

CREATIVE GYM



TRAINING EXERCISES
FOR **CULTURAL**
MANAGERS

A collection of essays and case studies

CREATIVE GYM:

**TRAINING EXERCISES FOR
CULTURAL MANAGERS**



CREATIVE GYM: TRAINING EXERCISES FOR CULTURAL MANAGERS

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Upskill project members

Melting Pro. Laboratorio per la Cultura, Coordinator of the project, Italy

Anthropolis Association, Hungary

Creative & Cultural Skills, United Kingdom

Danish Centre for Arts & Interculture, Denmark

Fondazione Pastificio Cerere, Italy

FIBICC, Ibero-American Foundation for Cultural and Creative Industries, Spain

Sétepes, Portugal

Editors: Sarah Mair Hughes, Antonia Silvaggi, Viktoria Szepvolgyi

Graphic design: Cristian Oliveira, Setepés

Cover design: Mátyás Benes

eBooklet

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9 PREFACE *by Cristina Da Milano*

11 INTRODUCTION

14 ENTREPRENEURSHIP

Use Mentoring

To Stimulate Entrepreneurship Skills

Case Study 1 Crea.m Creative Mentoring For Cultural Managers, Italy

Case Study 2 Design Terminal Mentoring For The Creative Industries, Hungary

Use Experiential Learning

To Acquire Self-Employment Skills

Case Study 1 Cult Up, Spain

Case Study 2 Műszi (Community & Art Floor), Hungary

Case Study 3 Jurányi Art Incubation House, Hungary

Case Study 4 Oliva Creative Factory. São João Da Madeira, Portugal

38 PROFESSIONAL SKILLS

Use Artists' Residencies

To Grow Professional Skills And Expand Networks

Case Study 1 6Artista, Italy

Case Study 2 La Harinera, Spain

Use Apprenticeships

To Create Opportunities To Learn On-The-Job

Case Study 1 Creative Employment Programme, United Kingdom

Case Study 2 The Backstage Centre, United Kingdom

54 DIGITAL SKILLS

Use Digital Storytelling

To Empower Emotional Engagement Through Stories

Case Study 1 Vitrin Project, Hungary

Case Study 2 Diamond: Dialoguing Museums For A New Cultural Democracy, Italy

68 FUNDRAISING SKILLS

Use Crowdfunding

To Develop Skills In Securing Emotional And Financial Public Investment

Case Study 1 6 Dei Nostri – Fondazione Pastificio Cerere Crowdfunding Campaign, Italy

76 PROJECT MANAGEMENT SKILLS

Use Creative Problem Solving Techniques

To Generate New Ideas And Develop Problem Solving Skills

Case Study 1 Art On Chairs Project, Portugal

Case Study 2 Soundpainting, Hungary

Use Creative Tools

To Develop Project Designing And Management Skills

Case Study 1 Europas: ascolti Digital Passport In Europe, Italy

94 STRATEGIC AUDIENCE SKILLS

Use Audience Strategy

To Anchor The Relevance Of Your Cultural Activity Or Organisation

Case Study 1 Designing Classical Music Experiences, Denmark

Case Study 2 Skis / Putting Culture Into Action - Citizens Become Co-Creators Of Cultural Experiences, Denmark

Case Study 3 In Copenhagen I Belong, Denmark

Case Study 4 Adeste - Audience Developer: Skills And Training In Europe, Italy

109 CONTRIBUTORS



György Szabó managing director of Trafó
House of Contemporary Arts, Budapest,
presents the building and its concept to the
Upskill project members

Eccom. Idee per la cultura

by *Cristina Da Milano*

Cultural management encompasses the art of planning, organising, leading, supervising and monitoring activities within the not-for-profit and for-profit branches of the cultural sector. Paths into a career in cultural management are diverse and, for many, not a straight line: in some cases, cultural managers come directly from studies in management and economics, in other cases they are artists or scholars coming from humanities who need to acquire managerial skills and competences.

A career in cultural management can be very rewarding. People can choose from a range of careers that open doors in the invisible 'wall' between creativity/culture and the public: a cultural manager could work in a crafts store or an art gallery, or for a music magazine or book publisher or a museum; he/she could assist an organisation in its financial or human resource practices, develop new programmes and policies, pull together the talents and skills of many people to create new cultural products or services, or work with multiple organisations to develop good practices in cultural management. They are all very stimulating and interesting careers which require creativity, commitment and the right attitudes and skills.

Creative Gym is about developing skills and creating new institutional systems through training for cultural managers and different project activities. But what sort of training? And which exercises ensure the best performances?

This booklet proposes a range of them, all based on the underpinning concept of the need for understanding the composition of the cultural sector in the different countries and for sharing experiences in a cross-country mode. In fact, Creative Gym is the product of a EU funded project – Upskill: Up skilling cultural managers, matching skills needs by improving vocational training – and it seems to me extremely meaningful the fact that it underlines, on the one hand, how the different training exercises and operation models must be adequate to the local contexts, on the other hand how – in applying and testing them – we should never forget the European dimension which we all live in.

This eBooklet helps acknowledge and address those key competencies, which are prevalent and important within the cultural sector, exploring new ways and institutional approaches to innovative training in the cultural sector and taking specific measures to enhance participation rate in vocational educational training.

Let's go training then!



Exploring the Copenhagen Landscape in terms of audience development and community engagement initiatives, organised by CKI: Danish Centre for Arts & Interculture



The digital storytelling workshop in Budapest, organised by Anthropolis, some of the digital stories produced are available on the website www.culturalmanagers.org

by *Antonia Silvaggi*

1 Source: Upskill project website
www.culturalmanagers.com

'Upskill: Up skilling cultural managers, matching skills needs by improving vocational training'¹ has been a celebration of cultural training from across Europe. The focus of which has been to acknowledge and address key competencies and innovative training practices, which are prevalent and important to the cultural sector.

The project, funded by the EU Commission through the Lifelong Learning Programme 2007 - 2013, encouraged participants to explore new, innovative ways of operating and training in the cultural sector and take specific measures to enhance the participation rate in vocational educational training of people facing transition and new challenges.

Partners from six countries: Italy, Denmark, Hungary, Portugal, Spain and the United Kingdom; all with complementary knowledge and experience, collaborated on a knowledge exchange project, demonstrating the breadth of methods of training cultural managers within the sector. Upskill was not only about new methodologies in vocational educational training in the cultural field, but it was also about being inspired by practices and organisations.

The values shared through the project are:

- The importance to learn from each other
- Developing relationships
- Cooperation
- Developing a community of peers
- Initiating curiosity and creativity
- Being proactive

Upskill was a learning process itself, a journey into acquiring and updating skills by discovering what partners in other European countries are doing, how they address skills issues, what solutions are applied and promote new insights on an operational level, as well as professional training for cultural managers.

2 A brief report is available here
http://culturalmanagers.com/wp-content/uploads/UPSKILL_first-report_research_SEPTEMBER.compressed.pdf

The story started by asking questions such as 'What are the skills and competences that a cultural manager should improve to face emerging challenges?' 'What skills, competences and attributes are influential in our field?'² 'How do we manage complexity?' and 'What could be the appropriate training paths to empower cultural managers?'

Creative GYM is the result of this cooperation and of the contrasting narratives from the different partners involved and is a collection of voices from

a variety of cultural sectors. It is a map of the need for constant exchange, open cooperation among organisations and individuals, of continuous dialogue due to the complexity and challenges that the cultural sector faces - austerity, emerging forms of cultural participation and artistic creation, the demographic move, the digital shift and the pressure to produce mainly economic impact.

The competencies and skills profiled within this booklet, namely entrepreneurship, professional skills, fundraising, project management, audience development and digital skills have been identified as especially significant to cultural roles.

This eBooklet has been designed to be a useful tool for cultural managers and institutions wishing to find new and innovative ideas to update and upskill themselves and improve not only their leadership and management skills but also to understand the impact they want to have on society. Creative Gym is a series of examples of vocational educational training modules and projects experienced and developed through this European collaboration. It highlights specific skills areas of importance to continual professional development in the cultural sector.

Each chapter is based around specific competencies identified by the partners at the beginning of the project which link to a type of training or tool, and related case studies. A particular area of interest highlighted within this work has been the importance of peer support and guidance within the sector, and of non-formal education in training cultural managers.

This work has emphasised to partners that training and development in the cultural sector is an ongoing process in order to improve, like working in the gym. Hence the name, Creative Gym. The training best practices suggested are just a small compendium of what can be done to improve training and institutional operation.

The Upskill project recognises the vital importance of every educational style (formal, non-formal and informal) for lifelong learning and that a system should be established to validate non-formal and informal learning.

Hopefully all the innovative training practices described in this eBooklet will be of inspiration for other cultural managers and organisations to pick and choose what is most appropriate for their professional development.

Building a Creative Nation



Creative & Cultural Skills Annual Conference
March 2014. Building a Creative Nation.
The Backstage Centre, UK

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills



Entrepreneurship

by Antonia Silvaggi and Giulia Fiaccarini



Jurányi Art Incubation House, Budapest
© Justyna Jankowska



by *Antonia Silvaggi*

The EU's cultural sector is a key driver of growth. However, the current economic crisis requires cultural organisations and individuals to be able to navigate new challenges in order to fulfil this growth potential, but they can only do this with effective, highly-skilled cultural managers. Cultural managers need to deal with complexity, run efficient and sustainable organisations and at the same time they are required to be relevant to society. How do we support cultural managers to handle this complex scenario? Recent research³ shows that developing entrepreneurship skills can empower cultural managers to fulfil personal and professional growth potential. If this is the case, what do we mean by 'entrepreneurship competence'? 'It's a sense of initiative and entrepreneurship referring to an individual's ability to turn ideas into action. It includes creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports individuals, not only in their everyday lives at home and in society, but also in the workplace in being aware of the context of their work and being able to seize opportunities'⁴.

Therefore entrepreneurship is firstly a mindset, a concept that goes beyond starting a business; it is closer to the capacity of creating value – social, aesthetic or financial⁵.

The Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London, ICCE, takes the view that Entrepreneurship is the creation of value, this value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven.

Entrepreneurship is a way of thinking differently and adopting tools from different sectors. As The Synapse Workshop encourages, entrepreneurship is 'thinking about the future and the impact cultural managers would like to make and to challenge new ambitions'⁶. Entrepreneurial skills are inherent to effective creative practice. Stronger entrepreneurial skills might allow cultural leaders to create, not only commercial opportunities for cultural organisations, but to improve their social impact. However, there are still many cultural managers who are unsure how entrepreneurial skills are best learned, taught and embedded throughout their organisations.

3 CREA.M research: Creative Blended Mentoring for Cultural Managers (2012). Competency model for research, available to download from www.culturalmanagers.com

4 Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning <http://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX:32006H0962>

5 Goldsmiths, University of London, Institute for Creative and Cultural Entrepreneurship (ICCE)

6 The SYNAPSE WORKSHOP, is run by Adrian De La Court at Goldsmiths, University of London, ICCE. This programme is available to all departments in Goldsmiths and offers the students the opportunity to develop entrepreneurial tools to 'map their future'. SYNAPSE is also aimed at encouraging students to develop an understanding of the value of an entrepreneurial approach to research, work and careers. Also they aim to seek out and support entrepreneurial potential in staff and students. <http://www.gold.ac.uk/icce/news-activities/synapse/>

Use Mentoring

to stimulate entrepreneurship skills

by *Antonia Silvaggi and Giulia Fiaccarini*

7 There are many definitions of mentoring, and an extensive literature is available, from http://culturalmanagers.com/wp-content/uploads/8.-Mentoringlinks-and-references_CREAM.pdf

Mentoring is a one-to-one relationship between an experienced mentor and a mentee⁷ who wishes to reflect on their professional career, identify and bridge gaps, update knowledge and increase motivation. Mentoring enables transmission of knowledge and values. It represents an informal learning approach relevant to work, career and professional development in the cultural and creative sector.

The most relevant characteristics of any mentoring programme involve a developmental and empowering approach related to identifying and nurturing the potential of the person as a whole. It is based on enhancing skills that a person possesses, rather than skills they are lacking. By developing and setting their own learning objectives together with the mentor, the mentee owns the goals and the process. The mentor helps the mentee to develop insight and understanding through intrinsic observation. The mix of knowledge, skills and attributes envisaged in a mentoring programme is hardly covered by formal training as it represents a holistic approach to professionals based on a one-to-one relation between mentor and mentee.

The two cases below applied mentoring to develop entrepreneurship skills with different aims: CREA.M is a European creative mentoring programme designed to increase mentees' employability by developing entrepreneurial skills which help them to plan their career. The Design Terminal in Budapest offers a mentoring programme to support small and medium sized global enterprises, creative business and designers to be more successful and strategic.

Target groups

This flexible informal learning methodology could be used to train a broad spectrum of people:

Cultural managers in mid-level positions from different arts and cultural sectors

Artists and people working in the creative industries such as entrepreneurs

People working in unstable conditions in the cultural and creative industries, first time job seekers, new employees

Training needs

Mentoring brings the learning experience closer to the reality of the working environment and also includes self-evaluation on the appropriate balance of competences to identify and bridge skills gaps. By matching more experienced professionals with less experienced ones, it allows both mentors and mentees, to gain knowledge on the requirements of the cultural labour market, and to think differently about their careers, jointly re-evaluating the possible pathways to find more stable employment or develop strategic thinking.

Benefits

Mentoring is also deeply innovative in terms of the expected results, that are beneficial for both sides of the relationship: On the one side, it can lead to the development of a new generation of cultural managers and artists that are more self-aware and resilient despite the intrinsic complexity of their profession and an increasingly threatening external environment; on the other hand, it fosters an organic change in the values and skills of the current professionals that are being guided through an inter-generational, cross-sectoral dialogue which provides an insight and understanding of their professional world.

The aim of the mentoring process is to nurture the mentee so that they realise their potential. This means better results from the worker (or mentee) and as a consequence, better results for the organisation, and can lead to new challenges and opportunities for the organisation and its staff.



CREAM Mentoring. Mentor Train the trainers session



CREAM Mentoring. Mentor Train the trainers session



Train the trainers session © Marek Snapka

Main general steps to develop a mentoring scheme⁸ mixed with the implementation model of the Design Terminal mentoring programme

8 Megginson, D, Clutterbuck, D et al (2006), *Mentoring in action. A practical guide*, 2nd edition, Kogan page

9 See an example of the mentoring CREA.M Blended Mentoring Kit for mentors on www.culturalmanagers.org

Before implementing any mentoring programme, it is recommended that the current situation of the institution is analysed, as in the Design Terminal's case. Analysis could include market preferences, local needs, the business environment, not to mention the skills and competences found in the local start-ups. A training needs analysis helps to understand the goals of a mentoring scheme. For example, the CREA.M project mapped out mentees' needs.

An organisation should use experienced professionals who have at least 5-10 years experience in the specific field.

The organisation should develop a long-term strategy about how this programme will cure the mentees' lack of knowledge and what stages it should contain.

The mentors need time management support, since they are probably not doing it as their main job.

Guidelines are the most useful assets during a mentor programme⁹. Guidelines for the mentors and guidelines

Mentored team of designers
© Design Terminal, Budapest



Main stages of a mentoring relationship

for the mentees (which must be a long-term help and a list of effective to-do activities). Tutors play an important role in assisting the pairs. Guidelines for tutor must be developed too.

The international partners are not just benchmarks for the programme, but they can offer labour market information from the other country as well. To be more specific, the LMI (Labour Market Information) should include trends, potential network of partners, competitors, etc.

The organisation needs a feedback system to analyse and refresh the needs and methods they used at each programme session.

Matching of mentors and mentees: the criteria to complete this task can vary according to the organisation's approach. It should consider both the pairing of professional profiles, and the logistic conditions for the development of the relationship. Recruitment of mentors and mentees: an open call is held for applications for the scheme.

Training of mentors in the use of mentoring tools to manage the one-to-one relationship and organisation of information events for the mentees.

Starting phase

Designing the alliance and building trust:

In the first meeting, mentors should design and agree on some basic rules to foster their relationship with their mentee. To do this, mentors should discuss a series of practical and personal aspects with the mentees and sign a mentoring agreement to endorse their mutual commitment.

Active phase

After every meeting, mentors and mentees learn, share and re-design their learning objectives based on their developing relationship. The number of times the couple meet is agreed internally over a period of time.

Ending the mentoring relationship

By its very nature, mentoring implies a considerable degree of emotional and personal investment. It is very important to provide closure and share a strategy to officially end the mentoring relationship.

Monitoring and evaluation is carried out throughout the programme.



Crea.m Creative Mentoring For Cultural Managers Italy

by *Giulia Fiaccarini*

Contacts

Giulia Fiaccarini, project manager

g.fiaccarini@meltingpro.org

Antonia Silvaggi, project manager

a.silvaggi@meltingpro.org

www.meltingpro.org

Download

CREA.M BOOKLET FOR MENTORS

downloadable from www.culturalmanagers.org

CREA.M - Creative Blended Mentoring for Cultural Managers was a Leonardo da Vinci project financed within the EU Lifelong Learning Programme which ended in November 2013. The CREA.M partnership was composed by a mix of eight different institutions from seven countries, including vocational educational training organisations, cultural organisations, a small/medium sized enterprise and a public administration.

The creative mentoring scheme is a non formal VET program - that fits in with the general objective of Upskill which is - to improve and update the skills and competencies of people working in the creative and cultural sector by better matching the training with the labour market needs.

The programme aim was to support cultural managers in taking responsibility for their career, personal development and job seeking by fostering entrepreneurial skills and creative thinking.

The CREA.M mentoring programme

The CREA.M creative mentoring scheme is based on a competency model relating to entrepreneurship as a key competence. It is a methodology based on creative play, appreciative enquiry, design thinking, making participants more competitive in the labour market by fostering their self-awareness as professionals.

The CREA.M project mapped out the competencies needed in the cultural sector by involving different stakeholders and, from there, elaborating a creative blended mentoring programme deployed into learning outcomes to foster creativity, entrepreneurship and intercultural skills for beneficiaries. The results helped to design the project's Blended Mentoring Kit¹⁰ based on design thinking and creative tools and visual mapping. The mentors were trained to use the tools and to give special attention to the need for entrepreneurial skills and competencies of the mentees. The design of the programme also had to take into consideration the different cultural backgrounds.

The CREA.M mentoring programme was structured in 6 face-to-face and 5 online meetings, running through a period of 6 months from March 2013 to September 2013.

Mentors and mentees had at their disposal a dedicated e-learning platform to facilitate distant communication in between face-to-face meetings.

10 The CREA.M project, Creative Blended Mentoring for Cultural Managers, was made possible thanks to the support of the European Commission's Lifelong Learning programme, Leonardo da Vinci Development of Innovation. The mentoring tools and modelling techniques to manage the relationship between mentor and mentee have been developed by the Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London, and incorporate material developed for the Nesta Creative Pioneer programme. These materials are © Goldsmiths, University of London and/or its licensors.

Outcomes

The CREA.M project was conceived with the ambition of developing a mentoring programme that could work with people who feel disengaged but with strong ambitions to work in, or further develop their careers in the cultural sector. The CREA.M Blended Mentoring Kit for mentors and mentees was the outcome of this ambition, designed to develop and support mentors and mentees in their mentoring relationship and to develop entrepreneurship competences to empower mentees to shape their future career.



Train the trainers session
© Marek Snapka

Design Terminal Mentoring For The Creative Industries Hungary

by *Zoltan Acs*

Contacts

Zoltán Ács, head of business incubation program

mentor@designterminal.hu

<http://designterminal.hu/en/mentor-program>

Video

[https://www.youtube.com/watch?v=kWasIK-](https://www.youtube.com/watch?v=kWasIK-b0qLE)

[b0qLE](https://www.youtube.com/watch?v=kWasIK-b0qLE)

Design Terminal National Centre for Creative Industries

Design Terminal is the national centre for creative industries in Budapest, Hungary. With the stimulation of digital economy, industrial design and urban planning, their mission is to support value-added local enterprises reaching the global marketplace. Their competition-based, free incubation services include business consultation and mentoring, local and international trade show presence as well as early stage investment mediation. In 2014, Design Terminal was awarded European Enterprise Promotion Awards by the European Commission.

Mentoring programme for the business of the creative industry

The Design Terminal mentoring programme is based on the mentoring concept of Eric Parsloe which is to support and encourage the mentees to expand their knowledge 'in order to maximise their potential, develop their skills, improve their performance and become what they would like to be'¹¹

¹¹ <http://www.londonleadershipacademy.nhs.uk/sites/default/files/uploaded/Mentoring%20service%20-%20SR%20-%20v1.0%20Final.pdf>

Creative businesses often operate in an ad hoc way and not strategically, and with a lack of sales and budget plans. Creatives might need a structure that saves time for them, and reduces their dependence on others.

Designers and creative businesses registered in Hungary that are aiming to become successful small and medium sized global enterprises can apply for the Design Terminal's 6 month mentoring programme. Knowledge transfer is achieved via training, based on the themes and methods of design management and communication agencies. During the composition of the training structure, a pre-consultation exploring the needs of 120 business and also international best practices adjusted to the domestic demands was taken into account. The special mentor methodology covers presentation skills, critical thinking, creativity, problem solving, risk assessment, strategic thinking, project and manufacture planning and managing, efficient teamwork and decision making.

Mentees (companies) are selected through a two-stage judging process supported by a criteria system.

Then each company receives a main mentor with specialist knowledge on the relevant market and the trends of the sector. They keep the companies on track while they alternate between the businesses for a few weeks (e.g. a commercially experienced mentor takes over the company whose next task is developing the sales strategy, for 2-3 weeks). The mentors discuss the current tasks and the development of the individual companies monthly. Every month ends with the mentee's pitch presentation. Mentees also receive advice from external professionals in the form of a workshop or monthly

guidance. Peer-to-peer learning is also encouraged. To support mentees in validating their brand and to encourage networking, Design Terminal takes all the mentees to an international B2B fair, and they participate in a local demo day at the peak of the programme. Hogan Tests help to measure the differences between the input and output of the competencies and skills. Mentees fill in the tests at the beginning and at the end of the 6 month programme. Six months is an ideal length for creative companies within this programme to experience the sense of initiative and entrepreneurship, also to gain the most useful business competencies and skills next to their creative ones.

From September 2015, the mentoring programme will expand and accept applications from entrepreneurs working on smart city and digital technology projects.

Average number of mentoring hours: 6 hours/week
 Obligatory pitch meeting time: 1 hour/month
 Average number of self-study hours: 10 hours/week



Business modelling is an essential part of the mentoring process at © Design Terminal, Budapest

Design Terminal mentors participate in the mentees' pitch session every month alongside giving day-to-day support
 © Design Terminal, Budapest



Use Experiential Learning

to acquire self-employment skills

by *Santiago Arroyo Serrano*

The most effective way to acquire self-employment skills is by knowing the main steps of successful project management and the best way to do so is through experiential learning. The methodology is about knowing good practices, being passionate, enthusiastic, sharing with other entrepreneurs (networking) and also having different models and being supported with training and experiential tools from real projects. Using experiential learning is crucial to learning about cultural management, especially cultural entrepreneurship.

By using these experiential learning tools, it is possible to support the seed of entrepreneurial initiatives that allows them to build a professional profile within the cultural and creative sector.

Through face-to-face sessions in different spaces out of the classroom, at inspiring and active cultural centres, using counselling and tutoring, participants will expand their skills and receive support to develop their entrepreneurial projects within the cultural sector. And this is the beginning of connecting with the labour market.

The general goals of experiential learning

Increasing knowledge related to different areas of culture and art management and knowledge of the specifics of the companies in their environment of cultural industry.

This is achieved through learning that integrates the principal concepts, instruments, and methodologies.

Helping the student/company to acquire and develop the necessary skills and abilities to analyse and evaluate the economic and social environment in general and, more specifically, the environment of the cultural industries sector. The aim is to adapt management and design, execution and control strategies and actions for this kind of business.

Facilitate the development of critical thinking, to make participants understand the possibilities of their own decision-making process.

Practical steps to encourage experiential learning

The first step is to create a professional network in the cultural sector to offer the student or the company a general view of the actual professional environment.

In the case of the training, the organisation has to match the skills and needs offered with the labour market, as well as considering the fact that the active relationship with the job market is the key of the experiential learning. The more the institution connects training sessions to the market, the more the students or incubated companies will learn.

As far as we know the best way to learn is 'by doing'. If you are learning how to manage a cultural centre or an own independent theatre company, just do it.

This methodology allows for the satisfaction of requirements of professionals and artists who work in the culture and art field, and of people with plans for careers as cultural managers. It is especially designed

for holding executive posts in cultural organisations and positions in managing the production, communication, funding, team organisation and marketing processes of a wide array of cultural and artistic business and projects.

The role of incubators in the support of experiential learning

Incubation holds a vast potential in the support of artists, a phenomenon that is highly and well represented in Hungarian practice. The lack of governmental and other kinds of funding in cultural sector rang the bell of independent artists who realised that only a self-initiated step ahead will ensure their future existence. They noticed the large abandoned buildings in different parts of the Hungarian capital, Budapest (schools, cultural centres, training halls, a floor of a department store) and joined forces to transform 'DIY' ways these into creative forums where members of the independent scene, artists and minor start-ups have the opportunity to produce and present their projects, also to share their ideas, to inspire each other and to link their audiences. This section describes two best practices in Hungary and one in Portugal.

How could it all happen in Hungary?

Each incubation project of those presented in the case studies had a charismatic leader who believed strongly in its success. Then the professionals decided to follow the leader on a one-for-all, all-for-one basis. They used their creative minds to create inspiring spaces with infrastructure and spread the information on their own channels. Artists and creatives settled in these new professional centres pay an affordable monthly fee/ rental cost per event and receive a variety of support from the incubators including communication support and practical entrepreneurship advice which helps them to develop their professional practice and networks as artists.

by *Santiago Arroyo Serrano*

Contacts

Santiago Arroyo Serrano, project leader

sarroyo@fibicc.org

www.cultup.org

Through face-to-face sessions and the use of an online platform for training, counselling and tutorials, participants receive support to develop their entrepreneurial projects within the cultural sector.

The CULTUP programme takes care of human capital, by training young managers and entrepreneurs to access a growing sector within a society moving towards a new productive model that values innovation and knowledge transfer.

CULTUP operates in different parts of the world and is part of the Youth Programme of the Ministry of Employment and Social Security, Government of Spain.

This model is conceived as a comprehensive educational programme in cultural and artistic company management in order to develop the capacity to run organisations in the cultural sector. It has distinguished practical training that will facilitate professional integration in either public or private settings. Throughout the learning process, participants will acquire basic skills and resources to gain access to future careers and also have access to possible development of research in a Master's course. Mainly, this programme covers the needs that are not included in formal education, through different sessions with senior cultural managers and companies. Ideally, the programme is developed with the support of institutions, cultural enterprises, experts and local academic entities to involve the sector in their implementation. Therefore a view of the country's cultural industry and opportunities on a national context is offered.

Target groups of the CULTUP project

Young people under 35 with an interest in cultural management projects. Cultural entrepreneurs, artists or other business oriented young from related sectors, such as social and creative fields, and those who have a business idea or have expectations about getting into the sector as cultural managers.

Face-to-face training sessions

These sessions consist of workshops based on the course modules offered online. They are developed as mentioned above, with the support of institutions, cultural enterprises, experts and local academic entities to involve the sector in their implementation.

Module 1: Cultural and Creative industries and the cultural enterprise plan.

Module 2: Marketing strategies for cultural and creative industries.

Module 3: Financing of cultural and creative industries - practical tools.

Module 4: Internationalisation and cooperation - networks and structures.

CASE STUDY

ENTREPRENEURSHIP

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills



CultUP training session in Berlin

Online presence of CULTUP

On www.cultup.org the education platform and virtual consulting are linked. There the participants may register onto the course 'Enterprise creation and cultural entrepreneurship'. Alongside they will be receiving counselling and will be able to develop projects through the virtual office that keeps participants updated, gives advice and coordinates the projects.



CultUP training session in Belgium

CASE STUDY

ENTREPRENEURSHIP



CultUP training session in London

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

MÜSZI Művelődési Szint (Community & Art Floor) Hungary

by *Olga Irimiás*

Contacts

Olga Irimiás, international relations

musziprogram@gmail.com

info@muszi.org

www.muszi.org

Facebook: [https://www.facebook.com/pages/](https://www.facebook.com/pages/M%C3%9CSZI/420375598003954?fref=ts)

[M%C3%9CSZI/420375598003954?fref=ts](https://www.facebook.com/pages/M%C3%9CSZI/420375598003954?fref=ts)

Videos

<https://www.youtube.com/watch?v=iosnkTfBYy0>

[https://www.youtube.com/watch?v=C-](https://www.youtube.com/watch?v=C-iE6DW1y64)

[iE6DW1y64](https://www.youtube.com/watch?v=C-iE6DW1y64)

Művelődési Szint (Community & Art Floor, in Hungarian) or in short MÜSZI is an independent complex cultural space, an incubation house for artists and activists, a space hosting community arts projects, creative workshops and various cultural and social events open for the general public. MÜSZI is an open-minded meeting place, which opened its doors in September 2012, and has become a junction in the cultural life of Budapest, hosting an average of 120 various events per month. Stretching over 2800 m², this presentation and events centre has 35 studios for resident artists, creatives and NGOs, and 4 multifunctional event spaces, which can host up to 300 people. We ensure a creative environment for artistic work, while also keeping in mind the ideas of social change and sustainable development. MÜSZI stands as an unprecedented venture in Budapest, a venue attempting to combine its artistic and social mission with business principles in a sustainable manner.

Why is MÜSZI innovative?

It developed an organic model based on collaboration, rather than using existing operation models

It was created in an abandoned space in central Budapest, using recycled materials and furniture, DIY

It's run and funded on a community basis – independent from state and public organisations, grants (this is quite new especially in Eastern Europe)

It shows maximum flexibility and open-mindedness for the support of artists, communities and projects

CASE STUDY

ENTREPRENEURSHIP

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

MŰSZI Művelődési Szint (Community & Art Floor)
© Krisztina Horvath

Jurányi Art Incubator House

Hungary

by *Viktória Kulcsár*

Contacts

Viktória Kulcsár, founder

info@fugeprodukcio.hu

www.juranyihaz.hu

www.fugeprodukcio.hu

In autumn 2012 FÜGE (Independently Together in Hungarian) opened Jurányi Art Incubator House, where already 50 organisations are based: 19 visual art organisations and artists, 24 performing art companies and 8 other NGOs. The 6500 m² building used to be a school and it is rented from the local government by FÜGE.

FÜGE was founded in 2006 by Viktória Kulcsár with the aim of helping offer and support independent performing artists and organisations. FÜGE is an umbrella organisation and production company. FÜGE rationalises the work of the organisations and artists who are contracted with it.

The aim of the Incubator House was to set up an active, creative basis, a real and at the same time virtual workshop. Productions, projects, rehearsals, design workshop, premiers, storage, administrative work, funding is all housed together. FÜGE has built a home for the independent performing arts scene. The hope of FÜGE is that by working under the same physical roof, artists and other NGOs are motivated to collaborate and create new productions together. There are offices, rehearsal rooms, warehouses, theatre halls, an art gallery and a cafe in the building.



MŰSZI Művelődési Szint (Community & Art Floor)

© Laszlo Grosz

CASE STUDY

ENTREPRENEUSHIP



Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

Jurányi Art Incubator House

© Justyna Jankowska

Oliva Creative Factory. São João da Madeira

Portugal

by *Henrique Praça*

Contacts

Henrique Praça, founder of SETEPÉS

henriquep@setepes.pt

<http://olivacreativefactory.com/wp/>

Oliva Creative Factory is essentially a business project, with artistic training, cultural activities and leisure playing a major role. Located inside Oliva, one of the former biggest and most innovative factories in Portuguese history, Oliva Creative Factory's motto is to convert creativity and talent into business. For this purpose, a business hub for the creative industries (design, fashion, software, product design, web design and multimedia, among others) has been created, as well as a business centre for established businesses. There is also a large wing dedicated to contemporary art, with a permanent exhibition, temporary exhibitions, a dance school, restoration offices and a rehearsal room for shows being presented in the city's major theatre room, Casa da Criatividade.

With this in mind, a hub has been created to develop business projects and house creative industry businesses, providing offices, studios and rehearsal rooms as well as common areas and services.

Outcome

Oliva is a place of excellence for creative industries, its mission being to bring together and encourage abilities for a generation as well as providing creative talent, working closely with existing resources, always in tune with traditional local industries (shoes, clothing, textile and moulding), but also emerging sectors such as design, fashion and digital media, as a way to increase value.

Future entrepreneurs can use areas for production, fruition and consumption, synergy between creative subsectors, such as multipurpose spaces, exhibition areas, workstations and ateliers (fashion, design, interior design, jewellery, restoration, music, among others), artist residencies, working together with other creative and cultural infrastructures in S. João da Madeira, such as Casa da Criatividade, Shoe Museum, Hat Museum.



Oliva Creative Factory, Portugal

A group of people are gathered in a gallery space. In the foreground, a woman with long brown hair is leaning over a wooden table, looking at an open book. She is holding a small glass in her other hand. To her right, a man with a beard and a dark beanie is looking at the book. In the background, several other people are standing and talking. The walls are white and have some dark, geometric shapes hanging on them. The floor is light-colored and polished.

Professional Skills

*by Sarah Mair Hughes, Claudia Cavalieri and
Emanuela Pigliacelli*





PROFESSIONAL SKILLS

by Sarah Mair Hughes, Claudia Cavaliere and Emanuela Pigliacelli

What do we mean by the term professional skills? This chapter addresses the areas of professional skills needed for the workplace and for increased employability.

It has become clear to us - through the Upskill project at a European level collaboration - that in order to progress and survive in a sector facing a number of challenges, a person should have a certain level of transferable skills which they can apply to their work. It is the norm now that a person is not only employed to undertake a skilled, core role, but also to support with areas such as administration, fundraising and marketing within their day-to-day working life.

It is not easy to summarise the professional skills that a cultural manager should have but there are some essentials that every professional needs to master in order to succeed in, and shape the direction of, their professional life.

In addition to learning extra skills in the workplace to support their role, a cultural manager must also have good attitudinal skills. Moreover, it is important to be flexible, incorporate feedback effectively, understand, negotiate and balance diverse views and beliefs to reach workable solutions, particularly in multi-cultural backgrounds. In fact, responding open-mindedly to different ideas and values, leveraging social and cultural differences helps to create new ideas and increase both innovation and quality of work.

How are they developed? Both artist-in-residence programmes and apprenticeships, as profiled in this chapter, are ways to immerse young people in the workplace as they develop new skills and learn on-the-job. The experiential learning in both training methods allows for the development of professional attitudes and competencies which may assist the young person when looking for work in the future.

Use Artists' Residencies

to grow professional skills and
expand networks

by *Fondazione Pastificio Cerere*

In recent years, mobility opportunities and artist-in-residence programmes have emerged as the most important and significant phenomenon of the contemporary art scene.

Artists' residencies are programmes that provide the opportunity for artists and other creative professionals to work temporarily away from their usual environment with adequate support, creating a 'free zone' for experimental artistic work that is so much needed today. Each residence programme has its own focus and atmosphere. Each differs in its component features, according to the following circumstances:

Potential hosts are museums, universities, galleries, studio spaces, theatres, artist-run spaces, municipalities, government offices or even festivals

Location could be urban space, rural villages or deep in nature

Duration can last from one week to several years

Focusing on one discipline or a combination of disciplines (for example writers, musicians, visual artists and actors)

Financial resources can include housing or be studio-only programs

Concerning application procedures, not all programs organise open calls, some are by invitation only

Target groups

This practice has assumed great importance as an essential part of artistic careers, partly for young people who are completing their training or who are just entering in the labour market. Artists' residencies are created to support professional growth of talent by setting up an alternative and non-institutional way of developing relationships and networks between young artists and the contemporary art sector. Residency programs offer young artists the chance to compare their own creative process with that of their peers from other countries and cultures and to create new personal and professional contacts and network with the local artistic community.

There are, of course, always different needs of various kinds of residencies: age, stage of career, and art disciplines differ which mean that the creative processes are not alike and the residence format must be flexible and adjusted to these specific characteristics.

Benefits

Artists' residencies provide a beneficial opportunity for the artist to reflect and research. Moreover, they emphasise the importance of cultural exchange, which is essential for artists because it improves their career opportunities by creating networks and building partnerships and contacts.

The idea is that an artist-in-residence may offer new spaces and models for the development of knowledge and understanding, not only in the arts, but in society as well. Succeeding in this, the residence host can contribute to ground-breaking progress within contemporary art.

The project goal is to create a real system around the artist to develop networking skills. The residencies foster and organise local resources to increase artistic and cultural productivity. They also aim to establish and implement a structured network of artistic and cultural development where all those professionals working in the cultural and artistic field can present their uniqueness and talent.

Practical steps

There are no standard models of residencies. In some cases, residents must finance their own stay, find funding and support from their own countries and networks. After defining the best characteristics and sufficient economic resources to realise it, the second step is to find a structure that is relevant for the artists. This might involve negotiations with funders, politicians or regional development.

Most residencies operate an application procedure, which is open to artists from all nations. Usually artists are requested to send in documentation, a curriculum vitae, a portfolio, a motivation and if necessary a project proposal. Each institution has its own policy of adjudication and often they work with a board composed of academics, curators and stakeholders from a specific field.

The residency revolves around peer-to-peer exchange focused on topics of importance both for hosts and guests, but the core should have the starting point within the artists own development, artistic autonomy and the interest in unprejudiced experiments. Many residential art centres lay down the terms that guest artists have to comply with, such as an exhibition at the end of the period or a project, achieved by collaboration with other artists or cooperation with the local community. The activities can be public, and include lectures, artist talks, open studio events, presentations of work in progress or performances: in the artistic process, the sharing of new ideas and thoughts with the audience as a part of the art work is fundamental.

by *Fondazione Pastificio Cerere*

Contacts

Claudia Cavallieri and Emanuela Pigliacelli,
project managers

info@pastificiocerere.it

<http://www.pastificiocerere.it/en/residence/>

12 6 ARTISTA [You are an artist]

6ARTISTA¹² is a residency programme for young Italian artists aged 18-30 years, coordinated by Fondazione Pastificio Cerere and Civita, with the support of Allianz (2009-2013), the Chamber of Commerce of Rome and Fondazione Roma (2014).

The process involves an open call for applications, which are assessed by a board and who then award two residencies per year. The residency lasts six months at Pastificio Cerere, a building which has seen the birth and development of some of the most interesting artistic practices in the city from the 1970s through to today. In addition, the chosen artists are hosted for a three-month residency at Cité Internationale des Arts in Paris, in collaboration with Incontri Internazionali d'Arte. After nine months of residencies, the artists present the final exhibition at MACRO - Museum of Contemporary Art of Rome - and publish a catalogue of the show.

About the approach of Pastificio Cerere

6ARTISTA provides an opportunity for artists to be involved in the local community and in the contemporary art scene of the hosting city. The Fondazione Pastificio Cerere schedules studio visits for students, academics, galleries and critics who meet directly the artists in residence and follow the work in progress.

Since the 1970s Pastificio Cerere has been a place in which artists live and work, so 6ARTISTA offers young artists the opportunity to be in contact with creative professionals and their experiences. This exchange may help the young artists to grow professionally and consolidate their artistic language. Fondazione Pastificio Cerere supports with the organisation of the final exhibition and the production of the related catalogue. This is an important step towards promoting the artists in the contemporary art scene of the city, and internationally.

Benefits

By the end of the project the artists will have acquired new skills, having been inspired by people with different competencies who share a passion for the development of innovative ideas.

Through the involvement of artists in the Foundation's activities, they develop their own network of contacts which will be useful for their future collaborations and partnerships. The project is beneficial for the host organisation too, as in profiling new young talent, it attracts new audiences from the community. The host also establishes itself as a vibrant place where professionals from different artistic and cultural backgrounds can cooperate and exchange knowledge.

Helena Hladilova: 'Capping', 2014, installation view at MACRO-Museum of Contemporary Art, Rome © Fondazione Pastificio Cerere



by *Santiago Arroyo Serrano*

Contacts

Santiago Arroyo Serrano, founder

sarroyo@fibicc.org

www.laharinera.com

The idea of the La Harinera project was to develop and restore an industrial space in a rural area. The ancient Pedro Muñoz flour mill in Ciudad Real, Castilla La Mancha, has been transformed into a multifunctional cultural space while retaining and recovering its industrial legacy.

La Harinera aims to be a place for the exchange of art projects and cooperation between professionals and non-professionals. An integrated site, made up of a museum and a cultural space and with the possibility of accommodation for up to 40 overnight guests, it utilises and draws upon the rural environment as a suitable place for contemporary creation.

The building and its machinery make a characteristic and hugely attractive space able to transmit the importance of flour as a material, establishing parallels between the importance of flour to our society and the importance of culture to people and offering a unique connection with the European and Ibero-American cultural industries.

La Harinera is essentially a project that supports entrepreneurship and cultural innovation, creating links between society and creativity as an example of how work can lead to:

Sustainable transformation and development through cultural internationalisation.

Social and touristic stimulation with cultural industries as a core aspect of development.

Goals of the project

Supporting young people from the cultural and creative fields through residential programmes with capacity for up to 40 people

Combining industrial heritage preservation and creative innovation together in a rural context

Supporting all initiatives promoting the use of new technologies as a means of sustainable development.

Promoting mobility among creative and cultural entrepreneurs and their projects, building bridges between them and society

Promoting formal and non-formal education through creativity

La Harinera, Pedro Munoz, Spain



CASE STUDY

PROFESSIONAL SKILLS



La Harinera
Pedro Munoz, Madrid, Spain

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

Use Apprenticeships

to create opportunities to learn on-the-job

by *Creative & Cultural Skills*



Creative & Cultural Skills Conference

© James Fletcher

13 Creative Blueprint Wales: The Sector Skills Agreement for the creative and cultural industries by Creative & Cultural Skills, June 2008

Youth unemployment is a major issue across Europe, with a whole generation struggling to find opportunities to develop their skills and gain entry-level positions in the workforce. This includes the creative industries, which means that while the world is becoming increasingly more digital and innovative, the young people who are more familiar with technology than any before them are going without work.

Research into the skills of the U.K. creative and cultural industries showed us that, although the sector is extremely well qualified, gaps in key technical and specialist skills have emerged. The education system is producing a high number of graduates in areas such as performing arts, rather than in courses designed specifically with the needs of industry in mind.

Creative Apprenticeships have been developed by Creative & Cultural Skills as a structured framework to allow young people to learn on-the-job, and for employers to create an entry-level job within their workforce targeted at the skills required for the role and organisation. Within the U.K. apprenticeships are available across a vast range of roles, such as business administration and engineering. The Creative Apprenticeships cover areas like technical theatre, venue operations and live events.

‘People coming into work do not know what skills are needed to succeed in the creative and cultural industries. Career pathways are unclear or do not exist. Often you need to work as a volunteer to gain a foot in the door and this often excludes people who cannot support themselves. Job recruitment in some industries is based on who you know rather than what you know.’¹³

There is a mismatch between education and the workplace which needs to be addressed. At Creative & Cultural Skills, we want creative businesses to recruit people with the right skills so that the sector can continue to grow.

Creative Apprenticeships in the U.K. are delivered by Creative & Cultural Skills, colleges, or other training providers; working in collaboration with employers to create opportunities to help young people to learn the skills and competencies which they need for the workplace. By developing an alternative route into the workplace to the traditional Higher Education pathway, apprenticeships also create a platform to increase the diversity in the workforce.

Creative Apprenticeships are spearheading a shift in recruitment culture within the sector, away from reliance upon unpaid workers and towards a more responsible and more sustainable model.

To be able to implement a Creative Apprenticeship programme, a fundamental requirement is to work within the existing skills system to create appropriate apprenticeship frameworks. Employers must remember that apprenticeships are jobs, and must ensure that they are able to pay the young person at least the apprenticeship minimum wage for the duration of the apprenticeship. The length of an apprenticeship can vary, but the majority of Creative Apprenticeships last for a year. Apprenticeships also need to be linked to a recognised apprenticeship framework in order to be accredited.

Frameworks are qualifications built by experts in each industry, and in the U.K. partners have developed specific specialist frameworks for the creative industries. Apprenticeships are delivered in partnership by employers and training providers, with the knowledge component being delivered in the training provider (such as a Further Education college) and the competency units delivered by the employer.¹⁴



Young apprentice © Briony Campbell

¹⁴ More about the topic: www.ccskills.org.uk

The Creative Employment Programme and Association of Independent Museums United Kingdom

by *Rachel Craddock, London Transport Museum*

Contacts

Sara Whybrew, Director, Creative Employment

Programme

cep@ccskills.org.uk

<http://ccskills.org.uk/supporters/funding/england/the-creative-employment-programme>

The Creative Employment Programme is a £15m fund from Arts Council England to support the creation of pre-employment training, formal apprenticeship and paid internship opportunities for young unemployed people aged 16-24 wishing to pursue a career in the arts and cultural sector.

During 2014-15 London Transport Museum hosted four apprentices to support the development and delivery of a wide range of grant funded museum programme activity. The apprenticeship programme itself was the accumulation and application of six years rich experience working alongside young people that began in 2008 with the Museums, Libraries and Archives' Cultural Olympiad project *Stories of the World*¹⁵.

¹⁵ <http://www.ltmuseum.co.uk/learning/young-people>

The apprenticeships were designed to be fully accessible in order to provide young people with an entry-level opportunity so they could learn from being an active member of the Museum's Live Programmes team. Apprentices were enabled to collaborate and lead on a wide range of museum activity developing a broad experience of the museum and the sector whilst fulfilling a certificate (Level 2 NVQ in Cultural and Heritage Venue Operations).

The evaluation of the programme identified the life-changing journey that the museum's apprentices went on over their 12 months, building not just their skills and confidence but also an authentic sense of self-worth, direction and professionalism. By investing in apprentices' learning through collaboration, management and mentoring, the museum opens new continual professional development opportunities and facilitates a culture of learning across its workforce.

This collaboration builds organisational resilience by developing sector professionals, passionate advocates and audiences of the future. The London Transport Museum was inspired by the London Theatre Consortium (LTC), who engaged with the Creative Employment Programme when it opened in 2013. The 13 theatres that make up the LTC have worked together to create 37 new apprenticeship opportunities over a two year period. This is the first programme of work they have actively delivered as a consortium, which in turn has allowed the theatres to share best practice, informing how they approach the recruitment of young people. Their shared open recruitment days also offered young people the opportunity to learn about the work of each organisation and the types of apprenticeships available, helping raise the profile of these theatres to hundreds of young people.



CASE STUDY

PROFESSIONAL SKILLS



London Transport Museum
apprentices. Winners of the
Creative & Cultural Skills,
Apprentice of the Year Award 2015
© James Fletcher

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

The Backstage Centre

United Kingdom

by *Toma Dim, General Manager,
The Backstage Centre*

Contacts

Toma Dim, general manager,
info@thebackstagecentre.com

<http://thebackstagecentre.com/>

<http://ccskills.org.uk/>

The Backstage Centre is a world-class training and rehearsal space for the music, theatre and live events industries that brings learners into contact with industry professionals and employers.

Since the The Backstage Centre opened we have created more than 3,000 hours of paid work experience for young people.

Good work experience allows young people to observe their chosen career in action. Great work experience allows them to put their existing skills to use alongside professionals in a real scenario.

Good work experience gives young people a line on their CV that is easily understandable to potential employers. Great work experience lets that line name-check companies or artists that are familiar to everyone.

Good work experience allows young people to practice the basic mechanics of holding down a job: punctuality, reliability and communication. Great work experience raises the stakes: if don't get the basics right, the show may not, in fact, go on.

So how do we do it?

We engage every person who wants to hire the spaces in our building with our wider mission: to provide opportunities to young people. For the more faint-hearted of our clients, we use a sideways approach. Would you like us to arrange crew for your get in? Can we help source production runners with local knowledge? Working to a tight budget? Let us quote to produce your event and help keep costs down.

We have had young people work as crew for bands, films and aerial spectacles. We have placed production arts students alongside make-up artists working on 300 extras, and hospitality students with caterers delivering awards dinners or feeding production crews 24 hours a day. Budding music producers have worked as artist liaison assistants, and aspiring technicians have launched flying spaceships for Fortune 500 companies.

We use the events that we manage ourselves to create real briefs for students. It might be designing and building an installation for a local government training day or creating a lighting design for a musical showcase.

All this work helps young people to develop themselves and their employability skills. So it's probably more accurate to say that, since the The Backstage Centre opened, we have created more than 3,000 hours of great work experience for young people.

CASE STUDY

PROFESSIONAL SKILLS



Young apprentice
© Briony Campbell



Preparing for an
event in the main
space © Caroline
Shillabeer

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills





Digital Skills

by Viktoria Szepvolgyi

Digital Storytelling workshop by
Anthropolis Association, Budapest
© Guido Kowalski



by Viktoria Szepvolgyi

Even though digital technologies including CDs and cyberspace, as we used to call it, have been widely available in Europe since the 1990s, it took a decade to shape new notions and start the first professional discussions around the topic. When Hani Rashid, an architect, presented virtual space and digital architecture projects in 2000 – including the Virtual Guggenheim Museum concept – there seemed to be a long way to go until the shift towards the idea of the 'information society and the hybrid reality' could happen. With the fast diffusion of laptops and internet related mobile tools, and of the spread of communication through social platforms between 2005 and 2010, the need for digital skills has emerged in all European cultural institutions.

Since that time, the threat of decline and by realising the potential of going digital they have been convinced to build up competitive strategies and tools to renew their appeal, communicating not just locally, but as a result of the mobility and the online network, internationally. For example, artworks hiding in stocks of museums can be shared after digitalisation as extra content, MP3 distribution to all is realised with almost no cost, digital libraries offer searchable content worldwide without the time-consuming processes of searching in the large and expensive library buildings.

Firstly, the speed of sharing and capturing information inspired audience strategy and development, which has put digital skills into the spotlight. Among others, these were initial benefits:

The use of YouTube and other social channels offering engaging videos and insider, up-to-date information

Crowdfunding campaigns to raise money for independent art projects

Different donation based membership e-reminders with cross-selling and visitor experience feedback potentials

Web-based ticket sales with discounts

The online tendencies changed the physical perception of cultural institutions; the merger of virtual and physical presence began in the form of QR, AR codes, implemented videos on touchscreen surfaces at the exhibition spaces. Museums are not a place of passive visiting anymore, rather a place of social interactions, aiming to become a vivid forum for 21st century citizens. Leading exhibition spaces offer apps, not just to replace audio guides, but also games and city or weather related apps which ensure a fun everyday use (for e.g. Magic Tate Ball app by Tate¹⁶), besides publishing hundreds of videos, continuous tweets, social site posts and podcasts.

¹⁶ <http://www.tate.org.uk/context-comment/apps/magic-tate-ball>

17 <http://www.theoperaplatform.eu/en>

Platforms presenting stage performances support the digitalisation and share of such 'unfashionable' disciplines such as opera (for e.g. The Opera Platform for the European content¹⁷ and the Metropolitan's online channel¹⁸).

18 <https://www.metopera.org/Season/On-Demand/Learn-More/>

Content-wise, the inspiring nature of the online subjects allows artists sensitive to social changes to take an advantage of the phenomenon:

Tweet texts become librettos of contemporary operas,

Twitter messages make film directors change their stories and involve new characters,

The narratives of video games influence the storytelling method of films,

Blogs serve as a source of text for new theatre plays,

In contemporary dance huge efforts have been made recently to create pieces involving motion capture, live video mixing and artificial intelligence. Coding and hacking has become a part of the creative process and artwork.

The next challenge has arrived with the 'selfie addicted' digitally native young, Generation Z, who can easily have a career dream of becoming a YouTube-star instead of finishing university or getting deeper into 'boring' art events. For example take the case of the 25 year old YouTube chart-topping, PewDiePie, who gained 9 billion views and 37.4 million subscribers by June 2015¹⁹, looking into which we can assume that quantity and speed seems to dominate quality in this new environment. Their desire for satisfaction is mainly rooted into the 'hybrid' world. Video games aiming to conquer reality and give a visually exciting environment bear a great importance in their perception. The moment has come to reshape and create special training tailored for Generation Z needs.

19 <http://en.wikipedia.org/wiki/PewDiePie>

The new vision could highly appreciate coding, hacking and gaming over digesting the classical forms of culture. It is time to raise the question if we should employ teens as advisors in the cultural sector in order to stay competitive for new audiences.

Use Digital Storytelling

to **empower** emotional engagement through stories
by *David Ban*

²⁰ <http://www.bbc.co.uk/wales/arts/yourvideo/>

²¹ 7 Billion Digital Stories, interview with Joe Lampert by David Bán and Balázs Nagy, In: Anthropolis 7.1, 2013; and Steve Bellis: Digital Storytelling. Training Manual, 2012
www.detales.net

According to the rapidly changing digital tendencies and the media-rich environment new audiences are raised with, we can hardly have a clear vision of the electronic tools and related user habits for the future. At the same time, one main occupation of humans has not changed and has a crucial power in interactions - storytelling. This is the key to understanding cave paintings, the way the first myths of Roman and Greek gods were told, the composition rules of drama, films and nowadays in commercials to sell products. There are different paths and methods of making the stories come alive with easily available electronic tools, a huge number of which are applied by teachers for education purposes. Digital Storytelling has a specific practice started by BBC Wales²⁰ across Europe since 2001 in order to reach a different audience engagement. Between 2005-2010 several EU funded projects concentrated on acquiring the BBC's method and examining the possible uses for cultural organisations and education.

Digital Storytelling

Digital Storytelling (DS) is a relatively new term which describes the practice of ordinary people who use digital tools to tell their story (digital narratives). Digital stories are often presented in compelling and emotionally engaging forms and are usually 2-3 minutes long. One can define Digital Storytelling as the process by which diverse people share their life story and creative imaginings with others.²¹

Target group

Digital Storytelling offers story making and story distribution services that prioritise the power of individual voices. Aside from individual usage, the method can be used for professional development, as a reflective practice, as a pedagogical strategy, or as a vehicle for education, community mobilisation, or advocacy.

Training needs

For the Digital Storytelling workshops, trainers have to be prepared with some psychological, sensitive skills to be able to handle the emotions, which arise during the workshop, some literary and dramatic skills are required to help participants in the story development and the process of the filmmaking.

For the Digital Storytelling workshops, the environment must be calm and free from interruptions to allow the delegates to concentrate. Participants should be able to sit comfortably around the certain number of tables fitting the group size. Even though the recording space may not be a professional studio, any average silent space works, the sound quality needs to be ensured which might require a bit of testing before the start of the recordings to reach the best results.

Technical requirements

For the Digital Storytelling workshops the organisers have to be equipped with the required technical tools: scanner for photo digitalisation, photo camera for additional images, good quality sound recorder, computer(s) with appropriate video and sound editing software (eg. Sony Movie Studio, iMovie etc.), headphone(s), projector and loudspeakers for the screening.

Benefits

Personal narratives can touch viewers deeply, moving them to reflect on their own experiences, modify their behaviour, treat others with greater compassion, speak out about injustice, and become involved in civic and political life. Whether online, in social media or local communities, or at an institutional or policy level, the sharing of stories has the power to make a real difference, to understand, to learn from the stories, from each other. Digital Storytelling is useful for everyone as individuals or as specialised groups (for e.g. museum pedagogy program participants, staffs) to develop some competencies such as communication skills, digital competence, learning to learn, social and civil competences, sense of initiative and entrepreneurship or cultural awareness and expression.

Practical steps

During the Digital Storytelling (DS) workshops the participants will design and produce a 2-3 minute digital story. The DS process follows the path illustrated below:

1. Briefing. Often known as the gathering, where potential storytellers are introduced to the concept, the process and some examples of DS. This is a chance for storytellers to get to know each other and their trainers. The atmosphere should be collaborative and informal, efforts must be made to allay any storyteller's fears about what lies ahead, and they should have the opportunity to raise questions about the requirements of the realisation.

2. Writing. The writing process starts with a 'storytelling circle'. This session is designed to bond storytellers as a group and to encourage them to use their innate power of storytelling. The ultimate goal is to get scripts drafted and finalised ready for voice recording. There are a number of activities involved in the storytelling circle. These activities can be time-consuming, so trainers need to pick a story for each participant, depending on the time allowed. At the end of the story circle, each storyteller should have a clear vision of the story he/she wants to tell. The final step of this phase is the creation of a storyboard of the film.

3. Recording. This is the point at which the technical aspects of DS begin. Both the technical quality and the atmosphere of the voice recording are vital to the success of a DS. The trainer is responsible for choosing the appropriate room and to prepare the storyteller for the recording. The capturing of images and the gathering of any music track or sound effect, if it is necessary, is included in the recording phase.

4. Editing. There are several forms of editing required to produce a DS:

The recorded voice over track needs to be cut, gaps inserted and mistakes removed

Photographs need to be edited, especially if they have been scanned.

The edited soundtrack, the edited photos and the titles are combined to create an edit of the DS.

Once the edit is finished, the DS is exported as a completed movie file, for sharing.

5. Sharing. Storytelling is a multidirectional process, so every story should be shared. The participants of the DS workshop present their stories in a common screening in the end of the process. Some DS are too personal to be shown to the wider audience but the rest, which is usually the absolute majority should be made available for other people to see.

Collection of own photos as a part of the Digital
Storytelling workshop
© Anthropolis Association



VITRIN project. Family narratives of the Shoa

Hungary

by *David Ban*

Contacts

David Ban, project leader

office@anthropolis.hu

www.anthropolis.hu

The 18-month-project was based on the Digital Storytelling method and on the research of school students focused on Holocaust related stories. The project's aim was to open the civic discourse towards third and fourth generation Holocaust descendants. VITRIN reignites the cognitive and emotional immediacy of historic events by focusing on everyday household objects and their family narratives - this way re-establishing the personal impacts of the Shoa. The project was designed and realised by the Anthropolis Association and the Lindenfeld Partners.

Objectives

VITRIN launched a nationwide competition for 12-18 year old students to collect objects of remembrance and explore their relevance in family histories with special focus on the victims and survivors of the Shoa in Hungary. History teachers from selected schools were invited to a training session outlining objectives and methodology. Students of these selected schools were then asked to identify objects in the family photo album and they interviewed their parents and grandparents to reveal the related historic context.

During the school workshops the students were searching for some Holocaust based personal stories led by the trainer teachers, debated and analysed them as a part of the personal approach for the Holocaust memory. They elaborated the stories and made their personal digital stories about their experiences and personal approaches for the topic.

The uncovered stories were then put in historical context with the help of the project leader and participating fellow students. This was done on the one hand by identifying relevant parts and references of the history course, on the other, by exploring documents of local history and collecting and assessing results of internet-based research.

Outcomes

Finally 15 schools with several student groups participated in the project and searched, analysed and elaborated the personal stories related to the Holocaust in Hungary. Some 60 digital stories were produced by the small student teams and by the teachers as well. The films, the main objectives, the special methods developed for the project, the practical results and experiences were presented on the project's website²² and also on an interactive educational DVD. The participating experts and teachers agreed that Digital Storytelling is a useful tool for the students having a more sensitive, personally connected knowledge about the historical events, cultural backgrounds.

22 www.anthropolis.hu

CASE STUDY

DIGITAL SKILLS

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

Storyteller records the own composed text
© Anthropolis Association

DIAMOND: Dialoguing Museums for a New Cultural Democracy *Italy*

by *Melting Pro. Laboratorio per la cultura*

Contacts

Cristina Da Milano, project leader, Eccom. Idee per la cultura

damilano@eccom.it

Antonia Silvaggi, project manager and digital storytelling facilitator

a.silvaggi@meltingpro.org

<http://www.diamondmuseums.eu/>

Video

<http://youtu.be/MT5Saj6vjnl?list=PLNrK2N-mco1PsGnl-rJ5n2U3NrBmRlCymx>

23 The partnership led by ECCOM (IT) was composed by Museo Civico di zoologia di Roma (IT), Melting Pro. Laboratorio per la cultura (ITA), 'Grigore Antipa' National Museum of Natural History Bucarest, (RO), 'Ion Borcea' Natural Sciences Museum Complex (RO), Museo de Ciencias Naturales de Valencia (ES).

The Diamond project was also included in 'The Mapping of practice in the EU member States on promoting access to culture via digital means', EENC report, June 2015 <http://www.eenc.info/wp-content/themes/kingsize/images/upload/MappingofpracticesintheEUMemberStates.pdf>

Diamond²³ was a two year project co-funded by European Commission within the Lifelong learning programme (2007 – 2013). The project matches museum professionals' need to invest in updating competences to engage audiences that usually do not go to a museum due to different barriers - cultural, geographical, age-related and social.

Digital Storytelling was applied to train museum professionals with the aim of improving competences such as creativity, listening, team-working, cultural awareness and digital skills. The methodology encouraged participants to take a step back and reflect upon their profession and its values. Participants reflected on the power of digital tools, the museum context and valued Digital Storytelling as a method to share knowledge among peers.

Activities delivered by the project

The project brought together a group of scientific museums and research centres committed to providing learning opportunities for adults. After an explorative research phase, 40 museum professionals were trained in the use of Digital Storytelling. Following which, they delivered pilot projects involving adults in disadvantaged conditions. Participants started by experiencing the museum and its collections, and then wrote their own story, recorded their own voices, selected relevant pictures/drawings/images and created a digital story. Participants were able to tell their own narratives based on their museum experience and improved their range of skillset from creative to digital skills.

Outcome

Digital Storytelling is a useful tool to build relationships and share knowledge not only with peers but also with audiences. It helps to understand their needs and build relevant programmes to improve digital skills in a creative way. Through Digital Storytelling, participants reflected upon two main issues:

How to face marginalisation;

How to foster social inclusion through cultural experiences in scientific museum and overcoming distances and barriers.

As Elisabetta Falchetti, Zoology Museum of Rome, Italy, claims 'Digital Storytelling is a key-tool to enhance the museum impact, to stimulate all personal skills, to facilitate intercultural inter-age dialogue and personal ways of expression.'

CASE STUDY

DIGITAL SKILLS



Warming up activities with participants, training museum professionals in Valencia, July 2013



'Grigore Antipa' National Museum of Natural History in Bucharest, Romania, July 2013



Editing, technical session, participants creating their digital story, Rome 2014

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

P

P



ART

p

**PASTIFICIO
CERERE**

p

P

P



Fundraising Skills

by Santiago Arroyo Serrano

ART

Giuseppe Stampone,
'sos arte', 2015
© Giuseppe Stampone

p

PASTIFICIO
CERERE

p



Crowdfunding campaign launch
event, January 2015, Ex Pastificio
Cerere, Rome
© studio Ottavio Celestino

Use Crowdfunding

to develop skills in securing emotional and financial public investment

by *Santiago Arroyo Serrano*

Recent reports from the European Commission agreed that digital earnings and government subsidies play an important role in the financing of cultural and creative organisations, but they are only part of a mix of financing sources in most organisations. Apart from bank loans, informal financing such as loans from private individuals or organisations and crowdfunding is also being used. Due to high levels of novelty and risk, equity investment also plays a role in a number of specific subsectors.

The crowdfunding training consists of two parts, the first one about main concepts and things to know before starting a project and after that a section where participants create their own campaign and test the level of success.

The model is taught by a professional familiar with crowdfunding campaigns, who invites different projects to share their experiences in one day workshop sessions. Each lesson lasts 8 hours. The project could be implemented with having practical activities (such as workshops of 3-4 days) related to each lesson. Moreover, it could offer on-the-job experience by dealing with different institutions, museums, foundations, advertising agencies).

Target groups

Middle-level cultural managers and project managers in creative and cultural companies.

Specific needs covered by the crowdfunding training

The training aims to cover the new technologies in the management of culture, and it also suggests new ways of working in the digital contemporary era to support projects connecting with audiences using digital platforms and creating common spaces for audiences.

Skills acquired

One of the main important competences for middle-level cultural managers is to know the different ways to get the projects funded. The following skills are needed in order to successfully launch a crowdfunding campaign:

Entrepreneurship: because you are wishing to start a project.

Digital skills: in order to use the platform.

Leadership: during the whole process to achieve your goal.

Audience development: besides activating your Family, Friends and Fools (FFF)²⁴ environment crowdfunding is an excellent way to get new audience to your cultural projects.

24 <http://www.forbes.com/sites/martinzwilling/2011/12/19/early-stage-startups-need-friends-family-and-fools/>

Content of the crowdfunding training

Introduction to the course.

Crowdfunding history. Culture subscription, legal and tax aspects of crowdfunding. Panorama of crowdfunding in Europe.

Overview of other platforms internationally.

Strategies for the launch of a campaign.

Complementary nature of crowdfunding with other financing structures in cultural sector.

Marketing, segmentation and promoting.

Create your own campaign.

Useful ideas to give a twist to the crowdfunding campaign

Often a tweet, post or comment on other media by a well-known figure can mean a big boost for a project, someone who has a large number of followers in social media. Also, the support of a journalist, or a guru of new technologies, a scholar or expert in the specific field would count a lot.

It is worth sending a personalised message when the campaign has been launched, to ask for support in dissemination. Obviously you could also use more traditional forms of communication, like radio and television.

Extra content can be created by using a camera, webcam or mobile phone to record a short video of yourself or someone else explaining why the project is important, what you will do with the money and / or any collective reward to be generated. You could also interview and record people on the street, or a trusted expert in the subject. Upload it to Youtube or Vimeo and then do a post on News. This additional content can also be shown on the main page of the campaign, under the main video.

'Being able to raise finance through crowdfunding, can be seen as a signal that there is a market for that product/project. In turn, this can convince other external financiers like banks to also invest in the product'²⁵

Objectives

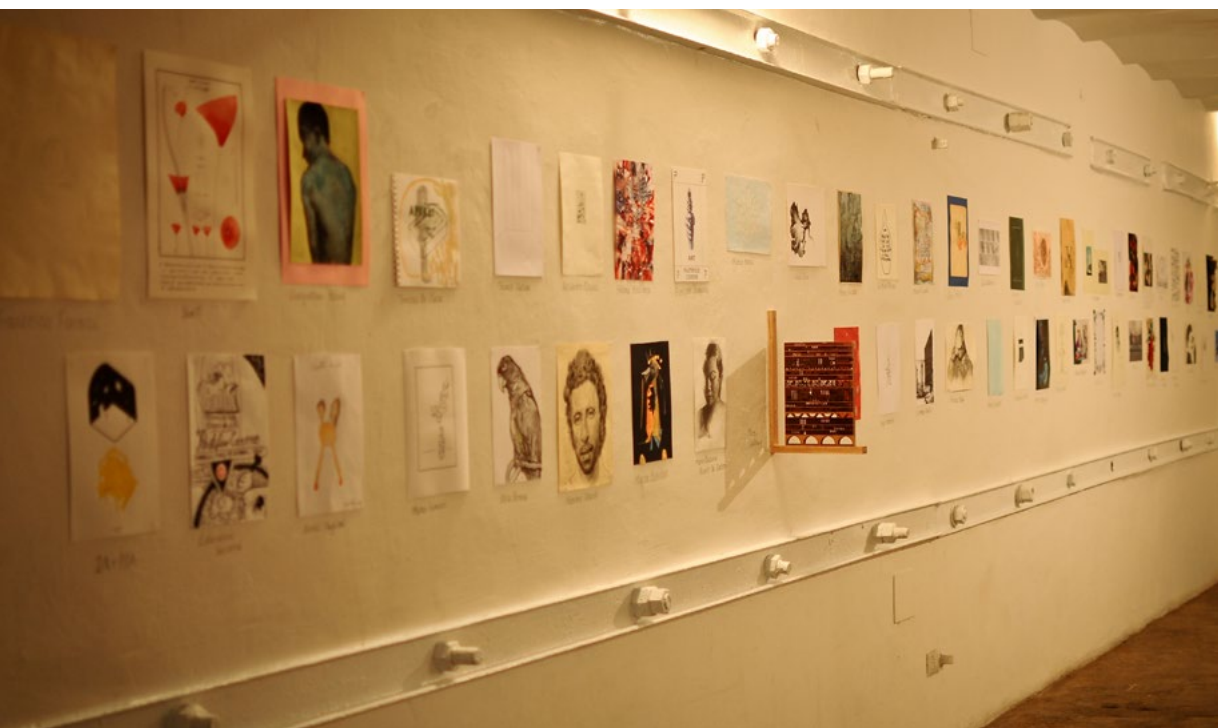
Analyse the most relevant crowdfunding platforms and online available funds in cultural industries.

Know the things to keep in mind to launch a project.

Analyse in depth each of the phases of project development financing and fundraising and know the different incentives.

25 Survey on access to finance for cultural and creative sectors: http://ec.europa.eu/culture/library/studies/access-finance_en.pdf

Installation view of the designs offered as by the artists for the "6 dei nostri" crowdfunding campaign



6 dei nostri – Fondazione Pastificio Cerere

Crowdfunding Campaign Italy

Contacts

Claudia Cavalieri and Emanuela Pigliacelli,
project managers
info@pastificiocerere.it

Outcome

<https://www.indiegogo.com/projects/6-dei-nostri-8#/story>

6 dei nostri [You are one of us] is the crowdfunding campaign that Fondazione Pastificio Cerere launched in order to publish a book dedicated to the history of the former pasta factory Pastificio Cerere that houses the foundation. It is an important example of a repurposed industrial building in Rome. The publication will stand as a testament and a collective tale of a unique historical period that belonged, and continues to belong, as much to its tenants as to the memory of an entire community. In fact, ten years after its birth, the foundation pays homage to the protagonists of the cultural and creative scene that has brought a new life to the former pasta factory since the 1970s, with a cycle of six exhibitions dedicated to Ceccobelli, Dessì, Gallo, Nunzio, Pizzi Cannella and Tirelli. Known as the 'Gruppo di San Lorenzo', these six artists were the first to recognise the potential of the abandoned building and to move their studios into it.

The crowdfunding campaign

First of all, the foundation made a short video (3 minutes) to express the goals and intentions of the campaign and invited an audience to join the journey; then they wrote a pitch explaining exactly why they were raising money and included details about the artistic team. As the third step, a pricing strategy was set to list the benefits to incentivise individual funders. Then, pictures and links were added to the website and social networks of the foundation in order to legitimise the campaign.

The day after the campaign was launched on the online platform, and the foundation organised a big launch event to make aware and engage people in the project. During the event accompanied with screenings of the campaign video and cocktails for the good atmosphere, members of the foundation explained the purpose it was important to create a real relation with the project. Moreover, friends, colleagues, people to share the campaign through one's own social networks were invited, to talk about it with anyone who loves art in order to spread the word also toward an international level.

Results of the campaign

The foundation opted for the flexible goal option on IndieGoGo platform and raised 40% of the funds in two months. They immediately realised that regardless of the popularity - they had donors especially from Italy, but also from Germany, France, UK and USA - the crowdfunding did not reach everybody. In fact by targeting people directly within the foundation's own community and by converting their support into 'offline' funds the result was better: the other 60% of the funds was raised in different ways such as studio visits with fee in the ateliers located in the building of the former pasta factory and a lottery with drawings donated by the artists. Also a big closure party with all the donors had been organised by the foundation.

CASE STUDY

FUNDRAISING SKILLS

by Fondazione Pastificio Cerere



Laboratorio Saccardi, Senza Titolo, 2015

© Saccardi

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills



Project Management Skills

by Antonia Silvaggi

Creativity workshop in Portugal, run by
Henrique Praça for the Upskill team



ABITANTI
TERRITORIO

GIOVANNA 25 ANNI
STUDENTE
COSA NE PENSA?

COSA PENSA
COSA CI FANNO
COME LO AFFRONTA

COSA VEDE
SPOPOLAMENTO
E PERDITA DELLE
TRADIZIONI
FLUSSI MIGRATORI
IMMIGRANTI

COSA PROVA
IMPOTENZA
DIFFIDENZA
DISTACCO

TIPICO ABITANTE
DEL TERRITORIO
DI RIFERIMENTO
(AREA MEDIT.)



COSA FA
NIENTE
POCO

ALTRE

PROJECT MANAGEMENT SKILLS AND PROBLEM SOLVING SKILLS

by *Antonia Silvaggi*

Project management is an essential skill for cultural managers to possess in order to work towards sustainability against the complex and difficult economic situation that the cultural sector is facing today. Against this setting more and more cultural managers are required to develop and improve project management and problem solving skills to provide innovative and strategic leadership in key areas including providing direction, working with people, using resources and facilitating change. Project management encompasses diverse, complementary and crosscutting skills that are able to trigger innovation in a multidisciplinary context. This skillset is essential in today's professional life, since most of the activities are project based. Compared to any other profession, cultural managers need to handle complexity and balance among people, social, financial and artistic aims.

From the idea design to the implementation, each project is a learning process. From managing people, time, budget and leading a team with given resources in a given timeframe, alongside monitoring and evaluation, the range of the skillset developed is wide. In a European context we need to add the development of intercultural skills by working at international level.

What is a project anyway? 'A project is a system that embodies a structured set of interactions and different elements (tangible, intangible, ideas, relations, human) joined by multiple connections, which are uncertain – many - and unstable. [...] People make the project; it's impossible to separate the project dimension from the human side, which involves emotional engagement, cognitive, executive and behavioural elements. Ultimately it's the project dimension that leads to the development of making ideas possible.'²⁶

Project management is the means to develop initiatives to broaden access to culture from a point of view that it is strategic for the organisation and allows audiences to claim their right to access culture.

How to improve these skills? This chapter describes good practices that show how to improve project management skills among cultural managers by developing and fostering a creative approach to solve problems, progressing the ideas or managing projects. Creativity as a tool can be both used to generate new ideas, develop problem solving skills, project design and management skills.

²⁶ Lucio Argano: *La seduzione dell'europrogettazione* oltre il 2.0, p.13, 2013

27 EUROPEAID Co-operation Office: Project Cycle Management Training Course Handbook, European Commission EUROPEAID Co-operation Office http://www.cfcu.gov.tr/spos/tools/pcm_training_handbook.pdf

Within project management problem solving skills are essential. Project managers need to be equipped to face unexpected situations developing innovative solutions that could occur in any step of the process. Since cultural managers are in general more likely to be familiar with complexity and layering of concepts rather than a conventional narrative, beside the most classical tools such as Project Cycle Management and the Logical Framework²⁷, this chapter describes how creative, visual mapping and design thinking tools can engage a sense of exploration, encouraging curiosity and finding answers that might be unexpected.

The use of creativity helps trainers to rethink their delivery and be more open to different ways of learning by participants.

ATIVIDADE
IDEIAS
TRABALHO

PLAY THE **FOOL**.
DON'T ASK THE QUESTIONS, **STAY** THE **FOOL**.
LEARN HOW TO TURN THINGS
UPSIDE DOWN.
OR YOU'LL NEVER GET THE **KETCHUP**



Creativity Workshop, Porto

Use Creative Problem Solving Techniques

to generate new ideas and develop problem solving skills
by *Henrique Praça*

28 101 Creative Problem Solving Techniques. The Handbook of New Ideas for Business. James M. Higgins. The New Management Publishing Company. Florida, USA. 2006

Thinkertoys. A Handbook of Creative-Thinking Techniques. Michael Michalko. Ten Speed Press. Toronto. (2nd edition). 2006

Creative Intelligence. Harnessing the Power to Create, Connect and Inspire. Bruce Nussbaum. Harper Business. USA. 2013

Lateral Thinking. Creativity Step by Step. Edward de Bono. Harper Perennial. 1973

A Whole New Mind. Daniel H. Pink. Riverhead. 2006

Quick Brainstorming Activities for Busy Managers. Brian Cole Miller. Amacon. 2012

Creativity is a tool, like a hammer that we use to hammer nails. We can use creativity to solve problems or satisfy needs in a different way to traditional methods.

It is important to define the problem we need to address before trying to solve it. The following techniques, based on CPS methodology (Creative Problem Solving)²⁸, are some examples that can be used to problem solving:

Morphological Matrix	BrainWriting/Matrix 635
Paradigm Shift Matrix	BrainStation
Association Matrix	Brainstorming (dozens of variations)
SCAMPER Matrix	Idea Machine Methodology Fast Prototyping

Target groups of CPS trainings

- Cultural and creativity industries managers
- Cultural centres, museums and other cultural venue directors and managers
- Cultural festivals directors
- Heads of marketing and communication departments from cultural centres to museums and other cultural venues
- Cultural departments in local government

Quoting Einstein ‘We cannot solve our problems with the same thinking we used when we created them’.

Training needs

Cultural managers need to design cultural projects, programmes, festivals and other activities. Their ideas need to be creative and need to develop constantly new ideas and develop problem solving skills. Methodologies and techniques for generating ideas, can contribute to produce new formulae for those projects. Moreover, creativity is a tool to break routines. These techniques can be used to train individuals or groups. An audience needs to be surprised, which is another challenge to acknowledge. Finally, it should be noted that creativity, and in particular the process of ideas generation, is the step that precedes innovation.

Benefits

Creativity can be helpful to a person's professional and personal life. For a CPS workshop participants need to be up-to-date with the modern definition of creativity; it is not just about talent but also about a mindset. The problem solving skills taught can be applied to tasks and activities that a cultural organisation performs, which are very useful for individuals in professional life. To differentiate themselves and be innovative and relevant to society's needs is one of the main challenges that cultural organisations and individuals need to face.

Practical steps

To hold courses / workshops on CPS within your organisation, the organisation needs to hire an expert to write and deliver the course. It is better to organise several sessions with regular intervals of time (a day per week, or a day every second week). Thus, it is possible to better assess the results achieved.

Some steps prior to delivering a course / workshop:

Diagnose the real needs of your organisation.

Map the problems and hypothetical issues for which the organisation needs new ideas.

Meet the trainer, or training provider to design the course in collaboration.

Use a training space, away from the usual work area with tables and chairs that can be grouped easily. A white board or a flip-chart, coloured pens, paper (different sizes), and a video projector is also needed.

After a brief theoretical introduction, begin the practical component of the workshop, starting with the question of how to define a problem for which we need creative ideas. Another consideration to be aware of is the multiple ideas generation methodologies and techniques available. One can find books, websites and companies that provide information about this topic. Over the last thirty years, books have been published, websites created, pack of cards, apps and programmes like never before. Additionally there are organisations all over the world, which offer courses, seminars and organise conferences on these issues.

Art On Chairs

Portugal

by *Henrique Praça*

Contacts

Henrique Praça, founder of Sêtepes

henriquep@setepes.pt

<http://www.setepes.pt/>

www.artonchairs.com

Art on Chairs is an example of a collaboration between creative and cultural industries (CCI) and traditional industries. In this case, the collaboration was between designers and 600 local furniture companies.

The goal was to assert and consolidate the strategic vision of Paredes as Furniture Design Centre, a place which is capable of attracting people, talent and creative business and of generating value and quality of life. The international event Art on Chairs is a crucial part of this strategy, which aims to join design, creativity and entrepreneurship in promoting a fundamental sector in the social, economic and cultural development of the city.

Art on Chairs combines the traditional and the modern, entangling talented designers with local entrepreneurs, who are committed, creative and with a profound sense of opportunity, thus contributing to the development of the creative industries cluster of the northern region of Portugal. Art on Chairs owes much of its success to the knowledge, experience and sense of initiative of its participants - all distinguished practitioners and agents in their respective fields.

About the realisation of Art on Chairs

This project was conceptualised in 2009 by SETEPÉS for Paredes Municipality, and since 2011 SETEPÉS has been responsible for the general coordination and cultural management of the global project on the first (2013) and the second edition (2015).

For SETEPÉS the starting point was to search for a symbol (icon) that could represent the furniture companies, and that could also be an inspirational object for designers and other creative people. In Paredes, the chair is the symbol of its most representative industry, as well as the object of its national and international acclamation. Therefore, this piece of furniture has been selected as the starting point of this ambitious project, promoting and valuing an industry, which is socially and economically open to the challenges of the modern world.

Since its beginning, the project was founded on the conviction that creativity is the first step to generate results for the industry (innovation process). To do this it was necessary to join the creative community, universities (where the knowledge comes from, research), industry and the local community. The coming together of expertise generates the critical mass and multiple competencies that position Art on Chairs singularly at the juncture of creativity and production. The universities and graduate schools involved are essential to focus the research features of Art on Chairs, as well as establishing a comprehensive scientific reference framework.

CASE STUDY

PROJECT MANAGEMENT SKILLS

Outcome

One brand: WIDU - Wood Industry and Design United (15 Associated Furniture Companies)

One Award: Regio Stars 2014, European Commission Awards, Category 'Smart Growth'

Exhibitions in Paredes, Lisbon, Beijing, Singapore, Miami (USA)

120 new design projects for Paredes Furniture Companies



The Experience of Being

Exhibition - Art on Chains 2014-2015

How to pronounce Design in Portuguese

Exhibition - Art on Chains 2014-2015



Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills

Soundpainting

Hungary

by *Samu Gryllus*

Contacts

Samu Gryllus, Soundpainter

gryllus.samu@gmail.com

<http://www.soundpainting.com/>

<https://hu-hu.facebook.com/soundpaintingHU>

Videos

<https://vimeo.com/63564343>

<https://www.youtube.com/watch?v=YqfBw-e9RmKI>

<https://www.youtube.com/watch?v=9MbK-7oUW-YM>

<https://www.youtube.com/watch?v=TPRP5X-wzGtI>

Hungarian Soundpainting Society

The Hungarian Soundpainting Society was founded in 2010 from a group of young musicians after a Soundpainting workshop held at Ferenc Liszt Music Academy in Budapest by Walter Thompson, a composer. Since then they continuously rehearse and teach in the Central Eastern European (CEE) region, search for new ways of use of the technique, also they founded and often produce concerts with the Hungarian Soundpainting Orchestra.

About Soundpainting

Soundpainting is the universal multidisciplinary live composing sign language for musicians, actors, dancers, visual artists and creative people, also used for ordinary people who aim to develop the creative force and collaboration performance of their group. Presently (2015) the language comprised of more than 1200 gestures that are signed by the Soundpainter (composer) to indicate the type of material desired of the performers. The creation of the composition is realised by the Soundpainter, through the parameters of signed gestures. The Soundpainting language was created by Walter Thompson in Woodstock, New York in 1974.

Soundpainting workshop

The aim of the workshop is to introduce the Soundpainting language to a group of artists or cultural managers or other ordinary people. At the beginning, the group of participants learn the basics of Soundpainting, a set of signs (vocabulary of approximately 50 hand-signs) and practice it based on sounds, movements, theatrical characters. After participants have acquired the signs they take it in turns to lead and participate in the group. A practical exercise is performed at the end of the workshop where participants can validate their development automatically.

A Soundpainting workshop can be held within any community of participants of any number and any age. The workshop lasts 3 hours for the beginners' level, and participants need no previous knowledge of Soundpainting.

At beginners level the Soundpainting workshop starts with the learning of a vocabulary of some 50 hand-signs



Why is the training innovative?

In a collective process, participants can work and develop on their own level independent of each other. The workshop leader has the possibility to give complex exercises to the group which are worked out by the participants individually, based on their own ideas and with the technique (movement, sound-producing, talking, etc) of their own choice. Therefore everyone has the possibility to stay inside their comfort zone, meanwhile their activities are structured to harmonise with each other, and also to be supportive and encouraging with the other members of the community.

Participants develop the following areas:

Collective awareness,

Self-confidence,

Dynamically changing position between leading and being led by someone else of the same group.



Samu Gyllus, Soundpainter in the left corner gives the hand-sign for 'Change the volume of the action'

Output

At the end of the workshop all participants are trained to take part in a Soundpainting performance and to lead a group with the basic signs. During the training they learn how to concentrate on each other's needs in order to feel encouraged and accepted to take part with an open mind in the collective creative process. Participants know the basic rules of the collective process, and the most important rule is that if any of the participants misunderstand the leader, then it is not an act to be judged. So, a 'mistake' in this sense does not exist, rather it is a surprising development of a given composition.



Samu Gyllus, Soundpainter gives the hand-sign for 'Performer doesn't understand'

Use Creative Tools

to develop project designing and management skills

by *Melting Pro. Laboratorio per la Cultura*

29 This chapter describes how Melting Pro. Laboratorio per la cultura applies creative tools to training cultural managers to develop project designing and management skills, especially in a European setting. This training programme was developed after a long experience and reflection in managing and designing European and national projects. <http://www.gold.ac.uk/icce/news-activities/synapse/>

Project management is a way of facilitating processes and stories among different people involved in a project. In a European context, there are different elements to take into account like the geographical distance, the different cultural backgrounds, various style of job planning and the linguistic diversity.

Creative tools do not replace the classical tools such as the Project Cycle Management and the Logical Framework, but are ways of applying standard models differently and to make complex tools more familiar and accessible. The idea is to transfer not only hard skills in project management, but also to encourage collaboration and a bottom up approach relevant to the needs of the target group. The idea was inspired by the collaboration between Melting Pro and the Institute for Creative and Cultural Entrepreneurship, Goldsmiths, University of London²⁹.

Indeed creative, design thinking and visual mapping techniques bring people back in the creative process of generating ideas. Not only because it helps to visualise ideas, tasks and strengths, foresee weaknesses and plan actions but also they foster a participatory approach.

‘Engage people in your vision to make things happen’ Adrian De La Court, ICCE, Goldsmiths, University of London

Target groups of Project Design and Management training

Cultural managers across different sectors

Students aiming to develop a career or want to update their skills and be more competitive

Fundraisers

Local administrators

Freelancers

Job opportunity-wise, employers are more inclined to hire people that are able to bring an income. Consequently there is a high demand to develop project management skills in the cultural sector. Being able to design and manage innovative cultural projects gives a competitive advantage to job seekers and an opportunity for cultural managers to improve their daily practice. Moreover, more organisations are trying to secure European funds due to the limited resources in the private and public sector at national level.

Benefits

Empowerment can be singled out as the greatest benefit both on the organisation and on the individual. Moreover, the creative tools used help to rethink the daily practice. This also encourages a participatory approach outside the organisation: what do people want, what do they need, what do we need to do differently to involve them.

Practical steps

The aim of the workshop³⁰ is to transfer tools to manage and design a project at national or European level. Usually the course lasts 4 days, combining theory, practical exercises and group discussions. Number of attendees: around 20 people for each workshop, to make the experience feel more bespoke.

Creating The Right Working Environment

First step is to create a suitable and trustworthy environment among participants through games based on an appreciative enquiry approach to enhance what participants are good at and to get them to know each other.

Creating The Working Groups

The working groups are then formed: each person is representative of a main competence or learning/decision making style: the idea generator, the practical one, the communicator and the logical type. They represent the extreme four types of people needed to manage a project: It is good to have an idea, but who takes care of the budget? Or a perfect logical implemented project, which no one cares about? All these aspects must be included in the team.

From The Idea To The Abstract

A tool experimented to generate ideas is the ELEVATOR PITCH. Nothing new, but applied in this context it is innovative because forces people to think immediately about: Why? What? Who is it for? Why is it different from other solutions? Being focused helps to brainstorm and to simplify complex ideas. The point is to keep things simple, allowing your assessor to understand straight away your aims.

30 La Seduzione dell'europeoprogettazione oltre il 2.0, by Ludovica De Angelis, Federica Pesce and Maura Romano explains how the creative, visual mapping and design tools can be applied to design and manage European projects. Download (Italian only) <https://play.google.com/store/books/details?id=9N2LAgAAQBAJ> and from itunes <https://itunes.apple.com/us/book/la-seduzione-delleuropeoprogettazione/id795648782?i=it&ls=1&mt=11>

Identify Your Target Groups

How can you imagine a project if you don't identify who needs it? How do you capture the narrative of your audience? The EMPATHY MAP helps you to visualise what they think, what they feel, what they see, what they listen to. Having a full picture allows the project to have a better impact.

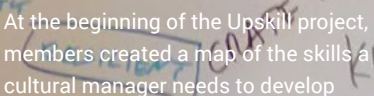
Building A Network

Mapping out your potential network of different stakeholders, brainstorming and visualising it on paper helps to make connections and identify who you need to meet your project goals. Most of the projects at local or international level require working in partnership with different organisations.

Planning

To make things happen you need a plan! Drawing a line from where you are and where you want to go following four main elements such as time, people, resources and budget. This helps to keep everything in order and under control.

Final sharing is essential alongside a discussion around the topics of innovation and sustainability.



Europas_passaporto Digitale di ascoli in Europa: Europas_ascoli Digital Passport in Europe

by *Melting Pro.*
Laboratorio per la cultura

Contacts

Ludovica De Angelis, head of training,

Melting Pro. Laboratorio per la cultura

Giulia Fiaccarini, project manager,

Melting Pro. Laboratorio per la cultura

info@meltingpro.org

<http://meltingpro.org/progetti/nazionali/europas/>

Developing young people's employability it is a big issue at stake. The numbers of young people not in education or that do not have a job are increasing across Europe. 'EUROPAS_ASCOLI DIGITAL PASSPORT IN EUROPE' identified that a new professional profile was raising and that there is a high demand for experts in European project design and management. Therefore EUROPAS aimed at increasing young people's employability in Italy by helping them to develop skills to design and manage European projects and by raising awareness of European Youth policies and opportunities.³¹

This case study is relevant to Upskill since, as a result of national budget cuts, there is a great demand across sectors to employ staff capable of designing and managing European projects. In recent years it has become a new career opportunity for young people.

31 The project was funded by the Ascoli provincial administration and implemented by the University Consortium, the local municipality and partnered with Melting Pro.

The innovation of the training programme lies in promoting the idea among participants that what drives an organisation to apply for European funds is the need to cooperate, to exchange ideas, to learn from each other across Europe and not only at delivering hard skills in European project management. Creative tools, visual mapping techniques and design thinking have been applied to encourage a participatory approach involving different stakeholders' perspectives encouraging

a bottom up approach and having a clear impact on people, on the organisation, on the direct and indirect beneficiaries.

The techniques used fitted well with the young target group. Participants feedback that the use of creative tools help them understand better and think differently about the difficulty and complexity behind of designing and management a European project.



Using Creative Tools

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CASE STUDY

PROJECT MANAGEMENT SKILLS



Landscape modelling is a creative tool to analyse risk factors. Think about pirates that can attack your project. How do you raise barriers and prevent risks? This image is an interpretation of the landscape modelling by the artist Pietro Cardelli © Pietro Cardarelli

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills



Strategic Audience Skills

by Niels Righolt

MÜSZI incubation house for artists
and activists, Budapest

© Laszlo Grosz

STRATEGIC AUDIENCE SKILLS

by *Niels Righolt*

32 A definition anchored in the practice and experience of e.g. the UK based organisation The Audience Agency.

Many arts and cultural institutions and initiatives are struggling to find ways to engage with, and meet the needs of their existing and potential audiences and the implementation of a more nuanced audience approach is still being accepted as a way to rethink e.g. the institutions. Audience Development is widely understood as a planned, organisation-wide approach to extending the range and nature of an institution's or cultural activity's relationship with the public, helping the cultural organisation to achieve its mission, balancing its social purpose, achieving financial sustainability and fulfilling its creative ambitions³².

Over the last decades, audience development and, lately the more precise term, audience engagement has also entered the formation of policies and public funding of the arts and it has assumed a greater strategic priority within cultural sector management and policy development throughout the Western world. There has been a movement from 'audience development' - understood as a process of widening access to arts and culture, deepening and enriching the experience of audiences and participants and fostering a more open, receptive attitude to what might be deemed challenging or new work - to 'audience engagement' reflecting the aspect of perception and the still more articulated demand for relevance, new narratives in order to reach out to a broader potential audience, co-creation and participatory experiences.

Use Audience Strategy

to anchor the relevance of your cultural activity or organisation

by *Niels Righolt*

However, the last few years have shown that throughout Europe there too have been a range of ground-breaking projects, learning programmes, new research and conference meetings examining how cultural producers and producing houses can improve their relations with the potential audience, whether it happens through education, outreach and community engagement or through more traditional methods such as mainstream marketing approaches. And recently demands for a clearer position on how the institutions and cultural projects will reach out to the public, have entered national legislation and, not least, EU priorities in terms of funding programmes.

Changes in the composition of the European societies are now happening so fast and are so extensive, that reflecting on, and responding to, the challenges and opportunities of today becomes a pure survival strategy for cultural institutions.

The ability to act interactively and openly in relation to the new reality is a prerequisite for the development of the institutions, their employees and the audience.

Artistic outreach practice through deliberate strategic decisions

Why should we focus on audience development? Why bother to reach out to people, who might not fully understand and appreciate what we have to show? Many cultural managers have asked themselves these questions. In a surprisingly large number of European countries the notion of cultural participation is still strongly connected to issues of class, education and advanced urbanism. In other countries, cultural participation is widely perceived as a democratic right, and audience development is regarded as a cultural political measure to increase participation in the publicly funded arts and cultural institutions.

Even though many gatekeepers (curators, directors, museum directors, programmers) are still anchored in a modernistic understanding of the cultural institution and its role in society, there are clear signs of change, which of course have to do with the overall, and quite dramatic changes our societies undergo. So, despite an initial reluctance towards opening up to the organisational change needed in order for the cultural organisations to understand how the changes in areas, such as user behaviour, influences all aspects of the relationship between the institutions itself and its users, still more cultural leaders turn to dialogue, renewal and openness as the key concepts for the development of the institutions.

Recent interesting and complex initiatives throughout Europe, not least in the UK, the Nordic countries and the Benelux demonstrate the progress made through closer interaction with different audiences. Initiatives where the traditional models of organisational skills, professional roles, attitudes and professional development perspectives have been redefined in order to create a new institutional and cultural identity anchored in the complex interaction and collaboration with its audience, artists, other institutions and organisations – and controlled by their common potential.

There is an increasing recognition for the need for developing a knowledge-based flow between individuals and institutions, and between employees with different skills and experience in order to fully exploit the interaction with new audience groups. And more importantly there is a new understanding of the need to change the existing *modus operandi* in terms of organisation, programming and recruitment in order to open for the full creative potential of an extended audience engaging approach.

So when it comes to tools and methods used, one thing becomes immediately evident; audience development is mostly about organisational development! It is about distribution of power, inclusion of new narratives, the collaboration of different skills and potential approaches.

It is about making use of coherent digital and analogue tools, multiple voices to be heard and included and it is about knowledge; a more profound and nuanced knowledge of the user segments already taking part of the cultural offerings and new knowledge of the potential users, who do not take part in what the cultural institutions display.

33 Surveys like the Danish report on cultural habits 'Danskeres Kulturvaner 2012' http://kum.dk/uploads/tx_templavoila/Bogen%20danskernes_kulturvaner_pdfa.pdf; and <http://www.dst.dk/en/Statistik/dokumentation/declarations/cultural-habits-survey/accessibility-and-clarity.aspx>; the Danish user surveys on museums: <http://www.kulturstyrelsen.dk/videnbank/publikationer/museums-citizens-and-sustainable-solutions/>; the Norwegian 'Oslo-Atlas' on cultural participation: http://norskpublikumsutvikling.no/wp-content/uploads/Oslo-Atlas_segmenter_verkt%C3%B8y.pdf; and <http://www.audienceseurope.com/uploads/2/9/4/8/2948104/oslo.pdf>; the Swedish 'Konst och Publik [Visual Art and Audience Engagement]': <http://issuu.com/riksutstallningar/docs/konstpublik>; the British 'Taking Part survey': <http://www.artscouncil.org.uk/what-we-do/research-and-data/arts-audiences/taking-part-survey/>

34 <http://www.theseecretcompany.com/category/art-educational-projects/>

The examples of audience development in Copenhagen include advanced segmentation practice within the museum branch under the auspices of the national agency for the arts, as the overall frame for a profound understanding of the identities and behaviours of the visitors the sector already has – and how to design and develop relevant exhibitions, programmes and experiences for the different groups.³³ The Copenhagen+ initiative as well as the introduction to the Danish Centre for Arts and Interculture and Secret Company's³⁴ social outreach projects all feed into an ongoing regional and local support for including marginalised groups into the arts through direct interaction processes and by a kind of anthropological and sociological approach with collaborating partners from other sectors. This thread in contemporary social interactive outreach strategies finds its strongest expression in the SKIS project, where 22 different arts institutions in 6 municipalities in the Copenhagen region engaged in a 4-year process together with social housing institutions, local authorities and different knowledge partners and independent artists in an attempt to develop new forms of collaboration with culturally marginalised groups.



MÜSZI incubation house is an open-minded meeting place of cultural and NGO initiatives, operating since September 2012 in Budapest
© Laszlo Grosz



MŰSZI Művelődési Szint (Community & Art Floor)

© Krisztina Horvath

Designing Classical Music Experiences

Denmark

by *Niels Righolt*

Contacts

Karolina Rosenqvist, Project manager and lead coordinator, Malmö University/MEDEA
karolina.rosenqvist@mah.se

<http://cmec.mah.se/projects/>

<http://projektbanken.interreg-oks.eu/en/Menu/Projects/Project+List+%C3%96resund/Musical+Experience+Design/detail/1>

Videos

<https://www.youtube.com/watch?v=UIQeESda-2CY#t=50>

https://www.youtube.com/watch?feature=player_detailpage&v=MUFkgCcyk4U

Download publication/report

<http://cmec.mah.se/how-the-lion-learned-to-moonwalk/>

35 <http://issuu.com/medeamalmo/docs/how-the-lion-learned-to-moonwalk-20/0>

How can philharmonic orchestras, organisations that are heavily rooted in the past, become more democratic and better connected to the societies they are situated within?

Through collaboration across institutional borders and knowledge domains, the Designing Classical Music Experiences project had the ambition to develop new spatial and mediated audience experiences, and to reach new audiences in the Øresund Region in Copenhagen (DK) and Malmö (SE). The vision was nothing less than to democratise classical music. One of the premises of the project was to involve musicians, designers, researchers, students, audience members – and many others – in the design- and development processes. Another premise was to enhance and extend the concert experience through visualisations and other types of visual arts. A number of conclusions related to ‘organisational challenges’, ‘audience engagement’, and ‘media and technologies’ are presented and further developed in the book ‘How the Lion Learned to Moonwalk And Other Stories on How to Design for Classical Music Experiences’³⁵.

The project came up with some interesting findings concerning audience engagement:

Not all audience involvement is about co-creating the artistic experience. The level of audience involvement ranges from mere listening to enabling the audience members to substantially take control of the artistic experience.

Audiences do not necessarily want simplified or more comfortable experiences. They respect and appreciate the competence of cultural institutions and they want the art form to be taken seriously.

Audiences appreciate open-ended art/concert- and media formats. The art form should be at the centre of attention, and the formats should be open enough so as not to force a preferred way of listening through, for example, a one-directional learning format.

Audiences appreciate the opportunity to experience, for example through experiencing music ‘differently’ by recomposing, embodying, and animating the music.

All audience members have ideas of what one is ‘allowed’ to do in a concert hall. In particular, this seems to apply to concert goers who rarely visit the concert hall; more frequent visitors seem to have a greater tolerance for artistic expressions and aesthetics that are ‘outside the box’. When testing new concepts and formats, it may be wise to choose arenas that are more open for experimentation, such as the foyer, a town square, or online.

The keywords for this initiative were: Music, Identity, Access, participation and co-creation, creativity, experience design and prototyping. Through collaboration across institutional borders and knowledge domains, the *Designing Classical Music Experiences* project developed new spatial and mediated audience experiences. The project involved musicians, designers, researchers, students, audience members, and many others, in the design and development processes.

Over three years, more than 24,000 people were part of the experiences and tests, which has been documented substantially in the form of a book, reports, articles in other publications, keynotes, debates, seminars, student programs. All accessible via the website: <http://cmec.mah.se/>

An important part of the project was the testing of formats for audience engaging processes, prototyping new concert formats and create opportunities for co-creating concerts with kids as in the App 'Nalle I Rymnden' or through interactive pre-concert activities.

The project lives on through initiatives such as World Online Orchestra (DK), Joystick Concerts (SE), Shadow Play (DK) and more.

Project 'In Case of Emotions', Royal Theatre, Copenhagen 2013



SKIS / Putting Culture into Action - Citizens become co-creators of cultural experiences

by *Niels Righolt*

Contacts

Malene Dybbøl, KulturMetropol Øresund, KMØ
(The Capital Cultural Metropolis)
mady01@frederiksberg.dk

<http://kulturmetropol.dk/artikel/~vi-skal-lære-træde-et-skridt-tilbage#.VX6F2ClquSc>

The project 'SKIS - Put the culture into action' reaches out to citizens who do not themselves seek cultural experiences or do not feel comfortable in 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 have given themselves the following task: Over four years to work diligently to create sustainable relationships with non-users of publicly funded culture, especially potential users in marginalised 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 at 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, apart from the many different cultural institutions, it also includes a variety of other actors (local authorities, social housing partners, knowledge partners, local residents' associations, clubs) 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.

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.

SKIS is based on the assumption that the participating cultural institutions all had a common approach to the challenges and objectives of the project and 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 very different preconditions and options chosen to meet the same challenge through a variety of methods and tools. In one 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 also the story of a young boy that through his residential social worker got an internship at the Riddersalen theatre, and lured his friends to come to see the show. Then there is the story about 'Little Peter' and other young people from a social housing area in the suburbs, who along with graffiti artists have decorated 11 tunnels as a way of creating ownership and security - you don't destroy works that you have helped to create. As a joint activity, an Experience Relay was introduced, where residents were 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.

SKIS - Tunnel Dreams project in suburban Herlev



In Copenhagen I belong

by *Niels Righolt*

Contacts

Allan Klie, Copenhagen Music Theatre

info@kobenhavnsmusikteater.dk

<http://hjemmeikbh.dk/>

<http://www.audienceseurope.com/in-copenhagen-i-belong--denmark.html>

<https://www.facebook.com/hjemmeikbh?fref=ts>

In August 2013, Copenhagen Music Theatre drove six caravans manned with artists into the streets of Copenhagen. For more than six weeks they were placed in different communities in Copenhagen, where the meeting between artists – a mixture of actors, playwrights, directors, musicians, choreographers and composers – and citizens who normally do not use cultural institutions were set to determine the shape and content of a number of performances throughout town. The goal of the project was to create a number of process-orientated stage works through an audience developing approach and to let art arise from the interaction between the citizens and the individual artist. And, ultimately, to let the citizens experience the fact that art is both recognisable and relevant.

The project had three focus areas:

To tell the unknown tales of Copenhagen

To give the citizens the opportunity to experience that art and everyday life can be connected through a meeting on equal terms

To shake our own artistic processes by taking our starting point in the unknown meeting instead of in a finished manuscript

'In Copenhagen I belong' was an interactive Copenhagener's scrapbook that collected tales from all over Copenhagen. In this scrapbook, people got to share all the beauty, all the ugliness, all the greatness, all the decay, all the memories, all the dreams, all the sleaziness, all the flavour, all the trivial, the extraordinary, the spectacular, all the secrets and the amazing stories the city is hiding.

More than 600 Copenhageners have shared their stories with the artists in the caravans, and double that number have shown an interest and had a chat outside. It widely surpassed all expectations. During the project, the artists have gathered inspiration for other works of art and they have found other and new methods of creating a performance. An interesting fact is that the interpersonal meeting and the shared experience 1:1, which, basically, is what theatre is fundamentally about, became more interesting for the artists than to insist on giving the stories through their own artistic filter.



'In Copenhagen I belong' was a way of examining the dialogical form. It was a way of examining how to establish contact with an audience. It was a way to examine how to connect with the non-users. It was also a way of challenging the artists in a way, which changes the hierarchy and the artist's role. And then, the project had the ability to show what publically funded cultural institutions can do to reach everyone and spread their audiences as much as possible', Niels Righolt from the Danish Centre for Arts & Interculture wrote in an article on the project.

The project set off as a frontrunner project in the sense that it was one of the first projects where an institution went out stating: We're creating a frame and within that it's all about stories, but people can recount exactly what they want to. The project was a kind of social interactional approach at eye level. You ask people in for a cup of coffee and ask them to 'pay' for the coffee with a story. It was in many ways very simple, but for the cultural institutions involved it meant handing over the power and also a new way of conversing with an audience. As an extra benefit the artists engaged performed their interpretations of the stories they got locally in the neighbourhoods where they received them. This kind of socially anthropological cultural interaction is becoming still more common in Copenhagen, and the immense output of this project has led to the establishment of the even more radical project Copenhagen+.

'In Copenhagen I belong' staff at the start of the project



ADESTE – Audience Developer: Skills and Training in Europe

Contacts

Alberto Gulli, adeste@fitzcarraldo.it

Giulia Fiaccarini, adeste@fitzcarraldo.it

<http://www.adesteproject.eu/>

Download

<http://www.adesteproject.eu/resources>

36 ADESTE is a Leonardo Da Vinci project, Development of Innovation, co-financed by the European Commission, pooling the resources and expertise of 10 partner organisations in 6 European countries and 2 outside Europe, USA and India.

The consortium is led by Fondazione Fitzcarraldo, IT, the other partners are Melting Pro. Laboratorio per la cultura, The Institute of Leisure Studies, ES, ENCATC, BE, The Audience Agency, UK, the Danish Centre for Arts and Interculture – Copenhagen (DK) and ICCE Goldsmiths, University of London – London, UK. International partners are the Los Angeles County Museum of Art, USA and the India Foundation for the Arts, INDIA.

37 Report on new training needs and ‘European occupational standard profile of the audience developer’, carried out across the European consortium lead by Deusto University materials: <http://www.adesteproject.eu/resources>

38 The Audience Agency, partner in the ADESTE project, definition: a planned, organisation-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions. www.theaudienceagency.org/

A significant number of European citizens still do not participate in cultural activities, yet it acquires a growing and more urgent relevance to achieve a better and fairer distribution of opportunities to take part in cultural life. This objective is related to how cultural organisations manage their relationship and create engagement with their audiences, thus an increasing demand of new skills to face new challenges is arising from the sector, which is lacking specific competences related to promoting access and cultural participation.

ADESTE³⁶ project aims to support cultural organisations and practitioners to face the big challenges of building wider audiences, deepening engagement, and increasing accessibility to arts and culture by trying to answer to the following questions³⁷:

What do we mean by Audience Development?

What knowledge, skills and competences should an ‘Audience Developer’ professional profile or an organisation have to achieve its audience objectives?

How can Audience Developers fit into the different cultural organisations? (labour market needs)

What are the formal and informal innovative training paths to achieve the new professional profile?

The innovation of the training method

One of the main findings is that cultural organisations must assume a new type of leadership that involves a broader vision, which takes audiences into account, making explicit the place of audience in their mission. Based on the research carried out during the first year, two sets of skills between audience practice and leadership were identified. The ADESTE consortium is now testing a new training module to develop hard, strategic thinking skills and soft skills, which includes action learning to develop negotiation and leadership skills. During the testing participants are guided to reflect on what place their audiences have in their mission, what evidence do they have to support their reflection, what strategies they should formulate, how they are going to measure their success and what actions are they going to put in place to reach those audiences. The most effective audience development takes place in planned way, when its clearly articulated and communicated consistently across an organisation and are a necessary first step for any organisation which seeks to grow and diversifying their audiences³⁸.

CASE STUDY

STRATEGIC AUDIENCE SKILLS

The project is still in its testing phase (in June 2015), so far two reports are available to download from the ADESTE website www.adesteproject.eu: 'Report on new training needs' and 'European occupational standard profile of the audience developer'. They are the products of the initial research work that has been implemented thanks to the involvement of a large group of experts at different levels feeding in different perspectives.



ADESTE international focus group,
Rome, July 2014



ADESTE Trainees In Rome, Piloting

Entrepreneurship

Professional Skills

Digital Skills

Fundraising Skills

Project Management Skills

Strategic Audience Skills



György Wallner, international relations representative of Budapest Music Center (BMC) introduces the new building operating since March 2013 to the Upskill project members, 2014 Budapest © Giulia Fiaccarini

CONTRIBUTORS



Melting Pro. Laboratorio per la Cultura

Melting Pro. Laboratorio per la Cultura is an organisation based in Rome that operates internationally, creating partnerships and implementing projects to innovate the cultural sector. Our research on cultural management focuses on the analysis and definition of sustainable models for the sector.

www.meltingpro.org



Antonia Silvaggi

Researcher and project cultural manager
Melting Pro. Laboratorio per la cultura, Italy

Besides archaeology, pizza and fish and chips with vinegar, my passion is to travel and connect with people. I believe cultural managers should listen to the stories around them and make them happen, this is why I like to facilitate stories between audiences and organisation. A quote I love 'What kind of leaders we want in the cultural sector in the future?' by David Anderson, National Museum Wales



Giulia Fiaccarini

Cultural manager
Melting Pro. Laboratorio per la cultura, Italy

My love for film, music and poetry is balanced by an attraction towards the illusive certitude of numbers and categories. One keeps the ardor; the other helps turning ideas into actions. I work to create new conditions for participation in the arts through enlarged partnerships and projects. My attitude to cultural management via Picasso's words: 'Si se sabe exactamente lo que se va a hacer, ¿para qué hacerlo?'



Anthropolis Association

Anthropolis Association is a Hungarian NGO dealing with global education, awareness-raising projects and Digital Storytelling projects, involved since its founding in 2002 in several cultural programs.

www.anthropolis.hu



David Ban

Researcher and project manager,
Anthropolis Association, Hungary

I'm happy to be paid for what I like to do. I believe in the power of the personal relations and the stories. I think, I'm a good listener and I can help to elaborate these stories and find the way to use them in their professional life. I believe that the Digital Storytelling is a really suitable tool for the cultural managers, for teamwork and also for involving outsiders in cultural issues. I'm happy to be a part of providing this, generally new, possibility.



Viktoria Szepvolgyi

Member of Anthropolis Association, Hungary

If I create a stage performance as a director, an exhibition as a curator or compose a critic on architecture/design, I always get an inspiration from the theories, thoughts and works by artists or scientists related to other sectors. I believe in the cross-disciplinary projects and co-inspiration of different fields. This was a major drive to me in Upskill and other EU projects where the collaboration perspective and the meeting with a variety of culture are in the spotlight.

Creative & Cultural Skills

Creative & Cultural Skills is an independent charity in the United Kingdom. Through its National Skills Academy for Creative & Cultural it works with education and industry to give young people opportunities to work and learn in the creative industries

www.ccskills.org.uk



© James Fletcher

Andrew Ames

Communication & Development Coordinator, Creative & Cultural Skills, United Kingdom

Having a desire to constantly learn and improve myself means that I am always trying to maximise the benefits of projects I work on. I thrive when working in an environment that encourages forward thinking and collaboration. Away from work I enjoy sport and played semi-professional football and music, which led me to play in a band for two years. Previously I worked as a Tour Manager, experiencing different cultures and personalities while working in an industry I am passionate about was a privilege. It is an industry based on reputation and word of mouth, I am proud to say I had a successful career doing something few recognise as a career option. I try to say yes as much as possible, life is one big experience and I try to enjoy as much of it as I can.



Sarah Mair Hughes

Head of Skills Academy, Wales, Creative & Cultural Skills, United Kingdom

The Upskill project has allowed me to do two of the things I enjoy the most – travel and meet new people. My work covers lots of areas, but the part I find most rewarding is working on projects for young people. I am a trainer for Arts Award, and outside work I enjoy music and being outdoors.



Danish Centre for Arts and Interculture

The Danish Centre for Arts & Interculture (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.

www.dcai.dk



Niels Righolt

CEO, the Danish Centre for Arts & Interculture, Denmark

After having been given the privilege of working within the Arts for almost three decades since the early '90s, I can't find much, which is more satisfying and useful to the development of the arts than a profound, nuanced and contemporary approach to audiences perspectives and how to become relevant for a wider number of people through new narratives, participation and co-creation. To me it's all about what kind of society, we want. It's about democracy basically. So I have been more than happy to be part of the UpSkill project, since it has provided me with a better understanding of how professionals in other parts of Europe engage in these questions - and hopefully my years of experience in the field have been an inspiration to others as well.

© Lena Evertsson



Fondazione Pastificio Cerere

Since 2005 the Foundation has promoted contemporary art through educational projects, residencies for young artists and curators, exhibitions, workshops and studio visits.

www.pastificiocerere.it



Claudia Cavalieri

Project Cultural Manager
Fondazione Pastificio Cerere, Italy

Am I a dreamer? Do I live in an utopistic world? My aim is to conciliate passion and profession and being an art lover, working in the cultural field let me find out these different layers in life. Among my interests travelling and speaking with people are at the top of the list, so I believe one's most important way of training is to meet and to experience different cultural contexts. In the difference lays creativity and imagination. My motto is 'be always up for new challenges!'



Emanuela Pigliacelli

Communication Manager
Fondazione Pastificio Cerere, Italy

My passions are dogs, pasta, graphic design, and art of course. I grew up in a family where creativity has always played a leading role, I'm deeply interested in art since I was a child. I think that art is one of the best ways of communication because it touches people's hearts without the need for words. I am dedicated, organised and methodical and always willing to learn and develop new skills: openness to criticism is not a weakness but a strength!



FIBICC - Ibero-American Foundation for Cultural and Creative Industries

Fibicc is a non-profit institution that promotes training, cooperation and specific research in the fields of culture, art and creativity in Europe, Latin America and Africa.

www.fibicc.org



Santiago Arroyo Serrano

President and Cultural Manager
FIBICC, Spain

Since I started working in the cultural sector, I have thought culture is always connected with territory. Cultural management is a way to preserve and, at the same time create, new perspectives for reality, I love creating new projects, where people, heritage and nature are essential. That's why now I am in La Mancha Biosphere Reserve working on cultural projects, in a global context. Because culture is a universal language.

setepés

SETEPÉS, Turning Ideas into Action

It is a company based in Oporto, Portugal, that provides services in the field of culture and creative industries, including workshops and training courses in creativity and innovation.

www.setepes.pt



Henrique Praça

Culture project designer, creativity and innovation trainer
Director of SETEPÉS, Portugal

After 20 years as a teacher of science and mathematics, I founded SETEPÉS, a company of the cultural and creative industries sector. Not because I was bored, but because I need new challenges. This is why turning ideas into action is the slogan of my company.

One day I would like to have a bookstore, be an artist and have two dogs.

'Do your best and leave the rest' is my motto of life.



Cristian Oliveira

Graphic Designer, Portugal

Before I realised what I wanted to do with my life, my passion was emergency medicine in the Portuguese Red Cross (still a hobby of mine). Then, my love grew for design, geometry and symmetry; along with graphic design, came illustration, editing and typography. Therefore, my goal is gradually being achieved in this world, learning more and more, starting new projects, creating new identities. Art brings people together; a concept which is as beautiful as it is simple.



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