The Future of Audience Development
Research, Training & Practice

ADESTE Audience DEveloper: Skills and Training in Europe
FINAL PROJECT CONFERENCE

10-11 March 2016
University of Deusto, Bilbao & Donostia-San Sebastián (Spain)

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Organised by

FITZCARRALDO FONDAZIONE

Center for Kunst & Interkultur

eNCATC

Goldsmiths
UNIVERSITY OF LONDON

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adeste.

Lifelong Learning Programme

Table of Contents

Foreword

When ADESTE started in 2013, we knew we were taking a challenging path: to gather together around a 30-month research and development project, countries with very different backgrounds in cultural practices and policies for audience development. But we also knew that this was a necessary challenge to respond to the fundamental need of a shared interpretation of what audience development represents at the European level.

Today, we think this was a very worthwhile choice. We strongly believe that the European and international dimension of ADESTE has been crucial to define what audience development can be for cultural professionals and their organisations. Our partnership started from the national differences and slowly developed shared perspectives on what competencies are needed for audience development and how to transfer them; and, most importantly, how cultural professionals should be equipped not only with the necessary knowledge and technical skills, but also with strong leadership and strategic skills to sustain their audience development plans at the level of their whole cultural organisations.

Our work and the training that we designed and tested during ADESTE has turned more and more into a trigger for change in the European cultural sector: to help professionals become effective 'Audience Developer's' means to contribute to an organisational change where audiences are the centre of the management system of organisations and to re-define their role in societies.

We know that this is only the beginning: ADESTE focused on professionals working inside cultural organisations, but no systemic change can happen without the involvement of the whole organisation, engaging the upper management in a change of perspective while building effective cooperation with policy-makers. These are the directions that our partnership would like to take, and that we are excited to discuss with all the participants during this conference.

Alberto Gulli and Alessandra Gariboldi
Fondazione Fitzcarraldo, project leader

Words of Welcome

The University of Deusto hosts the final conference of the ADESTE project on its campuses in Bilbao and Donostia-San Sebastián (Basque Country, Spain). This event represents a unique opportunity to present the work undertaken throughout the ADESTE project over two and a half years. However, the conference is not just about work; the human factor has been fundamental to the smooth running of the project. That is why this meeting is especially stimulating: it is a propitious time to expand "the ADESTE family" with new professionals, academics, and researchers involved in the development of audiences from all over Europe and we are particularly glad to open our doors for this final event.

ADESTE has been an exciting adventure for 30 months during which we have experienced different stages and the University of Deusto played an active role all along. It was especially in the initial research steps that the University gave a major contribution: to discern the situation of the development of audiences in the European educational landscape, to identify training needs and to define the profile of the 'Audience Developer'. In the following phase, the University hosted the pilot training of the ADESTE programme: 14 cultural professionals from around Spain came to take part in this new course nurtured by innovative methodologies and oriented to the design and implementation of an Audience Development Plan.

Undoubtedly, the ADESTE journey was intense and very meaningful for us at the University of Deusto. We have shared and discussed with the rest of the partners about our individual views on the development of audiences in each cultural context. On the basis of different ideas we have advanced in knowledge and in transformation of reality, doing our bit, so that audience development could be implemented in any kind of cultural organisation.

The journey is long and it is not exempted from difficulties. However, adopting a comfortable and conformist position won't give response to the current challenges of the European cultural field.

Following these ideas, our partnership has prepared a conference programme to give voice to the maximum number of people to express the multifaceted reality of ADESTE. In addition, the varied formats of the sessions as well as the MeetAbout technology will encourage the participation of all the attendees. Involvement and discussion generated during this event will be a significant contribution to make the ADESTE project, its philosophy and principles to survive beyond its official end in April 2016.

So we can only welcome you to the ADESTE conference and wish you a happy stay in Bilbao and Donostia-San Sebastian. As host of this event, the Institute of Leisure Studies from the University of Deusto wants to thank the support of the European Commission to the global project, as well as the intense work of the ADESTE partners and the support of local organizations such as Cabildo de Tenerife, Pabellón 6, Donostia Kultura and MeetAbout. And, finally, as it could not be otherwise, we thank you, the "AUDIENCE", for engaging in the ADESTE final Conference.

Bienvenidos! Ongi etorri! Welcome!

Amaia Makua
University of Deusto

Programme

DAY 1: THURSDAY, 10 MARCH 2016

Venue: 7th floor of the Library - CRAI - University of Deusto
Calle de Ramón Rubial, 1, 48009 Bilbao, Spain

09:00 - 09:30	**REGISTRATION**
	Accreditation with electronic badges by MeetAbout. *ID required*

09:30 - 10:00	**OFFICIAL WELCOMING**

Official welcoming by **Estíbaliz Amorrortu**, Vice-dean of Teaching Staff and Research, Social and Human Sciences Faculty, University of Deusto, Spain

Presentation of the conference aims and programme by **Alessandra Gariboldi** (Fondazione Fitzcarraldo, Italy) and **Amaia Makua** (University of Deusto, Spain)

10:00 - 11:15	**PLENARY SESSION** *with simultaneous translation*

Introduction to the ADESTE project by **Alessandra Gariboldi** (Project leader, Fondazione Fitzcarraldo, Italy)

"From idea to practice: building audience development skills" by **Amaia Makua** (University of Deusto, Spain)

Lesson learnt: a talk with the ADESTE trainees from different EU countries, facilitated by **Gerald Lidstone** (ICCE, Goldsmiths University of London, United Kingdom). Adeste trainees: **Chiara Organtini** (CAOS - Centro per le Arti Opificio Siri, Italy), **Susana Pallarés Espinosa** (Asociación Inspira, Spain), **Katharina Thordis Raagaard** (The Cultural Metropole of Oeresund, Denmark), **Małgorzata Witon** (POLIN - The Museum of the History of Polish Jews, Poland).

Q&A

11:15 - 11:45	Coffee Break

11:45 - 13:15	**PARALLEL SESSIONS**

- **Parallel session for ADESTE trainees**: the training process and its outputs, AD plans across Europe. Facilitators: Alessandra Gariboldi, (Fondazione Fitzcarraldo, Italy), Solveig Thorborg (Danish Centre for Arts & Interculture, Denmark), Jonathan Goodacre, Jo Kay (The Audience Agency, United Kingdom), Beata Dubiel-Stawska (Capital City of Warsaw, Poland)

- **Parallel session for professionals in the cultural and creative sector**: AD between hard and soft skills, what kind of training? Facilitators: Giulia Fiaccarini and Antonia Silvaggi (Melting Pro, Italy), Thomas Henriksen (Danish Centre for Arts & Interculture, Denmark), Anne Torreggiani (The Audience Agency, United Kingdom), Raúl Ramos (Asimétrica, Spain), Luisella Carnelli (Fondazione Fitzcarraldo, Italy), Marta Skowrońska-Markiewicz (Capital City of Warsaw, Poland)

- **Parallel session for academics**: presentations of selected papers. Facilitators: Amaia Makua (University of Deusto, Spain), Macarena Cuenca (University of Deusto, Spain), Gerald Lidstone (ICCE, Goldsmiths University of London, United Kingdom), Natalie Hall (The Audience Agency, United Kingdom)

13:15 - 14:30	Lunch catered at 7th floor of the Library - CRAI of University of Deusto

14:30 - 15:45	**PLENARY SESSION** *with simultaneous translation, ID required for headphones*
	Keynote speeches on "Audience development from a cultural policy perspective" by:
	Monica Urian, Programme Manager, European Commission/ DG Education and Culture, Creative Europe Programme
	Henrik Martén, Head of Development, Kultur i Väst, Sweden
	Joanna Szwajcowska, Deputy Director of the Culture Department of the Capital City of Warsaw, Poland
	Q&A, debate with the audience facilitated by **Thomas Henriksen** (Danish Centre for Arts & Interculture, Denmark)
15:45 - 16:00	Break
16:00 - 18:00	**WORLD CAFÉ**
	The conference audience is guided in an exchange of ideas for the future of audience development, focusing on:
	• improving practices for people working in organisations • pushing the theory forward • influencing cultural policy
	Facilitator: **Anne Torreggiani** (The Audience Agency, United Kingdom)
18:30	**DEPARTURE**
	Buses depart to take participants to the next session
19:00 - 21:30	**CREATIVE NETWORKING COCKTAIL**
	Venue: Pabellón 6. Creative activity in Zorrozaurre, an emerging cultural district in Bilbao in a former industrial area

DAY 2: FRIDAY, 11 MARCH 2016

Venue: Salón de Grados - University of Deusto (Campus in Donostia-San Sebastián)
Mundaiz street, 50. 20012 Donostia-San Sebastián, Spain

08:00	**DEPARTURE**
	Bus departs from Bilbao
	Meeting point for departure: Library - CRAI of University of Deusto, Bilbao
09:45	**ARRIVAL & WELCOME COFFEE**
	Bus arrives at the San Sebastian Campus of the University of Deusto. Welcome coffee will be at the "Cantine" of the Campus.
10:00 - 10:15	**REGISTRATION**
	Accreditation with electronic badges by MeetAbout. *ID required*
10:15 - 10:45	**PLENARY SESSION** *with simultaneous translation*
	"Donostia-San Sebastián 2016 European Capital of Culture"
	Keynote speeches by **Iker Tolosa** (Hazitegiak Quay, Spain) and **Enara García** (Participation director, Spain)

10:45 - 12:00 **PLENARY SESSION** *with simultaneous translation*

"How to place audiences at the centre of cultural organisations, a study on audience development at European level"

Keynote speech by **Cristina Da Milano**, President of ECCOM - Idee per la cultura, Italy

"Audience development: between practices and theories" - A talk with **Macarena Cuenca** (University of Deusto, Spain), **Steven Hadley** (Arts Management and Cultural Policy, School of Creative Arts, Queen's University, Belfast, Northern Ireland), **Marcin Poprawski** (Vice-President of ENCATC, the European network on cultural management and policy), **Sergio Galasso** (R&D and project management for mare culturale urbano, Italy); with ADESTE trainee **Jakub Supera** (Museum of Warsaw, Poland), and facilitated by **Alessandro Bollo** (Fondazione Fitzcarraldo, Italy)

Q&A

12:00 - 12:15 **CONCLUSIONS WITH THE AUDIENCE**

Alessandra Gariboldi and **Alessandro Bollo** (Fondazione Fitzcarraldo, Italy)

12:30 **DEPARTURE for TECHNICAL VISITS**

Meeting point at the University of Deusto for bus departures to different visits: **Tabakalera** www.tabakalera.eu; **Museo San Telmo** www.santelmomuseoa.com; **Albaola** www.albaola.com

14:00 - 16:00 Free time to visit Donostia-San Sebastián

16:00 **DEPARTURE TO BILBAO**

Meeting point for Bus departure: Donostia-San Sebastian Tourism Office (Boulevard Street, 8)

18:00 **ARRIVAL**

Bus arrives in Bilbao

18:15 - 20:00 **CULTURAL VISIT** (optional)

Tour of Guggenheim Museum (Abandoibarra Avenue, 2 48009 Bilbao)
Individual ticket + guided tour: 13€ per participant

20:30 - 22:30 **NETWORKING DINNER** (optional)

Dinner at the Bistro Guggenheim Museum (Abandoibarra Avenue, 2 48009 Bilbao)
Cost: 43€ per participant

IMPORTANT INFORMATION

DATES:
10-11 March 2016

PLACES:
The conference will be hosted by the University of Deusto in both its campuses, Bilbao and Donostia-San Sebastian. Technical visits are included in the programme. Transportation will be provided in between the two cities.

WEBSITES:
www.adesteproject.eu/adestes-final-conference
www.adeste.deusto.es

PARTICIPANT PROFILE:
Arts and cultural professionals, audience development stakeholders, academics, researchers, trainers, policy makers, and students.

WIFI:
Network: ADESTE Conference
Password: deusto2016

adestART CORNER:
During coffee breaks and lunch don't forget to take a look to the adestART corner.

WORKING LANGUAGE:
The conference will be in English. Simultaneous translation into Spanish of the Plenary Sessions will be available via headphones.

ID REQUIREMENTS:
You will need your ID to get the MeetAbout electronic accreditation and to use the translation headphones.

MEETABOUT TECHNOLOGY:
MeetAbout technology will be used to promote the interaction of the public in real time during the conference.

CONFERENCE FEE:
The conference is free to attend, however there are fees for the optional activities in the social programme. All travel, local transportation, subsistence and accomodation costs are at the expense of the participants.

ACCESSIBILITY:
The conference venues are wheelchair accessible.

QUESTIONS ABOUT THE CONFERENCE:
adeste@deusto.es

QUESTIONS ABOUT THE PROJECT:
adeste@fitzcarraldo.it

Scientific Parallel Sessions

Following an international call for papers, 14 papers from seven countries were selected by the Scientific Committee to be presented in three parallel sessions. By including this scientific session in the framework of the ADESTE conference, the aim is to ensure a dialogue between practice and research being conducted in the field.

THURSDAY, 10 MARCH 2016

PARALLEL SESSION 1

Time: 11:45 – 13:15
Venue: DBS Room - 8th floor of the Library - CRAI - University of Deusto
Language: Session in English

Chair: Macarena Cuenca, University of Deusto, Spain

Polish festivals in the context of marketing communication and audience development.
Piotr Firych, Adam Mickiewicz University in Poznań, Poland

The O word. Pleasure, stories and connections in Museums
Inês Bettencourt da Câmara, Instituto Politecnico de Tomar, Portugal

Co-creativity and media participation as tools for cross-cultural audience development
Lora Markova, University of Deusto, Spain

Refugees Welcome Here! Case Studies and Best Practices of Working Engaging Refugees and Immigrants in the Performing Arts
Benita Lipps, DaVinci Institute Brussels, Belgium

PARALLEL SESSION 2:

Time: 11:45 – 13:15
Venue: Room 2 - 7th floor of the Library - CRAI - University of Deusto
Language: Session in English

Chair: Gerald Lidstone, Goldsmiths University of London, United Kingdom

Culture, Democracy and Audience Development
Steven Hadley, Queen's University Belfast, Northern Ireland

Minority language media in the digital age: qualitative approaches to Basque media audience metrics
Xabier Landabidea, Institute of Basque Studies, University of Deusto, Spain

Instagram Storytelling for Audience Development
Antonio Carlos Ruiz Soria, Economía Creativa Consultancy, Spain

Audience, web, engagement. The experiment of TIPStheater
Giulia Menegatti, TIPStheater, Italy

PARALLEL SESSION 3:

Time: 11:45 – 13:15
Venue: Room 1 - 7th floor of the Library - CRAI - University of Deusto
Language: Session in Spanish

Chair: Amaia Makua, University of Deusto, Spain

La diversidad de públicos en la performance. Hacia un desarrollo de audiencias medium-specific.
Nerea Ayerbe, University of Deusto, Spain

El conocimiento de los públicos en las instituciones culturales: un modelo de desarrollo entre herramientas intencionales y organizaciones jerárquicas.
Gloria Romanello, University of Barcelona, Spain

Ocio Formativo Musical como instrumento para el desarrollo de audiencias. Presencia y tipología en orquestas y universidades españolas.
Mercedes Albaina, Centro Superior de Música del País Vasco-Musikene, Spain

Museos inclusivos: abiertos a la participación personal, social y cultural.
Mikel Asensio, Universidad Autónoma de Madrid, Spain

El Observatorio de los Públicos del Patrimonio Cultural de Catalunya.
Antoni Laporte, Observatori dels Públics del Patrimoni Cultural de Catalunya, Spain

El desarrollo de audiencias en los museos de arte de Valladolid.
Iñigo Ayala, University of Deusto, Spain

At the outset of ADESTE

By Giulia Fiaccarini
ADESTE Coordination Staff for Fondazione Fitzcarraldo, Italy, project leader

At the end of 2012 Fondazione Fitzcarraldo and Melting Pro decided to join efforts and start the journey of international cooperation around the topics of cultural access and audience development for the arts sector. In alignment with the priorities set out by the European policies in the fields of culture and vocational education, the core idea was to explore new ways to support professionals in the development of key competences for the expansion, diversification, and engagement of participants in all kinds of cultural experience.

To do so, both believed that a great opportunity could come from networking with similar organisations, yet from different nations and backgrounds. By mixing levels of expertise, perspectives on arts management, practices, and geographical contexts, the studies and experimentations on audience development could become richer and more complete. Surely more complex, it was also more suitable to lead towards a model of training and an approach that could be adaptable to different cultural environments, sub-sectors, and places.

Therefore, Fondazione Fitzcarraldo's strong background in audience research and innovative training for cultural managers combined with the long-term experience of The Audience Agency in supporting audience and engagement strategies, and the power of advocacy for cultural diversity and equal participation established over the years by the Danish Centre for Arts & Interculture. The expertise in European cooperation for the cultural sector of Melting Pro brought in the perspective of the academic world by involving the University of Deusto and the Institute for Creative and Cultural Entrepreneurship of Goldsmiths University of London, that joined the consortium together with the leading European network on cultural management and education, ENCATC. Moreover, 2 international windows on policies and practices for audience development were opened in India and the United Stated of America, with the inclusion of the India Foundation for the Arts and the Los Angeles County Museum of Art. A great addition for the ADESTE intercultural dimension was also the involvement of the Culture Department of the Capital City of Warsaw, that joined the piloting phase of the project to test the ADESTE training programme in the framework of the city's cultural policy.

Many of the ADESTE events along the road have shown that the most beneficial setting to work on these topics is a geographically and culturally broad arena. A greater network of researchers, trainers and professionals in many different countries has already joined the team and this final conference aims to be a further opportunity to expand the ADESTE community.

ADESTE: Objectives & Actions

By Alessandra Gariboldi
Fondazione Fitzcarraldo, Italy, project leader
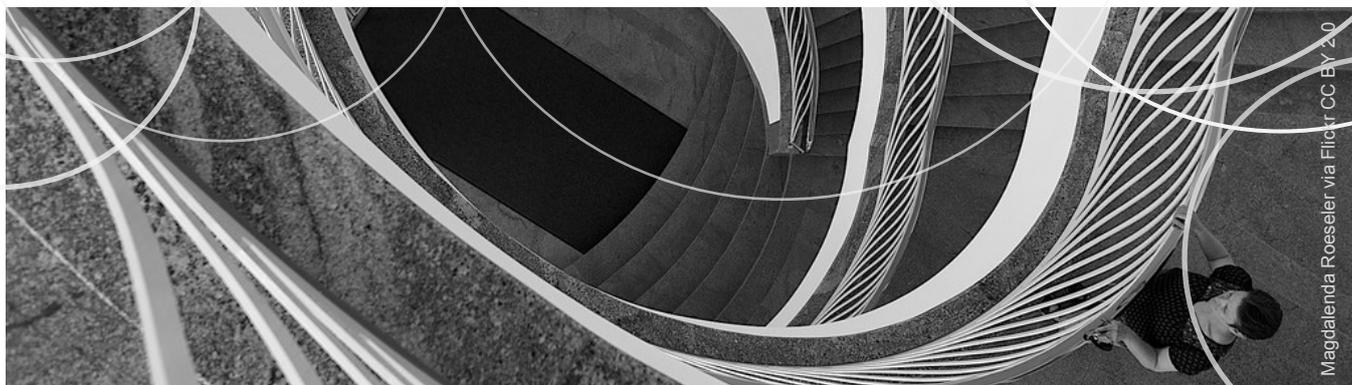
No matter the perspective you look into it (as social, economical, democratic or cultural loss), the lack of cultural participation is a key challenge for the future of Europe. That's precisely why Audience Development (AD) has become increasingly more important in the cultural practice as well as in the cultural policy domain. How to enable cultural organisations to reach and engage a wider audience? AD is still mainly a ground-based activity, not a discipline (yet), strongly related to single professionals' practices across Europe: knowledge lays on practices, and we wanted to make it available to the whole cultural sector - and to the cultural managers of tomorrow. This was our starting point: Europe needs culture to increase participation, but cultural organisations need to be equipped to tackle the challenge.

As a Leonardo da Vinci 'Development of Innovation' project, ADESTE was designed to bring innovative training, in content and methods, to create a new professional figure able to renovate the cultural sector.

Trying to reach this three-dimensional capacity of innovation, Fondazione Fitzcarraldo started from engaging the consortium in a process of deep reflection on what audience development is and what it means for an art organisation to be audience-oriented.

Despite the different cultural backgrounds and national contexts, the consortium agreed upon some crucial premises:

- AD is crucial for the future of the cultural sector
- AD is a strategy issue, not (only) a technical issue
- AD should be embedded in the whole organisation
- AD can happen in many different ways (one size does not fit all)

With this shared perspective, the aim to fill a gap in the European vocational education and training by promoting the new professional profile of "audience developer" was pursued by implementing a plan of actions that started in November 2013 and included these main steps:

- mapping of existing training paths in AD;
- development of a database of professionals in the field;
- research and development of a competency model for cultural professionals specialised in audience development;
- identification and validation of a new European professional profile linked to the development of publics for arts and culture;
- development of non-formal learning methods, to be tested at the European level;
- testing of the new training programme in audience development with 65 professionals from 5 EU countries over the course of 10 months;
- monitoring and evaluating of the testing process to validate the programme.

What we, as project leader, would like to share during the conference days is a larger narrative of the ADESTE process, an on-going *transformational* path that impacted the project partners in first place and many experts, researchers and cultural professionals. The narrative to be told in Bilbao will combine some of these different voices, helping us to open the project and our main findings to a larger and richer debate.

ADESTE: The Research Dimension

By Macarena Cuenca
University of Deusto, Spain

ADESTE's research dimension has been highlighted since the beginning of the project. It was difficult to envision any pilot training without having identified first the ideal skills of the new profile that this training should develop: the 'Audience Developer'. The research phase of the project involved three different steps. First, a desktop research was undertaken in order to map the already existing European training paths and practices related to Audience Development. Second, 34 in-depth interviews with relevant and innovative experts, trainers, and consultants in audience development were conducted in seven European countries, as well as India and the United States. And third, three different types of focus groups with experts have been conducted: national focus groups (in the partners' countries), a consortium focus group (in Rome, Italy) and a European focus group with external experts (in Lecce, Italy).

Both qualitative techniques were focused to identify the profile of the audience developer. It needs to be underlined that the idea of an 'Audience Developer' being one person's role vs. being a whole organisation approach has been largely discussed at the partnership level. And in fact, we refer to 'Audience Developer' as an ideal type for which a set of knowledge, skills and competencies is required and that should reside in several people to be fully active and effective, rather than a job position to be occupied by one person. Moreover, the research has evidenced how context dependent audience development processes are, and how they differ from country to country, from subsector to subsector, and even from organisation to organisation. In addition, the findings emphasise the need of a strategic approach of the audience development processes that should be embedded in the general strategic purpose of the organisation. Considering all this, a set of hard and soft skills has been identified and strategy and leadership skills have emerged as very relevant. This has led to the design of a pilot training that has considered both types of skills.

Due to the importance of the research and the involvement of two universities as partners of the project, the ADESTE final conference has also reserved a space for scientific sessions. A call for abstracts was launched by the end of January 2016 and 25 applications were received, from which 16 were selected. Eight different countries will be represented in the three parallel scientific sessions: Belgium; France; Italy; Poland; Portugal; Spain; The Netherlands and UK. Papers will cover different audience development topics such as methodologies for understanding audiences and non audiences as well as new technologies or tools for engaging young audiences and immigrants. Moreover, a diversity of cultural realities will be tackled: museums; performance; jazz; orchestras; performing arts or festivals.

ADESTE has drawn attention to the need of collaboration between the cultural sector and the academic world. Exactly this will be discussed in the last plenary session entitled "Audience development: between practices and theories". Let's hope this will be the start of a long and fruitful alliance.

The training design, tools, process

By Anne Torreggiani and Jonathan Goodacre
The Audience Agency, United Kingdom
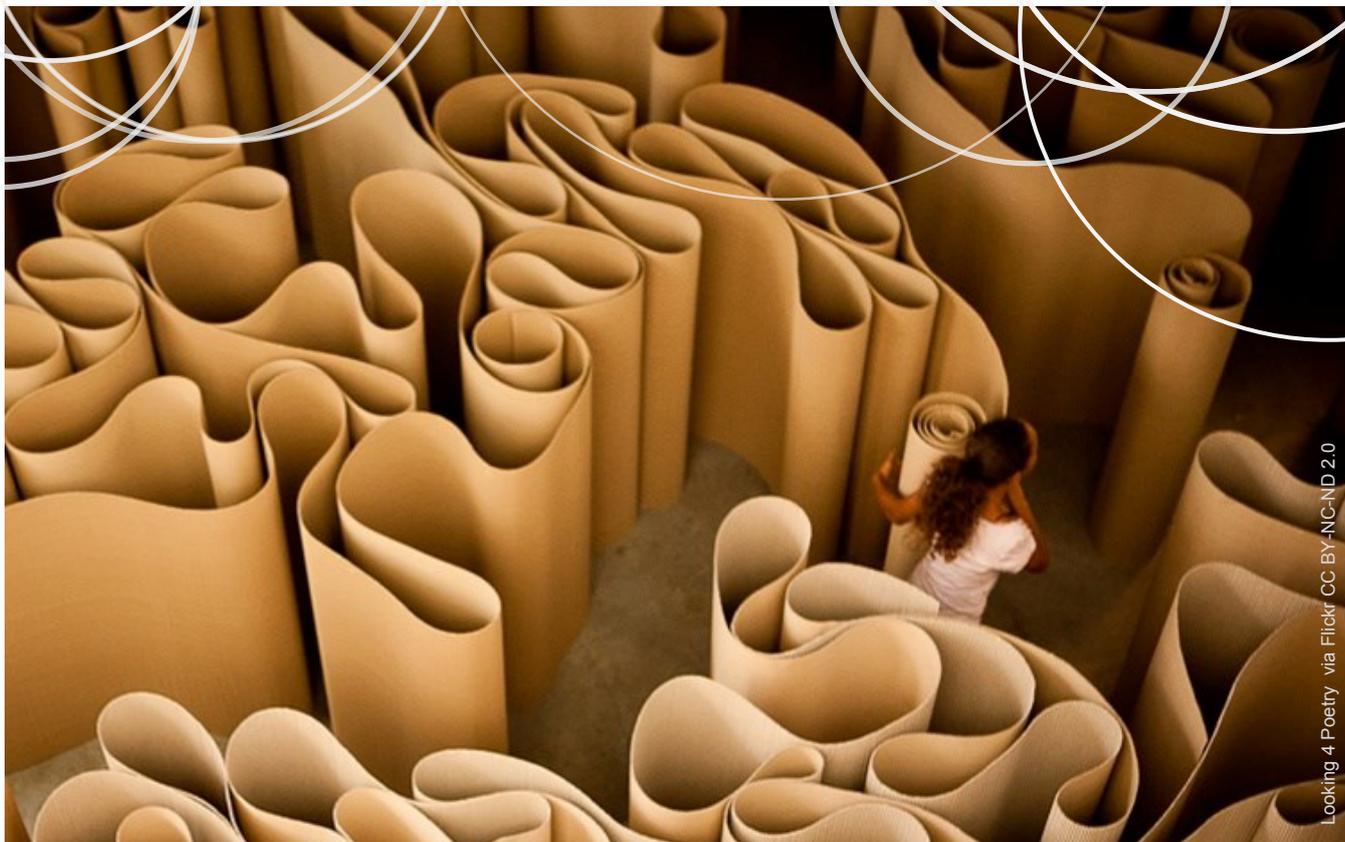
The background and brief

At the centre of ADESTE are the skills and training required for audience development. The Audience Agency's role in the project was to develop a methodology that could be used to advance these skills based on the international research undertaken. The original brief stated that training methods needed to be 'innovative' and flexible enough to work with different cultures, practices and approaches. In order to do this, a particular combination of professional development in 'hard' and 'soft' skills were tested across all the participating countries.

The research into existing audience development training had showed that it was rarely taught as a standalone subject. In some places in Europe it wasn't recognised as a topic at all, though elements could be found in general cultural management, marketing, communications or education training. Where it did exist, it was usually in short practical courses for people already working in that field.

Given that most people who needed training were already working in cultural organisations, it was clear that people would need support as 'change agents' because advancement not only meant learning how to do it but also how to persuade, discuss or negotiate with colleagues and directors, enabling changes in attitudes and behaviour. Therefore, personal and leadership skills also needed to be considered, as stated here:

> *Finding new ways and means to mash up techniques and approaches, going to the very heart of cultural planning, adopting a long-term perspective and going beyond the single cultural organisation perspective to reshape the relationship between the audience and all culture is vital, because change cannot be provided by working in separate fields.*

ADESTE RESEARCH REPORT
A MAP OF TRAINING PATHS, SKILLS AND
COMPETENCES FOR AUDIENC DEVELOPMENT
July 2014

This alludes to another key requirement of the training. It was necessary to consider the cross-disciplinary and sector wide nature of audience development, including both the 'marketing' and

'educational' components as well as the usually ignored 'programming' or 'artistic' elements.

The solution

The training approach developed included what were termed 'hard' skills – practices such as planning, understanding audiences, articulating audience goals and putting ideas into practice – and 'soft' skills – the negotiation, bridge building, management and mission making skills necessary.

The devised approach therefore had two elements:

• Development of an Audience Development Plan
• Support through participation in an Action Learning Set

The training took place over six to ten months including a series of sessions with all participating partners, following the same pattern

• Two 2-day sessions split into production of an audience development plan and participation in an action learning set,
• Two/Three sessions working in an action learning set
• Session for final conclusion looking at how the audience development plans were working and having a final Action Learning session.

The development of an audience development plan was used as a way of combining various elements and ideas in a practical tangible way that could accommodate different types of organisation, practice and approach. It was something useful that people could implement and also provided real practice that participants could reflect upon.

This was accompanied by Action Learning, which is a special group coaching and learning method developed by Reginald Revans in the late Twentieth Century. At the centre of the philosophy is the taking of action and reflecting on results in order to learn. Participants become part of an Action Learning Set who meet periodically to support each other and find solutions to issues they face in the workplace.

The trainers from England, Denmark, Poland, Italy and Spain all attended a 'train the trainers' session in London in April 2015. Following the methodological approach outlined above, the trainers took part in six days that split between helping people to train participants in the production of an audience development plan and the facilitation of action learning, with opportunities to discuss and modify the training approach.

Trainers then led their own sessions with participants recruited through a mixture of open and targeted approaches. They made use of materials from the train the trainers' session as well as others shared by the group using the online resources centre on the Adeste website. In addition, all the trainers took part in their own virtual action learning set between April and the end of the year. This helped the participants both to develop their action learning skills and to share how the training was going in general.

The evaluation conducted by Goldsmiths examined the way in which this has been interpreted in different countries and the feedback will enable the training methodology to be modified and improved in future training.

Not evaluating for the sake of it

By Gerald Lidstone
Institute for Creative and Cultural Entrepreneurship, Goldsmiths University of London,
United Kingdom

ICCE, The Institute for Creative and Cultural Entrepreneurship at Goldsmiths University of London, was primarily involved in the Evaluation of the project. Our ethos in relation to evaluation is that we do not think that evaluation should be 'done' to organisations or projects but with the active engagement of those partners and stakeholders who wish to find something out from the evaluation. It is for them to then to decide how to use the results to reflect on how they progressed. We are very influenced by Grounded Research as a methodology where it is the themes that those being evaluated are interested in discovering. Not evaluation for the sake of evaluation. For efficiency in data collection online surveys have been the primary tool.

After the first phase of the project we reported back on the key findings at a group meeting of partners in Brussels in September 2015. This was primarily on the first part of the practical process, the audience development training from The Audience Agency, the evaluation was primarily undertaken from the perspective of the trainees, which was used to reflect on how this process might then be adapted by trainees to meet the cultural differences of each partner.

The next evaluation will be presented for the first time in Bilbao during this final conference. This will be primarily concerned with the next part of the process – the transfer and implementation of the training to cultural organisations in each partner country.

In addition, many of the partners will have undertaken their own evaluation of their work as part of their internal process to improve their own development. The one undertaken by ICCE will hopefully expose common themes and issues across partners that can be used to develop the project and the training further.

This project has been primarily concerned with developing the 'Audience Developer' and providing participants with the tools and processes to create change within their organisations. As well as learning skills this cultural change within organisations is maybe the greater challenge for many as it goes to the heart of an organisation's vision and mission. However, in a time of austerity as many cultural organisations receive cuts in their budgets across the EU, it maybe useful for organisations to understand how to increase audiences from an economic perspective but also of equal importance to understand and be able to articulate the cultural capital created for those audiences.

In terms of evaluation we are only part of the way through the process. We are at present looking a series of knowledge transfer actions. The next stage will be to look at how this knowledge works in practice both in influencing the culture within organisations and crucially in developing audiences.

The ADESTE pilot training

By Antonia Silvaggi
Melting Pro, Italy

The collective understanding that real impact in increasing audience engagement will also require major culture change for many organisations across Europe informed the process that led to the selection of the trainees to take part in the ADESTE pilot training in Italy, Spain, United Kingdom, Denmark and Poland.

Across countries partners shared the same entry requirements to the pilot and the same trainee profile. In Spain and Italy an open call was launched, whereas in the other countries trainees were selected through relevant networks. However to apply all participants needed to be:

- Arts professionals working for/with a cultural organisation;
- Experienced in working with audiences/ in audience development in a broad sense (communication, marketing, public relations, education department, mediators, curators, etc.);
- Committed to follow through the entire training process;
- Willing to share experience and support others;
- Able to introduce new approaches inside their organisations;
- Have the full support of their organisation's leader.

Participants were also assessed on their motivations and what challenges they faced in developing their audiences that the training would help to make a difference.
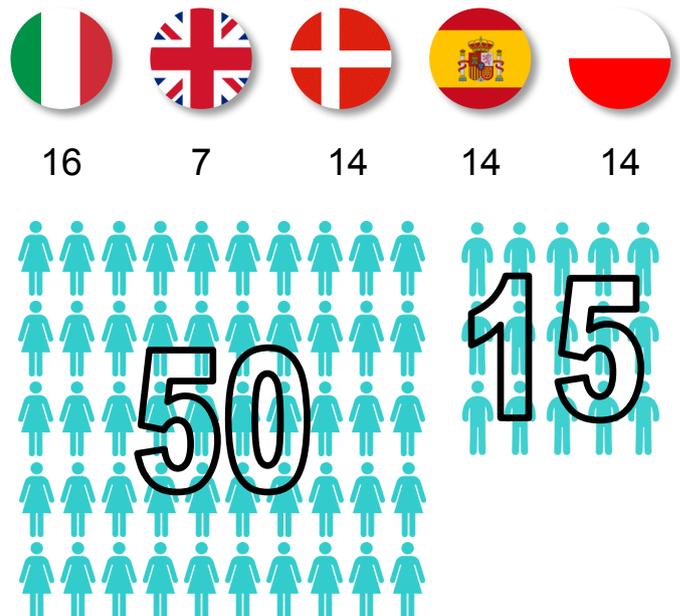
Once the recruitment process was completed 65 practitioners were selected across the 5 countries. They represent a mix of arts professionals working in cultural organisations from different sectors - museums, theatres, orchestras, music institutions, heritage, arts centres, performing arts centres, libraries, festivals, with different sizes - medium, small and large institutions, and from different geographical contexts, from rural areas to big urban areas. The testing phase took place in Spain, Italy, United Kingdom, Denmark and Poland, started in May 2015 and lasted approximately 10 months in each testing county.

Besides being one of the partners involved in the testing, Melting Pro monitored the proper implementation of the piloting process and supported Goldsmiths University of London and The Audience Agency in the data collection for the evaluation purpose, ensuring that the ADESTE trainers across countries received the needed support in delivering the shared Programme.

During the conference we will engage participant practitioners in some tester sessions of the ADESTE Programme for a better understanding of the overall training approach and methods. The aim is to share the importance of developing soft and hard skills and to understand which are the main challenges that an organisation faces in developing their audience development strategy.

65 trainees from **5** European countries:

🇮🇹	🇬🇧	🇩🇰	🇪🇸	🇵🇱
16	7	14	14	14

50   15

9 major areas represented:

Museum ●●●●●●●●●●●●
Theatre ●●●●●●●●●●●
Public Authority ●●●●●●●○○○○
Cultural Organisation ●●●●●●●○○○○
Performing Arts ●●●●●○○○○○
Library ●●●●●●○○○○
Music ●●●●○○○○○○
Cultural Centre ●●●●●○○○○○
Heritage ●●○○○○○○○○

Reaching across borders

ENCATC, The European network on cultural management and policy

To produce European Added Value you need to successfully reach and impact across cultures, languages and borders. As early as the application process, ADESTE partners from across Europe were working together to see how they could address a fundamental need and challenge of arts and cultural organisations in Europe: how to increase cultural participation and empower cultural professionals - and the institutions they work for – to lead with an audience focus?

The ADESTE consortium knew, that in addition to providing lifelong learning for arts and cultural professionals, that efforts to help these professionals increase and diversify cultural participation would have the multiplying added value of sustaining the European cultural sector over the long-term and strengthening Europe's social cohesion.

As an ADESTE project partner, ENCATC (the European network on cultural management and policy) is proud to have four of its members in the ADESTE project consortium: the Fitzcarraldo Foundation (project leader), The University of Deusto, Goldsmiths University of London, and Melting Pro Laboratorio per la cultura. Joined by project partners, The Audience Agency and the Danish Centre for Arts and Interculture, ADESTE is a rich mix of higher education institutions, independent and national research centers, audience development agencies, cultural associations and organisations, and a major European network. Over the past 29 months, ADESTE has pooled the knowledge and resources of these respected players to achieve their objectives applied widely in the EU - not only regionally or nationally.

ADESTE's European Added Value has been to develop a shared interpretation of audience development at the European level and identify the common knowledge, skills and competencies needed for professionals in arts and cultural organisations in Europe. It has produced and tested a tangible training programme that has enough flexibility to work in different cultures, practices and approaches. It has internationalised the careers of those involved in the project's design, research, training, and implementation. The consortium has researched

and promoted best practices across the EU for the gain of cultural professionals and for the cultural citizens who will directly benefit from their new practice. Through meetings, events, focus groups and this final conference, ADESTE has also promoted the free movement of people to exchange knowledge, ideas and experiences. It has fostered networking among project partners, stakeholders and the interested public to build partnerships and cooperation beyond national borders.

ENCATC's role has been to communicate and disseminate the project results to its members and greater audience in 43 countries across the globe, including 24 in the European Union. This direct sharing of knowledge and information to thousands of people of different cultures and backgrounds is an added value itself. But going even further, ENCATC transforms information into knowledge and practice by ensuring its members and stakeholders exploit the project's findings and results. ENCATC members who are academics, researchers, educators, trainers, and cultural practitioners are benefiting directly from ADESTE's outcomes as they look to how they can incorporate this audience focus into their work, training or research. Those members responsible for educating Europe's cultural managers of tomorrow will immediately gain access to the knowledge and insight they need to teach about this evolving professional profile of the 'Audience Developer'.

Yet, there are key added values that go beyond the concrete outcomes listed here. Immediately visible from the greetings, handshakes and conversations at this final conference in Bilbao, ADESTE has built long lasting relationships, fostered mutual understanding, and encouraged intercultural dialogue – all important European Added Values as the EU strives to promote tolerance and be united in its diversity.

ADESTE in the cultural policy of Warsaw

By Joanna Szwajcowska and Adam Sienkiewicz
Culture Department, City of Warsaw, Poland

In 2015 the City of Warsaw joined the EU project "Audience DEveloper: Skills and Training in Europe" (ADESTE) as an associate partner. The collaboration with the network of recognised experts in the area of audience development has been of particular importance in a broader context of the activities of the Culture Department. Since 2012, the City of Warsaw has been implementing one of its main strategic documents: "The city of culture and citizens. The Programme of culture development in Warsaw until 2020". Audience development is one of the three main areas in which the City would like to intensify its activities, the others being cultural institutions management and support for creativity. It is an important objective for Warsaw to conduct a coherent and integrated urban cultural policy based on relationship with audiences.

Audience development issues have not informed the cultural polices on the city level and embarking on this task by the Culture Department meant seeking allies and expertise. Therefore, we were glad to have had the opportunity to join the network of organisations whose substantial experience in the field has been of great help in developing our project. With the participation of the trainers trained within the ADESTE programme we were able to organise a pilot set of workshops for employees of the municipal institutions. Its success could be measured not only by the satisfaction of the participants, but also by very practical developments articulated in projects of collaboration between the institutions. Currently the involved institutions are working on a common audience survey. We are planning a second edition of the training programme for other 14 institutions this coming spring. The programme will be developed in time to cover the needs of NGOs and other cultural organisations.

Undoubtedly, the positive effect of taking part in ADESTE is also establishing relations with European Union partners participating in the project. We will continue the cooperation in the field of audience development, since a broad network of international partners and the opportunity to exchange experience is extremely valuable for us. The City of Warsaw has an intention to develop a Competence Centre in the field of AD, which will be responsible for research and analysis, as well as for providing skills and knowledge to professionals working in cultural organisations and for offering substantial expert support to cultural institutions and NGOs.

On the impact of ADESTE and our next challenges

By Niels Righolt and Thomas Henriksen
Danish Centre for Arts & Interculture, Denmark

Ron Kroetz via Flickr CC BY-ND 2.0

During the 30 months of the ADESTE project we have generated quite substantial knowledge, findings and experiences. It has been essential to us at CKI, as the partner in charge of exploitation actions for ADESTE - to share, exchange and further qualify our new knowledge in a close dialogue with other Audience Development (AD) professionals. We are sharing our key findings in different reports on our website, e.g the report "European Occupational Standard Profile of the Audience Developer" that presents the "prototypical" knowledge, skills, competences, and personal attributes of an Audience Developer. By the end of April we will publish our final report resuming the whole ADESTE project.

Audience development is a discipline in constant change and development, following and adapting to the rapid changes of society, with demographic changes, new social media and digital development among the key factors. This calls for a fluid and open source approach to the sharing of knowledge which is why we invite you to a **World Café** during this conference where we will share ideas in an open format. We hope this will contribute to improve practices for people working in organisations, to push theories forward and in the long run influence cultural policies.

Furthermore, we have established a community of knowledge on Facebook with our group "Audience Developer - Skills and Training in Europe" to which we invite you all to take part in.

It's an ambition for ADESTE to improve the general structural conditions for the professionals working with audience development. Therefore we aim at creating impact in the systems related to audience development, be it relevant cultural institutions or institutions of educational or political character. All partners in ADESTE are carrying out activities within their respective countries addressing these levels. This being a long term effort, we hope to inspire you all to join us in this work and we invite you take part in the debate session **Audience development from a cultural policy perspective**, with keynote presentations from policy and decision makers on different levels.

As the ADESTE project comes to a close in April 2016, it has become obvious to us that more development is needed in the area of educating and training professionals working with audience development. Hence, we are currently developing new project formats that will take our experiences from the first phase of ADESTE further. You can follow this work on our website, on our Facebook group, and on the partners' own websites and social media platforms.

Speakers & Facilitators
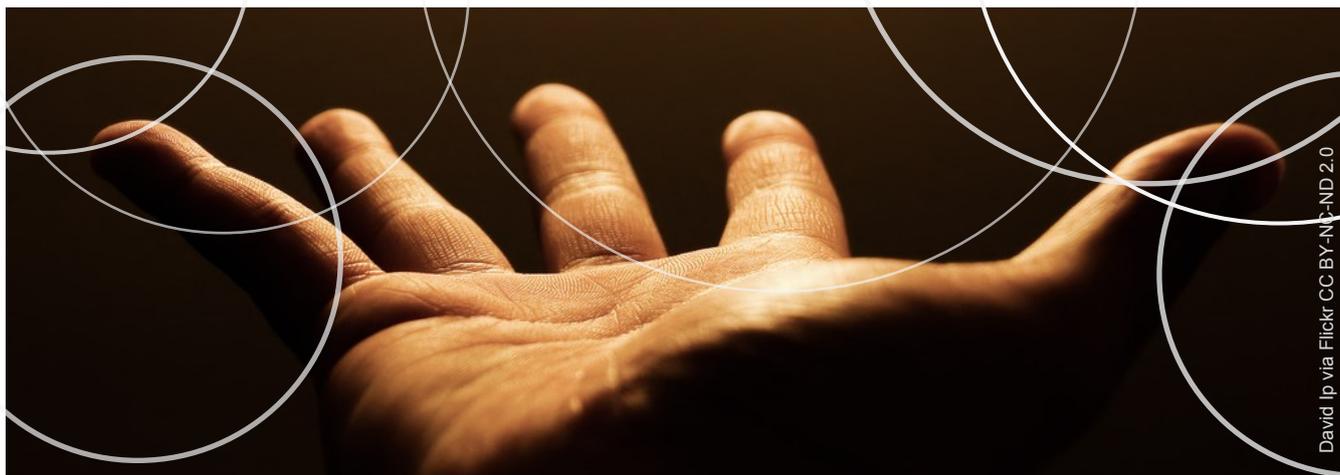
Estibaliz Amorrortu works in the field of Basque sociolinguistics. She obtained her PhD from the University of Southern California with a dissertation on attitudes towards different varieties of Basque. She is currently the Vicedean of Faculty Stuff and Research of the Faculty of Social and Human Sciences at the University of Deusto.

Alessandro Bollo is currently Head of Research and Consulting of the Fitzcarraldo Foundation of which he is one of the founders and board members. He has led/contributed to more than 100 research projects and consulting assignments, with the main focus being on economy and management of culture, evaluation of cultural policies and programs, audience studies, and innovation in the culture field. Lecturer in different university courses and masters on a national and international level, he is an expert in the field of cultural marketing, audience and digital engagement and evaluation of cultural policies and programs. He has worked with the Committee Matera 2019 for the European Capital of Culture Prize and he was editorial coordinator of the winning bid book.

Luisella Carnelli has a PhD in Theory and history of theater, and a Master in Entrepreneurship of Performing Arts. Since 2005, she works as a researcher at Fondazione Fitzcarraldo. As a researcher and consultant, she carries out studies and research designed to investigate the crucial aspects of creativity, production, organization, evaluation, and consumption of culture. She specially deals with analysis of cultural behaviours, in terms of Audience Development and of management of cultural organizations (analysis of organizational and management models, collection of best practices). Since 2010, she is involved in research and consultancy in the field of web 2.0, paying particular attention to social media marketing strategies for cultural organizations

Macarena Cuenca, a professor of strategy and business organisation at Deusto Business School, has a PhD in Leisure and Human Development. She is a researcher in the Leisure and Human Development research group within the Institute for Leisure Studies at the University of Deusto. Her main line of research is related to the development of cultural audiences. She has published in several international journals, including Arbor, Cuadernos de Gestión, Revista de Ciencias de la Educación, ENCATC Journal of Cultural Management and Policy, Lusophone Journal of Cultural Studies, Quaderns Animació i Educació Social, and Revista de Humanidades.

Cristina Da Milano is the President of ECCOM (European Centre for Cultural Organisation and Management), an organisation dedicated to promoting an interdisciplinary approach to cultural organisations. She is a Research Fellow in the field of museum education and communication, with specific regard to the issue of culture as a means of social integration, a topic on which she has published several papers and presented numerous lectures about. Da Milano managed many European funded projects dealing with audience development, lifelong learning and social inclusion within the cultural sector, most recently MCP-Brokering Migrants Cultural Participation, MuseumMediators, DIAMOND-Dialoguing Museum for a New Cultural Democracy and Open All Areas. She lectures in many post-graduate courses and Masters. Since 2015, she is member of the board of Culture Action Europe.

Beata Dubiel-Stawska has M.A. degree in culture theory from the Institute of Literature, Theatre and Film Theory of the Lodz University in Poland. She works as a personal coach in the area of communication and developing high performance teams. She also develops and delivers training workshops for companies and public institutions on: effective communication, team management, strategic planning, project management, and change management. She cooperates as a consultant with The Cultural Department of the City of Warsaw, Adam Mickiewicz Institute, Culture.pl portal, Museum of History of Polish Jews, TR Theatre, the leader of Warsaw Cultural Education Programme. Since 2015 she has been a trainer in ADESTE project. Her passions are film and literature.

Giulia Fiaccarini works for Fondazione Fitzcarraldo and Melting Pro. After her MA in Management of Performing Arts at SDA Bocconi (Milan), Giulia develops her expertise in the field of cultural cooperation. Since 2007, she works on the design and coordination of European projects and partnerships aimed at strengthening and innovating the arts sector. Her professional vocation is to support arts organizations and professionals in their sustainable growth and to enlarge cultural access and participation. She is one of the founders of Melting Pro and promoters of the ADESTE initiative, for which Giulia is in charge of the overall coordination and management for Fondazione Fitzcarraldo.

Enara Garcia is Head of Participation in Donostia / San Sebastian 2016 Foundation since 2013. She has a degree in Psychology and in Social and Cultural Anthropology. Her work places special emphasis defining and planning strategies which enable quality, plural and inclusive participation to be developed. She has also done work in projects related to social research and citizen participation and has had extensive experience as a consultant for public policies on childhood and youth.

Alessandra Gariboldi is senior researcher and consultant in the fields of visitor studies and cultural project evaluation, with a primary focus on audience engagement and participatory approaches. She's Coordinator of the Research and Consulting Department of Fondazione Fitzcarraldo, and collaborates with the Cultural Observatory of Piedmont, Italy. With an educational background in Art History and Sociology, she also acts as independent trainer and adviser for cultural organizations in developing and evaluating participatory projects aiming to reach and engage new audiences. She's senior researcher for the EU funded study 'How to place audience at the centre of cultural organisations' and is involved as researcher and trainer in two EU funded project on audience development, ADESTE and Be SpectActive!

Sergio Galasso was born in Naples in 1983. He has a background in international cooperation, cultural and social project management. He has collaborated with various NGOs, Universities and Int. Org. He is the founder of Itinerari Paralleli, a project that promotes cooperation in the Mediterranean. A PhD student at the French Institute of Geopolitics, he is also passionate about international politics and processes of social change. In mare culturale urbano he works for R&D and project management.

Jonathan Goodacre is Regional Director, East, at The Audience Agency, UK. He has particular interests in outdoor arts, cultural tourism, international co-operation projects and evaluation. Recently he has led the largest and most comprehensive research projects of outdoor arts audiences anywhere in the world. He is also one of the advisors for the forthcoming study on audience development for the European Union and is part of the Pedagogic Team of the European Diploma for Cultural Project Management run by Association Marcel Hicter.

Steven Hadley has over 20 years practitioner experience in arts marketing and management, most recently as Chief Executive of Audiences NI, the audience development agency for Northern Ireland. He has experience of working with a wide range of arts organisations, funders, local authorities and government departments. Steven holds an MBA, is a Fellow of the CMI and a final year PhD at Queen's University Belfast researching Audience Development and the ideological function of democracy in English cultural policy. He teaches on the MA in Arts Management and sits on the Department of Culture, Arts and Leisure's Ministerial Arts Advisory Forum.

Natalie Hall is a multi-faceted arts professional with particular experience in marketing, education, and event production. Prior to joining The Audience Agency, she worked in the presenting field in the US, most recently at the Sunset Center in Carmel, California. At Sunset Center, Natalie ran the marketing department, directed an arts education programme called Classroom Connections working with low-income students and school districts, and produced a black box concert series. Natalie handles the logistics for major events and projects for The Audience Agency while supporting the communications team. She also works independently producing events and promoting live music. Natalie holds a BFA in Drama from New York University's Tisch School of the Arts, an MA in Arts Administration and Cultural Policy from Goldsmiths, University of London, and is a certified grant writer.

Thomas Henriksen is Senior Consultant at CKI - Danish Centre for Arts and Interculture, the Danish knowledge centre for audience development and one of the partners in ADESTE consortium. He is an experienced cultural entrepreneur and audience developer with extensive experience within the field of arts and social change. Among other work experiences, he was the initiator and Director of Salaam Film Festival (Denmark's largest multicultural film festival), Concept Developer and Project Manager of the City of Copenhagen's outreach-project 'The Culture Guides' and Head of the Outreach Programme at the Royal Danish Theatre.

Jo Kay is a skilled facilitator and trusted advisor with over 12 years in audience development. Jo specialises in helping organisations turn audience data into practical action plans, and bring those plans to life. Jo has built strong relationships with a long list of clients of all shapes, sizes and art forms, all over the North West, delivering training and providing tailored support. She is also the North West's lead consultant for Audience Finder, and manages the national craft cluster. She previously worked for both All About Audiences and Arts About Manchester, Cultureshock (Manchester's Commonwealth Games cultural programme) and Liverpool European Capital of Culture, as LARC's Strategic Audience Development Manager. Jo is also an accredited Action Learning facilitator.

Gerald Lidstone, BA MA ATC Dr.h.c FRGS is director of the Institute for Creative and Cultural Entrepreneurship at Goldsmiths, University of London, where he is the founder of the postgraduate MA Arts Administration and Cultural Policy and MA in Creative and Cultural Entrepreneurship programmes. For the British Council and other agencies he has taught in over 20 countries worldwide, including co-creating an MA in Cultural and Creative Industries in Abu Dhabi and professional museum courses in Qatar. Gerald has been awarded honorary doctorates by Vysoka Skola Muzickych Umeni v Bratislave in Slovakia and by Hanoi University of Culture.

Amaia Makua holds a PhD in Leisure and Human Development, a Master's Degree in Leisure Management and an Executive MBA. She is a researcher member of the Leisure and Human Development group at the Institute of Leisure Studies belonging to University of Deusto. Her main lines of research are culture, thematic tourism, and events. Since 2011, she has participated in European projects like CREA.M (Creative Blended Mentoring for Cultural Managers) and ADESTE (Audience DEveloper: Skills and Training in Europe), and the Study on Audience Development – How to place audiences at the centre of Cultural Organisations, all of them supported by European Commission. She is the Director of the Master's Degree in Events, Congresses and Fairs Management at Deusto University. She has published in several international academic journals, such as Rotur, Turismo & Desenvolvimento o LSA Publications.

Henrik Martén is the development manager of Kultur i Väst, and is presently involved in the establishment of RePublik - a Swedish centre for audience development. As such, he is also the programming manager for the 2016 edition of the Arts & Audiences conference, which will be held in Gothenburg in November. From different positions his work has for 15 years circled around the arts and their relation to civic and societal development. His background is within contemporary music, with a master degree in composition, and journalism.

Dr Marcin Poprawski works in the Institute of Cultural Studies and Culture Observatory at the AMU Adam Mickiewicz University in Poznan (PL). Since 2006 he has been a lecturer at the European University Viadrina in Frankfurt Oder (D). Having his PhD in humanities, he is also a musicologist, member of research teams and international networks, mastermind of professional trainings and research tools for public and civic cultural sector, an expert of the Association of Polish Cities, and member of the Urban Cultural Policies council of Polish National Center for Culture. Since 2013, he is a Vice-president of ENCATC, the European network on cultural management and policy. His research interests include cultural policies, cultural management and entrepreneurship, culture-led city development, organizational cultures in cultural and creative sector, and aesthetics in management.

Raúl Ramos is founder and co-director of Asimetrica, the leading research and consultancy firm on audience development for the cultural sector in Spain. He has over 10 years of experience developing and executing managerial, audience development and marketing strategies for international music, visual and performing arts organizations, cultural foundations and government entities. He is also an entrepreneur with great ability to understand the dynamics of the arts and educational sectors by using exceptional research, marketing and communications strategies: strategic planning and strategic leadership; decision-making strongly rooted in audience research; effective use of data: CRM, strategic visitor segmentation; and multilateral strategy across all sources of media channels.

Antonia Silvaggi is a project manager and researcher for Melting Pro Laboratorio per la cultura in Rome, Italy. She has been working on the ADESTE project since the concept design phase. She is one of the audience development trainers and action learning facilitators in the Italian piloting. Antonia has extensive experience in working on international projects on cultural participation and digital storytelling. Since October 2015, she has been co-opted on ENCATC's Board to work on an audience development special project. Melting Pro is active in the field of arts and cultural management providing support, research and training.

Marta Skowrońska-Markiewicz holds an M.A. in Art History. Since 2012, she is in charge of educational and outreach programmes at the Museum of Modern Art in Warsaw. Her experience includes coordinating art and architecture festivals, volunteer programmes and public art projects. She has cooperated with Learning, Media and Audience Departments at Tate Galleries, London. She was a guest expert in the project "At the Heart of Community" by the Open Place (Kyiv) and the Museum of Modern Art in Warsaw aimed at developing an effective model of a socially minded institution in Ukraine. She is an ADESTE trainer in Poland.

Joanna Szwajcowska, vice director of Culture Department of the City of Warsaw since 2014, is responsible for the supervision over the city's cultural institutions and for the development of the cultural projects. Previously she has been vice director of the Contemporary Art Centre Zamek Ujazdowski, director of the Strategy and Analysis Department of the Ministry of Culture, vice director of the Polish Institute in Rome. She has experience as a theatre producer, a researcher, and a teacher. She holds a PhD in contemporary history from the European University Institute, has a background in American literature and in psychology.

Solveig Thorborg is managing director of the NGO organization Salaam Film & Dialogue. He has a Master of Arts in Comparative Arts and Communication from Copenhagen University. Previously, he was the coordinator of a pronounced audience development project at Nikolaj Kunsthal working on social, inclusive, locally based arts. He has also been teaching Arts at Copenhagen University and is the editor of a variety of didactic materials on films and intercultural awareness. Currently, he is studying to become a Psychoanalyst.

Iker Tolosa has been working at Donostia 2016 Fundation in San Sebastián since 2012. He is in charge of one of the AIR programs and about linking artists and citizens via mediation activities. Together with this, he is also responsible of the Audience Link thread at Corners Of Europe. Before joining the Cultural Capital team he directed two cultural centres in San Sebastian.

Anne Torreggiani has 25 years experience in the arts, as director of marketing and audiences with numerous progressive UK arts companies (including Stratford East, West Yorks Playhouse and LIFT), and then as a consultant, facilitator and adviser (including for agencies such as Arts Council England, the European Commission and a wide range of cultural organisations as diverse as Tate, Manchester International Festival and National Theatre). She is a specialist in audience strategy, trends and patterns of public engagement. She works across all artforms and museums and has special interests in non-traditional audiences, contemporary work and organisational change. She is an experienced company director and trustee, and a regular commentator and speaker, delivering keynotes and workshops all over the world. She is an accredited Action Learning facilitator.

Monica Urian is responsible for the audience development priority within Creative Europe, the EU's programme for cultural and creative industries. She works in the European Commission, for the Directorate- General Education and Culture. In addition, she is in charge of the EU Prize for contemporary architecture/ Mies van der Rohe award and of the dance sector. Monica was one of the organisers of the 2012 EU Conference "European Audiences: 2020 and beyond". Before joining the European Commission, she worked in various countries in the private and public sector, the last assignment being at a center for applied research in marketing for arts, culture and media belonging to Solvay Business School, Université Libre de Bruxelles, Belgium. Monica is a convinced European and a citizen of the world, passionate about exploring other universes through culture and travels.

Technical Visits

Tabakalera

Tabakalera is a centre for contemporary culture that has two purposes: to be a place of production and to offer a programme of public activities. These two aims run through every part of the project which revolves around creating, training based on reflection, and exhibiting. As well as being a place which helps artists and creators turn professional, it also puts together a programme for differents audiences and makes outreach tools available for the general public. The main goal of Tabakalera's cultural project is to promote the creation of contemporary culture in different creative fields and in all its stages (research, production, exhibition), as well as to generate and share knowledge. With this aim in mind, it focuses on four lines of work that make up its programme: contemporary artistic practices, mediation, digital culture laboratories – Hirikilabs - and Tabakalera's creation library – Ubik -. **www.tabakalera.eu**

Museo San Telmo

Museo San Telmo, inaugurated in 1902, is the oldest in the Basque Country; today it is reintroducing itself and its new objectives. Working from the basis of its funds, almost totally related to Basque society, San Telmo has been renovated to become aMuseum of Basque Society and Citizenship. The object of reflection that San Telmo presents is the cultural and historical past as a seed for today's society, from a multi-disciplinary view, open to modern dialogue and debate. The museum constitutes the memory for future generations and it is responsible for safeguarding and making citizens aware of the wealth of heritage that it holds so that everyone can enjoy and make use of it. San Telmo assumes the responsibility of preserving, completing and increasing collections representing the history and evolution of Basque society. San Telmo is presented as a museum and, at the same time, a place to both disseminate knowledge and create thought whilst aiming to be an instrument to understand the present and build the future from knowledge of the past. The museum currently has over 26,000 pieces divided into several different categories: Ethnography, Fine Arts, Photography,Archaeology and History. It should be highlighted that the San Telmo Museum is the only museum in the surrounding area dedicated to Basque society from the perspective of a society museum and, at the same time, it is the only museum in the city with a Fine Art area. **www.santelmomuseoa.com**

Albaola

With the building of historical boats as its main activity, Albaola The Sea Factory of the Basques in Pasaia San Pedro (Pasaia, Gipuzkoa) , is an innovative environment where nautical craftsmanship and technology is recovered and showcased. The Factory is open to public and is characterized by its dynamism, the diversity of its activities and its international outreach. Shipbuilding, the international boatbuilding school, the ship modeling workshop, the club of the young sailors, the "Theatre of the Sea" program of performing arts and the Auzolan volunteer group make up this creative universe that aims at making Basque Country's maritime past known to the general public. The Factory is the place where incredible journeys are undertaken and carried out. **www.albaola.com**

Photo credits from left to right: "Tabakalera" by Mario Antonio Pena Zapateria via Flickr CC BY-SA 2.0; "San Telmo Museum" by triplefivedrew via Flickr CC BY-NC 2.0; "Albaola: The Sea Factory of the Basque" by seejake via Flickr CC BY-NC 2.0

ADESTE partners

Main Project Partners

The Fitzcarraldo Foundation, Italy (Project Leader)
Fitzcarraldo is an independent centre for research, planning, training and documentation on cultural, arts and media management, economics and policies. The Foundation aims at contributing to the development, diffusion and promotion of innovation and experimentation at local, regional, national and international level. It evaluates cultural policies and programmes through constant monitoring as well as through the evaluation of projects and funding policies. It boosts a long experience in lifelong training and has developed national and international research and training activities for cultural professionals. www.fitzcarraldo.it

Danish Center for Arts & Interculture, Denmark
DCAI is a national knowledge centre, which collects and disseminates know-how, experience, research, competency and best practice concerning aspects of interculture and cultural diversity within the arts scene. The centre works with the development of intercultural competences and awareness in mainstream arts institutions and organisations and municipality departments of culture. DCAI has a long history of working with the themes of Inclusion, Participation and Advocacy of and for new audiences in mainstream arts and culture in Denmark. www.dcai.dk

ENCATC, The European network on cultural management and policy
Founded in 1992, ENCATC counts today more than 125 members in over 40 countries and represents all disciplines in the arts and culture. It is co-funded by the Creative Europe programme of the European Union, is an official UNESCO partner NGO, and is an observer to the Steering Committee for Culture of the Council of Europe. ENCATC plays a crucial role in ensuring the sustainability and in strengthening the competitiveness of the cultural and creative sectors since its members are directly responsible for the education of tomorrow's managers and operators and of the future European citizens who will profit from cultural offers at the European, national and local levels. ENCATC's mission is stimulate the development of cultural management and cultural policy education by engaging and responding to new developments in politics, economics, societies and technology. www.encatc.org

Institute of Creative and Cultural Entrepreneurship Goldsmiths, University of London, United Kingdom
Institute of Creative and Cultural Entrepreneurship Goldsmiths has been part of the University of London for over 100 years, and is ranked 9th in the UK for world-leading 4* research (Research Assessment Exercise 2008). ICCE delivers enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and delivers enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and management in the Creative Economy. www.gold.ac.uk

Melting Pro. Laboratorio per la cultura, Italy
Melting Pro is a laboratory of ideas and initiatives aimed at promoting culture at national and international level. It fosters new visions, approaches and tools in the field of arts and cultural management. Founded in 2011 by eight professionals to combine their complementary experiences in the field of arts and culture, Melting Pro designs, coordinates and monitors cooperation projects at national and European level in the field of culture and lifelong learning. Its working style is inspired by a mix of Project Cycle Management tools and innovative practices based on design thinking and creative entrepreneurship. Melting Pro is based in Rome, although the staff operates nationally and internationally. The focus on cultural participation and audiences represents a fundamental dimension across all Melting Pro's studies and projects. www.meltingpro.org

The Audience Agency, United Kingdom
The Audience Agency is a consultancy that works with arts and heritage organisations, museums, government associations and others to help them to develop their audiences. With head offices in London and Manchester and a network of regional directors it works mainly in England and Wales but also increasingly internationally. It brings together a wide range of specialised knowledge and skills in order to deliver training, research, consultancy, project management, communication, distribution and digital services. www.theaudienceagency.org

University of Deusto, Institute of Leisure Studies, Spain
Leisure Studies at the University of Deusto was established in 1988 with the aim of giving a response to all the queries arising from the environment we live in. It is the only university centre dealing with the training, research and documentation in leisure in the Spanish state. The institute´s activity is destined both to formation (continuous training and lifelong learning) and research (including applied and base research) and it´s carried away by an interdisciplinary team of teachers and researchers, as well as experts and professionals. www.ocio.deusto.es

Third Country Partners

Los Angeles County Museum of Art
Since its inception in 1965, the Los Angeles County Museum of Art (LACMA) has been devoted to collecting works of art that span both history and geography, in addition to representing Los Angeles's uniquely diverse population. Today LACMA is the largest art museum in the western United States, with a collection that includes over 120,000 objects dating from antiquity to the present, encompassing the geographic world and nearly the entire history of art. Among the museum's strengths are its holdings of Asian art; Latin American art, ranging from pre-Columbian masterpieces to works by leading modern and contemporary artists; and Islamic art, of which LACMA hosts one of the most significant collections in the world. A museum of international stature as well as a vital part of Southern California, LACMA shares its vast collections through exhibitions, public programs, and research facilities that attract over one million visitors annually, in addition to serving millions through digital initiatives such as online collections, scholarly catalogues, and interactive engagement at LACMA. www.lacma.org

India Foundation for the Arts
IFA awards grants and fellowships nationwide and manages projects in the arts. IFA supports arts research and documentation in traditional and contemporary arts, assists artists in all art forms to extend their practice, builds teacher capacity to use arts methods in classroom teaching, and helps to strengthen the teaching and practice of curating in the arts. It also provides grants and raises funds for institution building, residencies, workshops and seminars, community arts, and has recently begun to give fellowships to help energise archival institutions and strengthen museum practices. www.indiaifa.org

Associated partner testing the ADESTE Programme in Warsaw

Culture Department is a part of the administrative structure of the City of Warsaw. As such the Department is responsible for setting up the tenets and realization of cultural policy at the City level. In particular the Department finances and oversees the activities of the municipal cultural institutions, operates grant programs for NGOs, offers scholarships to artists, collaborates on policy issues and on cultural projects with counterparts nationwide and internationally. Our mission is to assure for culture a key position in the development of Warsaw.

List of ADESTE trainees

Denmark

Wenche Charlotte Andreasen, Ishoej Library
Heidi Dahl, The Central Library
Heidi Denning, Culture & Leisure Dep.
Malene Dybbøl, Putting Culture into Action (SKIS)
Diana Gerlach, Kunsthallen Nikolaj
Freja Gry Børsting, Immigrantmuseet
Sara Maria Kohnagel, Ballerup Bibliotek
Nicolas Kragekjær, Culture & Leisure Dep.
Cecilie Monrad, Storm P
Ulrik Munster, Galaksen
Hilde Østergaard, Kunsthallen Nikolaj
Kristina Sia Andersen, Culture & Leisure Dep.
Gitte Sørensen, Ishoej Library
Katharina Thordis Raagaard, KMØ Secretariat

Italy

Cristina Alga, CLAC / Ecomuseo Mare Memoria Viva
Samuela Caliari, MUSE - Museo delle Scienze di Trento
Andrea Cassina, Biblioteca di Verbania
Anna Maria Giannone, Consorzio Teatri di Bari / Kismet e Abeliano
Andrea Maggiora, Istituto Musicale Città di Rivoli
Francesco Mannino, Officine Culturali
Nicola Margnelli, Myosotis
Valentina Mossetti, Teatro dell'Archivolto
Lara Mastrantonio, Fondazione Romaeuropa
Susanne Meurer, Galleria Nazionale di Arte Moderna - GNAM
Chiara Organtini, Indisciplinarte/CAOS centro arti opificio siri
Angela Trevisin, Istituzione Montebelluna Cultura - Museo di Storia Naturale e Archeologia
Liù Palmieri, Biblioteca Sala Borsa
Camilla Pin, MARE CULTURALE URBANO
Francesca Trovalusci, Fondazione HangarBicocca
Alessia Zanchetta, Bassano Operaestate

Poland

Agnieszka Dąbrowska, Centrum Sztuki Współczesnej Zamek Ujazdowski
Natalia Daca, Sinfonia Varsovia
Bartłomiej Kuczyński, Dom Spotkań z Historią
Małgorzata Lipińska, Teatr Studio
Ania Makowska, Nowy Teatr
Hanna Merlak, Centrum Edukacji Leśnej
Adam Sienkiewicz, Biuro Kultury, M. St. Warszawa

Agata Sobierajska, Teatr Syrena
Kaja Stępkowska, TR Warszawa
Jakub Supera, Muzeum Warszawy
Natalia Szelachowska, PROM Kultury
Mateusz Węgrzyn, Teatr Powszechny
Katarzyna Winter, Zachęta Narodowa Galeria Sztuki
Małgorzata Witon, POLIN

Spain

Jordi Alomar Payeras, L'Auditori de Barcelona
Irene Basilio Intxausti, Teatro Paraíso
Marta Burgos Gonzalez, Fundación First Team
Saioa Elejoste Larrazabal, Museo de Bellas Artes de Bilbao
Xavier García Barberá, Orquestra Simfònica del Vallès S.A.L.
Virginia Garde López, Subdirección General de Museos Estatales. Ministerio de Educación, Cultura y Deporte
Amaia Ibáñez Zalba, ESKENA, empresas de producción escénica asociadas
Isabel Mier Pérez, Festival Internacional de Santander
Pío Ortiz de Pinedo, Pabellón nº 6
Susana Pallarés Espinosa, Asociación Inspira
Maria Ribas Bruguera, Centre de Cultura Contemporània de Barcelona-CCCB
José Luis Rivero Plasencia, Cabildo de Tenerife
Sonia Sin Villanova, Sociedad Municipal Zaragoza Cultural, S.A.U.
Patricia Sojo Gutiérrez, Sociedad Filarmónica de Bilbao

United Kingdom

Darren Cross, SEACHANGE ARTS
Belinda Farrell, GECKO
Leanne Feeley, Company Chameleon
Jackie Friend, Crying Out Loud
Lucia Genziani, Institute of Contemporary Arts
John Ledger, DV8 Physical Theatre
Janina Mundy, Manchester Internationl Festival

Discover Bilbao & San Sebastián

Bilbao

Bilbao is the heart of a metropolis where more than a million people live. It is the centre of the economic-social development and the main factor of the modernisation of the Bay of Biscay. The great architectural and infrastructure projects have been the driving force of the urban and economic regeneration of the city. The city is situated in the area of Bizkaia and is surrounded by a fertile landscape with forests, mountains, beaches and steep coasts. All this makes Bilbao a privileged destination for visitors. Towards the end of the 20th century, as a result of industrial restructuring, Bilbao has to make a radical change to its economy. After years of economic uncertainty, the city recovers its dynamic nature and becomes a service city, totally committed to environmental and urban regeneration. Industrial land becomes the space for internationally awarded spatial transformation (Abandoibarra) that has positioned Bilbao as a powerful tourist destination. The great emblem of this "New Bilbao" is the Guggenheim Museum Bilbao, designed by Frank Gehry, although many other factors have contributed to this regeneration and profound change. Over 25 years Bilbao has gradually been shedding its industrial skin and rehabilitating emblematic areas of the city. The recovery of the historic town centre after the brutal floods of 1983 is one of the great achievements made. Today, the Old Quarter (Casco Viejo) is a first class tourist area that preserves the traditions and identity of the city. Be sure to visit this area, where it is essential to stroll, mingle and enjoy some local tapas (pintxos) washed down with good wine. Today the Euskalduna Conference and Music Centre, Norman Foster's Underground, Calatrava's airport, the towers designed by the architects Arata Isozaki and César Pelli... are other examples of the dynamism that exists in Bilbao.

For more information about Bilbao's rich cultural offer:
www.bilbaoturismo.net/BilbaoTurismo/en/tourists

San Sebastián

This city, also known as Donostia, lies along a white sandy bay between the Urgull and Igeldo hills. Fishermen's houses, a smart suburb and modern districts make it one of the most attractive cities on the Cantabrian coast. The Museum of San Telmo, the Peine del Viento (the Wind Comb) and the Kursaal are examples of how the city brings together modern and traditional features. Meanwhile, the province of Guipuzcoa, of which San Sebastián is the capital, blends sea and mountains, offering the traveller landscape, sports and cuisine, as well as interesting monuments. Basque cuisine has a recognised international prestige. The town centre streets of San Sebastián unfold overlooking the La Concha Bay. Monte Igeldo marks one end of it - a wonderful vantage point for enjoying views over the city. At its feet is Torrepea Point, where the "Peine de los Vientos" ("the Wind Comb"), a sculpture by the famous Basque artist Eduardo Chillida, is installed. Here Ondarreta beach begins, framed by a garden area and by the Pico del Loro. This was the place chosen by Queen Maria Cristina (18th C.) to build the Miramar Palace, her summer residence. A lovely promenade with elegant railings and street lamps runs along La Concha Beach, on whose sands is the Perla del Océano Bathing Area, a former royal bathing hut. Still looking at the sea, you arrive at the old Casino, nowadays the City Hall. In this area, between the sea and the River Urumea, is the old town and the way to Monte Urgull, the marina and the fishermen's district. The summit of Urgull is dominated by La Mota Castle and a representation of the Sacred Heart. One path takes you upwards while another skirts the hill and takes you along the breakwater.

For more information about San Sebastián's rich cultural offer:
www.sansebastianturismo.com/en/

Practical Information

Bilbao

Wireless Access

University of Deusto is on the Eduroam networkC Alternatively (for those who do not have access to Eduroam (Deusto has provided a guest WiFi network.

Wireless network: ADESTE Conference

Password: deusto2016

Emergency Numbers

Call 112 for ambulance, police and fire.

Taxis

Radio Taxi: +34 94 444 8888

Tele Taxi: +34 94 410 2121

Radio Taxi Nervión: +34 94 426 9026

Local Doctors & Hospitals

There is an on site nurse. If they are needed ask at the University of Deusto Information Desk or approach one the friendly student helpers.

Hospital de Basurto: Av. Montevideo, 18

Tel: +34 94 400 6000

Local Pharmacies

Farmacia M.J. Arieta-Araunabeñaz Lehendakari Aguirre 1, 48014 (closest to University)
Tel: +34 94 447 42 69

Farmacia Colón Bilbao Museitoz Colón de Larreategui, 41 48009
Tel: +34 688 988 636

Farmacia Ugarte Aranaz Alameda Recalde 37, 48011
Tel: +34 944 70 07 57

Local Printing Services

An on campus Print Shop will be open during the conference (08:30-13:30, 15:30-18:30). They offer printing from memory sticks and photocopying. Delegates can pay by cash or get a card.

Public Transport

The Guggenheim stop of Bilbao's tramline (Euskotren) is next to Deusto's Father Arrupe footbridge. Trams travel from here to the main bus station, the city centre and Bilbao's old town.

ATMs

There is an ATM situated in the stairwell between the two Cloisters.

Bilbao Tourist Information

Office
Plaza Circular 1, 48001 Bilbao
Tel: +34 944 795 760

For more useful information related to the city and its services check the Bilbao Tourist Information website: www.bilbaoturismo.net/BilbaoTurismo/en/tourists

San Sebastián

Emergency Numbers

Call 112 for ambulance, police and fire

Taxis

+34 943 40 40 40

+34 943 46 46 46

Tourist information

Office
Boulevard 8, 20003 Donostia-San Sebastián
Tel: +34 943 48 11 66

For more useful information related to the city and its services check the Donostia-San Sebastián Tourist Information website www.sansebastianturismo.com

Notes

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