HOW TO START MY FIRST INTERNATIONAL CULTURAL PROJECT

BECC-ToolKit

for cultural centres professionals

and not only!

European Network Of Cultural Centres
www.encc.eu

How to build Bridges - Toolkit for cultural managers from cultural centres and not only!

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ENCC European Network of Cultural Centres

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on the move

START OF THE LEARNING JOURNEY
DAGNA GMITROWICZ

PERSONAL DISCOVERY

Map your skills and ressources. Asks yourself the right questions : “my vision, mission; my learning style, my values, my interests, my abilities, my qualities as cultural worker”

WITHIN A GROUP

Open to the others : what do you have in common, what are your differences, how you can improve your skills and acquire new competences together

PROJECT DESIGN

Identify your objectives, choose your partners and co-design the strategy in order to achieve success

WHY GOING INTERNATIONAL?
MARIE LE SOURD, ON THE MOVE

MANAGING YOUR INTERNATIONAL EXPERIENCE

Experiencing new cultures and working environments will help you better define your professional plans and allow you to acquire new competences

WHERE TO FIND A MOBILITY FOR ME?
MARIE LE SOURD, ON THE MOVE

MAPPING THE EXTERNAL RESOURCES

Find out where to look for information about international cultural mobility and how to choose the one that fits your needs and expectations

ABOUT BECC
BRIDGE BETWEEN EUROPEAN CULTURAL CENTRES

This book, is available both in a **digital** and in a **printable** formats.

Digital format: You can read and study the toolkit online. You have access to a rich **online resource base (https://encc.eu/resources/database/becc-online-resource-base)**, dedicated to Cultural leadership, which is integral part of this Toolkit.

Printable format: Print this toolkit and you will make the best use out of it! Fill in the exercises, feed the pages with your personal content: notes, pictures, paintings, stickers etc. This tool is for you and should reflect your personal learning style and support your learning process.

Last, but not least, you can contribute to the Toolkit development by sharing your stories, resources, knowledge, expertise with us and make it useful for your peers!

INTRODUCTION

Welcome to How to build a bridge - BECC-Toolkit for cultural centres professionals and not only!!

We witness and experience everyday dynamic changes around us stimulated by social, environmental and economic challenges. We experience now, perhaps more than ever, how global factors influence the local context, and inversely, we can observe new forms of society emerging from our communities, nurturing the local vs. global relationship. Cultural organisations: cultural centres, museums, libraries, and heritage sites play a crucial role in these dynamics that ultimately affect in people's lives. In this vibrant ecosystem, leadership and management skills have never been more important. Therefore we, cultural managers, work together to identify the essential skills that will allow us to better respond to current and prospective new dynamics and design innovative ways to acquire these skills and improve the learning processes. We believe also that this common effort is more effective at a transnational level as innovative solutions can arise from exchanges between professionals evolving in different cultural environments. This Toolkit intends to support the mobility of cultural leaders and guide their learning experience. Once you decide going abroad for your cultural mobility, this toolkit will guide you in planning it and achieve a successful professional story.

We wish you a great journey!

ENCC

START OF THE LEARNING JOURNEY
DAGNA GMITROWICZ

- PERSONAL DISCOVERY
- WITHIN A GROUP
- PROJECT DESIGN

WHO IS DAGNA GMITROWICZ

Dagna works as a facilitator and process designer who creates meaningful learning spaces at conferences, workshops and retreats for teams, organizations and institutions. Believes in and supports a collaborative work culture – one that uses the potential and strengths of everyone and taps into the collective wisdom of the group. She is inspired by Holacracy, The Way of Council, Art of Hosting, Resonant Leadership. She is a trainer of soft skills, artist and art- therapist. Recently worked among others with: Erasmus + National Agencies, Euroguidance, Bundesvereinigung Kulturelle Kinder- und Jugendbildung (BKJ) and she manages own cultural foundation in Poland

PERSONAL DISCOVERY

Inspired by:
Creative Diversity Model, Michael Kirton, Robert Sternberg, Teresa Amabile,
Learn.Empowerment Self-directed Learning for Low-skilled Unemployed People LEONARDO Programme
Ecovillages, Jan Martin Bang

Doodle your name:

Doodles are simple drawings that can have concrete representational meaning or may just be abstract shapes. Your name is a popular thing to doodle.

WRITE/DRAW YOUR NAME IN
A COMPLETELY NEW WAY.

.....

The work I save in my toolkit

Reflects my thoughts about how and what I learn and how I think about my progress. It reflects my ideas and visions. I can of course renew the contents in my dossier as my knowledge and experience progress.

In my dossier I save all kind of work that I want and can display as a result from my personal development.

I save my work from ongoing experiences, but also work from previous one. So I can be able to present the work I think is the best and represent my capacity and learning in the future.

THIS PART OF MY TOOLKIT CONTAINS THE FOLLOWING COMPONENTS:

- My vision, mission, strategy
- My competences, also as cultural worker
- My resources – paradox of structure
- My learning style
- Container of my questions and highlights
- My notes

Its recommended to invite others to join your reflection process. The advantage could be that you open up for feedback and receive more inspiration for personal development.

Vision statement in a form of Courage mirror”

A vision statement is the “preferred future picture”.

Whom you would like to be? What would you like to do in your professional life? Who would be next to you? Where would you like to be? Although the statement is given in just a few words, the picture invariably conjures us detailed meaning.

You can draw it, make collage, etc.

Your Courage Mirror is a synecdoche, where each symbol represents many things, and at the same time, the many symbols represent one whole life.

Values in Virtuous Hand

Values describe the constraints that a person remains within.

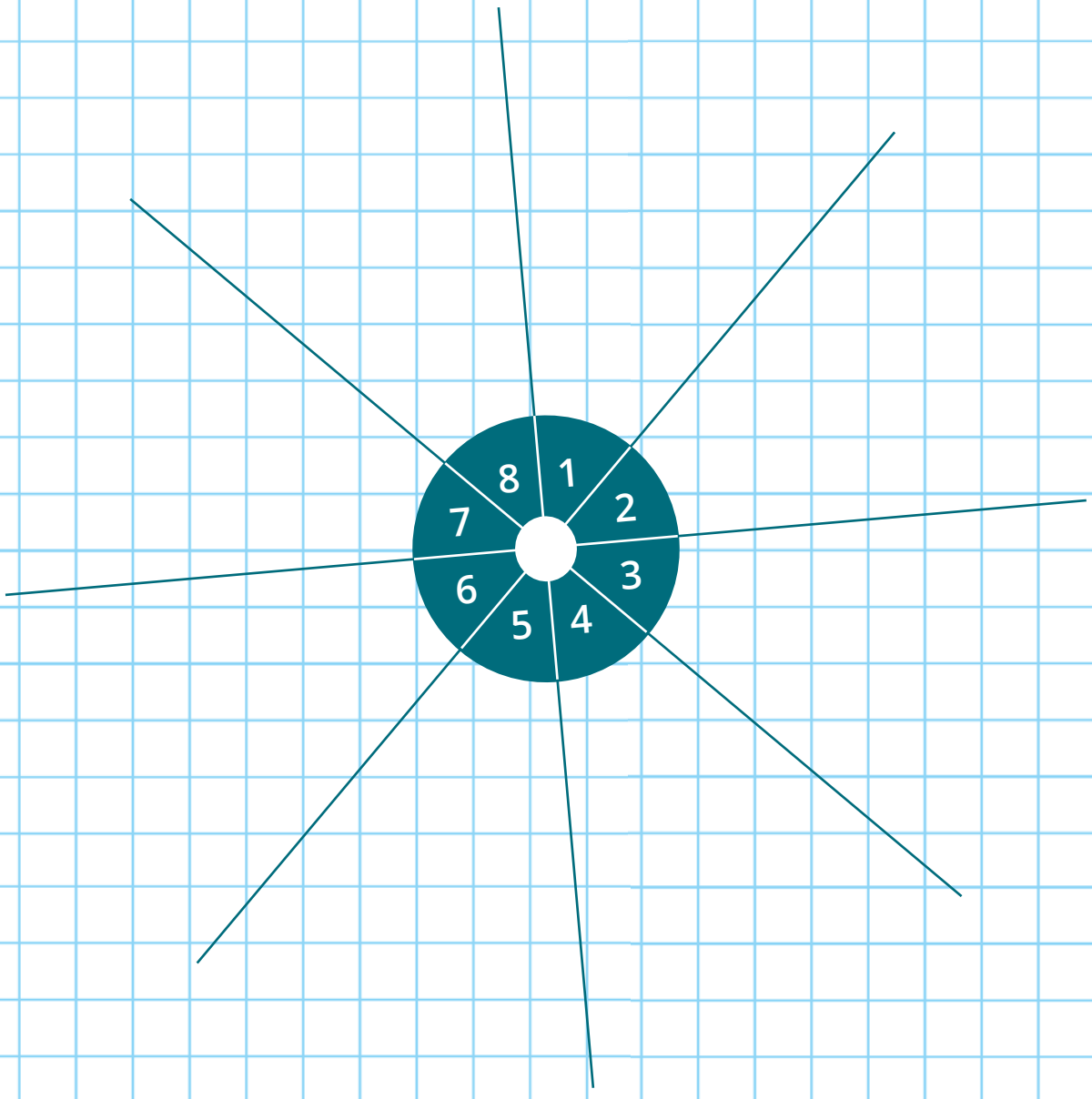
Our values might be given by our Virtuous Hand – the 5 primary virtues you will hold – which are represented in the Courage Mirror.

Draw your hand and write 5 values which are steering your life

Mission statement as Life Ring

A mission statement, sometimes called a purpose statement, provides more about the approach, or the "driving force" that describes how a person will thrive. This statement answers question – how would I like to reach my vision?

In Life Ring you can highlight up to 8 core areas of your present life, and describe how each is contributing to your vision.



Strategy

Strategy describes the path, or steps, that one will take toward reaching own vision. The final piece of a "strategic plan" often falls short, because there are too many plans. So keep simple.

Which part of the vision could be accomplished this year?

Which aspect of the vision is particularly important for you now?

Write down all steps and factors that could be supportive in pursuing your vision. Notice, how your role as cultural worker, could support this?

Your role as cultural worker

What are your present responsibilities, tasks?

Describe shortly your dream job as cultural worker. What would you do? With whom? What would be the result, impact of your work?

Story of success - as cultural worker

Recall one particular moment, when you felt satisfaction by performing this role?

Describe shortly context. When and where did it happen? Who was involved? What have you been doing? What in particular gave you this feeling?

Now, try to analyse, what had an impact on what happened?

1. What kind of attitude did you have?
The way you thought. Your opinions and feelings in this particular moment.

2. How did you navigate and negotiate relationships with others in this particular moment?

3. What knowledge and skills of yours have enabled this action?

Story of failure - as cultural worker

You learned the value of failure early in life when you first tried to walk. Those first steps ended with a fall to the floor. But with each attempt, your mind and body picked up insight and skill that eventually lead to success. Mastery comes from the wisdom gained in each attempt.

Your story of failure

What have you learned out of this experience? What have you gained?

Celebrate failures!

Source: Innovate or Die! by Jack Matson

All of us search for happiness and fulfillment in our lives, but often the fear of failure holds us back and keeps us from realizing our dreams. Fear of failure usually results in a common defense mechanism - inaction. If you do not attempt something, you cannot fail. If you do nothing on a regular basis, you will develop the ability to do nothing very well.

Fear is the outward manifestation of doubt that crystallizes into indecision to hold you back. Worry develops and digs into your psyche until it paralyzes your ability to act. John Dewey put it more eloquently - “All thinking involves a risk. Certainty cannot be guaranteed in advance. The invasion of the unknown is of the nature of an adventure.”

If you are afraid to take risks, consider taking small risks on a daily basis to exercise and build up your risk muscle. Initiate a “Risk-a-Day” program by asking yourself what small risk can you take. Try asking someone different to lunch or shop in a store you would never consider going into. Take risks that stretch you beyond your normal comfort zone. Reward yourself for taking these risks with a bit of congratulatory praise for yourself.

When you write down your greatest successes and worst failures. You may try to connect your failures and successes.

How do your failures relate to your successes? Can you see how your failures influenced subsequent decisions and actions?

How did you react to success? Did success lead to failure, or were you able to move on and rise to a higher level of achievement?

It is interesting how failures and successes are connected. Sometimes they are so closely intertwined you cannot separate them. That is the double-edged nature of failure and success.

Competences of cultural worker

Write down up to 8 competences that you recognise as very important in your job as cultural worker. Then rate them from 0 to 5.

0 - I don't have this competence

5 - I master this competence

Choose one competence that you would like to develop further:

What would you like to achieve with this new developed competence?

Acquisition of skills during the course of my life

Source: Innovate or Die! by Jack Matson

Draw your own personal mind map.

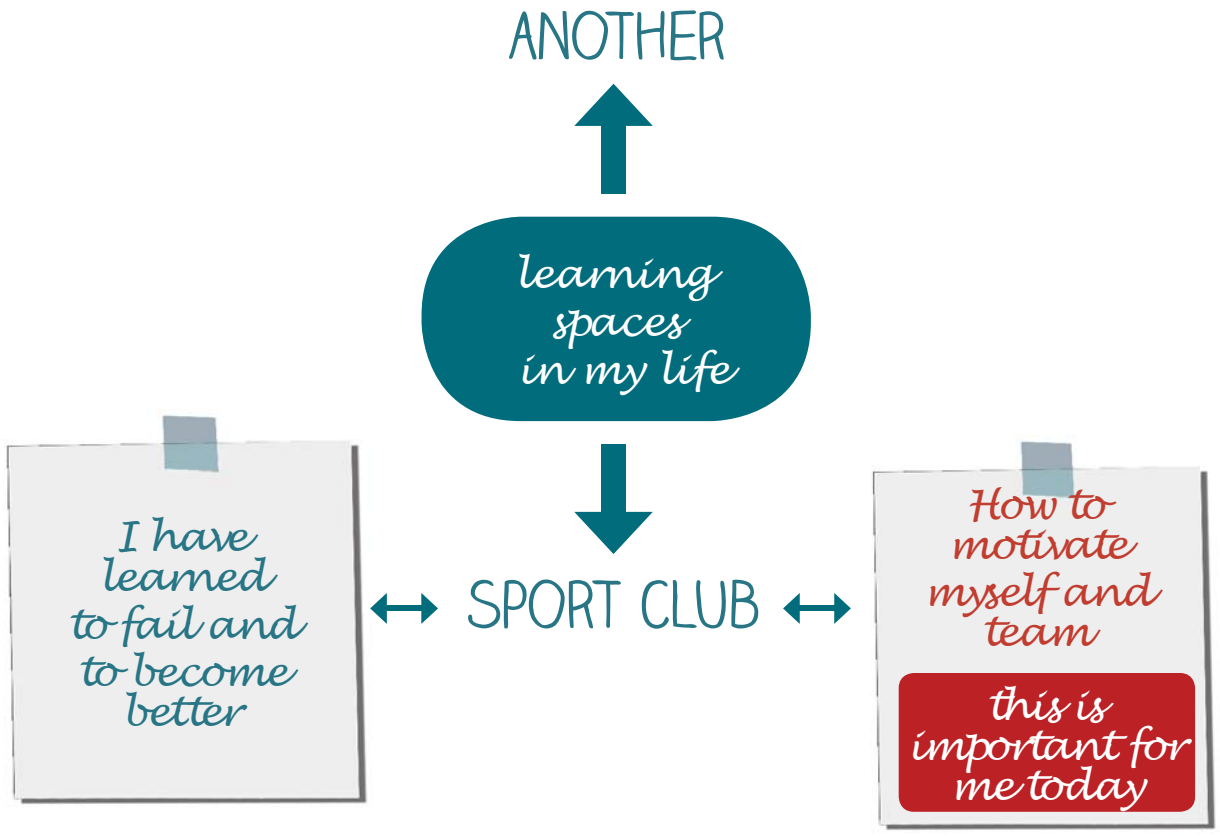
Write down all tasks activities and people that have been important to you in your life up to now.

Think of what you have learned through them.

How to proceed?

1. Draw central thought (the most important learning spaces in my life) in the middle of a page.
2. Then find out which learning spaces have been most significant for you in your life. Sketch these spaces of learning around the central thought and connect them with a line or an arrow to the centre.
3. Afterwards put down what you have learned in each space of learning.
4. Finally, mark (with different colour) all competences, skills, attitudes which are still significant for you today.

Example:



Acquisition of skills during the course of my life

Chaos and order

Intelligence is not just a process of creating order from chaos. Intelligence is also the sometimes deliberate process of plunging order into chaos so that a new and higher order evolves.

Chaos is a natural result of the forces of entropy that work to break down matter into the most random patterns possible. Something very interesting happens when entropy is at work. Random bits of matter self-organize and create new form and structure.

The smart managers and leaders leave this process alone. Disruptions in the self-organization process can lead to never-ending internecine struggles that block progress. Left alone, informal channels develop that accelerate efficiency.

Think about using the principle of chaos on the personal level:
Draw the life line of change illustrating frequency of chaos and order.

If you wish, you may exercise even now your responsiveness towards chaos. Change the way you accept phone calls. Reorganize your files. Develop an alternative way to keep track of finances.

Then allow self-organization to spontaneously dictate your plans. Your mind will work to your benefit.

Paradox of structure

A study has been reported that sought to find how pre-school kids play at a playground, either with a fence or without. One playground had no fence, while the other similar playground had a fence. At recess, the kids went to one playground one day, and the other playground another day. On the playground with the fence, the kids played right up to the boundary. How far beyond that region would the kids play, when the fence was not there? Surprisingly ... the kids ended up huddling closer to the center!That is, when the fence was not there, the kids explored less of the playground!

This story suggests an important principle: the “paradox of structure”. Can a fence, paradoxically, make us more likely to explore a largerregion? And if so, can we ever get “beyond the fence”? Is structure necessary to creativity and developing new ideas? These structures include time management, budgeting, templates for producing documents or landscapes or products, methods for distributing work, and others. These structures are related to some ideas in the “ownership”. It is a paradox of structure in creativity: We might think at first that having no structure maximizes creative ability, but in fact the opposite is true! Some structure is needed.

There are two key limitations to innovation, in the absence of clear structures for time-energy-money-processes-reputation.

1) Fear. Without a fence, we might be afraid to explore beyond a certain region. These fences provides boundaries for how much money we can spend, how much time we can give, how much energy we will devote, how much reputation we will put on the line. Without a knowledge of the boundaries, we are often afraid to commit resources.

2) Dispersion. Without a fence, our minds can wander in too many directions, and our time-energy-money are dispersed, never producing a coherent result. We engage distractions, rather than high value problems.

At the same time, we must balance structure with openness. We need to establish “gates” within the fence, because otherwise you might miss important opportunities.

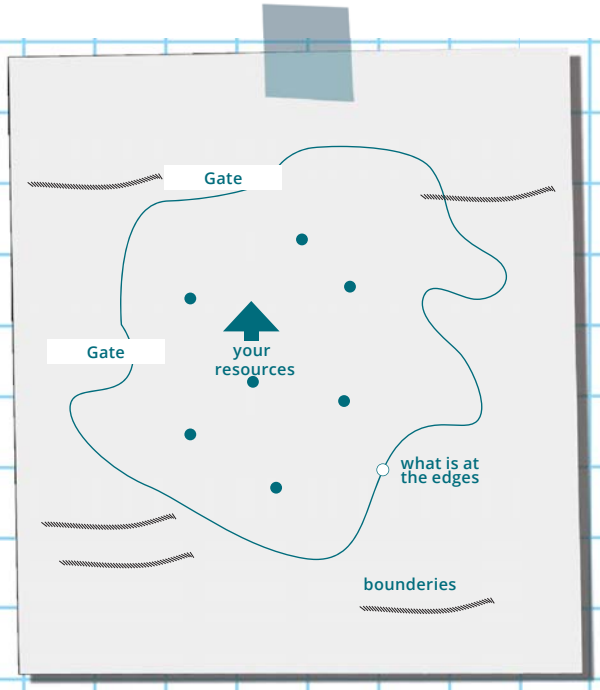
Your structure

Name boundaries for your professional landscape, for the resources in your life – what rules exist that provide natural boundaries? Perhaps there are legal rules, or perhaps there are unwritten rules. What else?

At the same time, it is useful to have gates that you can open at appropriate times to enter new territory – what could be that gate for you? Write it down.

'Walk' along the boundaries, you may notice there is also often wealth of material that gets shoved of towards the edges. Make notes, what comes.

Your professional landscape



Your next steps as cultural worker

Think about your next steps as cultural worker.

Think about projects, ideas, dreams, possibilities and impossibilities. Imagine international cooperation.

To find out more ways, you may use free association technique:

FREE writing (Fast, Raw and Exact-but-Easy) https://www.mycoted.com/F-R-E-E-Writing

Write as fast as you can while remaining legible. Keep your hand moving: once you begin writing, you don't stop until you have completed the time or page. You don't pause to reread what you've just written, because that leads to stalling and attempting to control or refine your first thoughts.

Be raw - let the words flow f-r-e-e. Lose control. Resist any urge to self-censor. Let words come, raw as they are. Get them out of you.

Stay exact - be precise about detail as you write. The challenge is to keep the writing exact-but-easy, specific and precise without stopping to chew our pen over details or slowing down. Accept what comes.

FREE writing - your next steps as cultural worker

Activists learn best from experiences where:

- There are new experiences, problems, and opportunities from which to learn.
- They can engross themselves in short "here and now" activities such as business games, competitive tasks, and role-playing exercises.
- They have a lot of the limelight, high visibility.
- They are thrown in at the deep end with a task they think is difficult.

Reflectors learn best from activities where:

- They are encouraged to watch, think, and chew over activities.
- They are allowed to think before acting, to assimilate before commenting.
- They have the opportunity to review what has happened, what they have learned.
- They can reach a decision in their own time without pressure and tight deadlines.

THE FOUR LEARNING STYLES: ACTIVIST, REFLECTOR, THEORIST AND PRAGMATIST ARE LINKED TO THE FOUR STAGES OF LEARNING.

Theorists learn best from activities where:

- They have time to explore methodically the associations and interrelationships between ideas, events and situations.
- They are in structured situations with clear purposes.
- They have the chance to question and probe the basic methodology, assumptions or logic behind something.
- They are intellectually stretched.

Pragmatists learn best from activities where:

- There is an obvious link between the subject matter and a problem or opportunity on the job. They are shown techniques for doing things with obvious practical advantages currently applicable to their own job.
- They have the chance to try out and practise techniques with coaching, feedback from a credible expert.
- They can concentrate on practical issues.

Learning Styles: Strengths and Weaknesses

Activist

Flexible and open minded - Happy to have a go - Happy to be exposed to new situations - Optimistic about anything new and therefore - unlikely to resist change

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Tendency to take the immediately obvious action without thinking - Often take unnecessary risks - Tendency to do too much themselves and hog the limelight - Rush into action without sufficient preparation - Get bored with implementation/ consolidation

Reflector

Careful - Thorough and methodical - Thoughtful - Good at listening to others and assimilating information - Rarely jump to conclusions

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Tendency to hold back from direct participation - Slow to make up their minds and reach a decision - Tendency to be too cautious and not take enough risks - Not assertive, they are not particularly forthcoming and have no "small talk"

Theorist

Logical "vertical" thinkers - Rational and objective - Good at asking probing questions - Disciplined approach

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Restricted in lateral thinking - Low tolerance for uncertainty, disorder and ambiguity - Intolerant of anything subjective or intuitive - Full of "should, ought and must"

Pragmatist

Keen to test things out in practice - Practical, down to earth, realistic - Businesslike, get straight to the point - Technique oriented

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Tendency to reject anything without an obvious application - Not very interested in theory or basic principles - Tendency to seize on the first expedient solution to a problem - Impatient with waffle - On balance, task oriented not people oriented

Note: A complete description of Honey's and Mumford's theory about learning styles can be found in the T-kit on Organisational Management, published by the Council of Europe and the European Commission.

Container of questions

List here your questions, interests, needs, so you can more precisely look for answers, solutions, directions.

What are you curious about ? What clarity do you need ?

Container of your questions, interests. needs

Container of ideas/ knowledge/ highlights

List here your discoveries, something you have heard, learnt, read...

Container of ideas

Independently read books, web-pages, journals

Type, title and author:

Date: & Subject:

Content:

I save this work because:

Type, title and author:

Date: & Subject:

Content:

I save this work because:

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Date: & Subject:

Content:

I save this work because:

My notes

WITHIN A GROUP

Intercultural Learning

During this event you will be confronted with different cultures (national one, and personal one). You will be encouraged to create teams, networks and transnational projects. It would be very interesting to reflect your culture and compare it with culture of the others in a group:) You may understand better each another and reach higher level of cooperation:

ARE YOU MORE?"

MARK ON THE SCALE:

MONOCHRONIC

Everything what we do, we do looking at our watch. Watch is important for us and so are precise plans and schedules Time is money! Being late even few minutes is unacceptable and perceived as a lack of respect

POLICHRONIC

We start everything calmly and in relaxed manner. Being late is normal – everybody always turns up late. You can postpone your deadlines, without any specific reason. It can happen that we make several appointments at the same time. We make appointment for the morning, or the afternoon, not at precise hour

TASK-ORIENTATIED

At work we value effects and results . After short introductions, we come straight to the point during the first meeting. We are eager to discuss important points via phone and internet. We prefer to co-operate with strangers than with family or friends

RELATIONSHIP-ORIENTATED

At work we value relationships. Before we start co-operation with somebody, we try to get to know this person as well as his/her family. We never make business with strangers. We prefer to invest some time and energy for establishing relationship, in which we engage the whole family, than to make a deal very quickly

NON CEREMONIAL

We don't care about ceremonies. We are open in communication. We think one can chat freely with people at every age. Formality and restriction at respecting rules makes life more difficult. Feeling attached to etiquette is perceived as a sign of haughtiness and non-accessibility

CEREMONIOUSNESS

We behave according to the established rules. We are attached to etiquette. We behave according to established etiquette. We are not willing to use informal „YOU-form" when addressing people. It can be seen as familiarity, lack of respect or even impudence. We use official titles in order to show our respect to people with higher social position

ARE YOU MORE?"

MARK ON THE SCALE:

EXPRESSIVE

We are rather expressive. We accept the fact that our talk is interrupted by our interlocutor. We prefer to be close to our interlocutor, at the „hand-distance". We talk loudly and distinctly, otherwise we can be completely ignored

RESERVED

We are rather reserved. We maintain bigger distance to our interlocutor – more than „hand-distance". We don't like looking directly at the interlocutor, shaking hands, nor patting somebody's back. We wait for our turn in discussion and do not start another subject, before closing the previous one. Talking too loudly gets on our nerves

INDIVIDUALISTIC

We value individualism at thinking and acting. We concentrate at our matters and aspirations. Everybody can express their own point of view, regardless the opinion of the group. Everybody can make decisions concerning their life. We value autonomy and competition

COLLECTIVE

The interest of the group is more important than our own interest. Children should learn how to be loyal and devoted to their own community. Everybody has obligations towards others. Everything that we do, should be done taking the group into consideration. Family and group bounds are really important. Man is not worth much without their family and friends.. We value ability to compromise and mutual support

FEMININE

We value femininity in thinking and acting. What is important are good relations and co-operation. Women's and men's world are similar and complementary to each other. Work and material achievements are not the most important. We respect everything that is small, weak and needing support. Strong division of male and female roles is not necessary neither at work, nor in everyday life

MASCULINE

We value masculine way of thinking and acting. What is important are challenges and competition. Men's and women's world are distant to each other. What matters are material achievements. We value what is great, strong and fast. There should be strong division of male and female roles both at work and in everyday life

Mark your colleagues from your group. Look at similarities and differences.

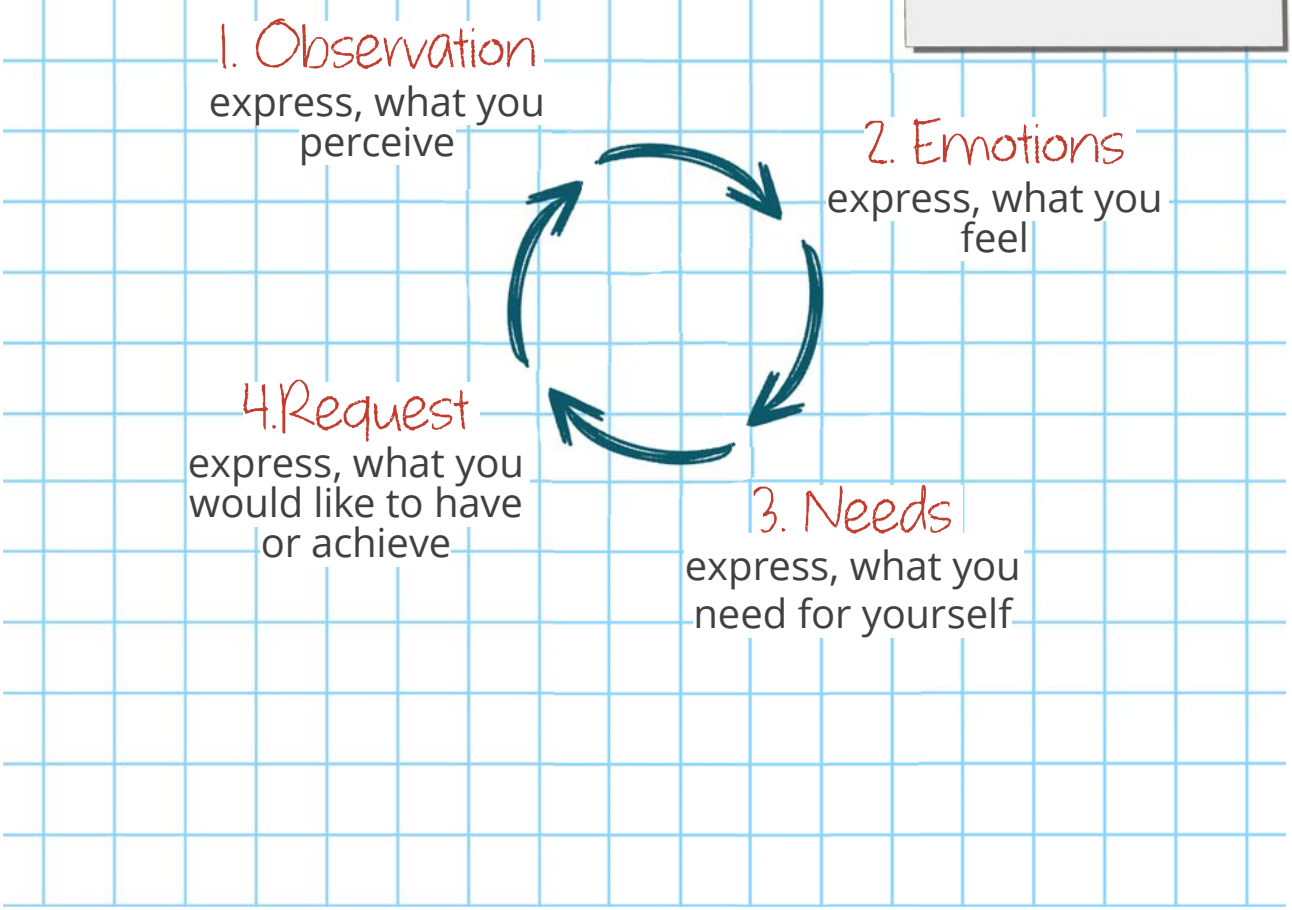
Communication

Source: Rosenberg, Marshall 2003 Nonviolent Communication. A language of Life.

It is one of many methods to communicate efficiently, the approach of "Nonviolent Communication" by Marshall Rosenberg. Whenever you express yourself, use the following structure:

1. Observation: I observe without evaluation, judgement, or analysis. Specific facts, that I notice with my senses (I see, ...; I hear, ...; etc).
2. Feelings: I express my feelings, that these observations evoke.
3. Needs: I express my needs connected with these feelings.
4. Request: I express my wishes, e.g. something I would like to have, change, achieve. I could also ask the other person for a specific behaviour.

Essential to the last step is, that the other person has a free choice to honour or decline your request.



Example

It seems to me that since last Sunday something has changed, maybe you are avoiding me, I don't know. We didn't talk. We didn't drink together coffee. I feel bad and insecure about it and I need to know why its like this? Would you find 10 minutes to talk with me today?

Your notes, concerns, examples:

Ask the right questions - conflict resolution - the power of development!

Source:
Marilee Adams 2009, Change your questions change your life, Berrett-KoehlerPublishers, Inc.;
Thomas Gordon 2007: Conflict Resolution model

Conflicts are part of our life, they stimulate our learning process. Dealing with them is sometimes a great challenge. The following might help you understanding conflicts better and therefore be more successful dealing with them. Based on the conflict resolution model by Thomas Gordon one can define several steps:

1. **Define the conflict:** What do you find difficult? Find a moment, when you calmed down. Together with the other person decide, if you are willing to find a common solution.

2. **Reach a common understanding:** Ask the other person about his/her observations, feelings and needs. Take time and try to understand each other's perspectives.

3. **Look for possible solutions:** Together with the other person find several solutions for this conflict. In this stage, avoid criticizing, just write all of them down!

4. **Choose a common solution:** Choose the one that you both find the most appropriate. Make sure you both agree on that! If you want, you may also write the common agreement down on a paper to make it more clear and important.

5. **Put ideas in life:** Agree on when exactly you start and who will do what and when.

6. **Evaluate the solution:** Together you may modify and change it when necessary.

Asking yourself and others the right questions is a bridge to prevent, understand or resolve conflicts. Sometimes if something goes wrong for us we are judging ourselves or other asking questions like “who’s fault it is?” ; “what’s wrong with me?” “what’s wrong with them”, “why they are so stupid?” “How could I lost?” etc. This makes you even more stressed, helpless or angry.

There is another way of reacting to the difficulties, the so called **learner’s path**. First, take some time to reflect, explore and understand your feelings and thoughts. Then you may ask yourself some questions like:

- What happened? What are the facts?
- What do I want? What assumptions I’m making?

If there is a certain misunderstanding between you and another person or group, ask yourself:

- What does the other person think, feel need and/or want?
- How else can I think about his/her/their behavior?
- What am I responsible for?

If you realize what happened and what are your present feelings and knowledge about the situation, the next step is to ask some of this questions oriented to the future:

- What can I learn from this person or situation? What’s possible?
- What are my choices? What action steps make the most sense?

Try to integrate these questions into your everyday thinking. During a conflict, you’ll be able to easily recall some of them. They allow you to discover new options, and possibilities. Remember:

In every problem lies already a key to its solution. A good advise is silver, a good question is gold! specific behaviour.

My notes

PROJECT DESIGN

Think more precisely about your international project/experience:

1. What you would like to get from/learn at this time? What do you need to learn/think about?

2. What would you like to improve in the present practice of cultural worker in your organisation? What does your organisation need to learn/think about?

(Please discuss it with your colleagues in your institution!)

3. What is your main focus, what is the topic that interests you the most in connection with local and international cultural work?

4. What are the things that you would like to avoid during the project?

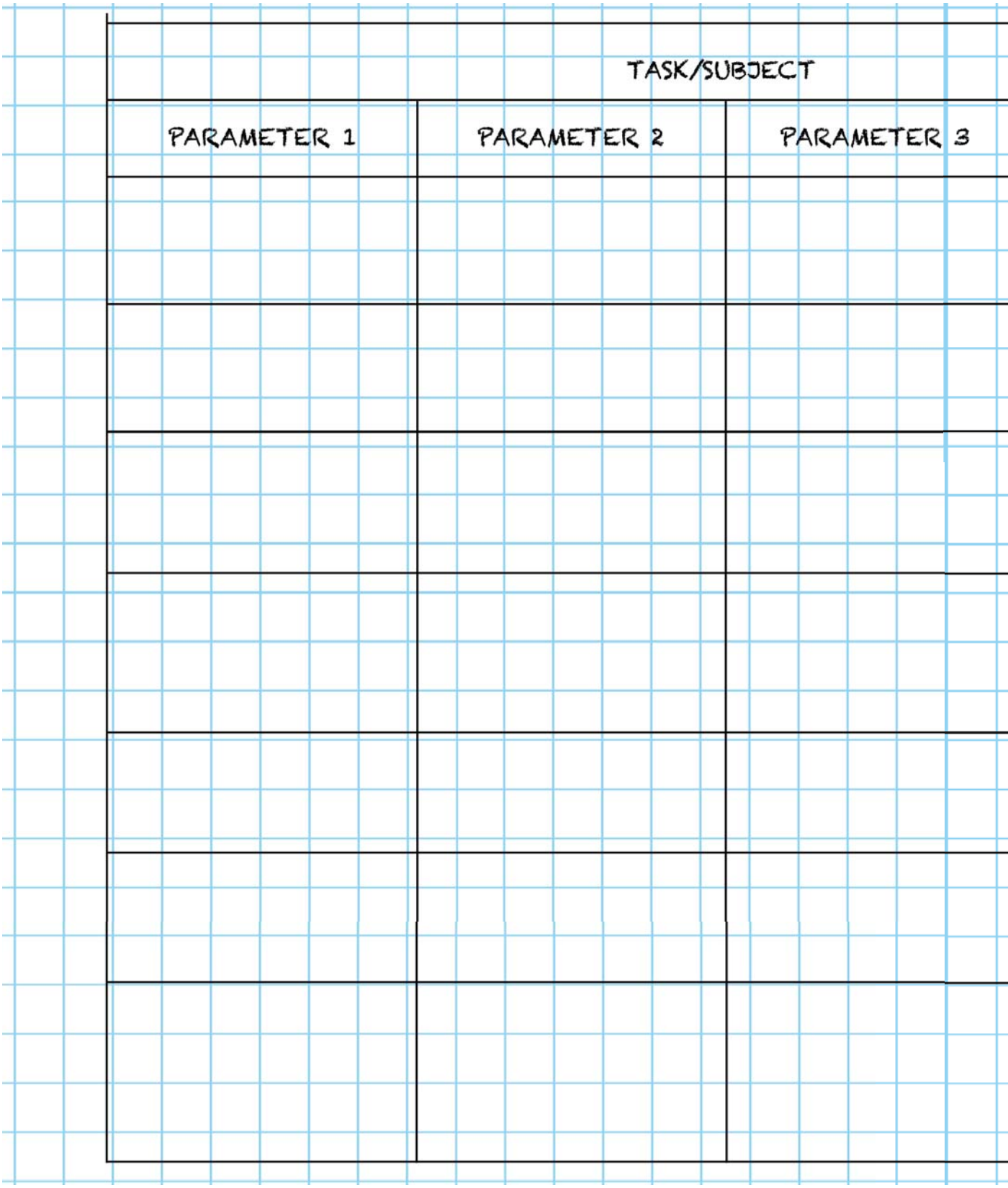
Describe shortly your draft idea:
and then talk to your potential partners

Give a short title:

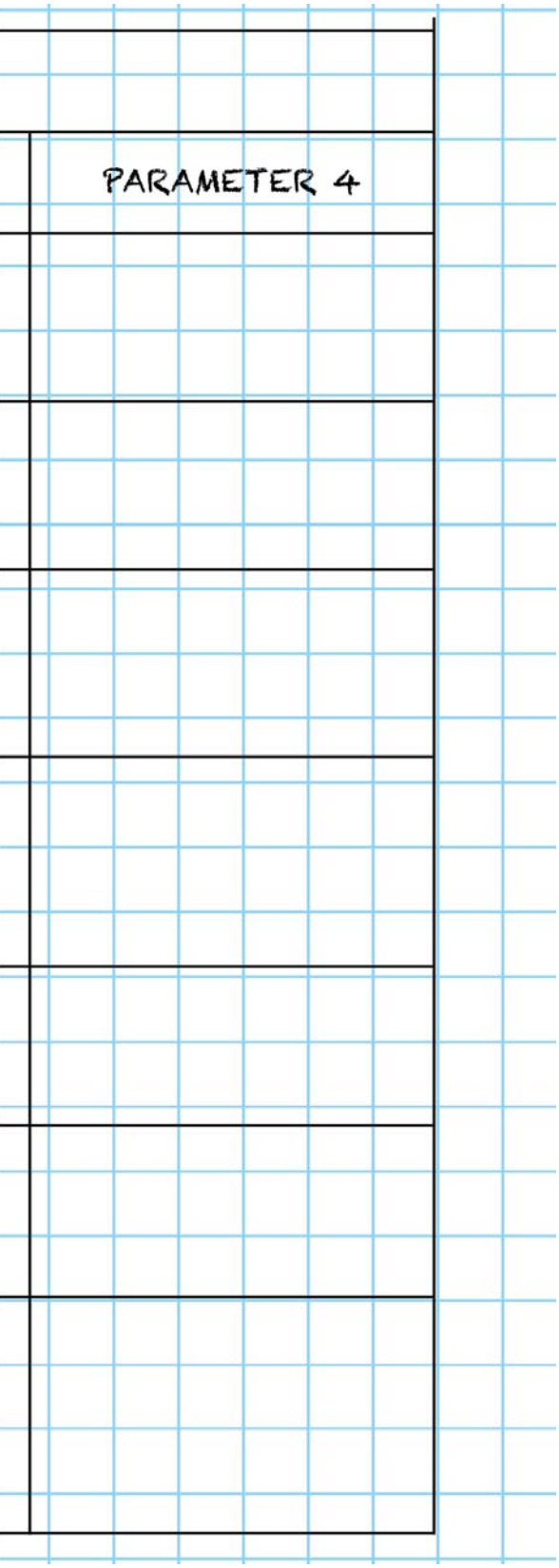
Who may be involved?

Elaborate concept of your project/learning experience

You may use for that Morphological Matrix © 2005, Center for Creative Learning
Generating Tools: Morphological Matrix



1. State the task clearly, any aspect of your project that needs further developments, and identify the parameters that you will use in the matrix, parameters mean necessary functions/characteristics of tasks.



2. Select the first parameter, and enter it as the heading of the first column in the matrix.

3. Generate many, varied, and unusual attributes for that parameter, listing them in the rows under the column heading.

4. Repeat steps 2. and 3. for each parameter. List the attributes for each of the parameters in its own separate column in the Matrix.

5. Randomly select combinations, choosing one attribute from each of the parameters.

6. Write each combination and explore it. You might ask, “What is this combination? What would we have or get if we combined these at- tributes?”

7. Explore several possible combinations.

8. Focus your thinking by choosing one of the combinations to use, apply, or examine in greater detail.

Morphological Matrix can be constructed using pictures instead of words for the attributes, and the parameters can be col- or-coded or distinguished with symbols.

Write down your random combinations

What is your mid-idea of project?

Evaluate and develop your project idea further

With Force of field analyzes by Kurt Lewin

"An issue is held in balance by the interaction of two opposing sets of forces - those seeking to promote change (driving forces) and those attempting to maintain the status quo (restraining forces)".
For change to happen the status quo, or equilibrium must be upset – either by adding conditions favourable to the change or by reducing resisting forces.
What Kurt Lewin proposes is that whenever driving forces are stronger than restraining forces, the status quo or equilibrium will change.
Successful change is achieved by either strengthening the driving forces or weakening the restraining forces.

HOW TO PROCEED:

1. Pick one key aspect of your project (finances, resources, promotion, other) that concerns you the most.

2. Describe all restraining and driving forces which have direct and indirect impact on chosen aspect.

3. Describe power of each force 1 - weak, 5 – very strong.

4. Sum the columns.

5. Check, which restraining force could be weakened, and which driving force could be strengthen. Create your strategy.

POWER 1-5	DRIVING FORCE →	ISSUE	← RESTRAINING FORCE	POWER 1-5
	SCORE		SCORE	

Your ideas how to change power of forces:

Idea Implementation

Explain the idea

What is unique or special about this idea?

How might you push the unique/special elements of the idea (see question above) further?

What are the benefits and risks of this idea?

What issues - or "stumbling blocks" - can you anticipate that might make it difficult or impossible to implement your idea?

What actions might you take, for each stumbling block listed above, in order to prevent that stumbling block from killing your idea?

Which people, groups or organisations (if any) should you bring into this implementation in order to facilitate its successful implementation?

What authorisations must you obtain (if any) to implement this idea? Include any legal licenses or certificates that might be needed.

What are the anticipated cost and income potential of this idea?

Attach a cash-flow spreadsheet if appropriate.

Note:
You may download a cash-flow spreadsheet from jpb.com/creative/ciip.php

What milestones should there be in the development of this idea?

In the event the implementation does not go to plan, what is your escape plan?

Communication plan. Whom, aside from the idea development team, will you tell about this idea and how?

Provide a detailed action plan for the implementation of your idea. Include timing information.

Additional remarks

Your name, contact information and other relevant data.

The Creative Idea Implementation Plan was developed by jpb.com.

My notes

WHY GOING INTERNATIONAL?
MARIE LE SOURD, ON THE MOVE

MANAGING YOUR INTERNATIONAL EXPERIENCE

WHO IS MARIE LE SOURD

Marie is the Secretary General of the European cultural mobility information network, On the Move which provides information about cultural mobility opportunities and funding in Europe and worldwide and tackles various issues related to cultural mobility. Prior to these present working experiences, Marie was from 1999 to 2006 in charge of programme in the Cultural Exchange Department of the Asia-Europe Foundation based in Singapore (ASEF), particularly in the fields of young artists' exchange, development of cultural policies and networks of cultural professionals. From 2006 till 2011, she joined the French Ministry of Foreign Affairs, working as the director of the French Cultural Centre in Yogyakarta (Indonesia).

Managing your international experience

If you have spent some years working internationally and that you look for a job back in your country or your region, you may get the following remark 'yes your experience is great but you lack the local contacts, experiences and understanding'. This common rhetoric may make us think on the reasons why international experiences and exposures can feed your local working experiences and how the global nourishes the local and vice versa.

As a cultural manager, there are different ways for you to be involved in an international experience: through a job shadowing experience, a facilitation of a European collaboration project (residency, touring, co-production etc.), a participation in a meeting, network event or training, a professional residency or an incubator programme etc. This experience in a different context may be also linked to a topic you wish to further explore: for instance a training or a summer residency related to refugees' integration through art practices or social engagement formats embedding art practices.

The ways you are involved in this professional experience can differ as well and may impact the types of 'take aways' you get from this/these experience/s. You may be involved in this international/European mobility experience because the offer was provided by your centre/organisation. You may be in this exchange/programme overseas based on your own research and identification of an opportunity (and related funding support) that fits your current needs as a cultural manager.

The reasons behind your experience in a European / international context indirectly influence the professional ecosystem you are building for yourself as part of your professional development. This is about you and your organisation as well as you as an individual cultural manager.

Getting to Know another (working) environment:

This may be one of the key reasons of an experience in a European/international context. You can feel and get a sense of the meanings of working in another context: from different economic and political realities, to a new understanding of specific issues (social engagement, public participation, urban regeneration etc.) and of course without forgetting the challenges to communicate in another working language.

Expanding your network:

Social media and the Internet communication facilities are great tools for first contacts or to sustain them. However – and this is noted in all meetings and professional encounters –, nothing can replace the direct interactions you can have with people, organisations, places in the country/countries of your mobility experience. Use this opportunity to expand your network of contacts and then try to optimise it.

WE CAN NAME

6 PRINCIPLE REASONS TO GO INTERNATIONAL

CONSIDERING THAT IT IS THEN UP TO YOU TO ENRICH THE LIST.
AND OF COURSE MANY OF THESE DRIVERS
FOR INTERNATIONAL / EUROPEAN EXPOSURE ARE INTERLINKED.

Learning how to adapt:

the working environment is fast evolving. It is estimated that we shall take 20% of our working time learning new skills and developing new competencies as the job we may have today may differ in scope and contents in the next two years or you may yourself change working environment in the next couple of years.

Gaining confidence:

working, evolving, developing projects in a new context, country and/or organisation helps you to gain confidence while understanding better the others. This implies the nurturing of key values such as, for instance, those of trust, responsibility and fairness.

Learning new work methodologies and business models:

You may be evolving in a working environment where public support – despite cuts or readjustments – is still existing. You may be confronted in your international experience to other realities where for instance partnerships with the private sector are common or where sharing and pooling of resources are the only ways to make the cultural and social sectors sustain.

Connecting your local issues to a more global context:

You may be working with local communities from various countries, cultures and religion backgrounds or developing projects with marginalised populations with limited access to art education and cultural projects. An experience in another context and country may offer you the chance to get a broader view of the same issues treated in a different manner. It may help you to approach for instance the topic of migration in a more global perspective and to provide you a larger view of your role and the one of your organisation on this issue. You may finally realise that you share the same issues and potentially the same forms of solutions.

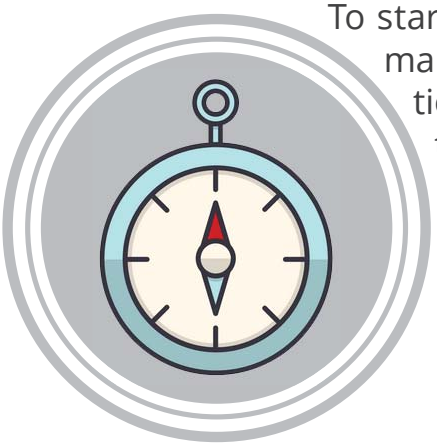
International / Europe exposure through a work experience can provide you with the tools to adapt to change through a more refined understanding on other working environments, an expanded international network, an enriched vision of work methodologies and business models and a boost toyour professional development. There may be enough forms of 'hidden competencies'[1] learnt through your international exposure to share to your directors, colleagues or potential next employer when asked on how a global experience can connect and nourish a more local organisation and environment!

[1] http://www.cimo.fi/hidden_competences

WHERE TO FIND A MOBILITY FOR ME?
MARIE LE SOURD, ON THE MOVE

MAPPING THE EXTERNAL RESOURCES

Mapping the resources



To start to work on your professional ecosystem – and the mapping of your resources / the ones of your organisation – we suggest that you start with your own connections and information nods – first from a local level.

You can use the table on the next page and enrich and amend it through your various mobilities / European and international experiences.

A few tips:

- Preliminary advice are provided in blue in the table

- Resources can be of various forms: professional, financial, information. A good balance between these resources can reinforce your positioning as a person / an organisation.

- There is no need to fill all 'bubbles' with numerous refevences and organisations: the best is for instance – as far as networks and information platforms are concerned –, to focus on the ones you really use and eventually to erase the ones which are not that relevant for your practice and daily work

- Table and resources are great but try to allocate one hour of your week to read materials which can be useful for your daily practices. Try to implement / influence your work with good case practices' ideas.

- Optimise the use of resources and information which are provided in this chapter $ (pages XX)

Exercise: Impacts of my mobility)

Impacts of my mobility through the BECC programme (or any other mobility experience: training, job shadowing, participation in a meeting)

IMPACTS OF MY MOBILITY THROUGH THE BECC PROGRAMM

DATE(S) :.....

IMPACTS	SHORT TERM (LESS THAN 6 MONTHS)
ORGANISATION (CONTACTS, WORK METHODOLOGIES, HUMAN RESOURCES' CHANGES ETC.)	
PARTNERS/ FUNDERS (BOTH ON LOCAL, REGIONAL, EU AND NATIONAL LEVELS, NEW ADVOCACY TOOLS, ETC.)	
AUDIENCE(S) (A NEW WORK PRESENTED TO YOUR AUDIENCES, A NEW WAY TO EVALUATE THE IMPACT OF PRACTICES ON YOUR AUDIENCE ETC.)	
ARTISTIC (A NEW REFLECTION ON HOW ARTISTIC PRACTICES CAN ENGAGE MARGINALISED NEIGHBOURHOOD, METHODOLOGIES ON SUSTAINING ENGAGING ARTISTIC PRACTICES BEYOND THE PROJECT ETC.)	
ECONOMIC (NEW BUSINESS MODELS, NEW WAY TO INTEGRATE CIRCULAR ECONOMY IN YOUR ORGANISATION ETC.)	
ENVIRONMENTAL (A GREEN CHARTER FOR YOUR AUDIENCE AND THE PROFESSIONALS YOU ARE WORKING WITH ETC.) RESOURCES' CHANGES ETC.)	
COMPETENCIES (technical, comportmental, sectorial) (NEW WORK METHODOLOGIES, IMPROVEMENT IN YOUR FOREIGN LANGUAGES' SKILLS, BETTER UNDERSTANDING OF HYBRID ARTISTIC PRACTICES, GREATER ADAPTABILITY SKILLS ETC.)	

Tips : in order not to forget to fill in this document at different time periods, include a reminder in your agenda (electronic or paper).

USE THIS A3-FORMAT FORM (THE BEST IS TO PRINT IT AND TO PASTE IT ON YOUR WALL). THE REMARKS IN RED ARE SOME ADVICE

Link A3 format, http://www.encc.eu/dokumente/impacts_of_my_mobility__impacts_table_blanco.png

E (or any other mobility experience : training, job shadowing, participation in a meeting)

MID TERM (6 MONTHS-2 YEARS)	LONG TERM (> 2 YEARS)	VALUES
		-TRUST -RESPONSIBILITY -FAIRNESS -EQUITY -DIVERSITY -ETC

Resources: International mobility programmes, guides of other networks, etc

Closer Look: European Cultural Networks in Practiceguides of other networks, etc http://on-the-move.org/librarynew/guidesandtoolkits/article/15630/closer-look-european-cultural-networks-in-practice/?category=84

European Networks http://www.creativeeuropeuk.eu/european-networks

European Cultural Foundation (ECF) - 10 years of STEP Beyond Travel Grants http://on-the-move.org/librarynew/resources/article/16347/european-cultural-foundation-ecf-10-years-of-step/?category=93

ON THE MOVE: exploring cultural mobility http://kulturmanager.bosch-stiftung.de/content/language2/downloads/maz_engl_web_03_2013.pdf

STAFF EXCHANGE MANUAL http://teh.net/resource/the-staff-exchange-manual/

Cultural mobility: News and opportunities

RESOURCE	DESCRIPTION
Definition of cultural mobility	from the ERICARTS report, Mobility matters by Ericarts) http://on-the-move.org/about/mission/culturalmobility
Cultural mobility news and opportunities	selection of one-off calls, opportunities, events etc. where travels are at least partially covered. Most disciplines covered. Focus on Europe and the world: • http://on-the-move.org/news/topic/: website updated at least 3 or 4 times a week • http://on-the-move.org: Free subscription to OTM newsletter in English, French, Spanish, and new, also in German and Italian! (right side of the homepage)

Cultural Mobility resources on visas and administrative matters

RESOURCE	DESCRIPTION
Visas page	a resources' page with information platforms (when identified) in Europe and the US http://on-the-move.org/about/ourownnews/article/15837/cultural-mobility-and-visasinformation-page/?category=35
Social protection and taxation for mobile artists and cultural professionals in Europe	http://on-the-move.org/mobilityhottopics/socialprotectiontaxation/

On the Move: Cultural mobility funding guides

RESOURCE	DESCRIPTION
Cultural mobility funding guides > 30 European countries	Section updated thanks to the support of the Asia-Europe Foundation, the Creative Europe Desks in Belgium and the Ministry of Culture and Communication-France. http://on-the-move.org/funding/europe/
Cultural mobility funding guide > 19 Asian countries	Initiated and supported by the Asia-Europe Foundation: http://culture360.org/asef-news/mobility/
Cultural mobility funding guide > 13 Arab countries with the support of Korea	Arts Management Service and the Arab Education Forum http://on-the-move.org/funding/arabcountries/
Cultural Mobility funding guide > USA	With the research coordination of the Martin E Segal Theatre Centre, The Graduate Centre, CUNY and Theatre Without Borders http://on-the-move.org/funding/usa/
Cultural Mobility funding guide > Africa	With the support of Korea Arts Management Service and Art Moves Africa http://on-the-move.org/funding/africa

On the Move > 2015 commissioned funding guides

RESOURCE	DESCRIPTION
FUND FINDER	A Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe (commissioned by IETM) https://www.ietm.org/sites/default/files/150630_fund-finder_v2.pdf
GALA Funding Guide	A first inventory of public and private, international, European, national, regional and local funds, calls and initiatives that can support arts and culture projects on environmental sustainability. (under the EU funded programme, GALA-Green Art Lab Alliance) http://on-the-move.org/about/ourownnews/article/17187/green-art-lab-alliance-galafunding-guide/

Get inspired: Cultural Mobility experiences

RESOURCE	DESCRIPTION
Check On the Move's library and resources	http://on-the-move.org/librarynew/resources/93/mobility-experiences/

For more resources visit our BECC Online resource base dedicated to cultural leadership. Feel free to contribute to the BECC online resource base development by sharing your stories, resources, knowledge, expertise and make it useful for your peers!

https://encc.eu/resources/database/becc-online-resource-base

ABOUT BECC:
BRIDGE BETWEEN EUROPEAN CULTURAL CENTRES

About Bridge between European Cultural Centres

Bridge between European Cultural Centres (BECC) is an ENCC mobility programme dedicated to staff members of cultural centres facilitating their international work experience and subsequently the acquisition of new competences and skills, crucial for providing better service for their community and audiences.

Between 2008 and 2016 Programme has supported mobility of 100 participants coming from 70 different culture centres in 13 European countries.

BECC Programme aims

- To exchange new knowledge and different experiences at international level about current needs and to introduce new ideas, knowledge and collaboration beyond national borders into the daily work upon return.
- To promote international mobility and life long learning and to increase awareness of international mobility opportunities for local staff members.
- To support a lasting partnership and cooperation between local cultural centres from different countries and to facilitate international solidarity in the field of using arts & culture as a tool for empowerment.
- To enhance sensibility and awareness for different cultures and working methods

BECC is a learning process- oriented programme that lasts approximately 8 months. During this period, participants are involved in the following activities: BECC Launching seminar, Exchange period in the chosen cultural centre– minimum 10 days, ENCC Mentoring throughout all the project duration and Evaluation of an exchange.

We invite you to check the Call for applicants and to join our ENCC learning community!

Read more about Bridge between European Cultural Centres (BECC):
https://encc.eu/activities/programmes/becc-bridge-between-culture-centres

My notes

My notes

My notes

WWW.ENCC.EU

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