



Charter

EUROPEAN CULTURAL
HERITAGE SKILLS ALLIANCE

Profile: **Audience developer for the cultural sector**

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Purpose

One of the key objectives of CHARTER is encouraging exchange, capacity building and movement within Europe. For this purpose, CHARTER has developed a methodology which can be used to draft competency profiles in collaboration with international focus groups of professionals.

These samples are done under the workplan of Work Package 2 in drafting occupational profiles. This is an ongoing work that will be concluded in 2024 and will be incorporated in a larger official report.

Context

This profile was developed through online meetings during 2023.

Output

This profile is an example of how the CHARTER methodology can be used for drafting profiles fit for ESCO.



A - Identify your focus group

Organizations, Institutions, sub-sectors and professionals represented

Cristina Da Milano, ECCOM Italy
Martina De Luca, Fondazione Scuola per i Beni e le Attività Culturali, Italy
Alessandra Gariboldi, Fondazione Fitzcarraldo, Italy
Simona Martini, Fondazione Fitzcarraldo, Italy
Antonia Silvaggi, MeltingPro, Italy
Macarena Cuenca Amigo, Deusto Business School, Bilbao, Spain
Ines Camara, Mapa das Ideias, Portugal
Ivo Oosterbeek, Mapa das Ideias, Portugal

Countries and regions represented

Italy, Portugal, Spain, drawing from previous work undertaken by European teams

B - Identify your occupation

Name of the profile and synonyms

Audience developer for the cultural sector

Short description/explanation of the profile of how it should be understood (max 200 characters)

The audience developer in the cultural and cultural heritage sector is the professional who leads the strategic, dynamic, participatory and interactive process of making culture and cultural heritage widely accessible.

Scope of the occupation (Clarify the boundaries of this occupation and what distinguish it from existing profiles, should make things less ambiguous)

The work of the audience developer aims at engaging individuals and communities in experiencing, enjoying, participating in and valuing culture and cultural heritage through various means, from digital tools to volunteering, from co-creation to partnerships.



C – Level of autonomy and responsibility

The audience developer in the cultural and cultural heritage sector occupies a strategic position in a cultural organization, with policy implications.

His/her work can be highly innovative and lead change in the organization. It includes research, analysis, impact evaluation, managing people and networking with different stakeholders, designing programmes, and developing policies.

The audience developer enjoys a high degree of autonomy and is accountable to the director of the institution.

D - Design the profile

Give an indication of the sources used to build the profile

The work has been largely based on learning deriving from three EU funded projects on audience development in which the members of the group were involved:

- ADESTE - Audience Developer: Skills and Training in Europe (2014-2016) which drafted the occupational profile of the audience developer

<https://www.artsmanagement.net/Articles/Report-European-Standard-Occupational-Profile-of-the-Audience-Developer.3670>

- CONNECT Knowledge alliance for Audience Development (2016-2018), which developed a syllabus to train audience developers <http://connectingaudiences.eu/resources/compendium-of-syllabuses-connect-ttp>

- ADESTE + (2018-2022)

And on the following sources:

Audience development. The ADESTE journey

<https://aced.adeplus.eu/resources/why-aced/audience-development-the-adeplus-journey>

ACED Audience Centred Experience Design to support organisations in designing experiences with and for their audiences, visitors or participants. <https://aced.adeplus.eu/why>

European Commission – Directorate-General For Education And Culture, *Study on Audience Development. How to place audiences at the centre of cultural organisations*

https://www.europacreativamedia.cat/rcs_auth/convocatories/EX-summary-Audience_Engagement_ENGLISH.pdf



Define the key activities/tasks that differentiate your occupation from other jobs, preformed by an average professional

CORE TASKS/ACTIVITIES

Carry out an analysis of the cultural heritage organization of reference, also in relation to its environment, actual and potential audiences and their needs

Benchmark audience development practices within and outside the cultural sector, in order to seek inspiration to design new projects and initiatives

Establish connections between all the key internal and external stakeholders, generating a concern for the audience within the whole organisation

Formulate appropriate audience development policies and strategies

Design, organise and implement innovative audience development projects and initiatives

Lead changes in the organisation motivating teams and promoting interdepartmental and multidisciplinary collaboration to achieve the common goals and objectives

Analyse the results of the implemented audience development projects and initiatives in terms of impact and propose future changes based on the identified weaknesses that could be improved



Audience developer for the cultural sector – Profile

ACTIVITIES	SKILLS	KNOWLEDGE	ATTITUDES / SOFT SKILLS
Carry out an analysis of the cultural heritage organization of reference, also in relation to its environment, current and potential audiences and their needs	<p>Collect, analyse and interpret data concerning a cultural organization, its environment and audiences</p> <p>Interpret scenarios and assess needs</p> <p>Map the cultural environment and its stakeholders</p> <p>Map the strategic capability of the organization to assess strengths and weaknesses</p>	<p>Understanding the role of culture and cultural organisations in society/specific contexts, also in the framework of European and national/local cultural policies</p> <p>Deep knowledge of the cultural environment/cultural organization in which one operates, its characteristics, mission, values, functioning, stakeholders, networks of reference, etc.</p>	<p>Analytical thinking</p> <p>Systemic thinking</p> <p>Strategic thinking</p> <p>Practical thinking</p> <p>Problem solving</p> <p>Relational leadership</p>
Benchmark audience development practices within and outside the cultural sector, in order to seek inspiration to design new projects and initiatives	Benchmark audience development best practices within and outside the cultural sector	Innovative practices at national and international level	<p>Oral communication skills</p> <p>Lean approach</p>
Establish connections between all the key internal and external stakeholders, generating a concern for the audience within the whole organisation	<p>Create connections and network with internal and external stakeholders within and outside the cultural sector</p> <p>Facilitate creative exchange within the organisation</p>	Facilitation techniques	<p>Working in team</p> <p>Flexibility</p> <p>Risk taking</p> <p>Empathy</p>



	Facilitate and organise effective meetings among internal staff and different stakeholders		Attentive listening Open mindedness
Formulate appropriate audience development policies and strategies	Supervise the design of the CRM system Engage the department responsible for the content (artistic departments, curators, etc.) in the formulation of audience development policies and strategies Formulate audience development policies and strategies in the cultural sector	Basics of marketing applied to the cultural sector Audience research methodologies applied to the cultural sector	Continuous learning attitude Proactive, entrepreneurial mindset Innovative approach Decision -making
Design, organise and implement innovative audience development projects and initiatives	Design innovative projects and initiatives also in co-operation with the audience and other stakeholders Engage audiences in innovative and creative processes Manage team and budget Manage audience development projects	Project design and planning Basic knowledge of Design thinking and User experience Project management	
Lead changes in the organisation motivating teams and promoting interdepartmental and multidisciplinary collaboration to achieve the common goals and objectives	Build multidisciplinary teams involved in the design of audience development initiatives	Change management Negotiation techniques	



	<p>Create a concern for the audience within the cultural organization</p> <p>Communicate and negotiate effectively with different stakeholders</p>		
<p>Analyse the results of the implemented audience development projects and initiatives in terms of impact and propose future changes based on the identified weaknesses that could be improved</p>	<p>Monitor and evaluate the impact of the audience development initiatives undertaken</p> <p>Gather feedback and report back to all stakeholders (including audience and colleagues)</p> <p>Proactively search for alternative/additional funding sources</p>	<p>Impact evaluation techniques</p> <p>Knowledge of fundraising techniques</p>	



E – GAPS and needs

Indicate which skills should be developed and extra training is needed in the future

The profession of the audience developer in the cultural/cultural heritage sector is a growing profession, nurtured also by the implementation/adoption of the Faro Convention and the CoE strategy 21 at national and local levels and by the increasing participatory initiatives undertaken in the sector.

Skills needed for the profession are additional and complementary to already existing professions (c.h. educators, marketing specialists, etc.)

Soft skills are very important.

Indicate how these skills should be developed

Practical training should be incorporated in the curriculum. Soft and relational skills are important for this professional figure and can be taught in a classroom by putting students in real situations through simulations and role playing. Work-based learning and internships would also be necessary

There is an evident education and training gap for this profession and no permanent existing training (only ad hoc training initiatives have taken place, linked to EU projects).

Training for the audience developer should complement a graduate degree in a specific discipline, be delivered at post-graduate or master level (EQF 7) or in a lifelong learning perspective.