



CKI - ANNUAL ACTIVITY REPORT

2014

Short overview of CKI projects, activities and consultancy assignments in 2014

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Introduction

The annual report offer a short overview to the projects, activities and consultancies initiated, executed and continued in 2014. It serves as an introduction to the main activities and areas CKI – Center for Kunst & Interkultur (the Danish Centre for Arts & Interculture) work in.

The focus of the annual activity report is on both long term and shorter projects within our three defined fields of action:

- Audiences and the Arts
- Arts and Social Change
- Interculture and Cultural Democracy

Alongside these the report will reflect our major ongoing or finished consultancy assignments and the research / knowledge producing activities and projects we take part in. The report does not cover all our activities. Besides the here mentioned are various expert assignments for regional, national and European bodies as well as assignments for European cultural networks; various keynotes at national and international level; the contribution through exchange of e.g. research, reports, articles and projects on www.cki.dk and on www.audiences.culture.info

CKIs statutes are framed over the UNESCO Convention on Cultural Diversity, ratified by Denmark in 2006 and it is an ongoing task for the organisation to promote and push the cultural sector towards the implementation of the convention and its intentions, doing so by raising awareness and skills about cultural diversity locally as well as nationally. On a Nordic and a European level, we map and report on the Danish situation in a more trans-national perspective. And our staff participate widely in international seminars and conferences on interculturality and audience / civic engagement.

Niels Righolt

Director

6. February 2015

About the Danish Centre for Arts & Interculture

The Danish Centre for Arts & Interculture (CKI) is a national knowledge centre, which collects and disseminates know-how, experience, research, competency and best practice concerning audience engagement and development, 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, both within the mainstream and on the periphery of the arts scene - on a national level and in regard to the exchange of intercultural and audience experience and research at an international level.

CKI 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. For many years the centre operated the first national initiative in this field to work professionally to promote cultural diversity as an essential building block for developing new audiences in arts and culture.

CKI urges all cultural institutions to place equality, cultural diversity and inclusiveness at the core of what they do, and the centre encourages all cultural institutions in Denmark to be inclusive of minorities with an intercultural or non-Danish speaking background. The centre's goal is to enable full and equitable participation of individuals and communities of all origins in the continuing evolution and shaping of Danish cultural life. As such, the centre continuously questions and explores whether new measures need to be taken in regard to national legislation and policymaking, as well as strategies formulated at municipality level.

CKI staff performs tasks and screenings, and are responsible for development and skills learning programs, audience and organizational development, learning, seminars and conferences and more, alongside Denmark's largest web portal and news service on art and interculture.

CKIs European partners

CKIs work is highly partnership and network-orientated, with participation in various international projects and fora. As a member of the *Platform for Intercultural Europe* (PIE) in Brussels and with a seat on the board of this platform CKI has a central location in relation to civil society dialogue with the European institutions, especially the *European Commission* (DG_EAC), which in a longer period has been using the Platform as a consulting party on education and culture. In this context CKI works closely with organizations such as, among others:

- CAE, Culture Action Europe, Brussels - Europe's largest umbrella organization for cultural operators
- ECF, The European Culture Foundation, Amsterdam - Foundation is dedicated to

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- promoting an inclusive and culturally diverse Europe
- ENAR, European Network Against Racism, Brussels - Europe's largest and most influential antiracism organization
- ICLS, The Intercultural Communication and Leadership School, Rome - A European training and competence program for public employees (authorities, etc.).
- European Foundation Society and Education, Madrid - one of Europe's leading research and dissemination platforms around multicultural learning
- IG Culture Österreich, Vienna - an Austrian pioneer of cultural studies and projects
- Intercult, Stockholm - A Swedish competence and production centre
- TrAP, Transnational Arts Production, Oslo - A Norwegian counterpart to Intercult
- TEH, Trans Europe Halles, Lund - European venues umbrella

In the Nordic region CKI co-founded the *Nordic Forum for Interculture* with Intercult, TrAP and Copenhagen International Theatre. A loosely formed network with support from the *Nordic Cultural Fund*, *Nordic Council of Ministers* and *Nordic Culture Point* has completed scans and screenings of the intercultural Nordic countries, including conferences, reports and seminars. Together with TrAP and the Nordic Council of Ministers CKI hosted a Nordic practice exchange and policy seminar in Oslo in 2012 framing the councils policies in the field until 2020.

CKI is sitting with an advisory role in the Council of Europe *Intercultural Cities Network* (ICC) and CKI is one of the initiators of the establishment of Audiences Europe Network (AEN) in its present form.

Supported by the e.g. EU Grundtvig programme CKI has a widespread collaboration with a wide range of stakeholders across Europe who work to promote democratization and accessibility to the cultural sector (present partners introduced in the following chapters).

CKI has for several years worked closely with a number of Nordic and European players on both 'capacity building' in relation to the cultural diversity of culture as actual policy and counselling efforts toward policy makers both in Denmark, the Nordic countries and the EU.

Among CKIs other close international dialogue partners are:

- Mångkulturelt center in Botkyrka, Stockholm, Sweden,
- European Council of Artists (ECA)
- European Museum Forum
- EUNIC
- European Network of Cultural Centres
- European Music Council

Projects

THE ARTS, THE AUDIENCES, THE CONNECTION

In 2014 CKI has been engaged in a broad variety of projects and initiatives focused on audience engagement and audience development. A majority of the activities have been closely connected to ongoing long-term projects and research on AD in Denmark, the Nordics and Europe.

Audience engagement is both a strategy of cultural and political management as well as a tool-box of techniques and methodologies. Audience engagement thus involves a broad spectrum of skills and knowledge to enable increased access to arts and culture to the widest range of people and social groups – particularly among traditionally under-represented or excluded groups.

Audience engagement is a matter for all stakeholders in the cultural sector including the artists, and since new demands on relevance and inclusion has been raised there is a profound need for collegial sharing of experiences and methodologies. Both the legislative level, the arts councils, the regions and the municipalities have an interest in finding ways of meeting these demands through sharing of competencies without shooting new financial means into the sector, which articulates the need of a professional cross-sectorial network across aesthetics, genres, municipal and national borders. A role *ARTS AND AUDIENCES*¹ is well designed to fit.



Arts and Audiences 2014 in Reykjavik

Arts and Audiences

In short the annual Arts and Audiences conference is a Nordic meeting point for cultural leaders, artists, artistic directors, curators, producers, learning managers, communication managers, cultural architects and strategists who want to find new ways to extend their audience engagement. The conference this year was produced and lead by CKI in collaboration with:

¹ <http://artsandaudiences.com/>

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- The Icelandic Ministry of Culture
- Norsk Publikumsutvikling, Norway
- Kultur i Väst, Sweden

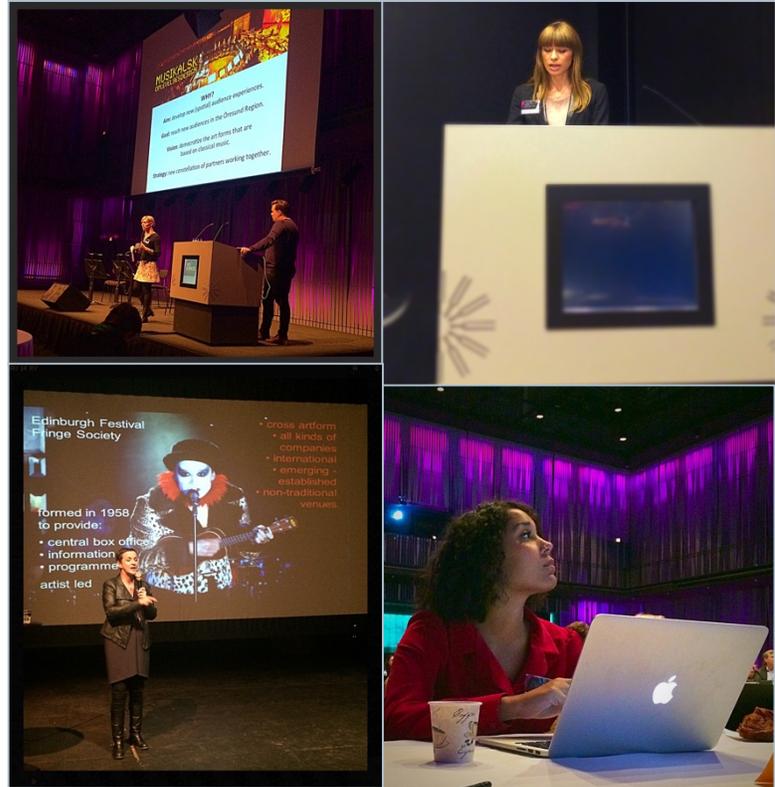
On October 20th and 21st 2014 Smokey Bay and the city of Reykjavik welcomed more than 250 speakers, facilitators and participants from all over Europe to the annual Nordic conference on Arts and Audiences. The conference took place in Harpa under the title *Digital at the Arts*.

The aim of the conference was to bring together a large group of delegates and speakers from all the Nordic countries for a mutual exchange of experiences and methods within digitalization, digital solutions and opportunities connected to audience engagement.

Realizing that the digital shift already has turned audiences into co-creators the conferences theme focused on how artists and cultural institutions across the Nordic countries respond to this situation. The conference touched on how interactive technology can be utilized in the arts itself and not just as promotion of the arts. And not least how this affects artistic production and programming as well as the cultural sectors ability to harness the power of audience engagement.

“Don’t try impose old working models on new technology products”

- Annette Mees, Coney Theatre



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Like previous conferences, this year's conference should take the dissemination of Nordic experiences and methods within audience development to a new level with associated documentation and learning resources designed to capture knowledge, experience and open channels for information exchange. The conference was designed to frame a lively exchange of knowledge build on a body of good practice from within the Nordic cultural arena in order to share results, experiences and explore new possibilities for local, national and pan-Nordic collaborations in the field of audience development and engagement.

The more than 230 European delegates and speakers - of which a good hundred were from Iceland and an equally large group from the Nordics - were presented to a diverse program designed to frame a number of key issues across cultural sectors and traditional National focuses (See the program). The conference was divided into five modules, each with a clear focus on different aspects of digitalization and audience engagement methods. The first four had a clear structure in the sense that they first presented an international keynote, then a Nordic case presentation and was ended by a workshop or breakout session introducing different aspects of each modules core thematic focus. The fifth module consisted of both a Vox Pop element by 6 young bloggers and two different panel debates extending the notion of the overall theme Digital at the Arts.

Their participation was in many ways a way to expand the circle of young Nordic people who can take part of initiatives like the conference. Each of their posts had a short English summary as envisaged in the conference streaming, twitter and Facebook feeds so an online community was allowed to follow the conference in other countries.

AEN - Audience Europe Network

Through the year CKI has made a number of different touchdowns on audience development. One of the more significant was the participation in the final conference of the Audience Europe Network's project Open all areas (see below) in May 2014 in Rotterdam, the Netherlands, where it was decided to continue the transnational network and seek to develop it into an important dialogue partner for the EU - specifically the DG-EAC and its different levels in terms of audience driven focusses. CKI is represented in the board of the AEN through our director Niels Righolt.

AEN is a European movement, a group of professional enthusiasts, people who want to learn and share, who value the power of ideas. AEN is established to understand more about audiences and how to grow them. The best thinkers, the most effective strategists, the most inspiring pioneers are the people with whom AEN is creating a European platform for senior cultural professionals to talk about all the things that motivate cultural audiences to attend - and enjoy creative experiences. AEN events and resources offer an insight into the way things are done locally, set

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against the backdrop of a shared European cultural agenda.

Besides CKI the core partners in AEN are:

- CCCB, Centro de Cultura Contemporània Barcelona, Spain
- ECCOM, European Centre for Cultural Organisation and Management, Rome, Italy
- Norsk Publikumsutvikling (Audiences Norway), Bergen / Oslo, Norway
- Rotterdam Festivals, Netherlands
- CultuurNet Vlaanderen, Belgium
- Audiences Northern Ireland, UK

Other AD related activities

In 2014 CKI has been conducting case studies on cultural learner participation and engagement within the KOP network (Art & Audience) in Denmark and Sweden. CKI have also participated and contributed to a European exchange of best-practice and ongoing development of audience methodologies and awareness through different networks and platforms besides running workshops, courses and tests on audience engagement.

ARTS AND SOCIAL CHANGE

Cultural organisations have an important role to play in engaging people from excluded sections of the population in informal learning programs e.g. through the medium of cultural expression. Cultural experiences provide rich opportunities for exploration of broad aspects of well-being including meaning, self-identity, self-expression, sense of belonging and place, confidence and self-esteem, as well as practical and instrumental life skills including self-expression, communication skills, inter-cultural / generational dialogue and understanding, team working and so on. Aside from their instrumental benefits arts, culture and creativity enrich people's quality of lives, bind communities together in common endeavour and contribute to peace and happiness. They are a basic means for people to express and investigate their humanity, their concerns and their joys. Active cultural engagement is intimately bound up with being a good citizen, participating as an equal in society, committing yourself to the democratic ideals of European civilisation. This is equally important disregarding citizens social, religious, political and ethnic positions.

Both through an intercultural and social objective many cultural institutions prove to be much more than merely putting on events for paying publics: they work hard to make arts and culture accessible to everyone, enabling people to learn and achieve self-fulfilment through participation in artist-led outreach programmes, workshops, exposure to performances and exhibitions, through interpretation materials, and becoming involved as volunteers and active supporters. In some instances, they work with adults introducing programmes of creative self-expression. To

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some people, socially and economically excluded perhaps, the arts remain remote or out of reach. This may be due to a lack of socialisation in culture, or an absence of the 'language' and norms which go along with the experience. If for instance, one has never been into an art gallery or a symphony concert, the experience may be daunting ...

Over the last years CKI have engaged widely in two major long-term projects in this aspect:

Open all areas

In June 2014 the project *OPEN ALL AREAS*² ended. It was a European knowledge exchange program between seven European organizations working on audience development in cultural organisations. The project aims were to support cultural organisations engage with socially and economically excluded sections of the population in informal learning programmes through the medium of cultural and creative expression. It addressed the professional learning needs of cultural managers in practical and theoretical ways as well as worked directly with institutions that target adult learners engaging with culture for the first time. The project enabled sharing and exchange of knowledge, practice and insights leading to a deeper understanding of how culture and artistic activities can be made more accessible and relevant to a wider spectrum of the population. The European partnership dimension enriched this knowledge by providing a wide range of cultural and social perspectives from a diverse range of backgrounds and traditions. Such diversity acted as a catalyst for learning and growth among cultural managers, as well as among end-adult learners in terms of the role of arts and culture in the process of life-long learning as a way to break down barriers and extend inclusion of culture for all.

The partners in the project were:

- CCCB, Centro de Cultura Contemporània Barcelona, Spain
- Demos, Bruxelles, Belgium
- CKI - Danish Centre for Arts & Interculture, Copenhagen, Denmark
- ECCOM, European Centre for Cultural Organisation and Management, Rome, Italy
- Audiences Northern Ireland, UK
- Norsk Publikumsutvikling (Audiences Norway), Bergen / Oslo, Norway
- Rotterdam Festivals, Netherlands

- The image on the front page is from the project study visit to Space Metropoliz in Rome.

² <https://openallareas.wordpress.com/>

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SKIS

Since 2013 CKI have been knowledge partner for the regional project *SKIS*³ (Put Culture in Action), an initiative under the Capital Cultural Metropolis (Kulturmetropol Øresund). The project reaches out to the citizens who do not seek cultural experiences or does not feel comfortable in the cultural institutions. With a focus on audience development the project rethinks methods to involve residents of social housing areas when the cultural institutions create new and attractive cultural offerings. The project aims to develop new forms of outreach activities that can turn the residents of social housing areas into co-creators of artistic and cultural productions. The project has opened up unexpected new ideas for participatory cultural experiences and project formats. 22 cultural institutions in six different municipalities in Metropolitan Copenhagen has given themselves the bound task: Over four years to work diligently to create sustainable relationships with non-users of publicly funded culture, especially potential users in marginalized social housing areas. From one of the city's major museums of modern art at one end to small branch libraries with limited opening hours in the other the institutions have been working with a real and quite demanding long-term outreach strategy. The project is unique to the Nordic countries, since it apart from the many different cultural institutions also includes a variety of other actors (local authorities, social housing partners, knowledge partners, local residents' associations, clubs, etc.) and has been developed as part of a 4-year cultural agreement between the municipalities and the state. The long-term goal is the development of new forms of in-reach activities between municipalities, cultural institutions and the social housing areas strengthening internal anchorage, knowledge and method development and forming the basis for a good and relationship building dialogue with the residents.

SKIS is based on the assumption that the participating cultural institutions all had a common approach to the challenges and objectives of the project; that concepts such as outreach, audience development, community work, in-reach, programming / curating had a roughly comparable basis in the participating institutions.

The stakeholders involved have with very different preconditions and options chosen to meet the same challenge through a variety of methods and tools. In a borough a group of young boys together with artist Tina Enghoff created the movie '*Do you know who I am*', which was later shown in Nikolaj Kunsthal. In another part of the city the local youth council created a concert series to the benefit and joy of the local residents. There is the story of a young boy that through the residential social worker got an internship at the Riddersalen theatre, and lured his friends to come to see the show. And there is the story about 'Little Peter' and other young people from a

³ [http://kulturmetropol.dk/artikel/"vi-skal-lære-træde-et-skridt-tilbage"#.VX6F2ClquSc](http://kulturmetropol.dk/artikel/) and <https://www.facebook.com/groups/166166970164154/>

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social housing area in the suburbs, who along with graffiti artists have decorated 11 tunnels, as a way to creating ownership and security; you don't destroy works, you have helped to create. As a joint activity an Experience Relay was introduced, where residents was offered new cultural experiences across municipal borders. The idea was to open people's eyes to different cultural experiences and inspire them to make use of the cultural institutions in their home municipality and neighbourhood.

The project's quality is its ability to test a number of local 'tailor-made' solutions to identical issues within different types of institutions, municipal boundaries and professional differences between the participating institutions and public authorities. In this way the project is an embryo that maps many of the challenges cultural institutions face when trying to approach audiences and segments, they do not know much about. It is noteworthy that the priorities and actions related to the project in the participating institutions and municipalities have relied on redistribution within already defined economic frameworks and agreements.

INTERCULTURE, INCLUSIVENESS AND RE:THINKING ARTISTIC PROFILE

Besides the ongoing thrive to inspire cultural institutions to place equality, cultural diversity and inclusiveness at the core of what they do, CKI encourages cultural institutions in Denmark to focus on minorities with an intercultural or non-Danish speaking background in order to create a multi-voiced environment for the benefit of Danish cultural life as such. CKI work on a daily basis towards decision makers in regard to national legislation and policymaking.

Creative Culture Dialogue

Following last year's counselling on the project 'In Copenhagen I Belong', we engaged in the trans-national Scandinavian Project *Creative Culture Dialogue* (Kreativ Kulturdialog), where 9 performing arts institutions - 3 from each country; Norway, Sweden and Denmark - and one knowledge partner from each country were exchanging and debating outcomes, processes and upcoming performances and plays in the light of changes in demography, digitisation and politics. The *Copenhagen Music Theatre* and its director Allan Klie designed an inclusive and challenging process, which would allow each of the nine performative organisations to have a day as the focus of a colloquial critical approach. The first two sessions were held in Copenhagen and Oslo and the last session is scheduled for Gothenburg next spring. CKI is one of the monitoring and reflective partners, who will contribute to the final report.

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CREATING A PLATFORM FOR PEOPLE WORKING IN THE SECTOR

The Creatives Office

Following the intermission after SMartBE leaving their investment in setting up an office in Denmark and building upon the outcome of negotiations with the different Danish artistic unions and associations, CKI decided to continue developing a new administrative forum for people in the creative sector under the title *The Creatives Office*⁴ (DKK - De Kreatives Kontor).

The work of a creative or cultural professional generally consists of projects and rarely full-time employment. Often, local regulation is not adapted to short-term contracts and project-based work, making an already vulnerable part of the working population even more vulnerable. The Creatives Office will offer simple tools and guidance for creative professionals.



The idea is to support creative professionals and their projects. We are currently assessing how to develop innovative and concrete solutions to stabilise the careers of creative and cultural professionals, and provide the support needed for a thriving creative community.

By offering a number of services and personal guidance, we aim to secure the professional careers of creatives. Similar concepts are a success in Belgium and elsewhere in Europe.

The services will come at a low rate thanks to an economy of scale attained through pooling. For instance, by having a large number of creatives work with us, we are able to insure them and their work at a far lower rate than if they were individually negotiating with an insurer.

The simple idea is to create a sustainable structure for freelancing culture workers, that enables them to live and work as any other professional. The intention is to have a tested prototype of a generic data based system rolling from the late autumn 2015.

⁴ <http://www.cki.dk/projekter/dekreatives-kontor>

Consultancy

DEVELOPING CULTURAL POLITICS

In 2014 CKI had a number of assignments on the development of cultural politics. Being an institution with a long record of cultural political advocacy work in Denmark as well as in Sweden, Norway and the EU, we still get a number of interesting assignments.

During the spring and autumn we arranged and facilitated workshops, study visits and programs on cultural politics in among others:

- Ballerup Municipality, Metropolitan Copenhagen, Denmark: A two day study visit to Malmö and Helsingborg in Sweden with a following seminar on rethinking the aims of their current political process.
- The Metropolitan Copenhagen Municipalities, Denmark: Herlev, Ishøj, Furesø, Ballerup, Frederiksberg and Copenhagen⁵: A one day workshop on cross-municipal cultural collaboration to be followed by a half day seminar on metropolitan cultural political focusses.
- Malmö Stad⁶, Sweden: A reflectors workshop on how the new culture politic has been implemented and how it has been received by the local culture environment.

- in late autumn negotiations began for an extended counselling role in the design of a new culture politic in Akershus Fylke⁷, The Greater Oslo Region, Norway.

- CKI was also invited to take part in an international Vitamin C seminar in Bruxelles on the connection between arts and culture and the youth and how to develop an inclusive practice, that appeal to the youth segments.

DEVELOPING AUDIENCE AWARENESS

In 2014 CKI had quite a number of consultancy assignments on organisational and project development levels related to audience development, among others:

- Nikolaj, Kolding, Denmark (<https://nicolai.kolding.dk/>): A cross-aesthetic culture centre, where we together with Salaam Film & Dialogue gave workshops on audience focus and inclusive strategies.

⁵ <http://kulturmetropol.dk/node/238#.VhBMg86LVws>

⁶ <https://www.malmocity.se/>

⁷ <http://kulturplanakershus.no/>

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- Salaam Film & Dialogue, Copenhagen, Denmark (www.salaam.dk): A national touring film festival focussing on bringing films from the developing world to a young audience in Denmark. Our role was over 4 months to take the organisation – especially the management – through a complete rethinking of vision, profile, staff composition, partnerships, target groups, PR, financial strategy, audience goals and production methods.
- The World Culture Centre, Copenhagen, Denmark (<http://vkc.kk.dk/>): A strategic counselling leading towards the formulation of a new strategy and the establishment of the creative HUB in the house.
- Riksteatern, Sweden (<http://www.riksteatern.se/>): A workshop on how new narratives can create resonance and anchorage within unusual and difficult to reach new groups of potential users.
- Rank, Sweden (<http://rankmusik.se/>): Two separate one day workshops testing and introducing ideas for new ways of engagement between contemporary music, advanced sound tech and new audiences.

Reseach and FoU

CKI staff participate in a number of activities and projects related to or including research carried out by either CKI or collaborating research institutions commissioned by CKI. Our staff performs tasks and screenings, and are responsible for development and skills learning programs, audience and organizational development, learning, seminars and conferences and more.

Museum Mediators

In 2014 the Museum Mediators⁸ project ended with the production of a publication, a handbook with guidelines for Museum Mediators professionals in Europe based on the common training framework, created by Mapa das Ideias, first tested in the Portuguese reality, adjusted into a European context through a training course for Museum Mediators/ Educators, that represents the institutional and professional needs of Museums' mediation professionals in the European countries that participated in the project: Portugal, Spain, Estonia, Denmark and Italy.

Based on the shared understanding, that in spite of the importance of culture and museums in European Union's identity and economy, the role of the cultural mediator is still undervalued, the project partners developed and refined the project. Across Europe, the Museum and Heritage Educators are highly qualified professionals with fragile relations with the employer, with very diversified academic and museum contexts, most of whom with little or none communication and education training skills.

Mapa das Ideias expanded the training course that was tested in Portuguese (2009, 2010, 2011) and European (Loures, Oporto, Brussels, Barcelona sessions) settings, together with an international team of lecturers. The project consortium consisted of:

- Portugal - Mapa das Ideias, Lisbon
- Spain - University of Barcelona
- Italy - ECCOM, European Center for Cultural Organization and Management, Rome
- Denmark - CKI, Center for Kunst & Interkultur, Copenhagen in collaboration with Finnish Museums Association
- Estonia - the National Museum of Estonia, Tallinn

The project was followed by the Portuguese Committee of the International Council of Museum Professionals (<http://www.icom-portugal.org/> and <http://icom.museum/>).

By developing this common training ground among Museum professionals in the five participating

⁸ <http://museummediators.eu/>

countries, the project stimulated the creation of training and professional guidelines that will sustain the work of Museum Mediation and Education officers. As results the project framed the creation of:

- Assessment of training needs.
- Training framework with European lecturers, interactive contents that deal with horizontal and specific issues in different national settings.
- Technical publications and website.
- European Network of Museum Mediations and Education professionals.

CKI executed a series of training sessions based on the methodology during the spring 2014

ADESTE

The Leonardo Da Vinci project ADESTE⁹ - Audience DEveloper: Skills and Training in Europe is pooling the resources and expertise of 10 partner organisations in 8 countries, ADESTE will develop and train a new European occupational profile in the fields of arts and culture: the “audience developer”. On the project website all details on the project activities and aims, as well as the publications of the results, special resources and useful links on the innovative issues of cultural audience engagement, audience building, active participation and active spectatorship can be found. In 2014 the majority of the work has focused on desk and local research on needs and existing offerings / educations.

The consortium is made up of 7 European partners in 5 different European Countries, 2 international partners and 5 associate partners, presenting a balanced geographically representation covering all areas of Europe. It is a rich mix of higher education institutions, independent and national research centers, national audience development agencies, cultural associations and organisations, and networks. The consortium itself gives voice to a wide range of different stakeholders active in the cultural sector and ensures the project results are spread across a wide audience across Europe and beyond.

- Fondazione Fitzcarraldo, Turin – Italy
- The Audiences Agency, London/Manchester – UK
- CKI – Danish Centre for Arts & Interculture, Copenhagen – Denmark
- ENCATC, Bruxelles - Belgium
- Deusto University, Bilbao – Spain
- The Academy of Fine Arts, Bratislava - Slovakia

⁹ <http://www.adesteproject.eu>

RESEACH AND FOU

- Goldsmiths University of London – UK
- MeltingPro. Laboratorio per la Cultura, Rome – Italy
- Los Angeles County Museum of Art (LACMA) – USA
- The India Foundations for the Arts, Bangalore – India

ADESTE presents key aspects of innovation, since it aims at responding to these needs, by:

- assuming a broad concept of audiences' engagement, underlining the importance of developing knowledge and diversity of types of audiences, not just increasing numbers;
- designing and certifying a new European occupational core profile in the field of arts and culture, linking the VET system and the labour market;
- developing and testing at EU-level innovative training methodologies, in line with the labour market needs and international best practices (new profession for new needs);
- improving European impacts by cultural organizations and practitioners directly and indirectly involved in the project;
- promoting co-operation and exchange of good practices involving different stakeholders by a pan-European and cross-sectorial approach.

UpSkill

Another quite significant AD orientated knowledge project is the EU project UpSkill¹⁰: Up skilling cultural managers, matching skills needs by improving vocational training” has been a celebration of different cultural training from across Europe. The project, funded by the EU Commission through the Lifelong Learning Programme 2007 -2013, encourage participants to explore new, innovative ways of operating and training in the cultural sector.

The European cultural sector is a key driver of growth. However, the current economic crisis requires cultural organisations to be able to navigate new challenges in order to fulfil this growth potential. Cultural organisations can only do this with effective, high-skilled cultural managers. To meet this challenge, the project aim is to improve and update the skills and competencies of cultural managers in middle level positions, both those employed in private or public cultural organisations and the self-employed, by better matching the training with the market labour needs to improve the quality of the VET training for them and reinforcing the link between VET and working life.

This partnership is made up of cultural organisations and training institutions, all with complementary experiences in the cultural sector. Through a series of workshops and local

¹⁰ <http://culturalmanagers.com/>

activities, it aims to:

- identify and assess the skills and key competencies linked to entrepreneurship, cultural awareness, leadership, audience development, digital skills and link these to the day to day activities of jobs in the field of arts and culture management;
- exchange and jointly test innovative vocational training methodologies based on enhancing work learning experience, blended and creative approaches such as mentoring, design thinking processes and tools and digital storytelling, which are adaptable and tailored to the real needs of learners;
- design VET modules related to each of the identified key competences and tested during the meetings, contributing to the development of a new Curriculum for cultural managers wishing to up skill and improve their working methods and become leaders;

The project's main outputs are a series of VET training modules to be shared and introduced in the institutions training and beyond."

The partners are:

- The Creative & Cultural Skills, London – UK
- CKI – Danish Centre for Arts & Interculture, Copenhagen – Denmark
- Setepés, Porto – Portugal
- FIBICC, Madrid - Spain
- Anthropolis, Budapest - Hungary
- Pastificio Cerere Foundation, Rome - Italy
- MeltingPro. Laboratorio per la Cultura, Rome – Italy

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