



ENCATC

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POSTCORONA: Towards a new cultural deal

PAUL DUJARDIN, CEO & ARTISTIC
DIRECTOR OF THE CENTRE FOR FINE
ARTS, BOZAR REFLECTS

NO FUTURE WITHOUT CULTURE

The ripple
effect of
COVID-19
on culture

Vision for the future

Innovative skills for cultural
heritage managers in
the post-COVID-19 scenario(s)

LOOKING AHEAD

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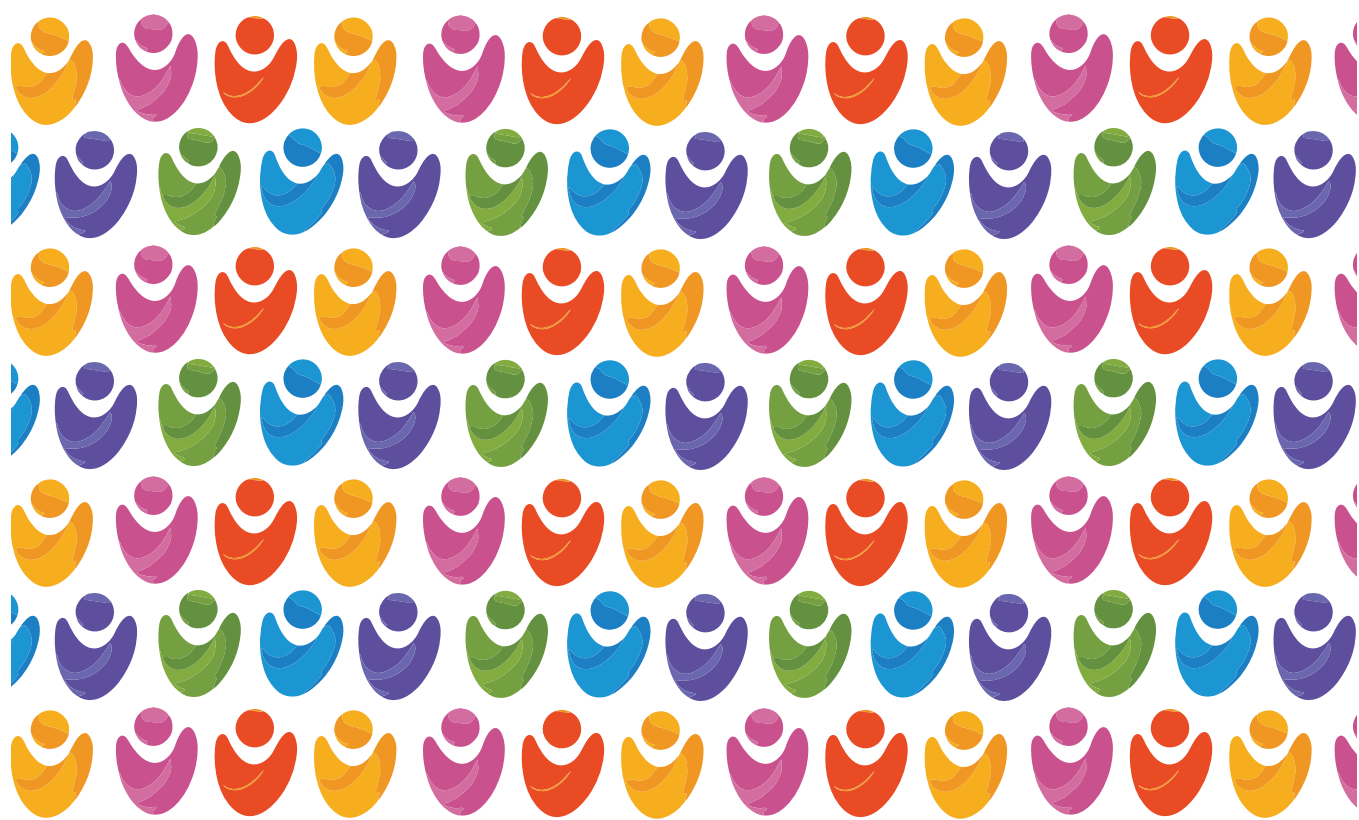
ENCATC Vice-President Ana Gaio from City, University of London shares some of her favorite things from ENCATC!
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CONNECT Twin-Track Programme:

Testing the edges of
Audience Development
Teaching Methodologies

By Marcin Poprawski
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University, Poland



The Twin-Track Programme (TTP) was the main project delivery of the CONNECT Knowledge Alliance for Audience Development partnership of universities, training and expert organisations, that was elaborated, applied and tested in 5 countries of the consortium: Spain, Denmark, Italy, Poland and the United Kingdom in the frame of Knowledge Alliance Erasmus+ project of 2017-2019.

This contribution highlights selected key recommendations carried out within the validation framework of CONNECT and its main output, the TTP that was designed and implemented by the European partnership of: the University of Deusto (Spain), Asimétrica (Spain), The Audience Agency (UK), Goldsmiths, University of London (UK), CKI Centre for Interculture (Denmark), Fondazione Fitzcarraldo (Italy), Melting Pro (Italy), the City of Warsaw (Poland), Adam Mickiewicz University in Poznan (Poland) and the ENCATC Network (Belgium). The TTP was a key tool for achieving the CONNECT project aims that were:

- (A) Bridging the gap between teaching in the academic/higher education world and Continuous Professional development in the cultural sector for the promotion of best practices and a systemic growth of audience development (AD);
- (B) Defining a new "twin-track" programme in AD with a Mentoring and Coaching Scheme; and
- (C) Creating a mutually supportive network and learning community of academics, practitioners and students in the arts management field focused on the audience engagement priorities that will have the European dimension.

The TTP was the programme comprised of multidisciplinary training modules that mixed formal and informal learning methodologies. Parallel sessions using practice-based learning activities, were run to introduce AD theory, practice and philosophy, to transfer management and strategic skills, and to develop entrepreneurial skills through Action Research projects designed and delivered by students and practitioners working together in couples and supported by a mentoring scheme. The TTP design was based on the research initiatives carried out by the Consortium, including methodologies, actions and the main crosscutting results with a view to designing an up-to-date, context-responsive training programme.

This text is summarising some of the final Recommendations on the validation of non-formal university programmes, related to accreditation and certification. It is based on the assessment of the deliveries provided by the CONNECT participants: students and practitioners involved in the different TTP formats. Special attention is given to the type of guidelines that might be useful for universities collaborating with business and creative enterprises as well as other art and culture organisations and independent bodies from the cultural sector.

Validation¹ is the area of activity referred to the European Qualification Framework and as a process of confirmation by an authorised body that an individual has acquired learning outcomes measured against a relevant standard and consists of the following four distinct phases:

¹ The definition quoted after the glossary of the EC from the sources (accessed 15.12.2019): [here](#).

1. Identification through dialogue of particular experiences of an individual;
2. Documentation to make visible the individual's experiences;
3. Formal Assessment of these experiences; and
4. Certification of the results of the assessment which may lead to a partial or full qualification (Council Recommendation 2012/C 398/01).

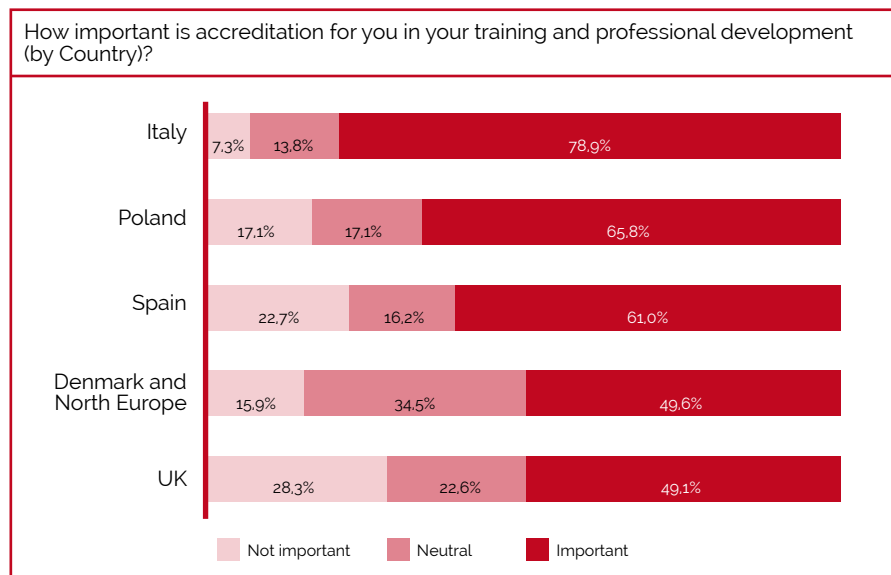
In the case of the CONNECT project, the TTP validation framework's first source of inspiration was the University of Deusto based project of its Tuning Academy² and its Tuning Methodology³, that first source followed to define the TTP. The models of syllabuses for CONNECT were developed according to this method.

² Source accessed 15.12.2019: [here](#).

³ Sources accessed 15.12.2019: [here](#).

The final delivery of the validation effort - the recommendations require the brief reference to the previous elements of the TTP validation-oriented processes.

The above-mentioned initial discussion on the role of accreditation, certification, EQF and ECTS was initiated with the research activity with students and practitioners. A few of the interviews and surveys questions asked to the research targets referred to their expectations over the availability of formal recognition of their potential TTP participation with ECTS and final Certificates. This was collected in the research report as students' relevance to certification and accreditation. The response given was different as related to the country. This was quite clearly represented on the figure below, that is based on the number of responses to the survey delivered by practitioners from 5 countries or geographically defined areas:



Formal accreditation is valued by the majority of professionals and it's important for most respondents (especially in Italy, Poland and Spain, where the cultural labour market is less diversified, less dynamic and more linked to the public sector). In all countries, the percentage of relevance is higher, when related to the youngest professionals.

The more careful analysis of the motivation that drives opinions on accreditation and certification was possible through review of another research activity, the qualitative one performed with MA students, that is not possible to be displayed in actual numbers.

In Poland, student respondents were much distanced from the question on degree, diploma, credentials, or references as a tool of their self-confidence. However, it is necessary to be taken seriously in public cultural institutions when applying for a job. Certification is important as a conventional instrument for justifying somebody's entry position within the professional environment (colleagues).

What could sometimes make a change in perception among different certificates is the reputation of the university that is issuing the certificate, diploma. On the contrary, some students assume that in the end, what an employer from the cultural sector wants is only through verified achievement, direct personal communication, conversation and practical tests in the workplace, and not the certificate of the university.

Danish students' stress that the diploma is highly important as a qualification towards a further academic career. In terms of the cultural labour market, accreditation plays a role as the 'entrance ticket'. But true working experience on Audience Development, communication and, or curation and programming is equally important, and why a majority of the students have been adding this outside of their studies. All the students are well aware of the merit connected to the MA as crucial in order to be regarded as sufficiently educated. However, in the Nordic countries the merit connected to the accredited programme with a diploma is only half the way to get a job. The rest is experience.

For Spanish students it could be beneficial when looking for a job in the public sector or looking for a grant. However, in the private sector experience seems to be more valued than a diploma and, even, in some jobs in the cultural sector you need to pass a casting or to demonstrate your skills. Nevertheless, a title can also contribute positively to one's credibility. Despite getting a diploma might not be the main motivation for taking a course, though once you take it, it is good to get a certificate.

Certification and accreditation are seen by the Italians in many different ways: over half of the group of people who responded believe that it is key to prove one's expertise and background and to compete in the job market. A smaller part of the respondents' group, despite considering it as an added value for a course, don't think that the accreditation can make a big difference in finding a job, more than actually the new competences acquired, the professional relations, contacts established, the projects, and products realised. Another relevant factor of studying decisions mentioned especially by Italian students is the reputation of the University or school. However, respondents from the UK treat the degree as a very important stage in the transition to work in the cultural sector.

What could sometimes make a change in perception among different certificates is the reputation of the university

The CONNECT TTP (Twin-Track Programme) can be recommended as an educational format for the purpose of Audience Engagement rationales

The consortium delivers recommendations related to validation and general teaching in both curricular, academic, university-based context, and the continuous professional learning context related to non-university teaching and training organisations.

The CONNECT TTP (Twin-Track Programme) can be recommended as an educational format for the purpose of Audience Engagement rationales, that is adjustable to different national educational contexts in Europe. On the one hand, the 7-module format including Action Research as a key component is well adaptable to different national systems. On the other hand, its tools require good 'translation' from the model version – as provided in syllabuses and templates – to particular peculiarities of every national context or variations of study programmes. Any application of that model should take into account all requirements and standards of the delivery of courses for professionals in a particular country.

The format chosen by the consortium – the TTP is a very practical proposal for learning formats that is feasible within the European Qualification Framework standards. It is verified as a possible and successful learning format to be delivered both by universities and training organisations that are not part of the higher education institutions systems. The TTP was successfully tested as a format that was properly confirmed by authorised bodies that are universities in Spain, Poland, Denmark, and the UK. Every single case of it took a different form depending on the organisational and national context and formal standards chosen for accomplishment of the accreditation goal. The case of Italy is not less successful however, it was done as a certified programme by the partnership of the training and expert organisations, independently from the higher education institutions system.

There is a recommended set of methods and tools included in the pack of 7 modules of the CONNECT TTP that not only support well-defined competencies advancement for individuals – current and future professionals – but at the same time brings an option of delivering tangible documentation that make visible the individual participants' experiences achieved through their participation in the programme. TTP formats give a good frame as well for properly formatted and diverse assessment tools tested positively in all countries of the European consortium. This was coherent with the certification that was entirely completed in all countries that applied the TTP format within the frame of the CONNECT Project.

The TTP is a recommended solution of certified education that at the same time is a real connection to a work-based setting. This was confirmed through the assessment effects as a very helpful example of the bridging effort between teaching in the academic/ higher education world and Continuous Professional development in the cultural sector. It worked especially well for the promotion of best practices and a systemic growth of audience development issues in and for

The TTP is a very practical proposal for learning formats that is feasible within the European Qualification Framework standards

cultural sector organisations. It was not only the Action Research as a basis for the work, but also developing prototypes, learning through problem solving, and providing enriched placement schemes. The design-thinking concept worked well as a central theoretical basis for this.

The twin track process was very effective through the way practitioners benefited from the student enthusiasm and knowledge

It linked to the problem-based learning aspects, the need for an audience focus. It provided as well, something new for practitioners, who were already familiar with audience development ideas. The twin track process was very effective through the way practitioners benefited from the student enthusiasm and knowledge and the students benefited from the opportunity to work in the organisations and to gain from the experience of the practitioners.

It is recommended to adjust the Twin Track Programmes mentoring scheme with care and consideration. This component of the TTP when assessed and eventually certified appeared as the most difficult, especially in the cases of formal, standardised education formats of TTP application conducted within the university standards' contexts. Mentors are not an everyday reality of academic teaching and this brings several stereotypic reactions and concerns. This requires additional organisational and training activities.

The TTP mentoring component shows that it was much more effective, less problematic and less questioned when done in less formal conditions

Evaluation and validation of the TTP mentoring component shows that it was much more effective, less problematic and less questioned when done in less formal conditions of programmes and they were the cases of one: a) moderated entirely by non-universities; b) moderated by universities with a long experience of acting in the coaching and mentoring standards, used to work with tools of these practice and partnership oriented educational formats, universities with more creative industries oriented and business oriented profiles and partnerships.

It's worth mentioning here as well that organisations that offer TTP and are not part of higher-education systems have a lot to offer in a sense of the true values of non-formal education. They are all providing a much wider access to the professional networks of organisations and practitioners, the connection and bridge that is unavailable in such an extent to universities. The TTP ran by educational, training organisations are thus extending the essence of the educational format's validation into the reality of labour and organisational practice in the cultural sector. This brings another, less institutionalised side of the educational processes focused on the development of particular competences for the cultural sector.

The TTPs proved that audience development - oriented training and teaching methods are effective only if they are based on multidisciplinary training modules that mixed formal and informal learning methodologies. This observation is even more evident when looking at the final adaptations of the university education and internship standards to the aims of the challenges, solutions, strategies, and final implementations that TTP students worked on when focusing on cultural organisations and

their demand for more audience-oriented change tools. This format with the variety of activities was a successful effort of providing a platform for meeting so many colleagues and potential colleagues in the field and above all having a forum for discussing issues important to the subject. The TTP developed organisations-oriented learning project format, the one that is unusual as for university-based teaching. The CONNECT TTP brought students and practitioners closer to the organisation's self-understanding in relation to strategic work focused on AD.

The TTP might be recommended as a very good educational format providing simultaneous, parallel or joint sessions using practice-based learning activities that matched students with professionals. This is something not so much present yet in the existing curricula of universities. The characteristics of the TTP was having (throughout the entire process or in its particular units) both MA students and experienced employees of arts and culture organisations in the same classroom – students learning through contact with experienced colleagues, and the practitioners learning through the fresh perspective of the less experienced individuals but much more immersed into present young generation issues and their responses. Students were also arranged temporary members of organisations as being the part of tandem with the employee there. This is the challenge as we validate. The process that has two streams and two levels of experience facilitated at the same time. This has its pros and cons, including the early stage of the process when the participants form particular types of groups. Students of practitioners did not always feel comfortable with this matching or mixing different communities of shared experiences. In the end, it was the highly appreciated and valued dimension of the TTP. These mixtures influenced positively on the very intense engagement, enthusiasm combined with ethical conduct, social oriented commitment of all students in the initiation of new relations and partnerships.

One of the beauties of the TTPs applied through the CONNET_CT project were the different flavours of different countries, including the great experiment of accredited and not accredited, universities and non-universities or the one programme operated in two different cities, etc. As a pilot project, there were many unknowns, there were high ambitions and many new elements to create. This led to some problems in a search to find the best way to do things. The consortium tried to resolve successfully all problems as the international group integrated around the shared goals, instead of differences of institutional and national contexts.

The essential confirmed feature of all TTPs tested was the fact that they provided natural and very comfortable conditions for the flourishing of a mutually supportive network and learning community of academics, practitioners, and students in the arts management field focused on audience engagement with a strong European and international dimension.

There are more precise issues pointed by the Consortium partners that might be seen as more detailed recommendations and guidelines for reflection and change in the practice-oriented teaching and

TTPs tested provided natural and very comfortable conditions for the flourishing of a mutually supportive network and learning community

training on Audience Development and they are available here: <http://connectingaudiences.eu/>

CONNECT is a Knowledge Alliance for Audience Development that promotes innovative cooperation between universities, institutions and enterprises in the cultural sector across Europe, funded by European Programme Erasmus Plus – Ka2 Knowledge Alliances.

Marcin Poprawski

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CONNECT Project

The CONNECT project (2017-2019) was a Knowledge Alliance for Audience Development that promoted innovative cooperation between universities, institutions and enterprises in the cultural sector across Europe.

It had the objectives of:

- Innovative multidisciplinary training: To mix learning methodologies and digital resources to introduce audience development theory, practice and philosophy. Critical and reflective learning, linked to the real problems cultural organisations face.
- Linking knowledge & practices: To bridge the distance between the academic and the professional worlds, testing innovative processes.
- Quality research: To advance the theory and practice of cultural audience development.
- Capacity building: To enable practitioners and students to develop leadership skills, excellent reflective practice, entrepreneurial mindsets, equipping them to adapt to continuous change in the labour market.

It resulted in:

- A new training programme on Audience Development that helps both students and practitioners to adapt to continuous change in the labour market, with a mentoring scheme for the development of transversal skills, reflective practice, and entrepreneurial mindset.
- An EU Network on Audience Development that involves policy-makers and relevant stakeholders together with academics and practitioners.
- Digital resources supporting audience development internationally, by drawing on in-work practice and academic sources, in a wider range of international contexts.
- Collaborative exchange promoting cooperation and exchange of good practices between academics, students and practitioners at European level.
- A learning community that creates a mutually supportive network of post-graduate students and academics.

INTERVIEW WITH MACARENA CUENCA, CONNECT PROJECT LEADER

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General

GLC: What's your background, personally and professionally?

MC: I studied business administration and worked as a consultant at a multinational company for 9 years. Since the academic year 2009/2010, I work at the University of Deusto as a teacher and researcher. I belong to the business school, where I teach strategy and business organisation, but, at the same time, I also collaborate with the Institute of Leisure Studies (Faculty of Social Sciences and Humanities). I did my PhD in audience development for opera houses in 2012 and, since 2013, I have been working on European projects related to audience development. We started with **ADESTE**, and then I collaborated as an expert with **EngageAudiences** and afterwards came **CONNECT** and **ADESTE+**.

GLC: Have you coordinated a European project before?

MC: No, this has been the first time for me and I have learnt a lot. However, I already had experience in managing projects, thanks to my background. Apart from that, I had previously participated as a regular partner in other European projects and that was a good starting point.

GLC: What was a challenging moment during the CONNECT implementation? And how did you manage it?

MC: The entire project has been challenging, as it has been a very big project with a big consortium (10 partners from 6 different countries) and many direct beneficiaries (63 postgraduate students, 61 cultural practitioners and 41 mentors). We had 11 working packages, each of them with a high number of deliverables and it has been key to keep a global vision of the entire project and track deadlines and milestones.

When it comes to the content, it is remarkable the difficult dialogue between academia and practice. For instance, during the Warsaw mobility, where we had to co-design the Twin-Track Programme, we underwent moments of strong discussions. However, we can say "hey, we did it!" and we are very proud of it. Concerning this technical part, I do not feel that I have done anything different from the rest of the partners, as our way of working is very collaborative and organic.

GLC: What would you have wished to know before starting this coordination?

MC: I think I would have liked to have known better all the procedures and administration stuff, because especially at the beginning there are many questions that you cannot answer. Of course, there is always your project officer from EACEA available, but anyway, there are moments where you feel insecure. In any case, we are very lucky, because at our university, we have an office of international projects and, internally, we have also built a strong team and this has made things easier. Nevertheless, of course, if I would coordinate another project at this stage, I would feel more confident...

GLC: Do you think that the skills and competences needed for project coordination are better gained through education or practice?

MC: Well, even though it is always useful to have some theoretical knowledge about project management, I think that project coordination is a practice and that you need to learn by doing. In my case, my years as a consultant have helped me a lot.

Which project management tools have you used to keep a clear view on the project development and to create an efficient virtual working community? Would you recommend it to other project coordinators?

I love Spreadsheets, because they enable you to have long lists of items, add as many characteristics in columns as needed and then filter by different criteria or create pivot tables for analysis. Thus, for example, you can have your deliverables per work package and then add a column to reflect the status, the deadline, if the document should be public or not or any other attributes that might be relevant. For me, it is really practical. Apart from that, at the beginning of the project we also created RASCI matrices for each work package so that it was clear which were the activities that needed to be undertaken and which partners were responsible, accountable, etc. for them. Concerning the virtual environment, we have shared a Google Drive, a Trello Board, and for online project meetings and webinars, we have used Blackboard Collaborate.

GLC: What have you enjoyed the most during the last 3 years?

MC: Without doubt, what I have enjoyed the most is the partnership. Most of us had already worked together in the ADESTE project and this has leveraged our potential as a team. After these 3 years, we know each other really well. Meeting a couple of times each year has strengthened the partnership and we have created strong links among us. In addition, I would also highlight the relationship with the beneficiaries, especially the Spanish participants, in my case. They were involved in our course for an entire academic year, and this has resulted in an actual network of cultural practitioners. Witnessing that the project is still alive, even though it reached its end 6 months ago, it is very rewarding.

GLC: What will you take away from this project experience?

MC: Apart from good colleagues and friends, I have learnt a lot about how a European project works and I feel very comfortable in the role of coordinator. I like it a lot. I have to say that I love being involved in European projects, collaborating with people from other countries and getting to know other ways of tackling challenges, etc.

As a teacher and researcher I have also taken a lot from the cooperation as we have innovated by implementing for example the methodology of action research projects or a mentoring scheme and this has been very enriching. We have also learnt about design thinking and now we continue to use these methodologies in the second edition of the programme, which is called [Expert in Audience Strategy](#).

GLC: What are 3 pieces of advice you wish to give future project coordinators?

MC: I would say that the most important is to give a lot of importance to the moments when the consortium meets physically. The energy and the creativity that comes out from those moments are very difficult to achieve online. Therefore, it is very important to plan and prepare the meetings very well in advance so that they are really productive and at the same time they serve for socializing and sharing special experiences, as this is crucial to build trust and a powerful team.

Apart from this, I think that it is very important to organise very well all the admin issues from the beginning so that everything is under control. Finally, I would take very seriously the dissemination and the sustainability of the project, as this is very valued by the Commission, but above all because it is also very beneficial for the project itself.

Macarena Cuenca

Macarena Cuenca holds a Ph.D. in Leisure & Human Development. She lectures at Deusto Business School and is a member of the research team at the University of Deusto Leisure Studies Institute. Her main line of research is cultural audience development, the topic on which she prepared her doctoral thesis. She teaches at postgraduate level at various universities and is taking part in several competitive European and domestic research projects. She has published papers in such scientific journals as *Annals of Leisure Research*, *International Review of Social Research*, and *Museum Management and Curatorship*.

