



NEW TRAINING NEEDS REPORT

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A. PREMISES

This document is part of the ADESTE project Work Package 3, namely “Definition of the occupational standard profile for the European audience developer”. The report gives evidence of the information collected during the different actions held in WP3 and WP2: desk research, interviews, meetings, focus groups, consultations with the European cross-sectorial group of experts, etc.

It represents the list of what the labour market and the potential professionals consider as necessary to achieve their common goals. Thus, this analysis is closely linked to the definition of the occupational standard profile of the audience developer described in the Deliverable 22 (hereinafter D22): “European occupational standard profile of the AD based on the EQF model”. It is important to remark how Audience Development is understood in ADESTE project. Audience Development is a transversal process in which different roles and positions of the organisation are implied. As a result the list of competences, knowledge, skills and attributes compiled in D22 is really extensive. This profile should not be attributed to a single person. Actually, there can exist as many Audience Developer profiles as cultural organisations exist. Depending on the context, the resources and the organisation structure, the functions of an Audience Developer could be undertaken by a position labelled as Audience Developer or by any other position, such as Education, Programme, Marketing, etc. So, the identified competences, skills, knowledge and attributes should be part of the strategic capability of the organisation, although they may be split in different roles. We are aware that it would be difficult to ask for such a complete profile, thinking only in terms of one individual. This is the description of the ideal set of knowledge, skills, competences and attributes needed to develop audiences in a cultural organization.

Moreover, Audience Development is a relatively new trend that has been differently implemented in different countries. Looking at Europe, and within the ADESTE consortium, for instance, AD is much more developed and implemented in UK or in Denmark than in Spain, Italy or Slovakia. But also we can perceive differences when comparing the countries that could be playing in the same league. In this sense, the UK, for example, is much more marketing oriented than Denmark, where a more participative approach is fostered.

Taking into consideration this framework, we need to be careful when defining the Audience Developer profile, as it is very difficult to think about a profile that would suit every organisation, independently from the context. So, in this sense, the proposed defined profile will not be directly applicable (as a sort of toolkit), but it will rather be a guide for organisations wanting to foster audience development.

In line with this reflection, the training needs described in this document should be understood in a global sense. They represent the gaps between the current and the ideal situation referred to the development of audiences in the cultural sector. So they are not targeted to an only cultural worker profile.

This report represents what the labour market and the potential professionals consider as necessary to achieve their common goals. Its contents are inspired by some of the main European guidelines about education and training: the New Skills for New Jobs EU initiative (European Commission, 2008) underlines the necessity of adapting skills and of providing better learning opportunities at all levels in order to develop a workforce that is highly skilled and responsive to the needs of the economy. The Europe 2020 strategy (European Commission, 2010) has identified education as an essential driver for growth and a key instrument for addressing issues such as unemployment (particularly among young people), globalisation and the knowledge economy. The Bruges Communiqué (European Commission, 2010) considers that the crisis is an opportunity to reform our economies and societies and to make culture more sustainable and inclusive through “high quality education and training systems which respond to the needs of today and tomorrow” (p.1).

Audience Development is a relatively new activity in the cultural field that requires a reflection about which are the gaps between education and work and how to bridge them.

WP3 documents will be the building block for the following work packages, especially for WP4, where there will be created the training pilot projects and actions for arts managers in order to improve their skills and knowledge in audience development.

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A.1 Research activities

Research activities were articulated in three main phases and methodologies:

Phase 1 - Understanding how AD is currently taught in Europe

This phase aimed to get a general overview of how Audience Development is taught in Europe and how these courses fit together in the cultural sector training offer. It was developed in two steps:

1) **Step 1:** Its aim was to understand and verify if education/training experiences focused on audiences' issues exist at present at EU level. *Methodology:* Internet desk data retrieval. Developed by 30th January 2014.

2) **Step 2:** Its aim was to understand if and how audience issues are part of education / training paths dedicated to arts and culture management. *Methodology:* Internet desk data retrieval and content analyses. Developed by 28th February 2014.

Phase 2 - The voice of experience: Interviews to relevant and innovative European experts, trainers and consultants on audience development

The second phase intended to have an insight into the new training needs connected with Audience Development via individual in-depth interviews. Because these interviews belong to WP2 they explore the AD issue from a very broad perspective. As the purpose of this document is to reflect on the new training needs and innovative training paths, we have especially focused our content analysis in the part where the interviewees were asked to describe the ideal set of knowledge, skills and competences of the Audience Developer, the type of candidates they would hire for this role, the barriers they find when developing their work connected with the Audience Developer profile and the challenges and trends affecting audience development.

Methodology: Face to face and Skype interviews. Moreover all EU partners, third country partners contributed to this phase, conducting interviews with professionals based in India and the United States, in order to enlarge the European perspective.

Phase 3 – Exchanging points of views: Focus groups with relevant and innovative European experts, trainers and consultants in audience development.

After having had a first approach to the ideal Audience Developer profile, barriers and challenges through the set of individual interviews, in this 3rd phase we set up an exchange of points of views and discussion among experts. Therefore focus groups were organised at different levels.

1) First of all, **national focus groups** were undertaken. The content of the discussion was organised around four key questions:

- Definition of audience development by participants

- The professional profile of someone working in audience development: which knowledge, skills & competences should they have?
- How can Audience Developers fit into the different cultural organisations? (labour market needs)
- Which are the formal and informal innovative training paths required to achieve the new professional profile?

2) Secondly, **a focus group at consortium level** was conducted in Rome (Italy). For this, the participants were members of the ADESTE European partnership, as well as the third country partners (India and USA) and one of the methodologies applied was the World Café Methodology¹. The questions posed were as follows:

- What knowledge, skills and competences do you feel are required for the Audience Developer?
- Audience development is thought to be increasingly important for the cultural sector, and EU considers it a priority of Creative Europe. How do you imagine the role of audience development in the next 10 years?

Furthermore, the group of partners had two discussion sessions to develop and suggest comments about the World Café and the International partners' contributions.

3) Finally, there was conducted **an international focus** group with the participation of external experts in Lecce (Italy). The objective of this meeting was to create a space for the exchange of best practices in the field of Audience Development that could lead us to identify the training needs in the labour sector linked to the core knowledge, skills and competences supporting those successful practices. In order to fulfil this aim, we used the PechaKucha 20x20 Methodology² followed by debate and individual reflection.

Methodology: Focus groups at national and international level.

- National focus groups conducted: Bilbao, Spain (13/06/2014); Rome, Italy (19/06/2014); Copenhagen, Denmark (27/06/2014) and London, UK (27/06/2014).
- Consortium focus group: the World Café took place in Rome on the 1st of July and the two additional debate sessions were held between the 1st and 2nd of July 2014.

¹ This methodology enables the creation of informal networks of conversation and social learning, fostering communication and exchange of experiences among a number of people on relevant issues of an organization or community. It is a process that allows participants to generate ideas, agreements and ways of creative and innovative action, in a comfortable atmosphere, similar to a coffee shop.

² PechaKucha 20x20 is a simple presentation format where you show 20 images, each for 20 seconds (6 minutes and 40 seconds in total). This format keeps presentations concise and fast-paced. The images advance automatically and the presenter talks along to the images. There is an official website (<http://www.pechakucha.org/>), where you can have a look to some examples: <http://www.pechakucha.org/watch>.

- International focus group with external experts: This session was held in Lecce, the 25th September.

A.2 Data collected

A total of 72 educational and training paths in Europe were collected and analysed and 31 interviews were conducted by partner institutions in seven European Countries (18), India and United States (13) during February, March, April, May and June 2014. Partners agreed that the research is an evolving activity, so data collection will continue during the whole project, in order to enrich our views and to disseminate its results in the wider cultural professionals' community.

Regarding the focus groups, four national focus groups were conducted in June 2014; one consortium focus group was conducted in July 2014 and one international focus group was conducted in September 2014. The names of the participants are contained in annex II of this document.

B. DELIMITATION OF THE FIELD OF STUDY

The term Training Needs Analysis (TNA) means the process of gathering, assessing and analysing data to determine the training needs for an organisation (Reed & Vakola, 2006: 393). A need would represent a “measured discrepancy between the current state (what it is) and the desired one (what should be)” (Altschud and Lepicki, 2010:772). Developing a TNA would be the “first step in the training process”, thought to “identify performance gaps that can be remedied by training”. TNA would consist of “surveillance, investigation and data analysis” (Tracey, 2004:678)

There is a predominant tendency to think of training in terms of courses only; however, this concept should be interpreted in a wide way, taking into account the complexity of the organisations, and, in the case that concerns us, the cultural context. This analysis should determine the overall and specific area of training needs, in order to develop appropriate plans, which enable the provision of “the learning opportunities required to achieve the goals of the organisation” (Boydell and Leary, 1996).

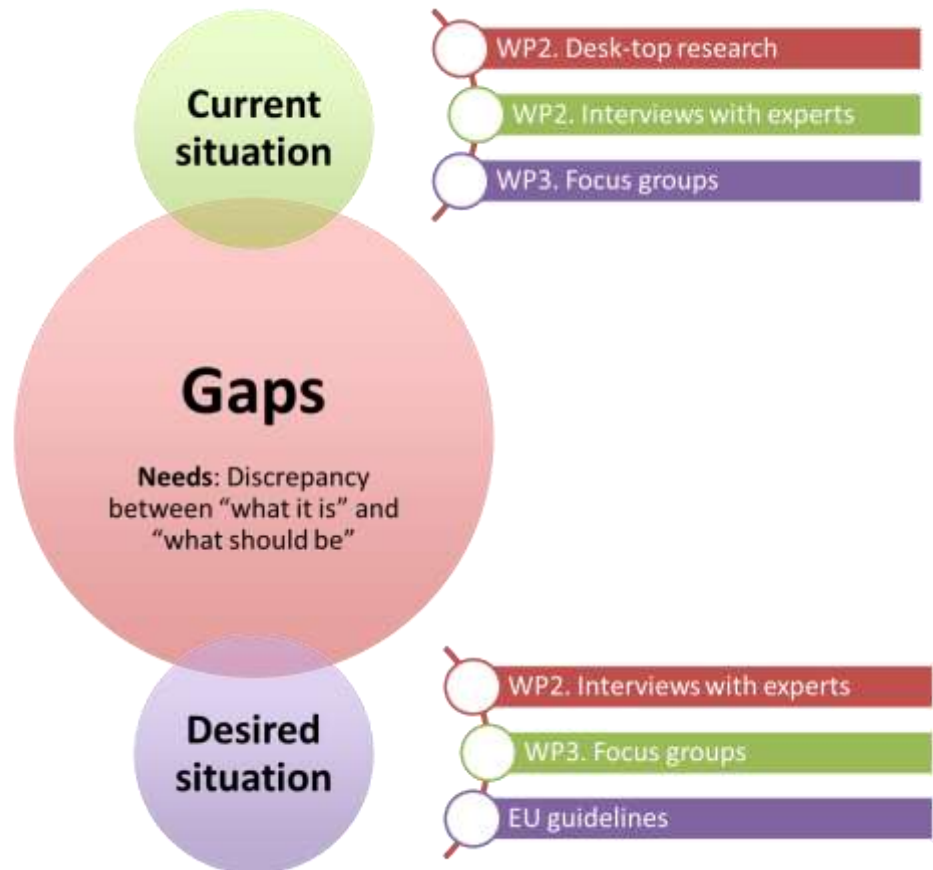
Furthermore, in a time of change in the organisations and in the cultural sector, a TNA process may be an opportunity to involve people in the change and be a change intervention in itself (Reed & Vakola, 2006: 393). Identifying training needs, while preparing for change, may help to introduce the new work processes in an efficient manner (Chiu *et al.*, 1999). This reflection is of special interest when we consider that audience development should be interwoven with the vision of the cultural organisations.

A TNA is a comprehensive study that usually comprises two phases (Muhammad & Rashid, 2011). The first one, a diagnostic phase, aims to “identify inconsistencies among performance standard, current performance and current competence, and then to rank these inconsistencies by prioritising them in order of severity” (p .451). And the second, a curative phase to “find out the causes of the prioritised inconsistencies, and then decide on using training, non-training, or both types of interventions for their solution” (p. 452).

Analysing training needs is important in order to make good decisions relating to knowledge, skills, and attitudes (Schneier *et al.*, 1988). Taking as reference the European Qualification Framework (European Commission, 2008), we understand that this type of analysis encourages the development of knowledge, skills as well as competences. Attitudes are also considered as fundamental not only for the professional performance, but also for personal development (Villa & Poblete, 2008). This kind of study identifies the gap between what is happening in the organisation and what must happen in terms of employees’ behaviours according to their knowledge, skills, attitudes and competences. Thus, developing detailed TNA is a must to define the concrete set of knowledge, skills, competences and attitudes that every cultural organisation should prioritise to develop audiences bearing in mind its operational context.

This is an ambitious approach and it seems necessary in order to outline the profile of the audience developer. However, it is not the main objective of this report, which is limited to a more generic approach, matching with the nature of the ADESTE project and the resources allocated. The main objective at this stage of the research is to identify the differences between the current situation and the desirable situation that so that cultural professionals can work in the development of audiences.

Figure 1. Structure of the analysis and sources of data.



The interpretation of this data allows a first reading of the major needs for audience development training taking into account the real situation of the labour market. This exploratory document aims to identify the most relevant aspects applicable to the reality of the ADESTE consortium countries. In other words, this report does not describe the training needs in detail, for two main reasons:

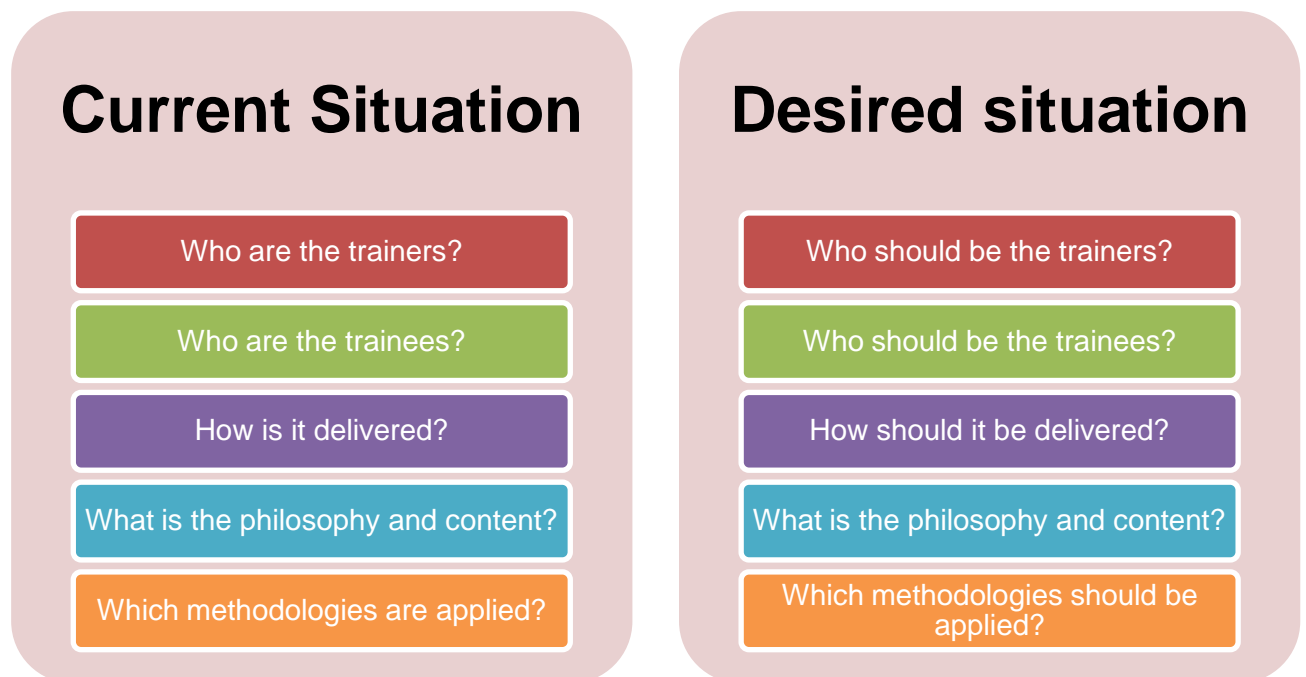
- First, because the audience developer is a relatively new role, which has been established at different levels in the ADESTE consortium countries. For example, this profile is much more developed and implemented in Great Britain or in Denmark than in Spain, Italy or Slovakia.
- And secondly, because of the broad geographical scope of this research: it covers five countries presenting varied social, economic and cultural realities. And, as a result, labour markets present different features and needs.

Consequently, this deliverable is rooted on exploratory work that should be the basis for a detailed TNA related to each geographical context, even to each particular cultural organisation in the different consortium countries. Moreover, this kind of training need assessment should incorporate the voice of the audience developers as a key element of the analysis of training needs.

C. NEW TRAINING NEEDS IN AUDIENCE DEVELOPMENT

The analysis of the current and the desired situation is conducted according to a battery of criteria. On the one hand these criteria offer a general view of both scenarios. And, on the other, they allow the comparison of the existing training offer with the requirements obtained from the data analysis and from the European initiatives:

Figure 2. Criteria to analyse the current and the desired situation.



C1. Current situation in AD training

Work Package 2 “Research, analysis and mapping” reported the results of the partners’ surveys to map the European training paths and practices related to Audience Development. The research collected information about 29 training courses specifically dedicated to audience issues in the cultural field. Most of them were carried out by private organisations (i.e. independent agencies, foundations, professionals’ networks or training centres). Only 11 were provided by formal education institutions (universities and colleges).

a) Who are the trainers?

Nowadays most of the trainers are professionals. They have diverse academic curricula and career paths. The presence of professors from academia is low in these sorts of courses.

On some occasions, training is delivered by cultural organisations / associations through conferences where best practices and new trends are shared. For example, one of the experts from the UK reports that being linked to The Audience Agency and the Arts Marketing Association gives her access to training in specialist areas, although there is no one specialist training path you can take.

b) Who are the trainees?

Professionals from the cultural sector constitute the main target to receive this training. They also have different disciplinary backgrounds

c) How is it delivered?

Regarding the types of courses (*academic* or *vocational*), they are mostly short and specialised courses for professionals (*tertiary level VET*³). The presence of AD is scarce in university graduate and postgraduate studies (*formal academic higher education*). On 43 university courses analysed in WP2 concerning Arts Management, only 6 (15%) included AD as a key concept, and simply 14 (33%) dealt with audience related issues. More than 50% did not incorporate the subject in the academic programme. It seems as if formal educational paths are not yet completely aligned with the audience development emerging needs for the cultural labour market.

As an emerging area, courses in audience development are sometimes quite experimental and tailored to the needs of professionals in different contexts. Due to the novelty of audience development, this component is usually only included in degrees that deal with cultural marketing or with marketing in general; so in these courses they use many of the same tools as for AD, but with a different philosophy. And, on the other hand, on some occasions educational practices within different fields of operation (i.e. leisure or sports) are adopted into the cultural field. This does not give an effective response to the actual labour market needs in the cultural sector.

AD is a field of knowledge that up to now has been reserved for a small group of professionals, who have become specialist in this area mainly through their own experience. This means that at present there are some quite high level training events (i.e. the Arts Marketing Association (hereafter AMA) conference) that do not seem suitable for other professionals with less knowledge and expertise (i.e. marketing officers and audience development officers). In other words, there is a gap to provide

³ *Tertiary level VET* refers to VET offered at the highest education levels outside formal academic higher education. This training differs from *professional higher education*, which are study programs in business administration, nursing, law and engineering provided typically within the formal academic higher education (CEDEFOP, 2011b)

training at a lower level, which could constitute a barrier to intensive implementation of AD in the cultural sector.

Taking into account other alternatives to VET or formal higher education, *peer to peer* professional training is also mentioned as an informal way of training (i.e. through mentoring or coaching). The access to professionals usually happens through one's own network. But it also could happen thanks to creative networks that promote exchange and joint projects supported by cultural organisations from different countries. One example is mentioned by an expert, who refers to an active creative network that includes cultural organizations from different countries: Finland, the UK, USA and Venezuela.

To conclude, the current training paths on AD vary greatly depending on diverse factors such as the cultural context of the countries, their experience in AD issues and the features of their labour market. North European countries present a wider range of training activities in comparison with Southern countries.

d) What is the philosophy and content?

The lack of a shared vision of the concept of Audience Development among the cultural professionals has a direct impact on the philosophy and content of the existing training. In consequence, training in AD is fragmented and does not respond to a previous general analysis of real needs in the cultural sector. The WP2 data showed that most of these courses did not consider subjects that are strategic for Audience Development. The contents of the analysed courses were categorised in three main knowledge and skills areas: disciplines related to *the strategic management area*, to *the analysis skills area*, and to *the operational techniques*. Some experts (practitioners) that had studied AD in a master's degree considered that it was very short and not focused on the relevant issues (i.e. they focused on evaluating attendees instead of dealing with the process of developing audiences).

There is evidence of many courses that give partial views, based on a marketing or economic view. Good marketing backgrounds assures that the cultural managers know basic concepts about segmentation, which are required for developing audiences. Nevertheless, marketing and business studies might not equip them for an arts organisation because the philosophy, the thinking and the motivation behind could be different.

Over the last few years, the broadening of the AD concept has necessitated that the marketing perspective has to adapt to new and more complex needs and to incorporate an education perspective into these training offers. Thus, more dedicated and trained people are needed to understand the connection between marketing and education outlooks.

Training courses on AD are mainly focused on the acquisition of knowledge and do not consider working on soft skills nor personal attitudes. However, the awareness of these soft skills and attitudes has been growing in the cultural field.

Another consequence of the lack of a theoretical shared framework on AD is that each of the agents in charge of delivering the training is designing tailored courses applied to his/her own methodologies and based on his/her professional background... in order to fulfil the needs of every target.

e) Which methodologies are applied?

The main methodologies used in these courses are lectures and case studies. But lectures are not usually the only training methodology. Many other different methods are applied and combined with lectures: study visits, meetings with professionals, working groups, practice exchange, seminars, online lectures, workshops, round tables, critical friends, residential retreats, decision making models, mentoring and trainers usually combine several teaching methods:

Training methodologies appear at a first glance not to be very innovative.

C.2. Desired situation in AD training

This part of the report reflects the opinions expressed by the experts that have been interviewed (WP2) or that have taken part in the different focus groups held at national, consortium and international level (WP3). To complete these views, some key European documents on education issues have been considered: New Skills for New Jobs, (2008), The Bruges Communiqué (2010), The 2020 Strategy (2010) and The International Standard Classification of Education (CEDEFOP 2011,a). These documents inspire a broader vision of what suitable AD training should be. Bearing in mind the great ideas established by these European initiatives, they provide a broader perspective on the training needs of the cultural sector.

Precisely, The Bruges Communiqué (2010) underlines the need “to improve the capacity of VET to respond to the changing requirements of the labour market.”(p.2). Some ways of integrating the changing labour market needs into VET provision in the long term would require “a better understanding of emerging sectors and skills, and of changes to existing occupations” (p.2). In this situation we should improve lifelong learning: having more flexible modes of delivery, tailoring training offers and well-established systems of validation of non-formal and informal learning. Moreover, we should take advantage of the potential of information and communications technology (ICT) to boost VET through distance learning (p3). In the knowledge society vocational skills and competences are just as important as academic skills and competences (p3). The Europe 2020 strategy underlines this same idea and urges us to modernise education and training systems “to face up to the current and future challenges, also bearing in mind the increasingly important and disruptive impact of technology both on education and training systems and on learning” (European Commission, 2013:1).

It is important to reflect on the concept of AD that should underlie the approach of the training. Thus, AD should be considered from a broad perspective. AD is a very

different process depending on the context in which it is implemented. Thus, different countries face very different realities and also within the same country, local conditions may also be different for cultural organisations located in big towns and those located in rural areas. Moreover, in any case, it is the organisation itself which is responsible for defining where to focus its attention: in reaching new and diverse audiences; in raising awareness; in fostering engagement; in building sustainable relationships, etc. However, no matter how AD is materialised, AD should be embedded in the organisation and should form part of the organisational culture. In that sense, although the depth of AD knowledge, skills and competences would necessarily vary between roles, every employee should be aware at least of what the AD philosophy implies.

a) Who should be the trainers?

Training should be provided by professionals, but not exclusively. Academic teachers could also have an important role. According to the *2020 European strategy* (European Commission, 2013), each type of education responds to a concrete and complementary objective. Thus, the VET plays a key role in facilitating the transition from the phase of learning to work, whereas university higher education trains the staff needed to advance research, development and innovation.

Both profiles, therefore, can make his contribution to this field as as soon as the offer is adapted to the current concept of AD and the specific needs of the cultural sector and its different targets.

Professional organisations in the cultural sector (e.g.: AMA) can play a key role in the expansion of this training to the different professional profiles in the cultural sector.

b) Who should be the trainees?

Respecting the targets of this training, they could be classified according to their role within the cultural organisation.

On the one hand, there appears to be a clear correlation between decision making and audience engagement strategies. Therefore, strategic thinking and management involvement are compelling: both in countries where AD has a stronger tradition and where it doesn't. Hence, the training in this field is a prerequisite to help create the necessary changes and thus also to implement AD strategies and methodologies at the core of the artistic and cultural practice. A possible educational standard should address: heads of institutions, artistic directors, curators, heads of communication, heads of education and outreach staff among others... Moreover, some experts points out the need for these decision makers to have up to 5 years of experience in their professional fields. This would be in order to ensure a profound understanding of an advanced audience engagement practice, of how artistic and cultural productions work, are being produced and disseminated to a wider audience. One could argue that the implementation of AD strategies in organisations must be carried out in pyramidal manner: starting from the management level. This level must assume this philosophy, get trained in it and facilitate the necessary means so that the rest of the people in the

organisation know it, understand it and can apply it with the necessary resources (training, time, money...).

On the other hand, as interest in audience development grows in the cultural sector and within cultural organizations, it is necessary to include other professionals in the training. These professionals can either be playing a central role or a more indirect role in the deployment of a strategy based on the development of audiences. Nevertheless, all should have the opportunity to access training that allows them to understand the meaning of their work in relation to the development of audiences, as well as the tools at its disposal to contribute to this joint goal. The development of audiences requires that every person of the staff thinks in his/her day to day how to contribute to this end. Thus, training is vital to raise awareness (and change attitudes) about the importance of the AD for the sustainability of the sector, even for the survival of some cultural organisations.

And finally, although AD is an element to be incorporated into the DNA of cultural organisations, training should also take into account the collective of young people for its incorporation and/or progress in the cultural sector. Young people should be given opportunities to test their projects in real institutions as well as more power to transform current models.

So, every person involved in a cultural organisation should learn about AD, but taking into account several circumstances. For example, experts consider that the masters level should be addressed to decision makers.

c) How should it be delivered?

A relevant question is what sort of education would be most adequate for teaching AD. The Europe 2020 strategy identifies education as an essential growth area and a key instrument for addressing issues such as unemployment, globalisation and the knowledge economy. These issues will only be resolved “if Europe invests in the knowledge, skills and competences of its citizens throughout their life and across all sectors of education and training”. In this context “vocational education and training plays a key role in facilitating the transition from the phase of learning to work; and higher education trains the staff needed to advance research, development and innovation” (European Commission, 2013:1).

In relation to the various types of education (*formal, non-formal and informal*), all are relevant to acquire the set of knowledge, skills and competences in AD. According to the International Standard Classification of Education (CEDEFOP, 2011a):

- *Formal education* is “institutionalised, intentional and planned through public organisations and recognised private bodies, and – in their totality – constitute the formal education system of a country” (p.11). Initial education (the education of individuals before their first entrance to the labour market) and vocational education are part of the formal education system.
- *Non-formal education* is institutionalised, intentional and planned by an education provider and its defining characteristic is that “it is an addition,

alternative and/or complement to formal education within the process of lifelong learning of individuals it is typically provided in the form of short courses, workshops or seminars”(p.12).

- And finally, *informal learning* is defined as “forms of learning that are intentional or deliberate, but are not institutionalised. It is consequently less organised and less structured than either formal or non-formal education. *Informal learning* may include learning activities that occur in the family, workplace, local community and daily life, on a self-directed, family-directed or socially-directed basis” (p.12).

Considering all modalities of learning is a must in the knowledge based society. Nowadays there is a wider agenda around education and creativity that needs to be addressed. There seems to be a long term shift from “training a workforce that beats metal into shape (*manufacturing*), to one that has ideas and develops small enterprises and a whole range of other things”. In line with this trend, the European Qualification Framework (EQF) supports “individuals with extensive experience from work or other fields of activity by facilitating validation of non-formal and informal learning” (European Commission, 2008). This model is based on learning outcomes, which are the results of any kind of learning process in terms of knowledge, skills, and competences acquired through prior learning, i.e. formal, non-formal and informal learning within or outside of formal learning settings. All these reflections should be applied to the cultural sector and to the AD field. In other words, training in AD must be developed at these three levels, since all the learning obtained through any of these pathways is valuable for facing the changes regarding AD in the cultural sector and within cultural organisations. Table 1 presents a proposition of types of education addressed to the different trainee segments:

Table 1. Targets and training types according to International Standard Classification of Education. ISCED 2011

Target	Type of education	
Decision makers (leaders)	– Formal	– Masters or equivalent level (<i>Academic</i> : master’s degree or <i>Professional</i> : tertiary level VET)
	– Non-formal	– Workshops, short courses...
	– Informal	– Peer to peer informal education (mentoring, coaching, networking)
Senior cultural professionals (intermediate)	– Formal	– Masters or equivalent level (<i>Professional</i> : tertiary level VET)
	– Non-formal	– Workshops, short courses...
	– Informal	– Peer to peer informal education (mentoring, coaching, networking)
Junior cultural professionals	– Formal	– Masters or equivalent level (<i>Professional</i> : tertiary level VET)
	– Non-formal	– Workshops, short courses...
	– Informal	– Informal education (mentoring, coaching, networking)

Young people (non-professionals)	– Formal	– Bachelors or equivalent level (<i>Academic</i> : Graduate's degree or <i>Professional</i> : secondary level VET)
	– Informal	– Informal education (mentoring, coaching, networking)

Source: adapted from CEDEFOP, 2011a

A combination of different types of training would be more appropriate, since each can contribute differently to the acquisition of knowledge, skills, competences and attitudes needed in AD. For example, experts consider that a University Master's degree brings a certain formation of mind, but only introductory and that it is not an exclusive method to get to the point with certain necessary skills. In this sense, the role of informal training is important. For example, mentoring or experiencing in audience development projects are mentioned by experts as essential in further professional development. Regarding the non-formal paths, participating in various learning and exchange forums like seminars and conferences; participation in exchange residency programs seem suitable.

In accordance with the EQF model, another principle to keep in mind when considering training in AD is the importance that has not only the knowledge, but the skills and competencies in the learning outcomes. Moreover, attitudes are also vital to achieve optimal to work with audiences.

Moreover, some other aspects need to be considered:

- As long as AD is a very different process depending on context (little/big organisation, identity, local conditions...), AD training (formal, non-formal or informal) must take into account this procedural and context dependant nature.
- The staffing structures vary a great deal. AD training should take them into account.
- Each organisation has its own culture: hierarchical, flatter...
- The training has to meet the infrastructure of the cultural institutions and the overall needs of the cultural environment.
- AD should bear in mind the previous levels of knowledge and experience of the trainees in the organisation.
- AD perspectives should be integrated in all cultural and art education programmes and they should connect AD to the artistic / programme practice.
- These programmes should consider inputs from all the professional backgrounds influenced. i.e., training should be interdisciplinary.
- AD training should take into consideration the ICTs and other tools, such as CRM (Customer Relationship Management).

Finally, an idea mentioned by one of the experts is pointed out. It consists in delivering in-house training. That is, the staff being trained within the organisation and the organisation demonstrating its commitment to AD. Doing so, training would be tailored to its needs and circumstances.

d) What should be the philosophy and content?

The underlying training philosophy must be connected with a broad concept of AD. It should be viewed holistically, as a responsibility of the whole organisation, not of one department. As experts taking part in the national focus group in Denmark underlined, AD should involve an understanding of multiple connections between, e.g. an institution's policy, its profile, its artistic aims, its financial setup, its staff composition, its competition reality, its partners and collaboration circumstances, its programming tradition, its community anchoring and its development potential. On that background AD becomes highly relevant in terms of connecting into each of these parameters:

- AD as a policy tool, a way of insuring a democratic and societal anchoring and long term 'ownership' or support from the surrounding society
- AD as an integrated part of the institution's profile at the same level as artistic goals
- AD as a backdrop for the artistic aims in a similar way as e.g. financial sustainability
- AD as an influential factor in the financial setup for cultural projects and arts institutions, extending the possible funding sources
- AD as a way of re:setting/re:defining staff composition and recruitment practice
- AD as an element in defining any cultural initiative in the present competition reality at any time
- AD as a direct and vital way in defining partner and collaboration profiles
- AD as a programming parameter at the level of artistic vision, financial sustainability, partner profile etc.
- AD as a way to ensure community anchoring
- AD as a development driver on an organisational level.

This definition, far from a standard, is likely to be a common ground for the training activities to enable cultural professionals to face these challenges.

The intelligent organisations will recognise that sustainability is achieved through an audience-focus and that this requires organisations to be vision-led; outcome oriented; brand-driven; insight guided; inter-disciplinary; interactively-engaged and personalised.

The work to be done in this field seems huge since it means facilitating organisation-wide audience-focus and providing insight to catalyse that change. This is a long-term approach that needs a full understanding of the culture of an organisation and what might need to change.

With regard to the content, this should bear in mind the aspects mentioned above (c). How should it be delivered?). Anyway, some experts point to the need to include basic ideas from marketing, since they can help to inform training and professional development in AD (e.g. teach some core concepts about segmentation, benefits...).

Other content that seems to be vital in the training are pedagogical and/or artistic ones. Moreover, including practical arts management experience in one or more arts organisations is also considered necessary. Some experts point out the desirability of incorporating cultural policy aspects linked to AD. Furthermore, planning AD training with a link to local context, community and organisation – within a structure of exchange would be a good practice.

The contents of the training should adapt to the different degree of involvement in AD in cultural organisations, to their structure and resources as well as to the circumstances of the context. Moreover, trends in this field must be taken into account incorporating new contents.

e) Which methodologies should be applied?

Experts are unanimous in emphasising the importance of practical methodologies, giving much importance to practice in the real world. They also emphasise the usefulness of applying diverse methodologies considering that the most important abilities to develop are transversal: leadership skills, relational skills, negotiation skills, strategic planning, etc.

Some ideas mentioned are:

- To share best practices
- To visit other organisations
- To include leadership training programs
- To include permanent peer to peer learning programmes (online and offline) (i.e. mentoring system of professionals)
- To include role playing, immersive case studies, different creative and artistic exercises...
- To programme conferences, debates... and to include artists in them
- To mix arts managers with other sectors (i.e. residencies of artists in other companies, like the project *Conexiones Improbables*)
- To incorporate artists
- To facilitate thinking (i.e. www.artsfwd.org)
- To consider methods of design thinking
- To mix trainees with very diverse backgrounds.

C3. Comparison between the current and desired situation and resulting gaps

The following figures summarise the main ideas gathered for both the present and the ideal situation as well as the breaches between them.

Current situation

Trainers

- Professionals with diverse academic curricula and career paths

Desired situation

Trainers

- Professional and academic teachers
- Professional organisations could play a key role in the extension of the training

Gaps

Trainers

- There is a low presence of academic trainers
- Professional organisations could get more involved with training in AD

Current situation

Trainees

- Professionals from the cultural sector with different backgrounds

Desired situation

Trainees

- Decision makers with 5 years of experience. They are responsible for spreading AD strategies in the rest of the organization facilitating the means: training, time, money.
- The other professionals in the cultural organisations to understand their work in relation to AD.
- Young people as change drivers.

Gaps

Trainees

- Decision makers have not adopted the leader role in AD yet.
- Training is not available for many cultural workers.
- Young people are not a target of this training

Current situation

How

- Offer varies a great deal from one country to another.
- Mainly tertiary level VET
- Experimental and tailored courses
- AD in general marketing courses
- High level training courses
- Peer to peer informal training through personal networks or through some joint projects among countries

Desired situation

How

- Training should be provided as formal, informal and non-formal modalities of learning.
- Non-formal and informal learning should be validated
- It should focus on learning outcomes in terms of knowledge, skills, competences and attitudes
- Training should consider the processual nature and the context of AD
- AD training should consider other issues such as staffing structures, their background in AD, organisational culture, available resources, needs of the cultural environment
- AD training should connect with arts and programming
- AD training should consider ICTs and other new tools.
- In-house training might be a good option

Gaps

How

- There are not clear paths in AD training (formal, non-formal or informal).
- There is not a validation system for non-formal and informal learning
- Training is not focused on skills or attitudes
- Training in AD is fragmented and does not consider the mentioned issues
- Contents could be linked to the process of AD: P1. Analysis; P2. Planning, design; P3. Implementation/Execution; P4. Evaluation
- The connection between AD and arts, programming... is just starting
- ICTs play a residual role in AD training
- In-house training is not extended

Current situation

Philosophy & content

- Influenced by lack of a shared vision of AD concept
- Strategic subjects for AD are not included
- Predominance of marketing and economic views
- But education perspective is increasingly being considered
- Courses mostly focus on acquisition of knowledge

Desired situation

Philosophy & content

- Philosophy should be connected to a broad concept of AD
- Becoming audience-focused requires a long term approach
- Content should be in line with the situation of each organisation and its context
- Marketing training seems key to working with audiences
- Pedagogic and artistic content and practical arts management experience should be included
- New contents should be added to give response to the emerging trends

Gaps

Philosophy & content

- The lack of a shared vision of AD concept means that training is fragmented and is not based on the real needs of the cultural sector
- There is not strategic planning of AD training.
- There is not a methodological approach to the design of the training
- Contents could be linked to the process of AD: P1. Analysis; P2. Planning, design; P3. Implementation/Execution; P4. Evaluation

Current situation

Methodology

- Mostly lectures and case studies, in combination with many other methods
- Not innovative methodologies

Desired situation

Methodology

- Practical methodologies should be applied
- Usefulness of applying diverse methodologies to develop transversal skills.

Gaps

Methodology

- Methodologies are not practical enough
- They are not innovative to give response to the challenges of AD implementation.

D. CONCLUSIONS

1. Training in AD has increased in recent times, but it has gaps in terms of its orientation, design and implementation
2. Training in AD should align with the educational aspirations contained in the documents of European institutions (European Commission, CEDEFOP...). These documents recognise the vital importance of every educational modality (formal, non-formal and informal) for lifelong learning.
3. Training in AD, as it arises in the European Qualification Framework, must be based on learning outcomes through the development of knowledge, skills, competences and attitudes. It is not enough to point at the acquisition of knowledge. A system should be established to validate non-formal and informal learning.
4. All educational levels (academic and professional) should be involved in training in AD. Professional organisations of the cultural sector can play a decisive role in the implementation of this training.
5. Education of the decision makers is essential to promote real changes in cultural organisations. This training should be available for all workers in the sector and young people, adapting the objectives, methodologies, contents to the background and prior experience of the targets.
6. It is essential to agree on a shared vision of what AD means to build training proposals that respond to the real needs of the sector and of each organisation. Moreover, the lack of clarity around the figure, functions, set of knowledge, skills, competences and attitudes of the developer of audiences has a direct impact on the (inadequate) approach of training offers. Thus, promoting the social recognition of this figure and its need for the cultural sector could facilitate better training proposals.
7. With regard to the content, training must take account of the nature of the AD process, as well as the specific context in which it takes place.
8. Training methodologies should be practical and innovative to give response to the needs arising from the AD.

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ANNEX I - List of interviewees

European professionals

1. Aurora Stănescu, Head of the Department of Public Relations, Cultural Marketing and Educational Programs - "Grigore Antipa" National Museum of Natural History, Bucarest, Romania
2. Cristina Da Milano, Presidente di ECCOM. Idee per la cultura. Italia
3. Gabriela Gurău, director of the Ion Borcea Natural Science Museum Complex in Bacau, Romania
4. Elisabete Paiva, Head of Cultural Education and Mediation Department, A Oficina, Guimares, Portugal
5. Elisabetta Falchetti, former Head of Education and Mediation Department, of Museo Civico di Zoologia of Rome, Italy
6. Stefania Vannini, Head of Education Department, MAXXI, Rome, Italy
7. Antoni Laporte, consultant, Artimetría
8. Eloisa Perez Santos, Professor and researcher, Universidad Complutense of Madrid, Spain
9. Jaume Colomer, professor and consultant, Spain
10. Mikel Asensio, professor and consultant, Spain
11. Raul Ramos, Consultant, Asimétrica, Spain
12. Bohdana Hromádková, Head of Marketing and Communication Department, Slovak National Gallery
13. Dominik Hrdý, Office of Museal Pedagogy, Slovak National Museum
14. Allison Gold, Marketing Assistant The Albany Arts Centre, UK
15. Gerry Morris, Director of Morris Hargreaves McIntyre, UK
16. Nuala Morse, ZEPA 2 project, European Network of Outdoor Arts, UK
17. John Holmes, Head of Marketing of English Touring Opera, UK
18. Christina Papsøe Weber, Head of the educational and mediation department at ARKEN – Museum of Modern Art, Ishøj, Copenhagen, Denmark
19. Christina Hybschmann, Museum mediator at Frederiksberg Museum, Copenhagen, Denmark
20. Tanya Lindkvist, Chief Curator and responsible for the education and mediation unit at Sorø Art Museum, Western Zealand, Denmark

Extra-European professionals

1. Sunil Shanbag, Arpana Theatre Group, Mumbai, India
2. Jyoti Roy, National Museum, New Delhi, India
3. Shaili Sathyu, Gillo Gilehri (Children's Theatre Group), Mumbai, India
4. Sudhanva Deshpande, Jana Natya Manch (Street Theatre Group), New Delhi, India
5. Lynn Fernandez, Nrityagram (Residential Dance School & Repertory), Bangalore, India
6. Eliamma Rao, Attakalari (Movement Arts School & Repertory), Bangalore, India
7. Ruchira Ghose, Director of The National Handicrafts & Handlooms Museum, New Delhi, India
8. Vikram Iyengar, Ranan (Performance Company), Calcutta, India
9. Jason Moodie, Teacher Programs Manager, MFA of Houston, USA
10. Heater Nielsen, Ass. Director of Education, Denver Art Museum, USA
11. Kaywin Feldman, Director Minneapolis Institute of Arts, USA
12. Lori Fogarty, Director Oakland Museum of California, USA
13. Nicole Stutzman, Director of Education, Dallas Museum of Art, USA
14. Monica Garza/Krista Dahl, Director of Education/Visitor Experience Manager, Institute for Contemporary Art, Boston, USA

ANNEX II - List of focus groups participants

National Focus Groups

1. Héctor Pose, Professor and researcher, Universidad de A Coruña, ES
2. José Vicente Pestana, Professor and researcher, Universitat de Barcelona, ES
3. Iñaki López de Aguilera, Department of Culture, City Council of Bilbao, ES
4. Alfonso Santiago, Director, Last Tour International, ES
5. Antoni Laporte, Consultant, ARTImetría, ES
6. Borja Pujol, Technical director, Bilbao Orkestra Sinfonikoa (BOS), ES
7. Fernando Saenz de Ugarte, General Director, Dantzas Konpania, ES
8. Luca Ricci, Director Kilowatt Festival, IT
9. Andrea Dressena, Head of Archive Videoludico, Cineteca di Bologna, IT
10. Silvia Mascheroni, Head of master in Museum education and cultural mediation, Università Cattolica del Sacro Cuore, IT
11. Silvia Ortolani, Professor and consultant, Università La Sapienza, IT
12. Silvia Petrosino, Project manager, Zètema Progetto Cultura, IT
13. Francesca Guida, Researcher and consultant, ECCOM. Idee per la cultura, IT
14. Martina De Luca, Head of Educational and Mediation Department, Galleria Nazionale Arte Moderna, Roma, IT
15. Margherita Sani, Project manager, Istituto Beni Culturali dell'Emilia Romagna, IT
16. Nausicaa Ventresco, Museum Mediator, Zoological Museum of Rome, IT
17. Peter Bensted. Youth Cultural Manager, Herlev Municipality & director of Spoken Word Festival, DK
18. Marcelo Lerer. Director of The Secret Company (Community Arts Company), DK
19. Hilde Østergaard. Head of education and outreach, Nikolaj Kunsthal, Copenhagen, DK
20. Helle Lausten. Research Fellow at the CBS University, Copenhagen, DK
21. Katrine Johnsen. Head of education and communication, Womens Museum, Aarhus, DK
22. Allan Klie. Copenhagen Music Theatre, DK

23. Camara Joof. CKI, Copenhagen, DK
24. Nuala Morse, Researcher, ZEPA 2 project, European Network of Outdoor Arts, UK
25. John Holmes, Head of marketing, English Touring Opera, UK

Consortium focus group, World Café in Rome

1. Antonia Silvaggi, Melting Pro. Laboratorio Per La Cultura, IT
2. Giulia Fiaccarini, Fondazione Fitzcarraldo, IT
3. Federica Pesce, Melting Pro. Laboratorio Per La Cultura, IT
4. Niels Righolt, The Danish Centre for Arts & Interculture, DK
5. Alessandra Gariboldi, Fondazione Fitzcarraldo, IT
6. Alberto Gulli, Fondazione Fitzcarraldo, IT
7. Jane Burrell, Los Angeles County Museum Of Art, USA
8. Karen Satzman, Los Angeles County Museum Of Art, USA
9. Sarah Jesse, Los Angeles County Museum Of Art, USA
10. Arundhati Ghosh, India Foundation for The Arts, India
11. Sameera Iyengar, India Foundation for The Arts, India
12. Sadanand Menon, India Foundation for The Arts, India
13. Svetlana Waradzinova, Academy Of Music And Dramatic Arts, SK
14. Anne Torreggiani, The Audience Agency, UK
15. Jonathan Goodacre, The Audience Agency, UK
16. Gerald Lidstone, Institute For Creative And Cultural Entrepreneurship, Goldsmiths University, ICCE, UK

International focus group with external experts in Lecce

1. Ines Camara, Mapa des Ideias, PT
2. Florence Risi, Maison des Metallos, FR
3. Tuula Yrjö-Koskinen, Arts and education consultant, FI
4. Raúl Ramos, Asimetrica, ES
5. Moritz von Rappard, Kulturprojekte-berlin, DE
6. Helen Ball, Engagement Director at Creative Barking and Dagenham, UK

7. Gaby Porter, Gaby Porter + Associates, UK
8. Marcin Poprawski, Adam Mickiewicz University - AMU Culture Observatory, PT
9. Thomas Henriksen, Senior Consultant, DK

About ADESTE

Bringing in new audiences and retaining loyal followers is crucial for the health and sustainability of the cultural sector. With the complexity of such a challenge how can Europe support cultural managers and practitioners responsible for attracting audience development? What are the skills and attributes these “audience developers” need to successfully expand their institution’s reach? How can they implement audience development policies while keeping their current cultural consumers loyal and happy? How can “audience developer” skills, attributes and best practice be adapted and transferred to different cultural sectors and countries in Europe?

These are some of the questions explored by the ADESTE (Audience Developer: Skills and Training in Europe) project. Running over the course of 30-months (01/11/2013-30/04/2016) this project, funded by the European Union’s Lifelong Learning Programme, Leonardo Da Vinci – Development of Innovation – aims to support cultural organisations and practitioners in having a greater impact on access to culture and cultural participation.

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