitive Cultural Studies programmes offered by different faculties. What is particular here is not the Cultural Studies, but the first in Poland offer in Cultural Management courses provided within the framework of the concept of the 'managerial studies as humanities'. From early 1990's Jagiellonian University, its Institute of Culture – a part of the Faculty of Management and Social Communication, continuously offered a very well profiled cultural management study programmes on all study levels (first – Master, than Bachelor and PhD). They took some elements from the classical cultural studies,

culture participation concepts or, sociology or philosophy of culture, but enlarged it much more with the managerial and marketing courses, that became the core part of their studies.

### **Cultural studies with name extensions / specialised cultural studies**

A very high reputation programme in Cultural Studies is offered by the top ranked private university SWPS in Warsaw. This one is considered as having the most entrepreneurial components. Cultural Studies are as well provided by several others Polish universities in main cities: University of Wroclaw, Universities of Lodz, University of Gdansk, University of Silesia in Katowice, UMCS University in Lublin, catholic universities in Warsaw (UKSW), Lublin (KUL) and Cracow (Ignatiana), or even University of Technology (AGH) in Cracow that developed one programme in Cultural Studies. All universities that continued or opened new forms of study programmes after 1989, especially in the recent years, wanted to give extended names or specialisations to Cultural Studies. Nevertheless they preferred to keep the Cultural Studies name, despite the growth of popularity of more trendy names. The extensions are like (Cultural Studies plus:) Culture Animation, Culture and Public Sphere, Urban Culture, Culture and Media, Intercultural Communication, Cultural Communication, Cultural Education, Performance Art, Cultural Manager/Management, Cultural Market, Art/Culture Promotion, Culture in action, Technologies and Innovation etc. All additional names were given to signalize some trend or new areas, but still keep students in the framework of Cultural Studies academic domain. Audience development does not even appear as an extension of any program name.

Apart from the MA and BA programmes mentioned above there are other study programmes that are of a particular potential for Audience Development. These are postgraduate, post-degree 10-12 months long courses provided by SGH Warsaw School of Economics or Cracow University of Economics (in partnership with public cultural institutions) another university of economics; the one in Katowice is offering a MA programme in management focused on culture, arts and tourism.

### **Targets, education formats, methods, qualifications**

Nearly all selected major study programs are located at the university headquarters, and with one exception offered only to national students with Polish as the teaching language. The offer is mainly directed to students of MA programs (with programme of 24 months teaching) or post-degree students (with 10-12 months of teaching) who already graduated and are mostly working professionals. These two types of educational offers are much more openly mentioning interest related to AD topics, than the third existing type – BA studies (that takes 36 months), the last are oriented to teaching less specialized competencies. From the data accessible through open sources we know, that all potentially AD-related study programmes in Poland are recruiting relatively small number of students each. There is a capacity of teaching from 20 – 50 students per study programme on a MA level. The data for post-degree are not transparent, but the practice shows that we might talk of about 20-30 people maximum for each year of the study.

Methods selected by programs providers are mostly traditional models of lectures and exercises with the use of case studies. More than a half of the selected programs have some workshops activities and meetings with guest lecturers – professionals. Majority of lecturers are academics, professionals lead some of the practical courses. Only few of the programs offer study visits and projects, including festival production work granted to students with the

ECTS and grades. All programs from this selection provide qualification, certification, and in the case of MA and BA – proper titles. Almost all of most recognised MA qualifications related to the AD competencies and interest are in Cultural Studies, some are in Cultural Management (Cracow), fewer in Management or Humanities. All courses are finalized with the tests or exams; MA studies are finalized with the MA thesis and its defence (MA final exam).

### **Labour context for educational programs**

The relationship with the labour market looks like a complex and non-transparent picture. Every university declares close cooperation with the labour environment, but only few seem to have a solid evidence of it. The engagement in cooperation with the sector is directed mostly with the public bodies, municipal or regional cultural institutions like theatres, cultural centres, art and exhibition centres. Selected study programmes providers are also eager to declare their relations with local NGOs, artists groups or festivals. Some of these relations are based on long-term agreement and personal ties. Post-degree short-term studies (and especially those bases in the universities of economics) are founded on the engagement of more practitioners as lecturers – providing much effective relation with the sector organisations. One of the programmes (AMU Poznan) is cultivating with its courses a cross-border cities relation with German partners. Internships are rather an option and choice and not a compulsory activity on the MA level or within the short-term course (there are few exceptions like University of Warsaw or University of Lodz, or Ignatianum Catholic University in Cracow, that treat it as a compulsory element within its specialization programme, this type of the obligatory activity is also a standard for the BA offered by AMU in Poznan). The internship is much often the component of the BA programme, but there are not so many of them indicating its interest in AD.

### **AD and entrepreneurial skills and conditions as perceived in the desk research**

The desk research matrix of the courses and programs related to AD as well as cultural entrepreneurship indicated the subjective perception of the study programmes in the two categories: a) audience development skills development potential; b) entrepreneurial skills development potential. This was only a supportive exercise to sketch the tendencies, as the data are not complete and some evidence is not transparent enough for clear evident judgments. The impression of the analyst is that within the AD category indicator - majority of offers have no satisfactory interest and direction towards audience development as their topic. The exceptions could be seen in one of the programmes (MA in Cultural Studies - Cultural Animation) by the University of Warsaw, one MA programme of the University of Lodz, and one MA programme by AGH University of Economics in Cracow, who indicate more direct AD component in their approach towards competencies developed by their students. The entrepreneurship category is a much more evident as all study programmes are offered under pressure of the market and cultural sector labour conditions in Poland: a very competitive one. The priority of the last category in MA programme type is seen in the performance and approach of several private universities that oblige students to pay fees – like SWPS University in Warsaw. All post-degree courses offered also by public schools stress as well their entrepreneurial approach as there are offers on the free un-subsidised market. All programs (MA and BA) are offered by public universities with no requirement of fee paid from the side of students – Polish citizens. The candidates are selected due to their certified study performance, until the limit of post offered within particular study program. The entrepreneurial skills component is generally less presented within the offer of catholic universities, and more present in the curricula of public university of economics or private schools in general.

All study programmes selected are performing in different proportion the mixed formula of general cultural studies theoretical courses with cultural practice oriented courses. Some of the programs have impressive relations and teaching cooperation with local institutions and civil sector organisations, city activists and artists. However, this is not a rule as the interest of public universities is sometimes too much focused on providing teaching hour for their employees – tenure employed academics that not too often have a practical experience and need. What is recently more of the interest is to develop courses that introduce the context of media and communications. This could be seen partly in the line with the AD motivated approach. Public schools that take a major position in this selection – the choice of a courses and programmes of the long-lasting good reputation – are without fees for Polish students. The private schools are asking for a fee of about 1300-1800 euro per academic year of a MA program. The fees for post-degree programs are of about 800 euro in the case of public universities till 1400 euro expected per course by private educational institutions.

## The United Kingdom

The Higher Education System in the United Kingdom (UK) is structured into three tiers:

- Undergraduate (Level 6) BA/ BA(Hons) / BSc / BEd
- Postgraduate ((level 7) PG Cert / PD Diploma / MA Master of Arts / MSc / MRes
- Doctoral (Level 8) PhD / EdD / DLitt ...

For this study, it is useful to understand the context of the UK Creative and Cultural employment sector, where traditionally and currently the pattern from education into industry employment has been from completion of undergraduate degree into a position of employment with an organization or company.

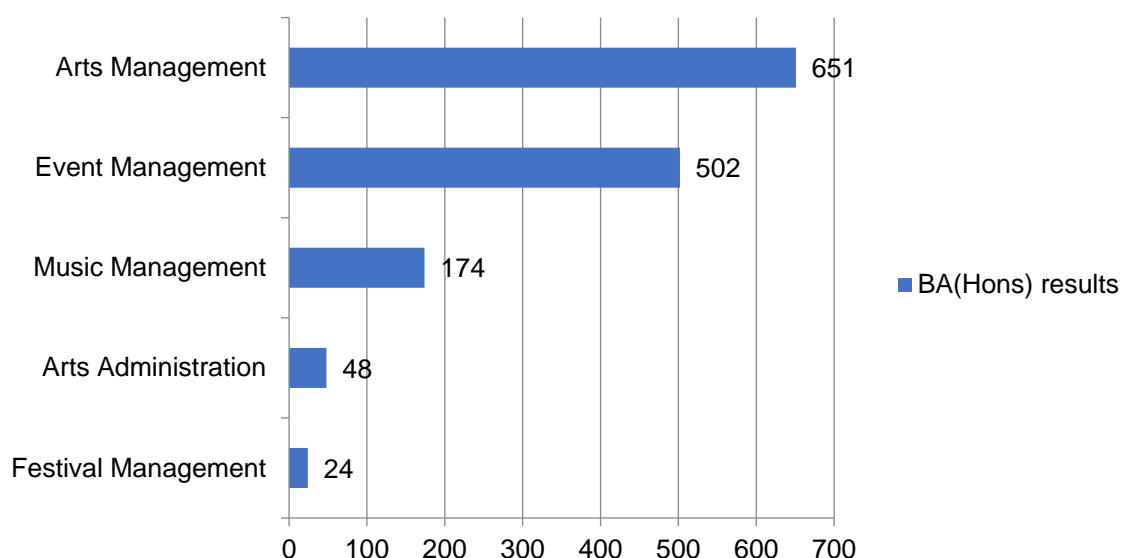
### **Undergraduate provision**

Student seeking to take a place to study an undergraduate or postgraduate degree at a UK University will have to apply through the Universities and Colleges Admissions Service (UCAS). Students looking to take any courses with a module or study in Audience Development would need to do a title search and keyword search through the UCAS search engine.

In this study certain relevant programme titles were selected where it would be assumed necessary for audience development to be a key area of study on the programme.

These course titles include BA(Hons): Arts Management (Result: 651), Event Management (502), Music Management (174), Arts Administration (48), Festival Management (24). The total result was 1399.

## BA(Hons) results



Another relevant key word search for the research of provision in relation to the CONNECT project has been Entrepreneurship, and a UCAS search for course titles containing entrepreneurship provided 352 results. Making in total the potential number of relevant undergraduate programmes available 1751.

It must be highlighted here that when the keyword search for undergraduate course with entrepreneurship in their title returned their result, that approximately 80% of these courses are business related including, Business, Management, Law, Bioscience and International in their titles. This leaves only a small amount of programmes that are related to the Humanities, Arts and Creative and Cultural sectors.

### Postgraduate

To move away from the UK model and to explore the focus of the CONNECT project, which is to explore the existing Postgraduate provision, it is again worth outlining a UK students motivation to apply for a UK MA programme and an EU or international students motivation.

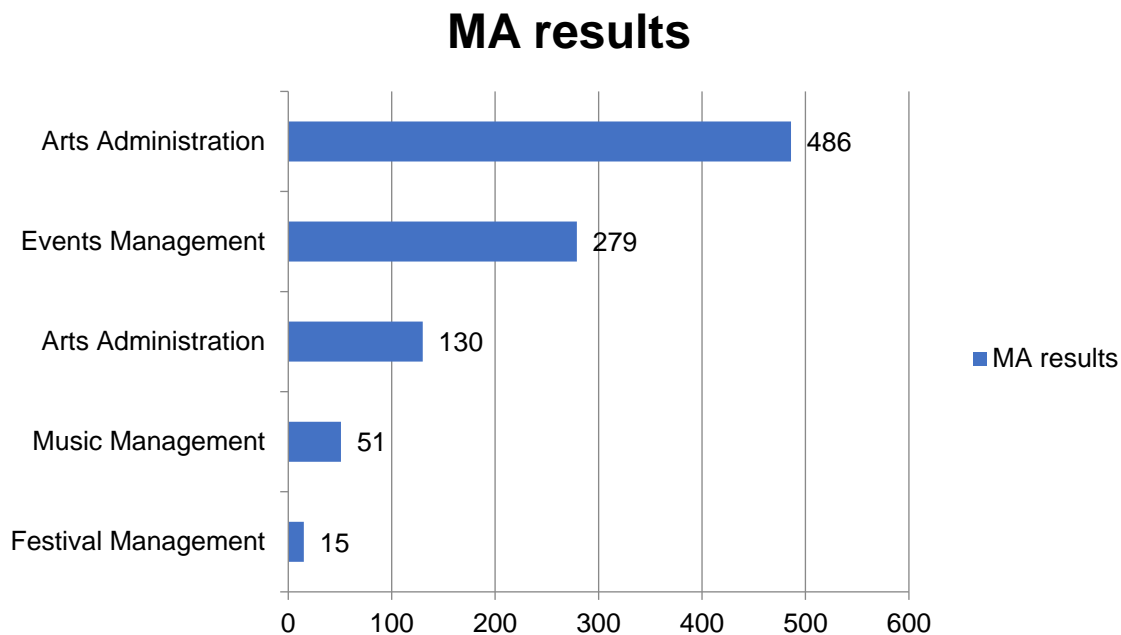
Traditionally a typical UK student would return to study after a period of time working in industry. The UK perspective tends largely to be that returning to study at MA level is often an opportunity to change or modify the direction of their career, or to develop specific skills within an area of practice, often a new area of practice for the individual.

The UK sees a large number of EU and international students study at UK Universities at MA level. The reasons for this have been outlined more comprehensively in other countries research reports, but is essentially due to the demands of the home employment market and to develop specific industry skills that might not have been developed enough at undergraduate level.

A UCAS search on keyword entrepreneurship, arts management and audience development returned the following results (MA): Arts Administration (486), Events Management (279), Arts



Administration (130), Music Management (51), Festival Management (15). Total search results was 961.



Again the keyword search entrepreneurship was entered providing all-over 407 results related to Entrepreneurship at the MA level.

When the search was modified to 'Creative Entrepreneurship' the return was 44 and we can assume that these course were returned in the broader 'entrepreneurship' search results.

It might be assumed that here is a clear cluster of the above course being cantered in London, but that is not the case, as there are of course a number of prime institutions within London that do deliver these programmes, the study also reveals that there is a good dispersion of the courses across the country, with as you might expect, clusters of delivery around regional cities in the UK that have a strong creative and cultural output and economy such as Bristol, Bath, Edinburgh, Nottingham

### To consider

That other areas of study will provide graduates a route into employment in the creative and cultural sector in the UK. Many graduates might be from a humanities background or from creative practice.

### Entrepreneurialism

Tracking of student progression after graduation is diligently carried out by universities to monitor employment rates. It is worth exempling that 81% of Goldsmiths MA Arts Administration students become arts managers of some sort, of which 20% work in policy. Another 12% non-arts managers become manager/ analysts within Industry. Analysing

progression and employment statistics are a strong indicators of the strength of a programme, but what is harder to track is the number of graduates who with an entrepreneurial spirit continue to develop opportunities for themselves, and will eventually create their own enterprise. Goldsmiths MA Creative and Cultural Entrepreneurship has a success rate of 70% of its graduate launching their own creative or cultural enterprise either in the UK EU or home countries, with the remaining 30% entering employment within the creative and cultural industries.

### **Further provision**

Another known route for practitioners and people in employment that needs to be considered is professional development through accredited and non-accredited short course, evening classes and intensive programmes. Nearly all UK Universities will run a range of short courses or summer schools and evening classes. Many of these will be delivered by academics and professional practitioners, but will not be credit bearing by the university. This meaning that they are not part of an academic programme, but might deliver expertise and training in a specific area, and the programme has been approved by the university for delivery.

A range of professional bodies and reputable organization will also deliver these forms of courses that are not accredited, but might offer the participant recognition of professional development, new skills development and might award a certificate of their own or a certificate of attendance.

Some professional courses are also accredited by an associating University.

Accredited short courses might also be available on a build your own MA programme, similar to the Skill Set model that ran for a number of years in association with several UK Universities.

These short course programmes are offer a way to gain skills and develop knowledge, and are also used as network opportunities. The difficulty in gathering data about institutions and organisations delivering these course is that he are so numerous and varied sometimes including local councils and agencies. Often they are regionalized or localized so offer these training programmes for very particular catchment areas.

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The Universities and Colleges Admissions Service (UCAS): <https://www.ucas.com/>