

# *Fulcrum Training*

## *on Audience Development & Community Building*

### *Evaluation Report 2025*


November 2025  
compiled and prepared by IG Kultur Österreich

The FULCRUM training is...



Co-funded by  
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Evaluation funded by...

 Bundesministerium  
Wohnen, Kunst, Kultur,  
Medien und Sport

# Introduction

**The FULCRUM training** ("Make it Happen") is part of the Erasmus+ funded project *FULCRUM. Skills for future-oriented socio-cultural centres*. It aimed to strengthen the capacity of small, independent socio-cultural organisations in Europe (Austria, Italy, Belgium, Germany, Estonia, Latvia, Lithuania) to develop and engage audiences and communities in more sustainable, participatory ways.

Led by IG Kultur Österreich the programme consisted of:

- open call for applications for the programme including an needs-assessment
- training design in consultation with the trainers\* based on the needs-assessment of selected trainees
- 3-day in-person training in Vienna (September 2024),
- followed by three online Learning Labs (November 2024, January 2025 and March 2025)
- final conference (Brussels, March 2026);

As trainers **Jonathan Goodacre (The Audience Agency, UK)** and **Niels Righolt (CKI, Denmark)** were selected. They are experts in audience development and community building, and have extensive experience of training cultural organisations.

The pedagogical approach was participatory and reflective, combining theory, peer exchange, and practical exercises. It encouraged participants to test small-scale audience development initiatives within their own organisations and communities.

To complement the project's internal evaluation, **The Audience Agency** was commissioned to conduct an independent evaluation (Annex 2 and 3), and IG Kultur undertook an additional **qualitative evaluation with the trainers** (Annex 1). The goal was to measure learning outcomes, practical implementation, and structural implications for future capacity-building formats. This additional evaluation was not foreseen in the Erasmus+ project and made possible through additional funding by the Austrian Federal Ministry responsible for Arts and Culture (Bundesministerium für Wohnen, Kunst, Kultur, Medien und Sport).

# Evaluation Design and Methodology

The **Audience Agency evaluation** was based on a **three-phase consultation process**:

1. **Pre-training baseline survey** (participant profiles, needs, existing capacities);
2. **Mid-point survey** (after the Vienna training, March 2025);
3. **Final survey** six months after the training (skills development, confidence, practical implementation).

The mid-term survey collected both quantitative and qualitative feedback on participant satisfaction and immediate learning results. The findings formed an intermediate benchmark against which the final follow-up six months later could be compared. For example, in March 2025 participants rated their skills in audience development and community building mostly at level 3 ("competent") or 4 ("proficient") on a five-point scale, a notable increase from predominantly "advanced beginner" ratings before the training

Twelve participants responded to the final survey six months later. The questionnaires combined **quantitative self-assessment scales (0–10)** with **qualitative open questions**, enabling comparison across time and themes (audience development, community building, confidence, and implementation).

The **IG Kultur trainer interviews** (Document 4) complemented these data with a **qualitative reflection** on challenges, design aspects, and meta-lessons for future trainings.

# Main Findings and Interpretation

## 1 Quantitative Indicators: Learning Curve and Skills Development

Across all categories, participants reported **substantial learning progress** between pre-training and follow-up:

Dimension	Average baseline	Mid-term (post-training)	Six-month follow-up	Trend
Audience development competence	medium-low (2–3 of 5)	competent (3–4 of 5)	solid (7–8 of 10)	↑ <b>continuous improvement</b>
Community building competence	medium (2–3 of 5)	competent-proficient (3–4 of 5)	solid-high (7–8 of 10)	↑ <b>clear growth</b>
Confidence to design & lead AD projects	low-medium (3 of 5)	4 of 5 ("quite confident")	7–9 of 10	↑ <b>strong increase</b>
Confidence to lead community initiatives	medium (3 of 5)	4–5 of 5 ("quite to extremely confident")	8–9 of 10	↑ <b>strong increase</b>

The mid-term report already documented near-universal satisfaction with the training (average rating above 4 of 5 in all categories including trainer quality and relevance for work). This momentum was confirmed in the final evaluation, which showed sustained and even further improvement in self-assessed competence over the following six months.

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These results suggest a **notable strengthening of skills and self-confidence** in both conceptual understanding and applied capacity for audience-centred and community-based work.

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## 2 Qualitative Aspects: Implementation and Learning Experience

### Key success factors:

- The **in-person phase** was consistently described as “inspiring,” “transformative,” and “safe.” Participants valued the exchange of practices and the trainers’ empathetic, inclusive approach (“kindness towards audiences,” “hands-on insights,” “clear structure”).
- Already in the mid-term evaluation, participants highlighted the **diversity of the group** and the sense of European connection (“meeting people from across Europe working on similar issues was a joy”).
- The training encouraged **new mindsets**: participants “learned to think differently,” “listen more to audiences,” and “embrace small, gradual changes.”
- Several **concrete implementations** occurred: newsletter redesigns, segmentations, local forums, youth engagement formats, inclusive children’s theatre initiatives, community music clubs, participatory photography projects, etc.

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*... there were things, that I have never thought about...*

*... very inspiring. The stories of colleagues' experiences, the participation in the discussion, it was great...*

*The training was amazing. I learned a lot and am including the knowledge I have gained in decisions I am making at my work....*

*... it was really good and full of useful insights. It made me think outside the usual frames...*

*I took with me the knowledge, that you can change the way of thinking and be out of traditional way of doing.*

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*The training was very helpful in giving me a clearer understanding of the possibilities of audience development, and it sparked in me the desire to explore and work more in that direction.*

*It has been a very important training for me, not just with all the exchange of knowledge, but also in terms of personal growth.*

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*Quotes from trainees in the anonymous final evaluation, see Annex 2*

### **Main challenges:**

- **Limited organisational capacity:** participants often lacked time, staff or authority to implement new approaches (“We had the ideas but not the resources to follow through”).
- **Translating theory into practice:** while understanding increased, execution was harder without internal structures or management support. This was already visible in the mid-term feedback, where participants requested more practical tools (“templates for data collection,” “design-thinking and prototyping methods”).
- **Online follow-up** was less engaging and harder to sustain (“felt more like school,” “momentum faded”).

**Trainer reflections** (Annex 1) reinforce these findings: small organisations face structural constraints, and the transfer from learning to implementation requires time, translation, and organisational anchoring. Internal resistance, language diversity (“Euro-English”), and lack of strategic mandates were recurrent barriers.

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*The biggest challenge since then has been putting the knowledge into practice in my daily work.*

*The challenge has obviously been implementing all the insights from the training into everyday workflow.*

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# Recommendations for Future Trainings

Based on the triangulated evaluation, the following recommendations emerge for designing future programmes that foster audience development and community building in small cultural organisations:

## 1. Training Design and Pace

- Adopt a **circular, multi-phase learning model** with slower cycles and space for reflection, translation, and local testing.
- **Combine in-person and online elements**, with practical assignments between sessions to maintain engagement.
- Integrate **design-thinking and prototyping** methodologies to help participants move from concept to small, actionable experiments — this was done in direct response to the mid-term evaluation for more hands-on practice and concrete tools, but could be stressed in future training designs right from the beginning.

## 2. Participant Selection and Organisational Anchoring

- Participation should be **institutionally backed**, not only individual.
- Involve management or strategic decision-makers.
- Consider **"bring-a-colleague"** or micro-team participation models to avoid isolated change agents.

## 3. Facilitation Skills and Peer Support

- Include modules on **internal facilitation and change navigation** ("train-the-trainer" components).
- Establish **peer mentoring or light coaching** between modules to sustain momentum and shared learning.

## 4. Data Literacy and Evaluation Culture

- Strengthen participants' capacity to **collect and interpret audience data** (both qualitative and quantitative).
- Use simple, repeatable tools (e.g., short audience logs, persona development).

- Encourage reflection on how data supports **cultural democracy** rather than bureaucratic reporting.

## 5. Policy Implications

- Recognise audience development and community building as **change processes**, not isolated outreach activities.
- Funding frameworks should **allow time and continuity for these processes** to take root.
- **Support small organisations in building evidence of relevance** — not only attendance numbers, but social impact and inclusion.

# Concluding interpretation

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The evaluations confirm that the **FULCRUM training successfully initiated a learning and transformation process** among participants from small socio-cultural organisations. It strengthened individual understanding, motivation, and competence in audience-centred thinking.

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At the same time, the findings highlight **the structural gap between individual learning and organisational change** — a known limitation within short-term Erasmus+ formats. FULCRUM effectively served as a "**fulcrum**" in the literal sense: a lever initiating small but significant shifts in mindset and practice. Sustained progress, however, depends on embedding such initiatives in longer-term organisational and policy frameworks that recognise learning as a process rather than an outcome

# *ANNEX 1*


## *Evaluative Interviews with the trainers on audience development and community building*

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# Introduction

The FULCRUM training programme on *audience development and community building* was additionally evaluated through two in-depth interviews with the trainers, **Jonathan Goodacre** (The Audience Agency, UK) and **Niels Righolt** (CKI, Denmark).

The interviews, conducted by IG Kultur in autumn 2025, aimed to capture the trainers' reflections on participant profiles, learning challenges, programme design, and broader cultural policy implications. To make it easier to read, the two interviews have been merged and organised by theme, so they do not necessarily follow the order in which the topics were discussed.

## the interview partners

**Jonathan Goodacre** – trainer for the FULCRUM programme on audience development

... leads The Audience Agency's international work as part of the Consultancy Team. He worked for two decades in various roles at cultural organisations, training organisations and support agencies. This included working in artforms ranging from experimental performance art to pop music

**Niels Righolt** – trainer for the FULCRUM programme on community building

... is the director of CKI – the Danish Centre for Arts & Interculture in Copenhagen, Denmark, a competence centre on intercultural, audience development and cultural democracy. Niels has a broad background and experience from more than 25 years in the arts field. He has worked as Artistic Director, Managing Director, Producer and Curator, Head of Information, Cultural Political Developer and Political Advisor within a variety of cultural institutions and organizations over the years

*The recommendations and considerations presented at the end of each chapter have been formulated by IG Kultur.*

# General Reflections

*IG Kultur: Thinking about the FULCRUM training, is there any general feedback you would like to give us?*

**Niels:** I have experienced Fulcrum with great, great pleasure. The motivation, engagement, readiness and open-mindedness of everyone, and the welcoming atmosphere, were all really evident. Your hosting was amazing. Whatever people had with them, they managed to put that aside in Vienna and become one community of learners and knowledge expansion, which I think was absolutely amazing. And a lot that falls back to you as organizers, because I think you designed and engaged people in a very, very careful way. The space you created for us to interact in was so safe, welcoming and warm that we all could navigate and engage with it. That's not a given.

*IG Kultur Thank you very much for that feedback. Taking a critical, evaluative approach to the content and design of the training, the programme and the trainees – not in terms of specific individuals, but as representatives of typical socio-cultural organisations that are small in terms of staff, budget, resources and planning perspectives, leading to short-term, output-driven project logic that is often externally framed. To start with: Did you have the impression that there were specific challenges for the participants in the training, given your decades of experience as a trainer?*

**Niels:** Yes, I did. But when I say that, I just want to point out that it was and is an amazing group of people. I think there have been three challenges.

The first one is not really a surprise and has to do with language. Although we agree that our levels of Euro-English are different, some participants found it difficult to translate this into something meaningful in their own language. This is a recurring problem in European projects — there are very different perceptions of English in terms of both generations and how English is encountered in everyday work. If it's not something you encounter frequently, there's a distance. So there's something about language. So what does that mean? Well, it takes more time. You have to set aside more time for exercises and for people to do the translation without getting lost in it.

The second challenge, I think, not all of them had, but some of them had — and that became very clear on the second day of the Vienna session — is this, as you said in your introduction now, that they are understaffed. Small organizations, understaffed, too much on their plate on an everyday basis. So for them to go from execution of their daily routines to something that is way more strategic and to implement new tools and test them off in reality is a challenge, because they only have that limited amount of time. So: Do they do what they always do, because they're safe there and they understand what they're doing? Or do they allow themselves to be in a more insecure room and test new methodologies? And for many of them, the willingness was there — the willingness to really change is there, and the intellectual capacity is there — but the overwhelmingness of doing something completely different than what they normally do is obviously a challenge.

And then I think the third challenge that at least I saw, is that some of them are very depending on their community. They're very depending on their volunteers, helpers and support groups in their local communities. And they were not in the room. And there was an anxiety: How do I bring this home? How to I come from this training and then, in a trustworthy way, help the organization and provide the insights that I have gained to people who were not part of this, but are there because they love the house, each other, or whatever.

I think those three challenges were quite obvious. But I'm not specifically surprised. I think they are very common. They are challenges because they are very common. Jonathan and I had a conversation on the last challenges, wondering if we should have maybe also created more of an exercise on how to facilitate themselves — not just be facilitated by us, but even facilitate to the next level — have that dimension with us as well.

## Considerations for future projects [design and content]

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**Audience development and community building is a change process.** This requires time, translation, empowerment, and organisational reach – elements which could be should explored and considered in future trainings. First considerations include:

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How to improve how the content is structured and presented? **Acknowledge that small organisations can't easily "add" strategy work** — it must be integrated into daily operations. Take smaller, slower steps. This means allowing for longer timeframes between training phases to enable gradual implementation. So consider designing multi-phase, slower cycles with breathing space between sessions. Including peer-to-peer mentoring or light-touch coaching between sessions could also be considered to keep the process alive.

This also means **build in extra time for reflection, translation and discussion in local terms and contexts**, as „Euro-English“ is a structural barrier which needs to be taken into account.

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What content was missing in the training? **If participants need or should act as internal facilitators they need to be prepared for this task.** This is valid not only for implementing change within their organisation but also if they are tasked to serve as ambassadors for colleagues. To achieve this goal more effectively the training should include train-the-trainers or facilitation-focused modules and tools to facilitate others, so participants can carry methods back into their organisations and working contexts having cultivated some leadership capacities and facilitation competence. Sustainable change also means to navigating human and structural resistance as part of the process.

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## Selection of Participants

*IG Kultur: Something I observed which is connected to what you said is, that once we had this kind of real trust among the group, quite a lot of them mentioned some kind of „internal resistance“ as something which they perceive as very challenging.*

**Jonathan:** This highlights a key point and fundamental principle of audience development: unless the whole organisation is committed to making this change, you'll always just be tinkering with what you can do rather than making actual changes. This is what internal resistance is all about.

Another issue is the hierarchical structure of some organisations. A director, chief executive or person in charge can essentially do what they want. In the FULCRUM programme, however, we were working with people lower down the hierarchy. When they wanted to introduce these radical ideas, other people in the organisation, especially those higher up, were not so sure about them. Resistance is often not clearly articulated either. It can be passive, such as not actively opposing an idea and even saying it sounds interesting but not doing what is needed to make the change.

A key aspect of the holistic approach is that you're working with real people who have real needs and live in a real place. They're not just data points in your audience or people who are coming to a concert. To make a more fundamental process, you've got to be able to understand them. This means: People have to recognise that audience development is

about change. They must want to change. You have to be willing to change. Unless you acknowledge this, it's very difficult to make progress. There's a difference between knowing you do a good job overall and wanting to develop and change. But that doesn't mean you can't want to develop, change and improve the things you're doing. This can be scary. But you've got to be prepared to take on the scary things, have a good approach to risk, and you've got to take your colleagues with you.

These things are linked: the need to want to change and the more holistic way of approaching audience development involving the whole organisation.

At Fulcrum, we had one person from each organisation. After the training, they go back and say: 'I want to change things,' and the others say, 'Oh, thank you.' I'm not sure, though.

**Niels:** The internal resistance can also be equally manifest even when we work with really big institutions. Because even if you're in charge of the whole organisation, even if you have the mandate, somebody else has the privileges. For example the curators have the privileges. And you don't tell people to change if they are afraid to lose their privileges. You have to include them and this will take time. You have to ensure them, because privileges are connected to recruitment processes, high salaries, prestige, and a lot of other things. And it will probably take more time than anticipated. Because people are people, and if somebody with a privilege suddenly sees that the director wants to change, they ask themselves: *Is this about me? Why am I responsible? Will I lose privileges?*

So I think you're completely right – no matter what size of organisation we're working with. The internal resistance is something we should probably set aside time to do in a version 2.0. What we do in our further work no is simply a demand — we demand that the management is there, that people with the capacity and the responsibility to take the overall strategic decisions are there. If they're not in the room, they have signed up to be mentors for those who are in the room.

## Considerations for future projects [selection of participants]

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**Who should be selected? Participation should be institutionally anchored, not just individually.**

Participants should either be in charge or their participation should be backed by a strong commitment from the organisational lead. Eligibility criteria should reflect organisational influence and continuity as well as backing by the strategic-decision-making persons.

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From whom is participation needed? For a micro-organisation with only three employees, for example, you basically have to work with all three. For an organisation with 50 people, for example, you need to create a team to work with. Future training sessions should be designed to serve and integrate these groups.

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Who should be involved? In particular small organisations depend a lot on their informal, local, support structures and communities. Hence future trainings should identify ways to include or engage the wider community — e.g., through “bring-colleagues” sessions. The goal should be to strengthen organisational inclusion so that participants are not isolated change agents.

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## Challenges: from Theory to Action

*IG Kultur: Another aspect at least I perceived as challenging for the trainees was translating their gut feeling that they want to change something and have big goals into a design brief. You already touched it a bit Niels when you mentioned the willingness to really change was there, but at the same time being overwhelmed to do something. To make it precise and specify exactly: What is it actually I want to change? And test it on a very small, doable scale in concrete action.*

**Jonathan:** The fact that there's so much you want and need to do is challenging. It's something I've come across a lot in the cultural sector, where people have great ideas, but then how do they make them happen? A key part of the design thinking process is prototyping.

Prototyping enables you to try something out. That's what we were trying to do with the Fulcrum participants. Some of them understood it and were doing some really amazing things and testing them. Prototyping is a process that people can feel confident about.

If we were doing Fulcrum again, I think we'd do it slightly differently. It was quite difficult to go back to the practical training element, with these two or three days on the spot followed

by the online sessions. It would be better to mix those up a bit. For example, you could ask people to go away and complete a task, then report on it, taking it step by step.

**Niels:** I remember participants who were more or less a one person army. And they were very, very concrete quite fast, actually — which I have experienced before with very small organizations, one, two, three employees. They're kind of able to do it faster, because they have to. They are just looking: "Can this reduce my workload and make things easier?" If yes, I'm on. Don't try to stop me, I'm already gone.

Some of the others, where there are slightly more people, I had the notion that their positions were very well defined in terms of local community and how they already work. It was kind of, as it often can be in small, a handful of employees to ten employees —that the whole idea of changing something is far more difficult because they are kind of completely intertwined. So again they question: How do I bring this new element into this? And especially some of the culture houses have clear purposes, very clear value systems, that are very central to how they understand themselves. And they have to talk values again when we talk audiences. So there's a whole process of convincing and creating consensus. But because this is also a big strength –that change for them has to come from within – these kinds of houses are probably the best tailored to reach a very diverse audience. This would also deserve more political awareness and investment. But I think it's super interesting that they are so unaccustomed to the process themselves, because they have always been underfunded, understructured, understaffed. So this kind of connectivity they have with their peers has always been the center core that you don't derive from, somehow.

## Considerations for future projects [training structure]

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**Integrate design thinking into the training design, making it more circular than linear.** A circular process encourages experimentation and reflection, whereas linear formats risk remaining theoretical. Blend in-person and online phases to sustain engagement and accountability, with an in-person starting and end point.

For example, over the course of a year, hold three real-life meetings and conduct online sessions in between. Begin with the introductory aspect and empathetic approach. Participants can then decide what they want to do and understand the audience. Next, they develop an idea, implement it and see what the audience and their

colleagues say about it and how well it works. Finally, they adapt it, move on and embed and sustain it.

This also helps with internal resistance and the idea of **prototyping**: you kind of understand what you want to do, find out things about your audience, decide what to do, test it, and then get back to the beginning of the cycle.

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*IG Kultur: The satisfaction rates at the midterm evaluation regarding the training and trainers were fantastic. However, the satisfaction rate was lower when it came to the question of how useful they found it to put things into practice. Do you have any thoughts on how we could have helped with this, other than splitting the training into more subsequent parts?*

**Jonathan:** We actually tried to incorporate this into the training, but perhaps we could prepare them for it beforehand by asking them to come with a project idea. If there's a bit more of an emphasis on them actually having to do something, then it makes it more practical immediately.

## Considerations for future projects [application]

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In the application process, ask them to submit a project they want to do, or at least an idea of something they want to develop. This could help transform the training from abstract to applied by linking learning tasks directly to participants' ongoing work contexts.

It would also increase clarity on expectations at the application stage regarding what trainees are expected to do.

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*IG Kultur To make the question of how to translate knowledge into practice more concrete: Feedback during the mid-term evaluation referred to data collection and understanding the audience. They asked: Is there a template out there? Did you get the impression that data collection was perceived as a challenge, or that many organisations don't recognise the data they already have, even if it is qualitative and not organised in a way that provides meaningful insight?*

**Jonathan:** In some parts of the cultural sector, research and evaluation are not considered standard practice. It's regarded as something special that you do for a particular reason at a particular time.

There are different levels and types of research. When we conduct full-scale evaluation research, we use a proper research framework, including proper questionnaires and sampling. However, there is another approach based on the empathetic idea we were trying to encourage. Rather than randomly finding out how old your audience is, you start by asking: What audience are we looking for? What audience are we interested in? Who are they? Who do we think they are? Then you create personas and test them. I think this can be done on a small, qualitative, individual basis. It does require dedication, though. You have to find these people and talk to them, which cultural organisations don't usually like doing. But that then feeds into community building, because it's about understanding your community, especially if you're a venue. If you're a venue in a specific location, you have a local community that you're working with. If you're interested in building an audience, at some point you have to go and talk to them. You can't spend all your time sitting in front of a computer or producing leaflets and posters.

**Niels:** I always recommend to work with a profile log. Because it is simple — it's on an iPad connected to an Excel log, even better if it's connected to a kind of dashboard. But the simplest form is 15 questions, takes four minutes to answer. And collect six answers a day or after each performance. It's feasible, it's shared and discussed with the team, and over time you will build huge data. But there is also the, we call it: Phase of hesitation. They start to interpreting the tools and tweak them. But more often than not, they end up with the same results – personas, segmentations,

## Considerations for future projects [content]

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Participants needed to be more aware of, and confident in their ability to collect new data and interpret, the data they already have. Prepare more examples to illustrate how insights can be used as valid evidence.

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# Cultural Policy Dimensions

*IG Kultur: This is also often related to funding policies and the type of data that funded organisations have to report, such as the number of events and attendees. Looking at our discussion so far, do you think there's something that can be drawn from this experience concerning the political level and concrete funding policies?*

**Jonathan:** Knowing the attendance numbers is a good starting point. You need to know if people are actually going to watch these things, but it's meaningless in isolation if you don't combine it with other things. Who is actually going? What do they think of the art? What impact does it have on them? We didn't really explore the impact and effect in our training, but it's another area of work. Take democratisation, for example. What impact does the work have on people's views, attitudes and perspectives? Does it encourage people to think like citizens and engage with communities? Attendance is only a small part of the big picture of things you need to know. There's also a cultural democracy aspect to consider, such as how many people from the population attend and who they are. If you only measure who comes to an event, you won't know how that fits in with the rest of society. That's another aspect to consider. Of course, it also depends on political priorities and policy dimensions.

*IG Kultur: Taking it further, I think audience development and community building are cornerstones if you want art and culture to play a part in wider societal processes. If we take this experience and the participants, who I think were quite representative of the ecosystem in terms of variety, excluding the major institutions, What knowledge can we draw from this to feed into the broader policy discourse?*

**Jonathan:** I think there's a limit to what we can do. However, there are things that are political rather than societal. So it's difficult to achieve that effect. However, I think the ambition is good. When we look at the impact and evaluation side of things, one of the important things I remind people of is to be realistic about what they can really achieve. If people go to a classical music concert or watch a dance performance, they'll feel engaged, wonderful, and like this is what society should be about. It's very difficult to translate that into policy change.

However, I believe participatory culture is important. It's a way of combatting extreme attitudes such as racism and xenophobia. One of the nice things about the Fulcrum participants was that some of them really understood this and were doing interesting projects about change in their community. They wanted to be able to affect change, even if only on a small scale. That's so important. We're in a time when many ideas are under attack. So we have to try. The arts are a great way of doing that. But I don't know if that answers your question.

**Niels:** I think this is a super interesting field of dilemmas in a way, because on the one side I like the idea that policy sets the outer framework. Quite often politicians paint with these very broad pencils, saying for example „*You should focus on young between 15 and 25.*“ We all know that that’s not one group. So that’s a signal to the institutions to dare to interpret and say, “*we don’t have to reach all of them*”, but within that framework they need to interpret what they want to do and be far more specific— say, *who is living in our neighbourhood, who can we actually reach, what’s fair, what’s feasible, what’s more strategic that we need to develop relationships to...* On the other side I have experienced that politicians are afraid to put pressure on cultural organisations and demand, that they are democratic institutions – working with representations, etc. They were afraid of interfering. They were afraid of putting too much — too much whatever is politically sensible — into funding agreements, that they could then be challenged upon politically or could be turned against them politically.

But if organisations do it, the only ones who don’t really like it, that’s the politicians, because suddenly they can’t just claim oh, but you’re not relevant, you only have the usual suspects. Because then organisation can say: No, we don’t. Look at our numbers, look at all the people we have. So if they are attacked, which happens all the times, they can use numbers also to defend themselves and say, *well, the more we know and can prove, the more difficult it becomes not to listen to what we know about being relevant to different groups of people.*

In particular small organisations with limited resources need people who help carry them. And if you’re small those people are people outside. That’s the community. And the only way to do that is through distribution of power — and of course, that is always difficult.

## Linking Audience Development & Community Building

**IG Kultur:** *You mentioned earlier that understanding audiences through genuine interpersonal interaction and empathy is also linked to community building. How would you describe the interlinking of audience development and community building? As one trainee put it in the mid-term evaluation: Which comes first: community building or audience development?*

**Jonathan:** Gosh, I don’t know the answer to that. They’re obviously linked in that they’re both about the collective. The difference between going to an event and being engaged with an event is that you’re there with other people, rather than being on your own at home watching television. I think the common reality is people being with other people. If one were to be quite grand about community building, I think you would have to look at audience development first. You’d have to ask, ‘What do we know about the people we’re already in touch with?’ Then we can get them to work together.

**Niels:** Yes, often it's really taken apart. You have here the lectures on audience development and then you have the experts in community building, and it's not seen as something linked. But as soon as we enter a cultural space we are always part of a more or less articulated community – defined by shared habits, codes, and cultural references — even if it is not formally recognized as such. The more we know about the needs of these communities, the better we can tailor our offerings so we actually meet these needs. And of course, if we know very much about the community because we strongly belong to it ourselves or are completely aware of it, then it's even easier to tailor exactly what that community needs.

But if you're a concert centre in a small city, that's not just one community — there's several communities. And then there is the question: How to deal with that? Because communities are also exclusive. They're inclusive, but they're also exclusive. So how can you facilitate being inclusive for communities that are not like yours? And can you?

So you can't talk about audience development without at some point really trying to understand the communities you're talking about. And you can't talk about communities without using audience development tools to narrow down who are these people, what are their characteristics, what can we say about them. So to me, it's two sides of the same coin.



# *ANNEX 2*


## *Final Evaluation Report Audience Agency*

### *Evaluation Report 2025*

November 2025  
compiled and prepared by Audience Agency



Co-funded by  
the European Union

 Bundesministerium  
Wohnen, Kunst, Kultur,  
Medien und Sport

# Introduction

FULCRUM is an Erasmus+ project involving partners from five European countries. It was developed as a training programme with the title: 'Make it Happen' enabling participants to understand and use concepts of audience development and community building in their own work.

The training sessions were led by Jonathan Goodacre of The Audience Agency in the UK and Niels Righolt of CKI in Denmark. They took place in Vienna, with a set of in-person training sessions taking place over three days in September 2024 and followed up by online sessions in November 2024 and January 2025 and a final session scheduled for March 2025.

The sessions were highly participatory, encouraging people to develop their work in the organisations in parallel with the training sessions.

## Evaluation

The Audience Agency were contracted separately to undertake research into the progress of the participants in the training and to consider their reflections and feedback on how well it was delivered.

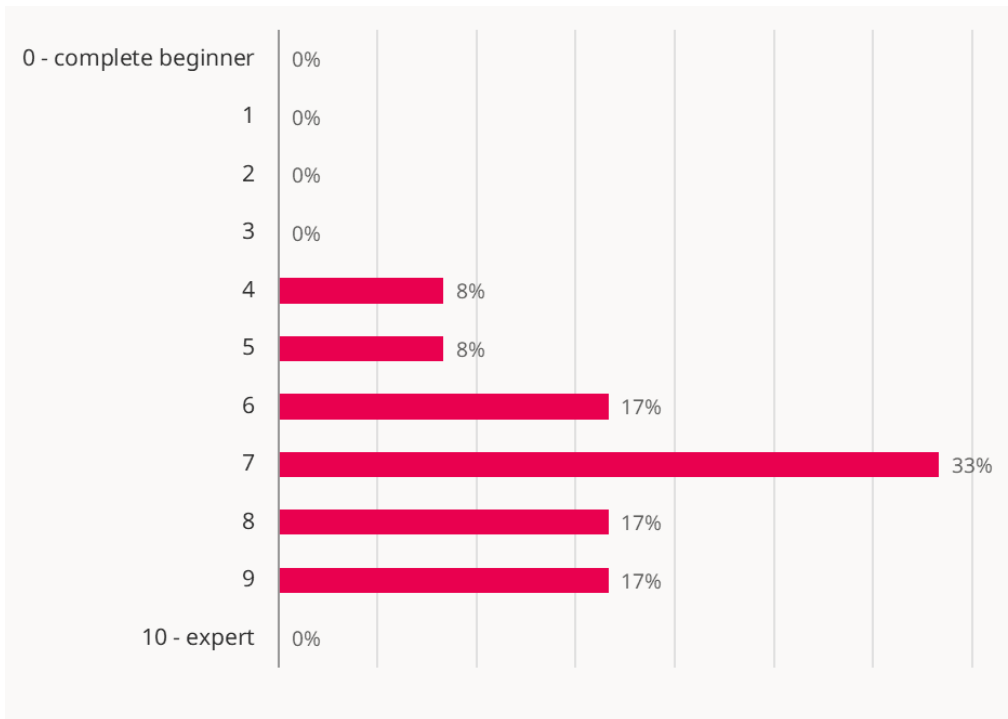
Six months after the training had finished the participants were contacted for their feedback and reflections on their progress since it took place.

12 participants responded to this short questionnaire with the results summarised below and where appropriate compared to the pre and post training feedback.

# Reflections 6 months on

*Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how would you rate these in relation to audience development?*

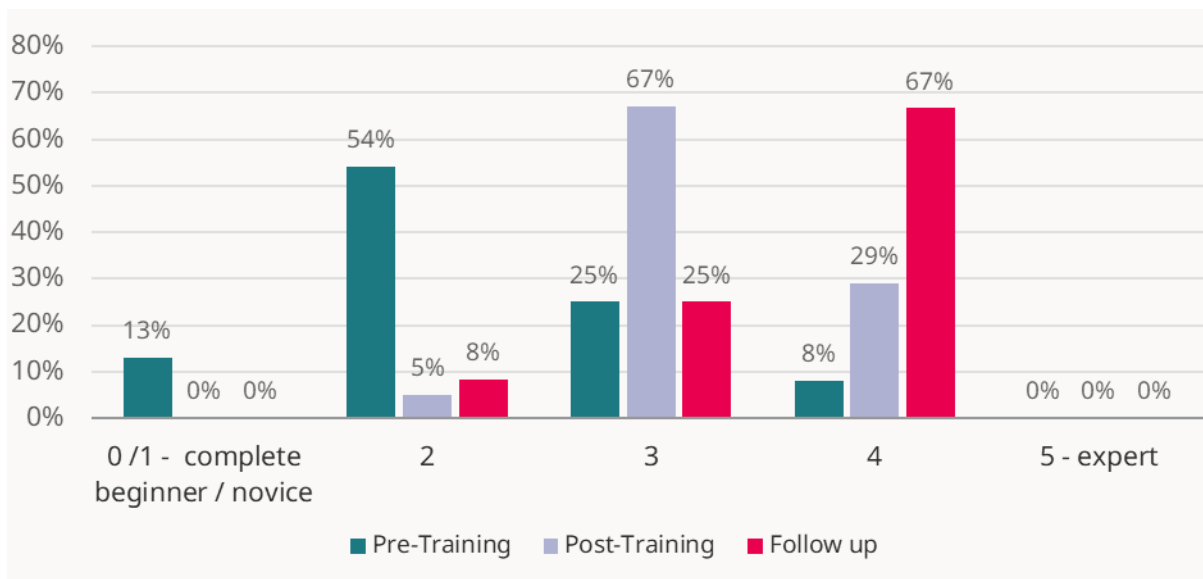
Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how would you rate these in relation to audience development?		Follow up	
Base		12	
0 - complete beginner	0	0	0%
1	0	0	0%
2	0	0	0%
3	0	0	0%
4	1	8	8%
5	1	8	8%
6	2	17	17%
7	4	33	33%
8	2	17	17%
9	2	17	17%
10 - expert	0	0	0%



### Audience Development Competence Grouped

Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how would you rate these in relation to audience development?

	Pre-Training		Post-Training		Follow up	
Base	24		21		12	
0 / 1 - complete beginner / novice	3	13%	0	0%	0	0%
2	13	54%	1	5%	1	8%
3	6	25%	14	67%	3	25%
4	2	8%	6	29%	8	67%
5 - expert	0	0%	0	0%	0	0%



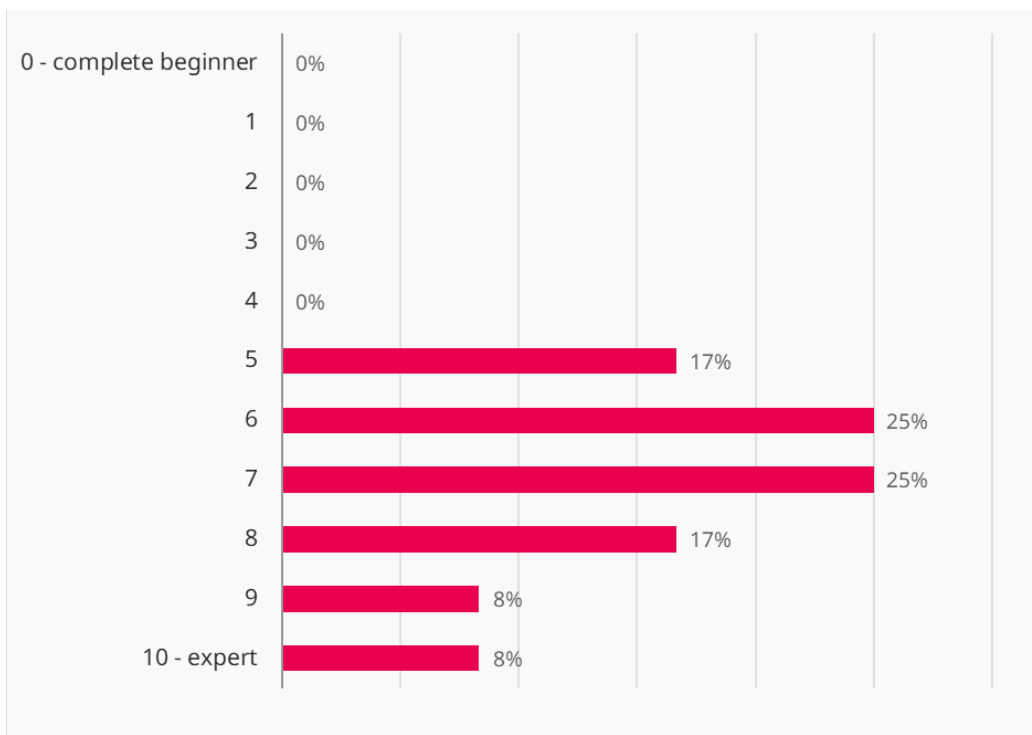
Please note that the follow up survey question has been asked on a 10 point scale. 0 / 1 includes answers 0, 1 answer codes; 2 includes 2, 3, 4 answer codes; 3 includes 5 and 6 answer codes; 4 includes 7, 8, 9 answer codes; and 5 includes 10 answer code.

*Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how would you rate these in relation to community building?*

Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how would you rate these in relation to community building?

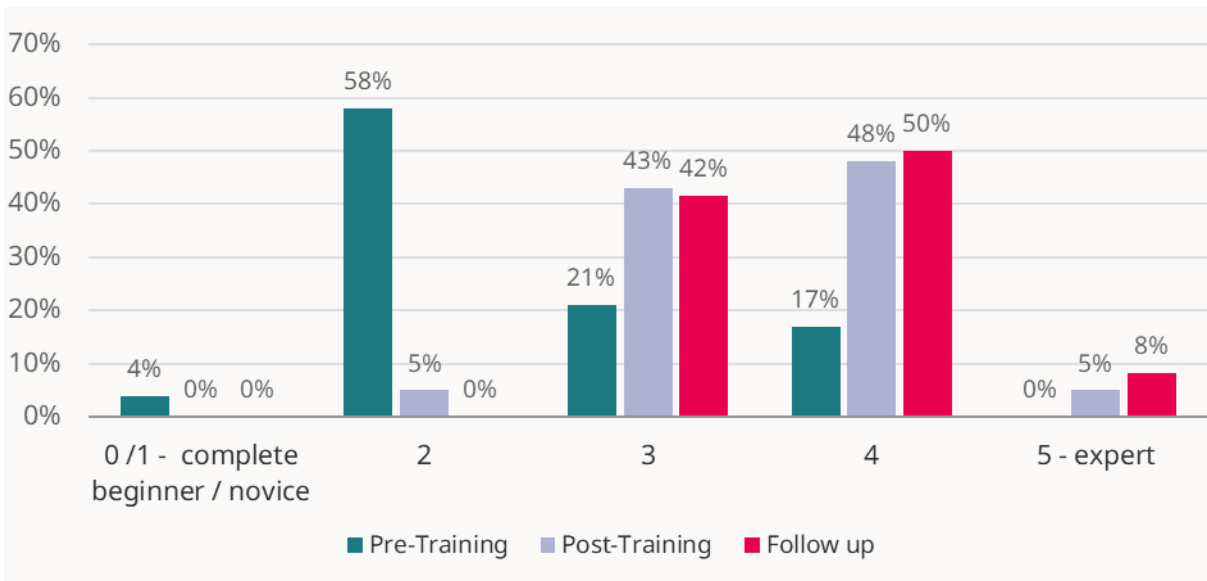
Follow up

Base	12	
0 - complete beginner	0	0%
1	0	0%
2	0	0%
3	0	0%
4	0	0%
5	2	17%
6	3	25%
7	3	25%
8	2	17%
9	1	8%
10 - expert	1	8%



### Community Building Competence Grouped

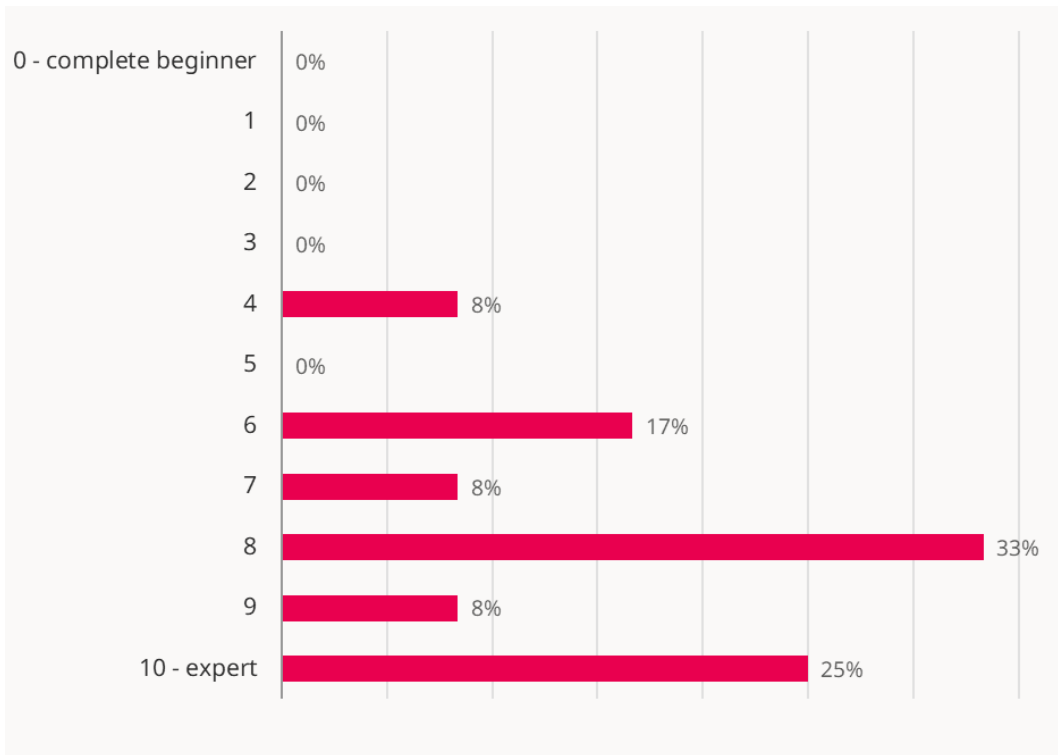
Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how would you rate these in relation to community building?	Pre-Training		Post-Training		Follow up	
	Base	24	21	12		
0 / 1 - complete beginner / novice	1	4%	0	0%	0	0%
2	14	58%	1	5%	0	0%
3	5	21%	9	43%	5	42%
4	4	17%	10	48%	6	50%
5 - expert	0	0%	1	5%	1	8%



Please note that the follow up survey question has been asked on a 10 point scale. 0 / 1 includes answers 0, 1 answer codes; 2 includes 2, 3, 4 answer codes; 3 includes 5 and 6 answer codes; 4 includes 7, 8, 9 answer codes; and 5 includes 10 answer code

*Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how do you rate your confidence in developing and leading audience development projects and initiatives?*

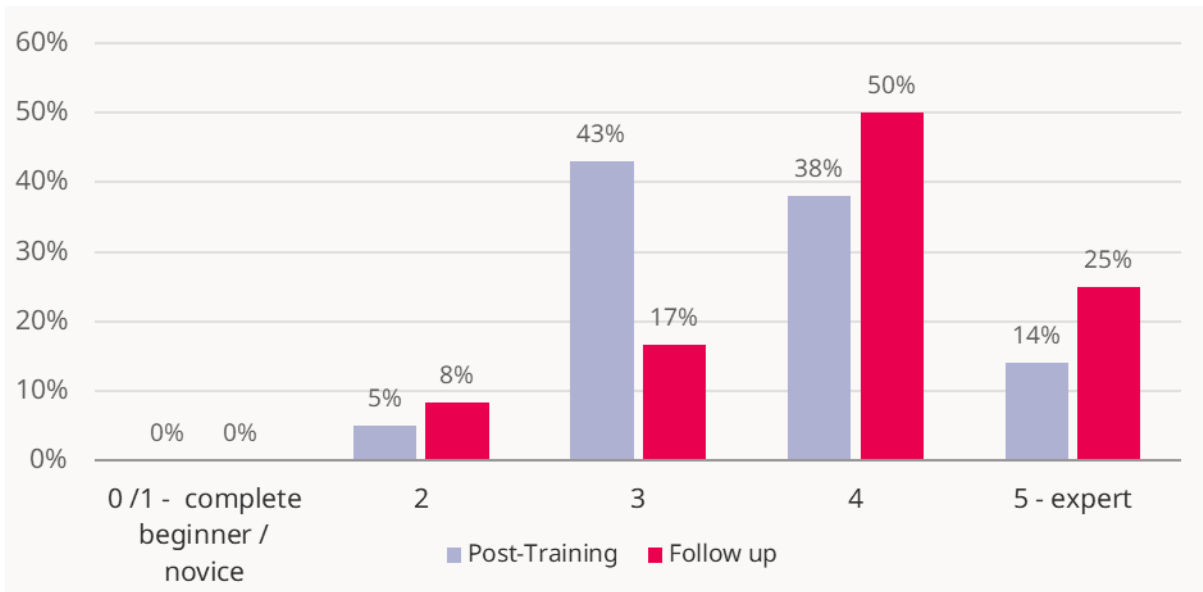
Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how do you rate your confidence in developing and leading audience development projects and initiatives?		Follow up	
Base		12	
0 - complete beginner	0	0%	
1	0	0%	
2	0	0%	
3	0	0%	
4	1	8%	
5	0	0%	
6	2	17%	
7	1	8%	
8	4	33%	
9	1	8%	
10 - expert	3	25%	



## Audience Development Confidence Grouped

Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how do you rate your confidence in developing and leading audience development projects and initiatives?

	Pre-Training		Post-Training		Follow up	
Base	-	-	21		12	
0 / 1 - complete beginner / novice	-	-	0	0%	0	0%
2	-	-	1	5%	1	8%
3	-	-	9	43%	2	17%
4	-	-	8	38%	6	50%
5 - expert	-	-	3	14%	3	25%



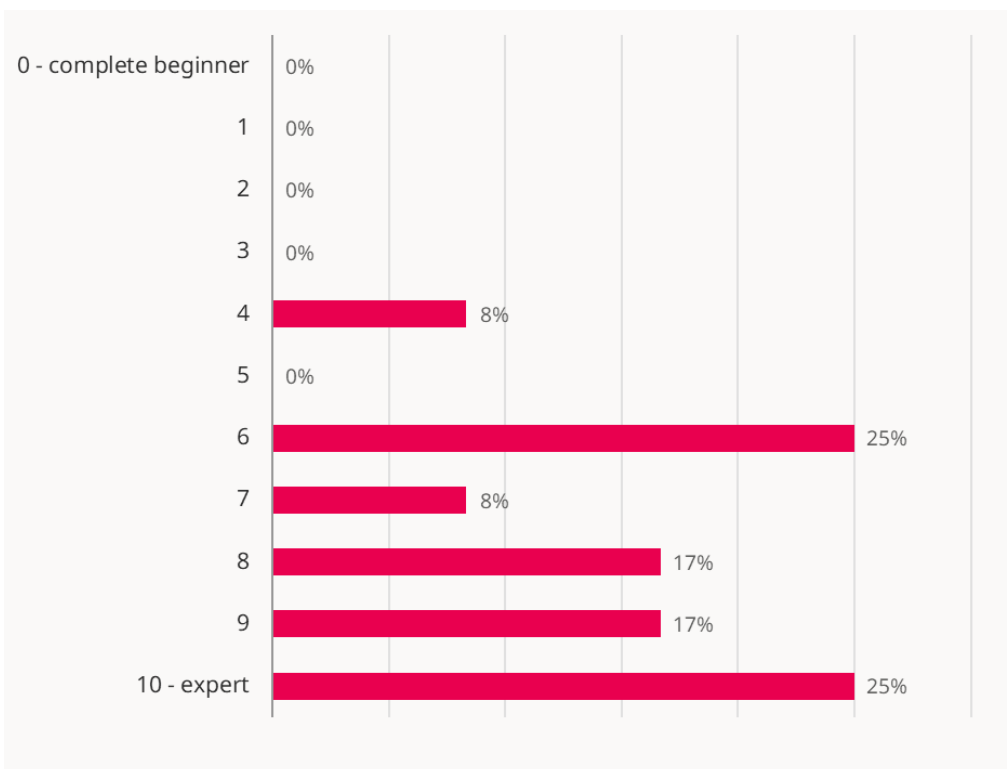
Please note that the follow up survey question has been asked on a 10 point scale. 0 / 1 includes answers 0, 1 answer codes; 2 includes 2, 3, 4 answer codes; 3 includes 5 and 6 answer codes; 4 includes 7, 8, 9 answer codes; and 5 includes 10 answer code.

*Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how do you rate your confidence in developing and leading community building projects and initiatives?*

Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how do you rate your confidence in developing and leading community building projects and initiatives?

Follow up

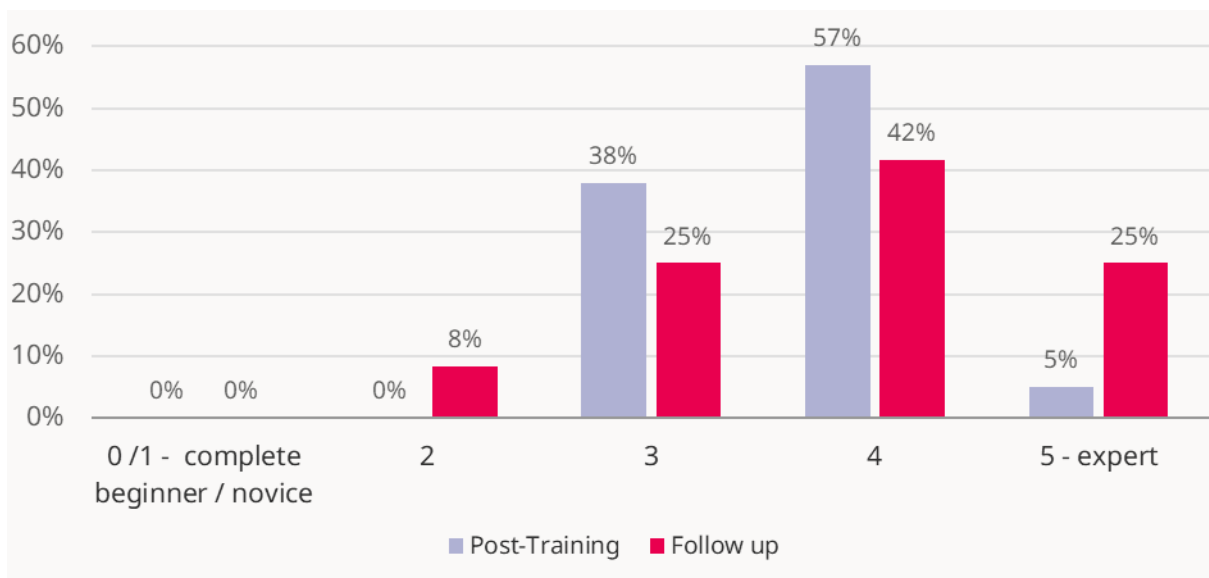
Base	12	
0 - complete beginner	0	0%
1	0	0%
2	0	0%
3	0	0%
4	1	8%
5	0	0%
6	3	25%
7	1	8%
8	2	17%
9	2	17%
10 - expert	3	25%



## Community Building Confidence Grouped

Thinking about your skills and capacities now, on a scale of 0-10 where 0 is complete beginner / novice and 10 is expert, how do you rate your confidence in developing and leading community building projects and initiatives?

	Pre-Training		Post-Training		Follow up	
Base	24		21		12	
0 / 1 - complete beginner / novice	-	-	0	0%	0	0%
2	-	-	0	0%	1	8%
3	-	-	8	38%	3	25%
4	-	-	12	57%	5	42%
5 - expert	-	-	1	5%	3	25%



Please note that the follow up survey question has been asked on a 10 point scale. 0 / 1 includes answers 0, 1 answer codes; 2 includes 2, 3, 4 answer codes; 3 includes 5 and 6 answer codes; 4 includes 7, 8, 9 answer codes; and 5 includes 10 answer code

# Comments

*What are your reflections on the training - in person and online – six months on from it finishing? What has been the most important takeaway or insight for your work since then? What has been most challenging?*

Six months on, the most valuable part of the training was the in-person session in Vienna, which gave me the inspiration and courage to move forward with my ideas. The biggest challenge since then has been putting the knowledge into practice in my daily work.

The training was interesting - there was things, that I have never thought about. Some themes I would like to hear again and again. I took with me the knowledge, that you can change the way of thinking and be out of traditional way of doing. I need more feedback to my work I have listen more the audience. The biggest challenge has been the organization leaders chance - we had a big pause between leaders and we had to work without leader 3 months, but we had lots of summer events in this time. And now we are building up a new way of organisation with new leader.

The face-to-face training days in Vienna were very inspiring. The stories of colleagues' experiences, the participation in the discussion, it was great. The most important lesson is not to stop, even if the goals are not fully achieved and realized. The challenge is created by the often different understanding of goals and tasks of colleagues in the cultural field.

It was a very valuable experience, and I learned a lot. It gave me great insight into how others work and especially into the field of audience development. I realized how both large and small actions can be equally important in the chain of reaching your audience and shaping the right experience within your space. My biggest takeaway and also challenge is understanding what can realistically be achieved on my own or with a very small team and how even modest changes can have a meaningful impact.

The training, both in person and online, was really good and full of useful insights. It made me think outside the usual frames — about what kind of events could bring people back to culture. The biggest takeaway for me was the idea of giving new things time to grow. You need to let an event find its audience before deciding whether it works or not. Don't give up after just one try if people don't show up right away.

The training was amazing. I learned a lot and am including the knowledge I have gained in decisions I am making at my work. We had multiple all hands on meetings to talk about audience development and community building, but sadly the team is not finding the resources to implement it completely.

I found the training very informative. Many new ways of working/thinking were presented, for me personal but also as a team. It relied a lot on examples from big cultural institutions what was sometimes hard to break down to our houses. Nonetheless was these examples helpful to be more open minded with program development and more...

I liked the in person meeting a lot. the online sessions felt a little bit more like school because of the "homework". :-)

The training was very helpful in giving me a clearer understanding of the possibilities of audience development, and it sparked in me the desire to explore and work more in that direction. Learning about different case studies was particularly inspiring and helped to nourish my ideas. Unfortunately, it was impossible for me to follow the online sessions.

It has been a very important training for me, not just with all the exchange of knowledge, but also in terms of personal growth - it gave me a better insight into my inner workings, into my thought processes and resulted in a very thorough re-thinking of the way I conduct my work, programming decisions and relationships with colleagues. The challenge has obviously been implementing all the insights from the training into everyday workflow.

Learn about your audience if you don't want to end up with an audience you barely know about. Start to collect info and data. And be ok if some people won't care about what you deliver (for example teen is a period of your life, they will come back if they are willing to, Theater might be an acquire taste -people come to the theater when they have the time to). > that's what really sticks. Every other training I got did not speak so kindly about audiences, I loved that kindness. From graphic designer I am now in charge of the communication of my Cultural center, the training really helped me !

*Please give details of anything you have implemented in terms of audience development or community building since the training.*

Since the training, I have begun implementing audience development and community-building through two major initiatives. The first focuses on expanding access to culture, fostering social participation, and bringing contemporary art into non-traditional urban spaces in Daugavpils. The second initiative focuses on restoring and developing Daugavpils' most important cultural heritage building, transforming it into a sustainable hub that prioritizes accessibility, community engagement, and inclusive programming ranging from concerts and festivals to education and creative activities. Overall, the training inspired a clear shift in my work towards more inclusive, participatory, and community-centered cultural practice.

We had a problem, to bring more young people to events. So we did presentation to them and had a brainstorm with them - we did some good ideas and we used some of these ideas in our summer event. It worked very well. We had lots of young people in maritime festival. We have made a big questionnaire, that included open answers and questions. We had good ideas that we can use next summer. These kind of things create a bond to your community.

On September 24-25, 2025, the forum "Platform: Culture Workshop" will be held in Riga, which will identify various challenges in the field of culture related to the current political instability, paradigm shifts, mass entertainment, overcoming bureaucratic obstacles, audience development, community building and other topical topics. As lecturers, respected cultural professionals from Portugal, the Netherlands, Estonia and Latvia will share their experience. The goal of the forum is to address the problem of the lack of high-quality professional development and cooperation networks, providing employees with important skills, strategies and inspiration from industry leaders. It is planned that among the listeners there will be employees of cultural centers from both Riga and many regions of Latvia, representatives from various associations, event organizations, as well as managers of various independent projects have applied.

Since the training, I've focused on enhancing the experience around our children's theatre performances. During school holidays, we turn these events into small outings by adding creative and reflective elements before and after the shows. Children can colour and complete small tasks in the foyer to help process their emotions and experiences. We've also introduced noise-cancelling headphones for those who need

them, extra colorful cushions for more comfortable seating, and more volunteers to offer support during the performances. Looking ahead, we've invited an artist (who illustrated the show we booked) to exhibit her work throughout the venue during that month in 2026. On the day of the performance, she'll also lead a collage workshop with the children. All these extra touches have been warmly received and clearly add value to the experience.

With the inspiration I got from the training, I started organizing a music and jazz club in my community. In January we had 22 people, in February 43, and at the last concert in March 72. During the last concert, people could buy a season ticket for the next six concerts with a 50% discount, even though they didn't yet know who would be performing. Now we've already had the first concert of the new season, with 78 people attending — 46 of them season ticket holders. Thanks to what I saw, heard, and experienced in Vienna, our community now has a really great and lively event.

We have changed our marketing strategies and divided target groups.

As I was just half time worker due to my new kid at home I didn't start yet to move things practically. I briefed my boss and executive board and they agreed to start the process this year, so we're beginning right now.

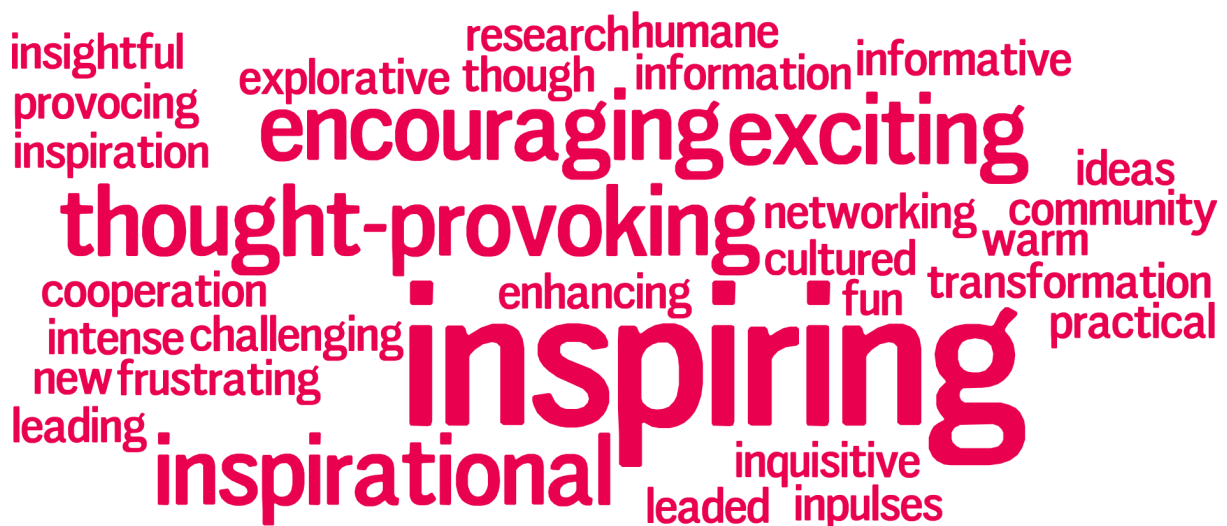
I was invited to give a workshop for other culture spaces in upper Austria and I used a lot of the new inputs and for the first time I started to collect all the things we already do in our space.

I have developed a series of initiatives related to a festival I organize. These include a free participatory photography workshop focused on portraying the city of Turin through the eyes of university students, which resulted in a public exhibition. I also organized a free DJ techniques workshop involving students, which culminated in a collective DJ set featuring 20 participants during a festival event called Funky Brunch. The event engaged nearly 500 young people. In addition, for another association I co-founded, I developed a project called Stadera mi butto — a participatory artistic direction program aimed at activating a peripheral neighborhood in Milan called Stadera.

What we've done in my company is a focused approach to building communities, we've reassessed the way we approach different audiences, but it will still be a long road to thread.

Since I am in charge of the communication : · I redesigned the newsletter segmentation (without taking the age or gender in consideration > only for the family one) + the content of them. I try to speak more accessibly (less cultural big words- more accessible). I crosspromote on the newsletter (For exemple : the family one gives all the content that could interest families from 0 to 18 years old teens -workshop, music, theater, exhibition...). · I read and collect datas as much as I have the time to (facebook, Insta, newsletter, my colleagues... · I send surveys : after workshop, to our subscribers.

*Which three words would you use to describe the training?*



*What comments do you have about the training in general? What worked / what didn't work so well?*

The training was very valuable and well-structured. The in-person session in Vienna created space for exchange, inspiration, and courage to move forward with new ideas. More challenging was the online part, while flexible, it was harder to maintain the same level of energy and interaction, and I sometimes missed more structured follow-up or peer exchange to keep the momentum going.

For me some of the new methods how to measure your audience was very good. I would like to learn them more and one more time again :) Very important was also the evening program - it gave so much inspiration.

The solutions presented in pure theory look great. However, many things are not easy to implement in practice, attracting funds for great projects is quite difficult, and the responsiveness of colleagues in the cultural field is often minimal.

The training in Vienna was especially valuable, meeting each other in person and working together in real life made a big difference. The online sessions that followed felt less connected, but they were still useful for staying in touch and continuing to share ideas. In hindsight, a few more online sessions might have helped maintain the momentum and sense of exchange.

Everything worked well. You could feel that the training was well-prepared and carefully thought out, which made it easy to follow and engaging. At no point did I think, "Why am I here?" or "Why do I need this?" The trainers were excellent, and the program was very well structured.

In total, it helped me to be more secure when talking about the necessity of doing research on audience and behavior of our guests. I'm more confident that new Program can get developed now more democratic and more as a team than before.

I loved to hear about other projects in Europe and it made me feel connected. I like the advantage of online meetings, but I don't like group sessions. I think I would have preferred a more frontal webinar in this case.

The experience was very inspiring and enriching, especially the in-person part in Vienna. For me, the online sessions didn't work so well, as unfortunately my daily commitments didn't allow me to attend. Taking time off and being elsewhere, however, gave me the opportunity to focus more clearly and engage deeply with the training.

I believe most of it really worked, honestly, I would have to look really hard to find any weak spots - perhaps it could have lasted a little longer, at least the physical part in Vienna :)

I loved the training. The trainers were generous and I loved their point of view. They work hands on hands with the audience and don't feel like we need to change or educate our audience (which is something I find so sad in the cultural world). I was

challenging to go to Vienna and meet with a bunch of unknowns from Europe but it really clicked !

*Please give suggestions of topics for future training that you would be interested in.*

For future training, I would be particularly interested in exploring how culture can contribute more directly to mental and physical health outcomes. I see great value in structured, cross-sectoral approaches that connect the cultural, health, and social fields. So, I would welcome training on related themes such as: culture and wellbeing, practical tools for working with different groups, and models for integrating culture into health and social care systems.

I really like to do the same training again, may be with some new theory, but also its important to repeat, what we already heard. And to focus theme - young people in at a cultural event. This problem is actual in all over the Europe.

Artificial intelligence in culture: ethics, opportunities and governance.

I would be interested in exploring and further developing the concept Mission and Vision. Beyond the classic definitions, I believe we are evolving and can expand their meaning and impact.

Community building up.

How to deal with people who are not ready for change.

Less online content and more in-person sessions.

Community building through culture Cultural leadership and teamwork Inclusivity and accessibility in culture European networking and partnerships New formats in performing arts.

It sounds counterintuitive, but I would be interested in an extended review of cultural practices theory and (we discussed this with Niels) probably do an extended version about programming / curating content.

I don't really know.. I feel like the audience question could be developed again. It is a huge topic.



# *ANNEX 3*


## *Mid-Term Evaluation Report Audience Agency*

### *Evaluation Report 2025*

March 2025  
compiled and prepared by Audience Agency



Co-funded by  
the European Union

 Bundesministerium  
Wohnen, Kunst, Kultur,  
Medien und Sport

# Fulcrum: Training Programme

## Participant Feedback Report



The Audience Agency  
March 2025

# Make it happen:

## Community Building and Audience Development for the Future

### Introduction

FULCRUM is an Erasmus+ project involving partners from five European countries. It has been developed as a training programme with the title: 'Make it Happen' which aims to enable participants to understand and use concepts of audience development and community building.

The training sessions were led by Jonathan Goodacre of The Audience Agency in the UK and Niels Righolt of CKI in Denmark. They took place in Vienna, with a set of in-person training sessions taking place over three days in September 2024 and followed up by online sessions in November 2024 and January 2025 and a final session scheduled for March 2025.

The sessions were highly participatory, encouraging people to develop their work in the organisations in parallel with the training sessions.

### Evaluation

The Audience Agency were contracted separately to undertake research into the progress of the participants in the training and to consider their reflections and feedback on how well it was delivered. This initial phase of research took place before and after the in-person training in Vienna and will be repeated at the end of the training programme.

- 24 of the participants answered the pre-training questionnaire
- 22 of the participants answered the post-training questionnaire

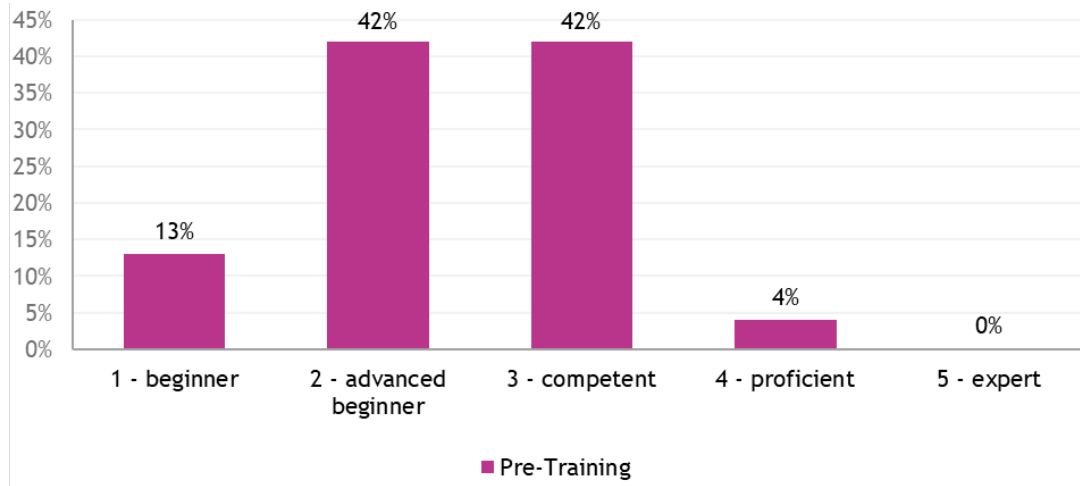
As the number of respondents provided such a close match, it has been possible to make an assessment of the 'progress' which the training enabled them to achieve as a result of the training.

# Findings

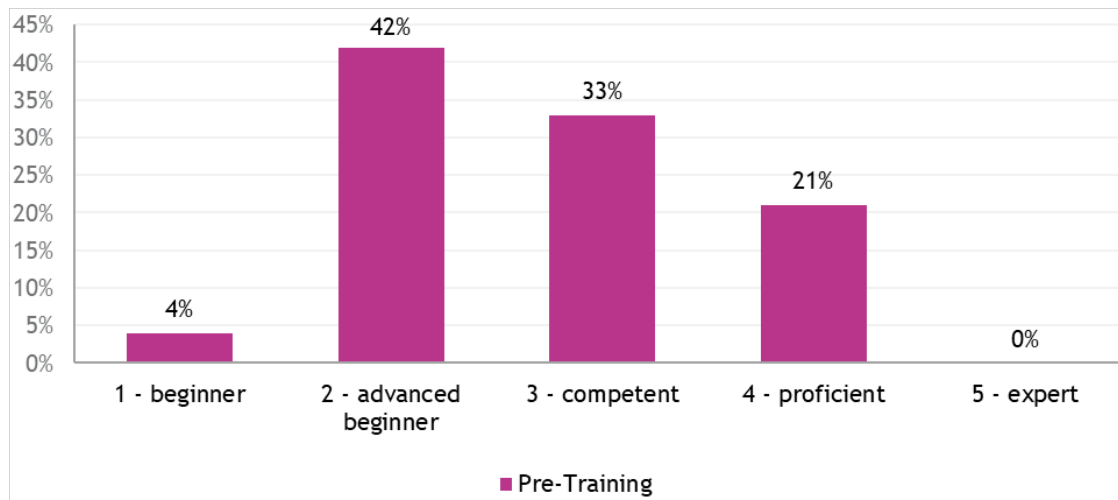
## Anticipation of the training

Before the training took place, participants were asked a range of questions in order to understand their experience and capacities and to understand what it was that was of particular interest to them. Some of the results are outlined here.

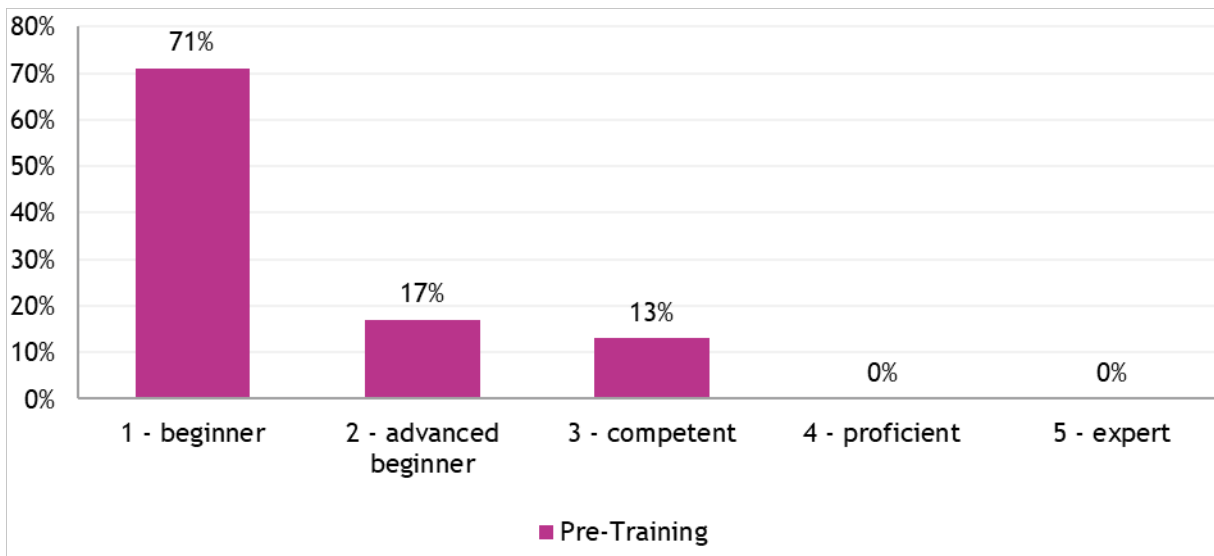
### *How good are you in using and understanding research and data in relation to public engagement?*



### *How good are you in using marketing and communications methods to engage with the public?*



## How good is your knowledge of international initiatives in audience development?



The participants were also asked for their thoughts about what they were looking forward to and the areas they wanted to concentrate on in some open questions. A selection of responses is provided here.

### *What is it that you are most interested in for the training and follow-up sessions?*

*I am a fan of learning in a very practical way. I like to copy what works and apply it to my organization. I would like to have a basis on how to implement community work and audience development in my organization and what resources (people, knowledge, technology, methods) are needed for this*

*It would be great to learn effective strategies and gain a comprehensive overview of the necessary tasks in comparison to ones that are not as useful. It would also be a great success, to be a little less overwhelmed by the thought of trying to figure everything out on my own and turning it into an organized approach and the confidence to strive forward.*

*Ideas that are connected with the heart of our organisation: the arts. Everything that we do is related to this; and we also strongly believe that arts can change the world for the better.*

*Together with a team of commoners, I am planning a campaign to promote the use of our commoning infrastructure as well as its support through small regular financial contributions by its users. I hope to bring back a lot of knowledge and ideas on how to go about this successfully.*

*How to be aware and keep responding to needs without losing our values.*

*Reinforcing the link with the public, but also reaching out to the public who don't come to the Cultural Center.*

*Specifically, I want to understand techniques for getting to know my audience, utilizing data and analytics to enhance engagement, and cultivating a sense of community to boost loyalty and attendance. I am also interested in learning how to adapt and refine audience-building strategies based on feedback and insights from the audience.*

*I want to get new inspiration and find new ways how to think and to do audience development.*

*Of course I'm waiting to get more motivated by myself and I am sure it will be motivating training when so many motivated and development oriented people gather together.*

*I am particularly interested in topics such as how to engage community groups that have not yet joined our activities and how to appeal to the youth in the community to get involved.*

*I really want to get to know how we can expand the way we are already working with youngsters to our broader audience. How can we connect with organisations and local governments? How can we make sure they feel seen and heard? What's in it for them? And how can we make the relations we manage to create more durable?*

*I am eager to learn and to really make a difference in the impact of our organisation - within and towards the public.*

### *What are you most looking forward to in the training programme?*

*Connecting with the other participants and getting a lot to take in during our time in Vienna.*

*I am most looking forward to complementing my self-taught and learning-by-doing skills with professional expertise and in-depth knowledge.*

*I'm happy to meet people that professionally work in audience development because I usually don't have time to think about it a lot.*

*I don't yet come into contact enough with like-minded people and I know that there is more to get out of my job. Growing, broadening my horizons and stepping out of my comfort zone. Afterwards collaborate and share with regional cultural organisations.*

*Learning how to anticipate learning valuable skills and strategies for effectively engaging with and growing a community, understanding audience demographics, developing communication plans, fostering relationships, and measuring the impact of community initiatives.*

*Meeting people. Being challenged. Learning from others. Creative empathy. Collective problem-solving.*

*I wish to meet new people and share international experiences on how to communicate and relate better with my community. I have been involved in community development and communication for almost 20 years, but I still feel like a beginner because I have done it based on intuition rather than using a specific methodology.*

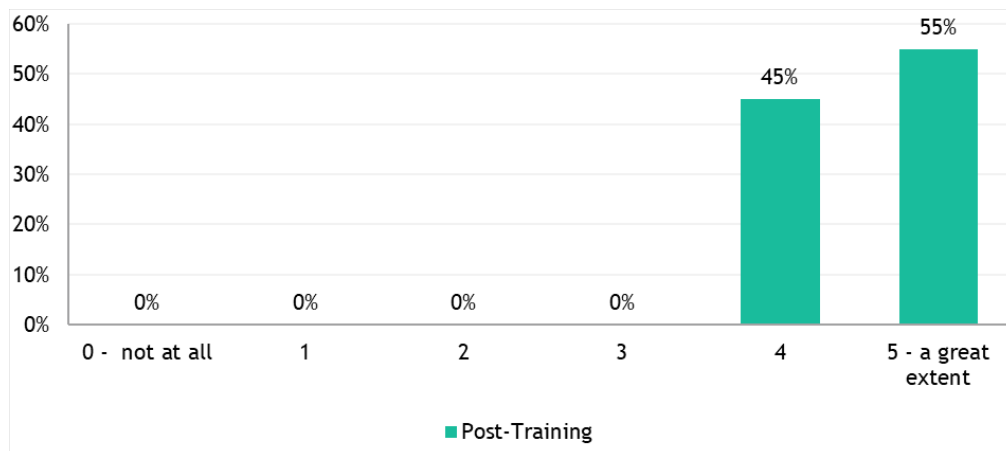
*I am looking forward to gaining new skills, knowledge, and experiences that will help me professionally grow as a leader for making changes within my organization for a successful transition to an audience-centric approach. I am excited to learn from experienced trainers and mentors, and to apply what I learn in my daily work.*



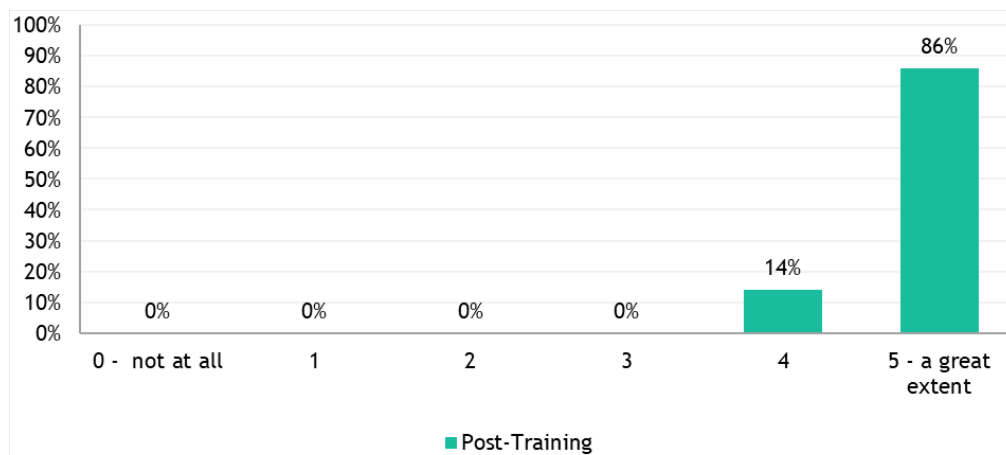
## Training Feedback

Following the in-person session in Vienna, participants were asked for their opinions of the session and their ideas about what they might like to work on subsequently.

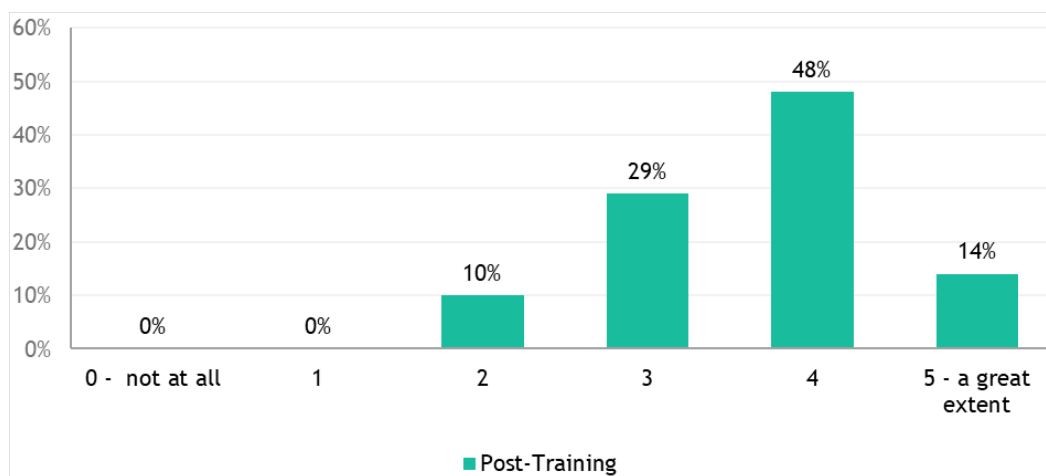
*Overall, how satisfied were you with the training sessions in Vienna?*



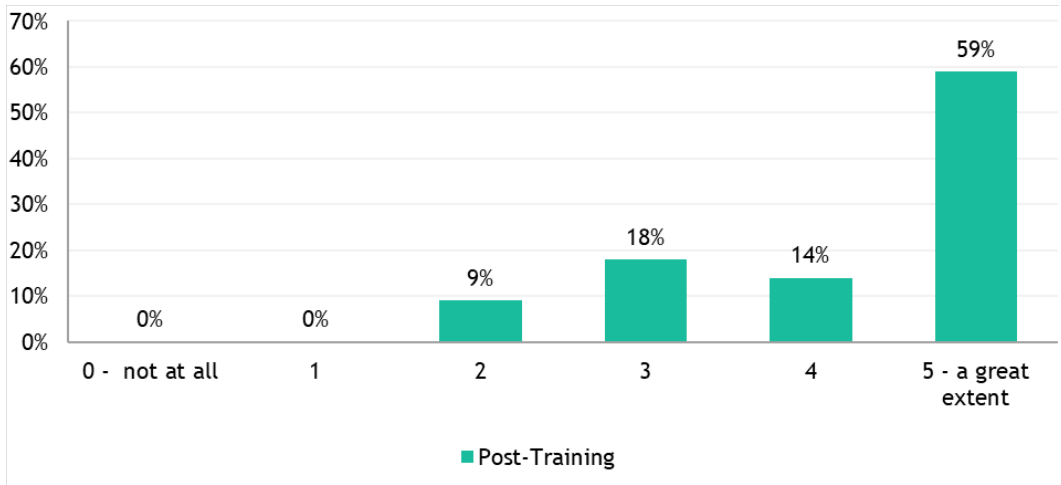
*How satisfied were you with the quality of the trainers of the sessions?*



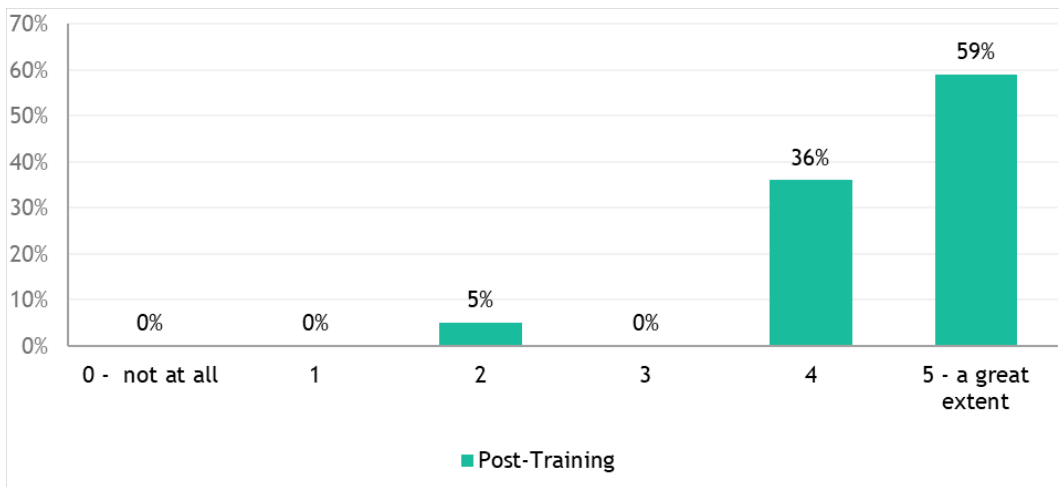
*How useful and applicable did you find the training sessions for your work?*



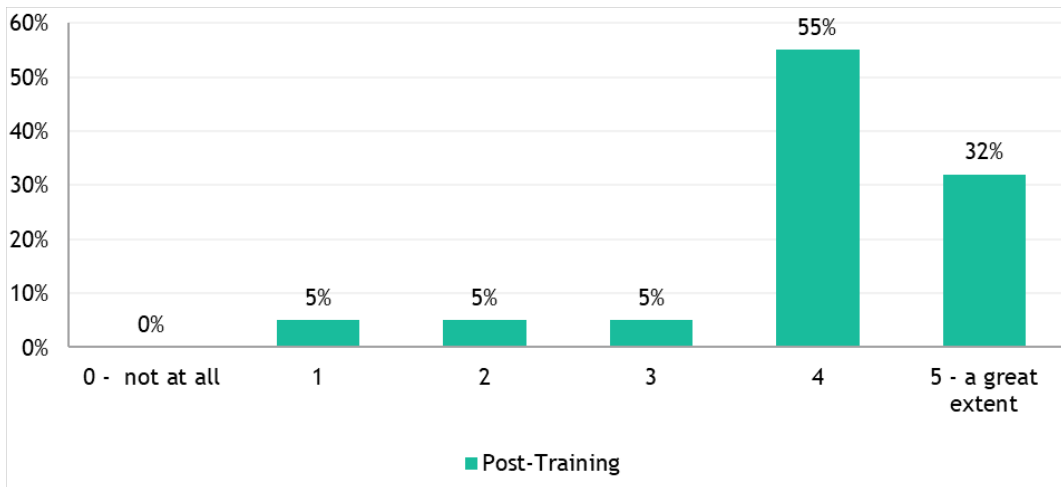
*How satisfied were you with the social events that accompanied the training?*



*How satisfied were you with the catering and accommodation arrangement of the sessions?*



*How satisfied were you with the networking opportunities in Vienna?*





*The training was super interesting. I learnt a lot! Meeting other cultural workers from Europe was very enriching. I appreciated a lot to discover how it worked for other participants. The group was great, with a good energy. Thanks for the opportunity!*

*Thank you for this amazing opportunity ! The team was so nice, the organisation crew too. We learned so much and I am really excited to use these new ideas in my organisation. I love how 'out of the box' these concepts were.*

*I wish to have more opportunities like this.*

*There was a wonderful atmosphere, professional trainers, as well as supportive colleagues among the participants.*

*The trainers were super!*

*Nothing to say. Was great! Nice people, very interesting work, beautiful events in a beautiful city. Thanks to the coordinators.*

*What I actually missed a bit is the possibility beforehand to understand and know about the work/practice/positions of the other participants and their interests. In order to already tackle from the beginning the difference of needs and interest within the group.*

*I really liked to be together out of the comfort zone of Belgium. Apart of some parts that I didn't know how we came up there (the artist with the recycling art), I liked to hear about how other organisations tackled the problems. The examples were a bit too much focused on cities, I'm wondering how this can be tackled in smaller cities, and how online elements can be a way of engaging people in the real life. Still have some questions, but returned home with a lot of excitement, inspiration, willing to start to get to know our target group (and a lot of new questions haha).*

*I found the Fulcrum training informative and helpful in many respects. I would put most value on the networking aspects of the course, and felt, that although the evening events were wonderful to attend there was little time to converse with fellow participants due to the nature of the session and the nighttime events. Fundamentally, I think the course felt a little like it was attempting to solve rather deep systemic, and structural issues as well as the core issues of new audiences, attendance and diversification of audiences, however, this was only qualified with a few examples from projects by other museums and institutions. All in all, I felt there was considerable brainpower in the room that was underutilized.*

*The sessions were great, they opened a different perspective for me, as compared to similar sessions I had with other organizations*

*What areas would you like to develop further in the remaining online training sessions?*

*I'd like to learn more practical things: What system (Program, Online) is efficient for developing a research formula? Where to get a nice Template from. What is the Minimum Number of People I should ask to build on it (I mean less than 1000)? Which steps to take when I start? More on community building: How to get people to become part of the process. How to make voluntary work more fulfilling.*

*Would love to learn more about things that require little budget.*

*Tools and methods / design thinking methodology / prototyping - putting what we learned into practise / becoming more specific concerning projects - ACED.*

*For now I have received enough information :)*

*I would like to develop more the social possibilities and the human aspect that culture can bring. More personal approach to the audience. Create more loyalty and a place where people feel welcome and at home.*

*Audience segmentation!*

*How to get everyone on the same page and willing to contribute? How to get ready for a change if you see that you are not ready at all, but recognize the need for a change? How to lead ideation workshop/meetings. What is first - community building or audience development?*

*Identification and diversification of support mechanisms, justified creation of applications.*

*More good examples all over the world.*

*I would like to develop the EU project management.*

*Case studies in smaller cultural institutions and context (neighbourhood scale or small towns).*

*Getting to know your public / getting to know their needs how to set up these kind of meaningful projects, and how keeping them alive over the year?*

*I would like to focus on the sustaining of our loyal current audiences while developing new methodologies to diversify and bring in young audiences.*

*I would like to expand on the whole audience and community building, delve deeper into the field, maybe even get more practical and try to liaise with other participants to truly develop a joint project.*

*I would like to expand on the whole audience and community building, delve deeper into the field, maybe even get more practical and try to liaise with other participants to truly develop a joint project.*

*In what way(s), if any, are you using what was covered in the sessions in your own work and organisation?*

*Audience development and finding out more about our audience. e.g. through regular feedback formats.*

*I am talking to my colleagues about changes we should make. We have a meeting tomorrow that will only be about Audience Development opportunities. I am hoping to get them on board with that and then make a plan how to work with it further.*

*I'm trying to convince the manager and board to invest resources. I will try to set up one or more Persona(s). We will do research on both, our actual audience and the potential audience within our neighbourhood.*

*The design brief was a good exercise to get clarity and structure into our project - learning about the MVE (and as a result of that about the MVP) was an inspiration, that led to faster trial-and-error prototyping with regards to our project.*

*We have started an intern training session with all the co-workers (also cleaning staff) on how to develop into an open house. For us it gave us a push that we needed. We were already working a lot on community building but it gave us the right attitude to continue on a more solid base.*

*It gave me mainly more inspiration, more open view, see more possibilities to add to my job.*

*We are currently working on our next subsidies application and we want to think about how we collect people's opinions so that we have data for our auto-evaluation.*

*I have created a first draft of the audience segmentation and shared this to the team. Our monthly newsletter needs to be tailored to each segment. We also started to take up some spaces in the city (by identifying and contacting the shops and organisations in which we can distribute our magazine / getting our posters in cafe and restaurant toilets). Adding frames in our public toilet to communicate with the public that sometimes only uses our toilets and leave. About the survey ; We try to get in the habit of checking and analyzing our data (Newsletter, Fb, Insta, website...)*

*Developing and leading the community building and audience development projects.*

*Several presentations were organized for colleagues regarding what was learned and acquired during the training.*

*I think the session was a good way of diving into our public / target group with a new way of working. We just have to do things, and experience things, try things and also this is a way of getting to know them better.*

*The most obvious one was my redesigning of our entrance and reception desk and area. That was something that really stuck with me. I.e. - how people initially enter the space and how they feel.*

*I'd say it is more the principles - we still need to find the time for me to give them a roundup of the sessions in Vienna and to try to find ways to implement that in our work. But for sure a lot of the knowledge gained on leaning towards local groups will come in handy in developing future programs.*

## Pre vs Post Training Responses

Before the training took place, participants were asked a range of questions in order to understand their experience and capacities and a similar set of questions was asked after the training in Vienna in order to be able to understand the progress which they had made by comparing the two sets.

### 1. Audience Development

*Pre-training: Thinking about your skills and competencies how would you rate these in relation to audience development*

Your own skills and competences in audience development	Pre-Training	
Base	24	
1 - beginner	3	13%
2 - advanced beginner	13	54%
3 - competent	6	25%
4 - proficient	2	8%
5 - expert	0	0%

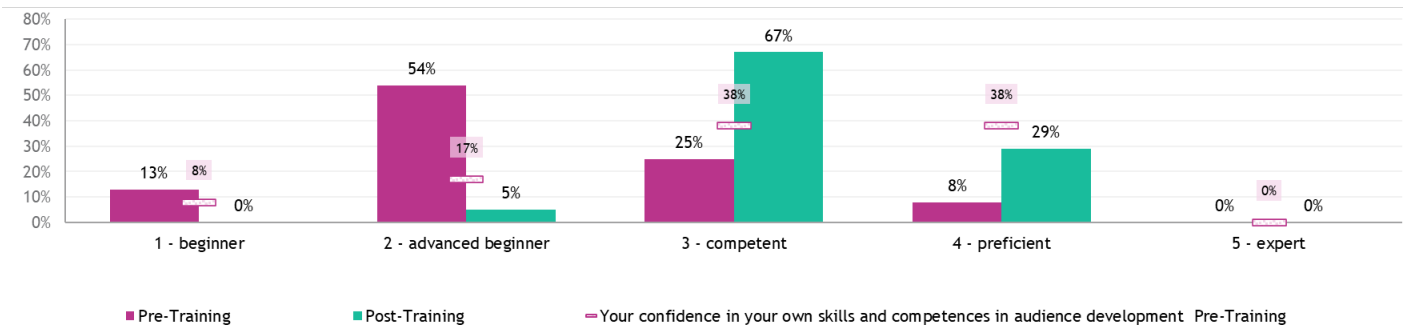
*Pre-training: How would you rate your confidence in your own skills and competencies in audience development?*

Your confidence in your own skills and competences in audience development	Pre-Training	
Base	24	
1 - not at all confident	2	8%
2 - slightly confident	4	17%
3 - somewhat confident	9	38%
4 - quite confident	9	38%
5 - extremely confident	0	0%

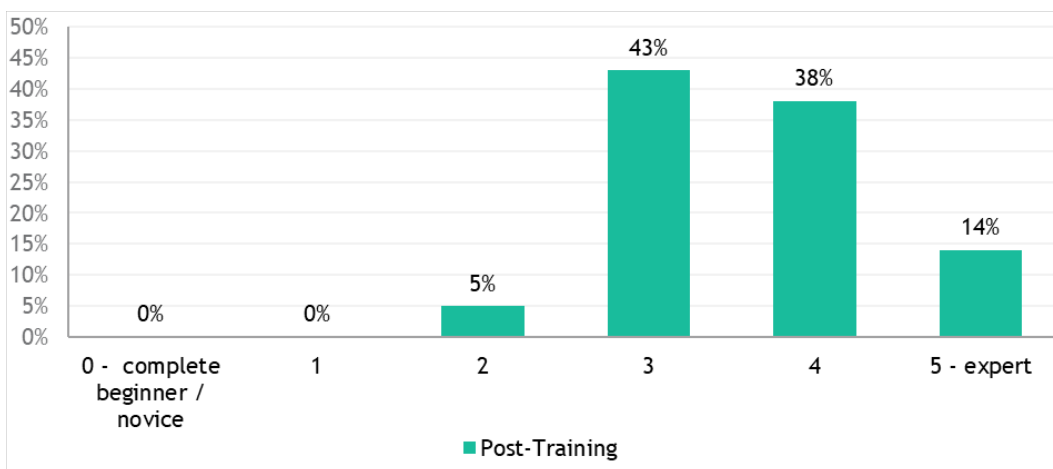
*Post-training: Thinking about your skills and capacities now, how would you rate these in relation to audience development?*

Thinking about your skills and capacities now, on a scale of 0-5 where 5 is expert and 0 is complete beginner / novice how would you rate these in relation to audience development?	Post-Training	
Base	21	
0 - complete beginner / novice	0	0%
1	0	0%
2	1	5%
3	14	67%
4	6	29%
5 - expert	0	0%

## Comparison of the pre and post-training responses regarding audience development



**Post-training:** Thinking about your skills and capacities now, how do you rate your confidence in developing and leading audience development projects and initiatives?



## 2. Community Building

**Pre-training:** Thinking about your skills and competencies how would you rate these in relation to community building?

Your own skills and competences in community building		Pre-Training	
Base		24	
1 - beginner	1	4%	
2 - advanced beginner	14	58%	
3 - competent	5	21%	
4 - proficient	4	17%	
5 - expert	0	0%	

**Pre-training: How would you rate your confidence in your own skills and competencies in community building?**

Your confidence in your own skills and competences in community building	Pre-Training	
Base	24	
1 - not at all confident	1	4%
2 - slightly confident	5	21%
3 - somewhat confident	6	25%
4 - quite confident	12	50%
5 - extremely confident	0	0%

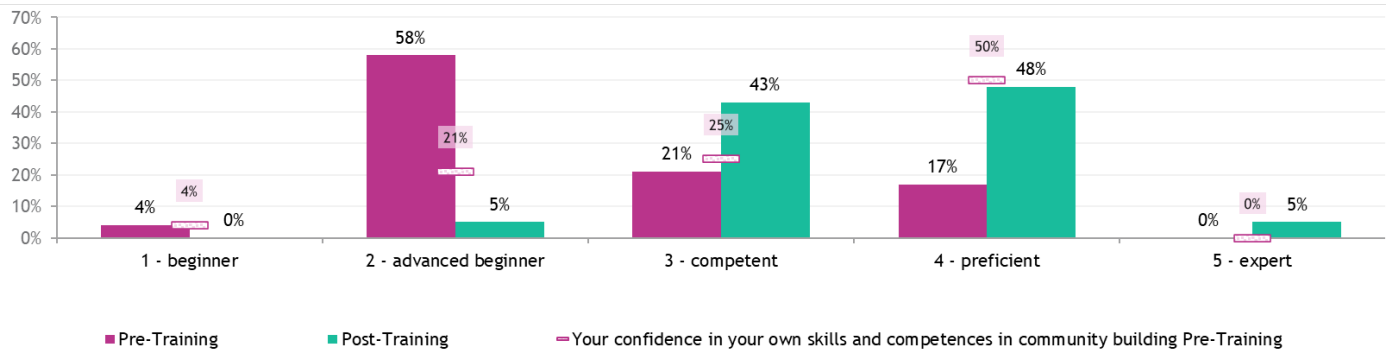
**Post-training: Thinking about your skills and capacities now, how would you rate these in relation to community building?**

Thinking about your skills and capacities now, on a scale of 0-5 where 5 is expert and 0 is complete beginner / novice how would you rate these in relation to community building?	Post-Training	
Base	21	
0 - complete beginner / novice	0	0%
1	0	0%
2	1	5%
3	9	43%
4	10	48%
5 - expert	1	5%

**Post-training: Thinking about your skills and capacities now, how do you rate your confidence in developing and leading community building projects and initiatives?**

Thinking about your skills and capacities now, on a scale of 0-5 where 5 is expert and 0 is complete beginner / novice how do you rate your confidence in developing and leading community building projects and initiatives?	Post-Training	
Base	21	
0 - complete beginner / novice	0	0%
1	0	0%
2	0	0%
3	8	38%
4	12	57%
5 - expert	1	5%

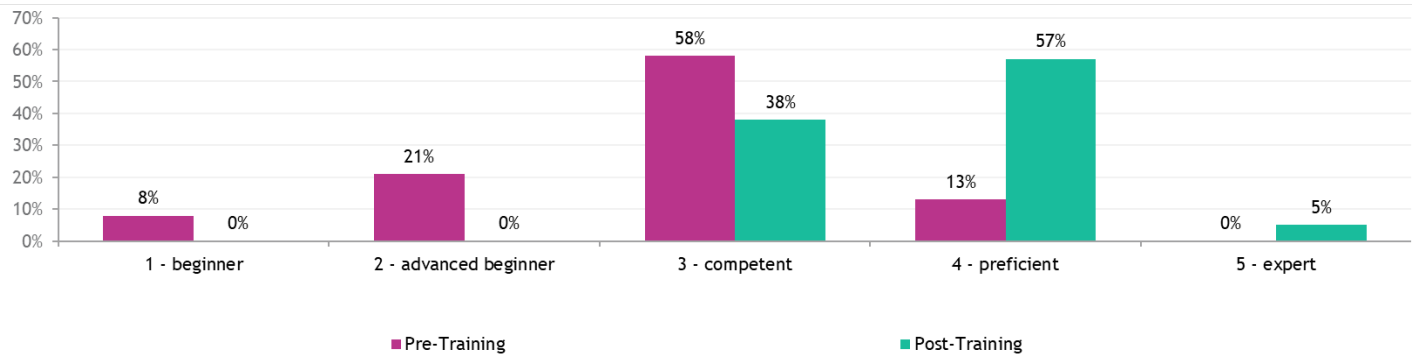
**Comparison of the pre and post-training responses regarding community building**



**Pre-training: How successful is your organisation in community building?**

How successful is your organisation in community building?		Pre-Training
Base		24
1 - beginner	2	8%
2 - advanced beginner	5	21%
3 - competent	14	58%
4 - proficient	3	13%
5 - expert	0	0%

**Comparison of the pre and post-training responses regarding confidence in developing and leading community building? (nb. Questions are slightly different in formation).**





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Registered Charity No. 1149979

Registered Address: The Whitehouse, Wilderspool Business Park, Greenalls Ave,  
Stockton Heath, Warrington WA4 6HL

[theaudienceagency.org](https://theaudienceagency.org)