

**Leonardo da Vinci**

**VALIDATION AND CERTIFICATION  
OF TRAINING IN THE FIELD  
OF EUROPEAN CULTURAL  
CO-OPERATION PROJECT  
MANAGEMENT**

**FINAL REPORT  
2005-2007**

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## INTRODUCTION

The VANIA project was launched to meet the strong challenges that face managers and policy makers today on the European cultural scene. The cultural field is undergoing huge changes: globalisation has transformed cultural creation and production, as well as cultural habits and consumption patterns. The cultural sector operates in a European arena and it is increasingly evident that cultural projects will have to be organised on a collaborative basis across frontiers. This follows both market and cultural policy logics.

Unfortunately, cultural education programmes in Europe have been slow to respond to these challenges and this has not been helped by the fact that the processes transforming culture are imperfectly understood. Europe is therefore in danger of lacking sufficient skilled cultural managers able to run transnational co-operation projects, which today, and in the future, will be a key element of success for the knowledge base of the European workforce.

To address the challenges faced by the cultural sector, there needs to be enhanced recognition that new specialist employment skills are needed, and this in turn implies a need for the certification of the qualification and competencies acquired by new professionals working across frontiers.

This has been VANIA's goal. To achieve it, a partnership was set up comprising:

**FMH - The Fondation Marcel Hicter** (project leader)

has run many training programmes and action-research projects in recent years and developed important capacities in the field of cultural co-operation and stimulated cultural networks. It administers the European Diploma in Cultural Project Management, a unique non-formal training programme for European cultural managers active in the field and designed to reinforce their interaction, skills and capacities.

**CUPORE**, established by the University of Jyväskylä and the Finnish Cultural Foundation, and supported by the Ministry of Education and Culture, carries out research in cultural development, cultural labour markets, multiculturalism and cities, co-operates with a number of other European research institutions and networks, is involved in teaching and developing curricula for cultural policies, cultural management and international cultural co-operation.

**IIC - International Intelligence on Culture**, an independent research, consultancy and policy development organisation, works primarily for the public sector (usually government ministries of culture and/or education, arts councils or European institutions). For more than 20 years its Director has been involved in the delivery of professional development training for cultural managers and policy makers on subjects such as European cultural co-operation, European networking, raising funds for transnational projects, and comparative cultural policies.



**EVREMATHIA A.E.**, a Vocational Training Centre accredited by the National Accreditation Centre (EKEPIS), aims to offer innovative solutions for continuing vocational training of employees and the unemployed, the human resources development of enterprises and organisations, research and development in the fields of lifelong learning, professional certification and e-learning. The company particularly pursues innovation through its participation in European Programmes and Community Initiatives.

**ENCATC -The European Network of Cultural Administration Training Centres** representing training institutions across Europe has also contributed to VANIA. It collected information and data from its members and will disseminate the projects results.

The VANIA project has run for two years, from Autumn 2005 until October 2007. **CUPORE** carried out the first background study for the VANIA project entitled "*Two surveys on availability of education and training for key competencies and skills required for European cultural project management*". This comprised surveys of both training institutions and of young professionals.

In the second stage, **International Intelligence on Culture** undertook a qualitative survey of experienced cultural practitioners to verify the skills and competencies needed for managing transnational cultural projects, and looked at competencies required for transnational work in the business

sector.

The **Fondation Marcel Hicter** focussed on the sector's training tools and methods and produced two analysis on "*Teaching transnational cultural co-operation in Europe today - situation and perspectives*" and "*The impact of the European Diploma in Cultural Co-operation Project Management*".

EVREMATHIA worked on the "*Validation and certification of training courses in the field of European cultural co-operation project management — Standards and Requirements*", introducing a process for course certification linked to competency-based training.

The results of our analyses and proposals to cultural professionals, trainers, policy makers and networks were presented during a specialized seminar organised in Delphi in August 2007. The interactions that took place there enhanced our knowledge and enabled us to incorporate the core findings and proposals in a publication, edited by Rod Fisher of International Intelligence on Culture and Effie Karpodini-Dimitriadi of EVREMATHIA (available on request from the Fondation Marcel Hicter). Herewith you will find the complete surveys and analyses we produced for the VANIA project. We hope it will be useful for all stakeholders and especially for educators and transnational cultural co-operation course designers.

### *Some notes on terminology*

Some brief observations are necessary on what we mean by transnational cultural co-operation projects. At its simplest we mean the engagement in cultural projects of partners from different countries. Of course, such actions have been variously described as European or trans-European cultural co-operation and international collaboration or exchange. However, such terms can also imply other meanings. This is explained in Chapter I (footnote 1) and is worth repeating here.

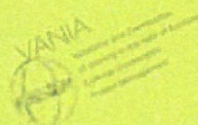
In this study we are using the terms "international", "European", "transnational" and "trans-European" to refer to co-operative activities in culture. "International" and "European" are generic concepts, which frequently refer to bi-lateral and multilateral cultural co-operation of national and sub-national units from the point of view of national policies and interests. "Transnational" and "trans-European" refer increasingly to cultural co-operation where activities of units, be they small companies, NGOs, networks or individuals, transcend both national borders and objectives. "Transnationalism" is increasingly used in the case of economic ("transnational corporations"), ethical, environmental or social objectives ("Medicins sans Frontiers" and Green Peace"), or ideological objectives (political movements). In the cultural sector such terms as "intercultural", "multicultural", "cross-cultural" and "transcultural" are also used. In this report we try to take these conceptual distinctions into account. Ultimately, however, we

opted for "transnational" as our preferred term in relation to cultural co-operation projects. It fits with our theme dealing with co-operation focussed on Europe, but not limited to it.

We would like to thank VANIA's partners, networks, colleagues in the field, training organisations and the Leonardo da Vinci programme, which have made it possible to produce this analysis. We strongly hope this will be the start of a process that will help the cultural co-operation sector to develop in Europe and play a creative role in our multiple and changing world.

JEAN-PIERRE DERU  
 DIRECTOR OF  
 THE FONDATION MARCEL HICTER





Leonardo da Vinci

1.

TWO SURVEYS ON AVAILABILITY  
OF EDUCATION AND TRAINING  
FOR KEY COMPETENCIES AND  
SKILLS REQUIRED FOR  
EUROPEAN CULTURAL  
PROJECT MANAGEMENT

**RITVA MITCHELL, ANNA KANERVA AND MINNA RUUSUVIRTA**

CUPORE  
HELSINKI  
2007



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## SECTION 1

### TWO SURVEYS ON AVAILABILITY OF EDUCATION AND TRAINING FOR KEY COMPETENCIES AND SKILLS REQUIRED FOR EUROPEAN CULTURAL PROJECT MANAGEMENT

# 1 . INTRODUCTION

## 1.1 THE RESEARCH TASK AND OBJECTIVES

CUPORE was assigned the task of carrying out the first phase of the VANIA project at the beginning of 2006. Firstly this involved the *basic mapping* of European cultural project management courses/programmes offered by cultural management training institutions<sup>1</sup>; and secondly reviewing the opinions of young professionals concerning the knowledge, competences and skills needed in transnational cultural project management in the present European context.

Two research objectives were set:

1. Identifying training institutions and their programmes and courses relevant to international cultural cooperation projects and the analysis of their teaching contents in order to determine the type of training they provide, and
2. Surveying the opinions of the former students/graduates of cultural management programmes and courses on the skills and competencies they considered important for the management of cultural co-operation projects in general and transnational cultural co-operation projects in particular.

In the research, attention was also to be paid to the

present labour market situation in the cultural sector, where an increasing number of professionals are facing the challenges of project work. Attention also had to be paid to the current transformation processes taking place in European education systems (university education and the Bologna process, vocational training and lifelong education).

The purpose of mapping and preliminary assessments was to provide the basis for the more detailed analyses carried out at subsequent phases of the VANIA project. As the following chapters bear witness, they explore in greater detail the core skills and competences needed by professionals involved in transnational cultural co-operation projects and the teaching approaches and training tools used and needed in transnational cultural project management training.

## 1.2 APPROACH AND METHODS

It was decided by the VANIA project group that the main empirical data collection would be carried out using two Internet based surveys, one directed at the relevant training institutions (both universities and vocational training centres) and the second



at those younger professionals who are former students and graduates of cultural management courses and programmes. This meant that it was necessary to identify the main institutions and find out ways to contact their former students. The institutions were found in collaboration with ENCATC (European Network of Cultural Administration Training Centres) from among their membership files; past students contact information was mainly found from the membership files of the ORACLE network and the alumni lists of the training institutions<sup>2</sup>.

We were well aware of the main problem associated with Internet surveys: the low response rate. It was thus decided that in addition to the survey responses, additional empirical information was to be collected at the same time as the surveys were carried out. This information was collected during various seminars and VANIA meetings, through Internet searches and through informal discussions with the representatives of various training institutions, trainers, trainees and former students. The ENCATC and UNESCO directory on Cultural Policy and Management Training (2003) provided valuable background information on present training available in cultural management in Europe.

The two Internet surveys were carried out at the beginning of 2006 and this part of the VANIA project was completed in September 2006<sup>3</sup>. The methods used and the findings of our surveys are reported in the two following sections of this chapter. The number of replies to both surveys was rather low, but along with earlier mapping exercises and studies they did provide a rather consistent picture of the situation. Thus we hope that our analyses and interpretations reflect the present situation of training offered in European cultural co-operation and international cultural co-operation project management. As the following chapters of our publication attest, they also provided the basis for more detailed analyses and helped to forecast future training needs in transnational cultural project management in Europe.

Our results provide an interesting picture of a training field that is undergoing transformations and is at present aspiring to come in from the margins and stabilise its academic and professional credibility. The last section of our report enumerates

the educational and training challenges the field is facing when preparing students to work in an increasingly globalising world, where mobility and the ability to act transnationally is required. The list of challenges also provides a bridge to the following chapters.

## 2 . TRANSNATIONAL DIMENSION IN CULTURAL MANAGEMENT TRAINING - VANIA-SURVEY OF TRAINING INSTITUTIONS

### 2.1 AT THE OUTSET

#### • *A changing environment for cultural managers*

The development of cultural management as a profession is related to general changes in our societies and in the field of cultural production and consumption. Factors such as the changing markets for arts/cultural goods, the internationalisation of cultural policies and globalisation of trade in cultural goods and services, the enlargement of European Union and the need for cultural operators from different countries to carry out transnational cultural projects. Technological development, new ideas on public management and demands for accountability and the need for increased earned income from different sources, have also been among the factors behind the professionalisation of cultural management.

These developments have been wide-ranging and appeared at different stages in different countries and regions of Europe. It was in the 1960s that the cultural sector began to witness a dramatic expansion of infrastructure, administration and executive professions both in Western and Eastern Europe. The popular culture movement in Western Europe led to the explosive growth of alternative culture and created demands for such managerial skills which had until then remained outside the traditional art field. At the same time in Eastern Europe the cultural infrastructure was being used as the main "instrument" for political propaganda and as

a powerful community symbol<sup>4</sup>.

Cultural industries started to become economically more important in the 1970's and cultural matters began to gain increasing relevance in the overall development of our societies<sup>5</sup>. Eastern and Western Europe still functioned in isolation from each other, both co-operating with those countries in their own blocks, on their own ideological side of the European fence<sup>6</sup>. In the 1980s the distinction between the private and public sectors became blurred and also changed the relationship between the arts and business. Cultural organizations became increasingly business focused in their approach to funding and management. Traditional divisions within the art sector also started to lose their significance.

If the cultural administrator had previously been the implementer of public policy measures, dependent on different instances of policy-making authorities, things have now moved more in the direction of the independent leader, the co-ordinator, the fundraiser and the planner<sup>7</sup>. Nowadays a cultural manager has to be a multiskilled person who must master not one, but a multitude of professions in a multitude of realities. Cultural managers have to mediate between artistic production (art) and artistic consumption (economics). The increasing cultural diversity of our European societies also creates

many new challenges for cultural managers who are required to work with people sharing different cultural and religious values and practices, behavioural norms, and ways of perceiving reality, either within one country or in transnational cultural co-operation projects with practitioners from many countries. In the words of M. Hendriks<sup>8</sup>: a cultural manager has to be competent in

“...contextualising different challenges, not only of the cultural and artistic sector, but also of society as a whole. Having capacities to be interdisciplinary, to participate in building a new alliance between the state, the civil society and the private sector and to promote the empowerment of these actors.”

The interchangeable terms, still with us, “arts/cultural management” and “arts/cultural administration” indicate the structural complexity of management in the arts<sup>9</sup>. There have always been several terms to describe a worker in the cultural field: according to the dominant ideology of the time, notions like cultural worker, cultural organiser and cultural mediator (1960s-1970s) have been replaced by those of cultural animator, cultural administrator and cultural producer (1970s and 1980s). The process of economic restructuring in Europe since the late 1970s and early 1980s, combined with the development of organisational research (especially in business management and administration) and the re-defining of cultural activities increasingly in terms of business transactions have brought to the forefront the profession of arts (or rather artistic) manager also in the private sector<sup>10</sup>.

Corina Suteu makes the following terminological clarifications:

- *Administrator*: an implementer of policy measures, limited in his/her decisions and more dependent on different instances of policy-making authority
- *Manager*: more independent leader, coordinator, fund-raiser and planner
- *Arts administrator/manager*: deals with traditional and sector-oriented cultural organisations

- *Cultural manager*: deals with interdisciplinary forms and dynamics of cultural projects, events, organisation or programmes.

All these terms are used in this report, although the term “cultural manager” is used predominantly since it appears most often in educational and training programmes. We could, of course, add more terms to Suteu’s list: *cultural producer* and *cultural entrepreneur*, both reflect the latest developments in the cultural sector as mentioned above by Schwarz.

#### • *And for cultural management education*

The increasing need for highly qualified cultural managers gave rise to the foundation of academic cultural management courses. The first postgraduate arts administration/management course in Europe was established as early as 1960 at the Faculty of Drama in Belgrade<sup>11</sup>. Some programmes were established at the end of the 1960s (in Britain) and in the 1970s in Austria, but it was really not until the 1980s, as the crisis in public financing in many Western European countries and the subsequent adoption of the doctrines of «new public management» highlighted the need for management training, that the number of training courses started to grow rapidly.<sup>12</sup>

In the 1990s and through into the new millennium, education and training in cultural management has continued to grow. ENCATC (European Network of Cultural Administration Training Centres) was founded in 1992 and by 2006 already had over 100 European member institutions. The International Directory of Training Centres that ENCATC published in 2003 in collaboration with UNESCO<sup>13</sup> listed almost 300 different courses/programmes in the field of cultural policy and management in Europe alone.

Globalisation has been leading to an increased emphasis on the internationalisation of curricula; it has also forced training institutions to create new partnerships for teaching and research. Trends in the renewal of the European educational and training sector as a whole are at present setting many new challenges for cultural management education and training institutions. The Bologna declaration



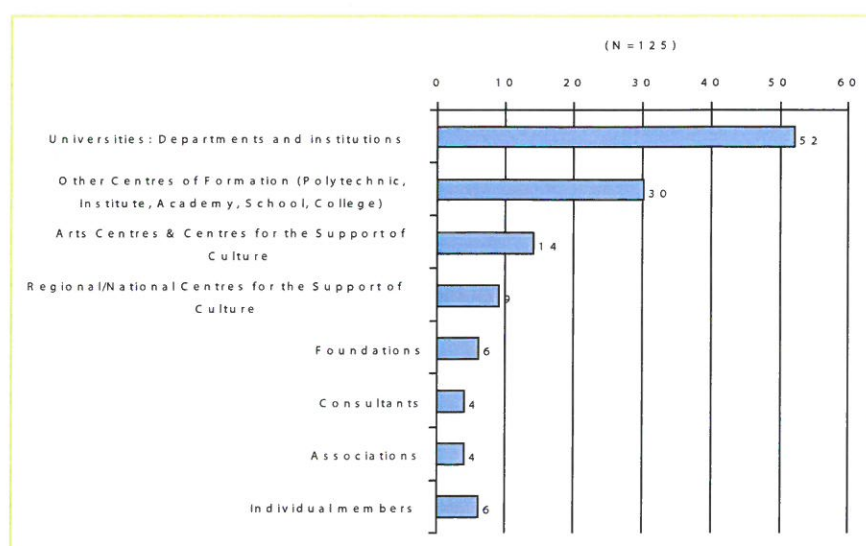
and its aim to develop a common higher education system in Europe will have a considerable effect on universities and their programmes in the near future. Lifelong learning is becoming a necessity rather than the enrichment opportunity it may have been in the past<sup>14</sup>. Training institutions also have to meet the growing demand for accountability and demands by politicians for increased productivity. Students are becoming more diverse in terms of age and ethnicity, as well as professional and educational background. Students also have to pay more than before for their education and training and thus seek quality and value-for-money in the education and training they are receiving.

#### • *Survey of cultural management training institutions*

The first VANIA Internet survey was thus carried out to explore the training offer available on European and transnational cultural co-operation and project management in Europe. Institutions were contacted through ENCATC, the European Network of Cultural Administration Training Centres<sup>15</sup>. ENCATC membership is composed of training institutions and professionals in the field of cultural management and arts administration. At the time of our survey the network had 125 institutions or individuals as members from 36 countries. Naturally,

mainly were from Europe<sup>16</sup>. Most of the members were universities and other educational and training institutions, but there were also art centres, regional/national cultural centres, consultants, associations as well as individual members (Figure 1). The survey naturally targeted training institutions only, not individual members of the ENCATC network.

**Figure 1.1**  
**ENCATC members' profiles in 2005**



The questionnaire (Annex 1) was in English and French. It was designed by CUPORE in collaboration with all the VANIA project partners in October/November 2005. It was sent to the ENCATC member institutions in December 2005 via the ENCATC secretariat. The questionnaire had a total of 48 questions (including five questions concerning the respondent's background and contact information). It covered a wide range of topics concerning programmes and qualifications, contents of programmes/courses; and information on the background of students and teaching staff and on the institution's international co-operation and other international activities. Furthermore, the institutions were asked to evaluate their programmes' strengths, weaknesses, opportunities and threats. Unfortunately many training institutions found the questionnaire difficult and time consuming to fill in within the tight timeframe that had been set. As the responses took more time to arrive than anticipated, several reminders were sent and people were contacted personally in order to reach an adequate number.

At the beginning of June 2006, after half a year, the information gathering process was finally completed. We received 28 replies (24 in English and 4 in French) covering altogether 34 programmes. The ENCATC member institutions mostly comprise universities and polytechnics; and this was reflected in the responses: the majority came from universities or polytechnics; with only five responses coming from other training institutions.

Twenty-seven of the 34 programmes lead to undergraduate or postgraduate qualifications and seven to various types of diplomas or certificates. In addition to their main academic programmes, many universities have special programmes offering diplomas or certificates, but the universities which replied to our questionnaire had usually filled in information only as regards the actual undergraduate or postgraduate programme(s) they offered.

Responses were received from 16 countries: Austria (3), Belgium (1), Bulgaria (1), Estonia (1), Finland (4), France (4), Germany (1), Ireland (1), Italy (1), Netherlands (2), Norway (1), Poland (2), Serbia (1), Spain (1), Sweden (1), UK (3)<sup>17</sup>.

The VANIA project's Greek partner also made a

short survey, conducted through the Internet, regarding cultural management education and training in Greece. The results of this survey have been used in our conclusions, but not in our empirical analysis.

## 2.2 CULTURAL MANAGEMENT TRAINING IN GENERAL

### • *Background to the programmes*

Cultural management education and training in Europe is very diverse, which can be seen from the institutional and disciplinary mix of this training. VANIA responses also indicated that there is no common model for cultural management education and training in Europe. University level cultural management programmes and courses are offered by many different faculties: arts and humanities, social sciences, economics, technology - which have different emphasis and viewpoints concerning cultural management and the way in which it is taught. There are also a number of vocational training institutions/courses offering possibilities in the field of cultural management. Approaches to education and training may be managerial and business oriented, highly administrative or academically focused. Programmes also offer multiple areas of specialisation such as a certain field of art, geographical region or a cultural sector (public/private/third sector). The majority of cultural management curricula, however, contain elements of various approaches. *The balance between theory and practice seems to be a key challenge in the curricula of many universities*<sup>18</sup>.

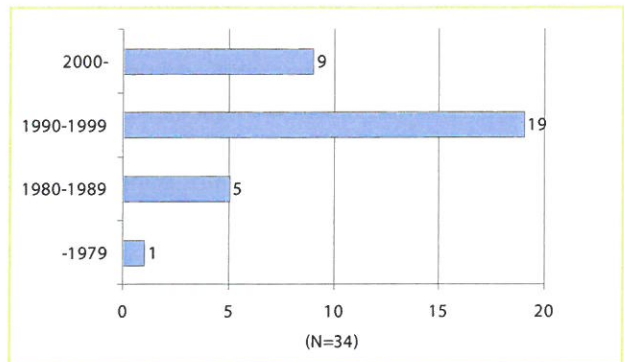
The names of the programmes indicate that, at present, education and training in the cultural field is more 'management' than 'administration' oriented. Only two of the 34 programmes use the term "administration", whereas the term "management" appears in 23 programmes. Terms "management" and "cultural/culture" are combined in the names of 14 programmes, and "management" and "arts" in seven programmes. French programmes use terms like "conduite de projets culturels", "direction de projets culturels", "gestion de l'action culturelle", "conception de projet et méditation culturelle" and "stratégie du développement culturel".

Figures 1.2-1.5 describe the basic background information to the programmes replying to the VANIA questionnaire. Most programmes were established in the 1990s or later. According to the responses about half of them (15) were entirely publicly funded. Public funding came mainly from the state, but in some cases some support also came from the regions. The responses showed that two of the programmes were entirely financed by student fees<sup>19</sup>. In the rest of the programmes, funding was a combination of public, private (foundations, organisations), EU (Phare CBC, Leonardo da Vinci Programme, European Social Fund) and other sources (embassies, cultural endowments).

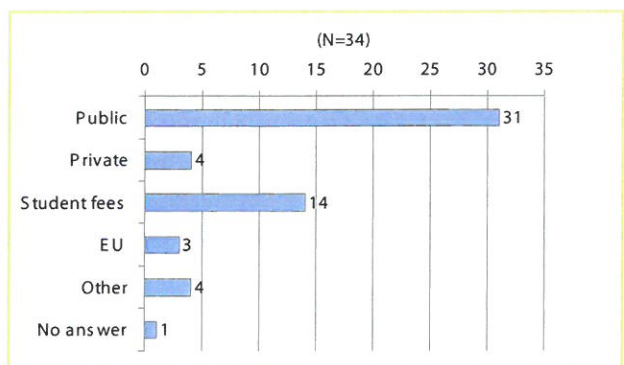
A significant amount of funding for many programmes came from tuition fees. There are still some university programmes with no tuition fees at all (particularly in the Nordic countries and in Germany) or there are only minor fees to cover material costs (as in France)<sup>20</sup>. In programmes with tuition/course fees, the amount that students had to pay for their studies varied from about €1,000 to over €20,000. Sometimes there is a different fee (usually strikingly higher) for students coming from abroad or outside the EU<sup>21</sup>. The highest course fees had to be paid to privately-financed high level cultural management training programmes/courses.

When the institutions were asked to define the orientation of their programmes, answers were divided into three groups: *skills based*, *knowledge based* and *professional advancement based*. The knowledge based -alternative received the largest number of answers, but the distribution of responses was fairly even. Most programmes combine different orientations in their curricula, but there is a clear difference between universities and vocational training institutions, the latter placing more emphasis on practical skills and professional advancement and the former more on knowledge, or the combination of the three skills.

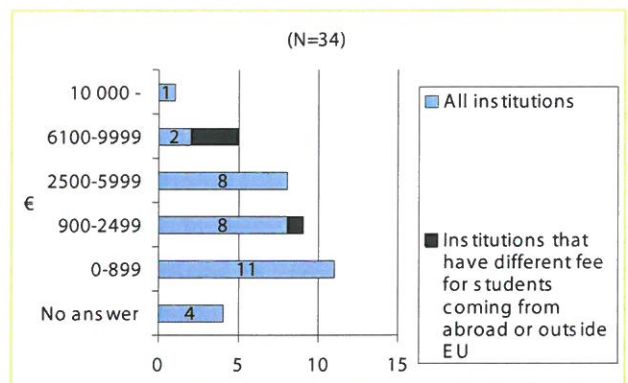
**Figure 1.2:**  
**Year of establishment of the programmes**



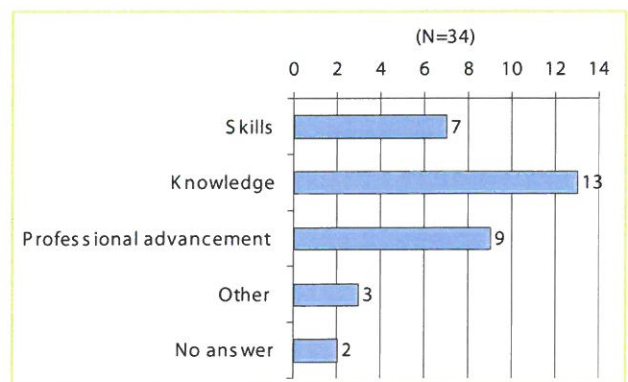
**Figure 1.3:**  
**Sources of funding of the programmes**



**Figure 1.4:**  
**Tuition/course fees (€) of the programmes**



**Figure 1.5:**  
**Orientation of the programmes**





### • Degree structures

Regarding their degree structures and diplomas, the institutions can be divided into three groups:

- universities and polytechnics which have implemented ECTS<sup>22</sup> system,
- universities and polytechnics which haven't implemented ECTS system, and
- other training institutions.

The Bologna degree structure comprises a first cycle (Bachelor's) qualification (involving 180-240 ECTS) and a second cycle (Master's) qualification (involving 60-120 ECTS). The most common structures among VANIA respondents were 3 + 2 years and 4 + 1 years, but the extent and duration of the degrees vary considerably. The total workload required for a BA qualification can range from 150 ECTS to 240 ECTS and for MA qualifications from 50 ECTS to 180 ECTS. There are differences between countries, but the situation can vary even within a single country<sup>23</sup>. Differences between universities and polytechnics make comparisons even more difficult. The ECTS system is in use in most of the EU countries; the UK, however, is an exception. Most universities and polytechnics in the UK have not implemented the system<sup>24</sup>. If you cannot compare the level of training given at universities, it is naturally even more difficult to compare the training given by the different vocational training institutions or through the diverse short courses created all over Europe. *The need for greater transparency and comparability are the key issues when assessing training on offer at the European level.*

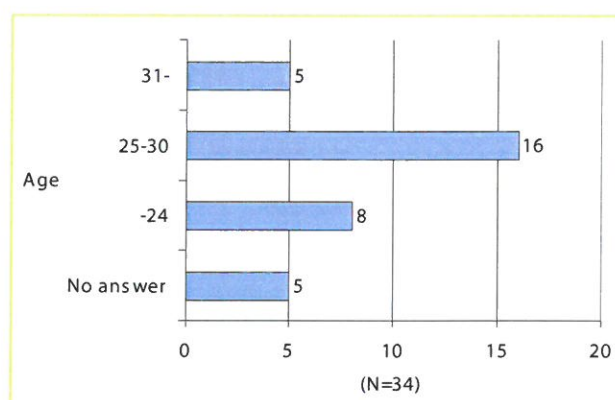
Training institutions organising short courses and special training in the field of cultural management offer different qualifications (diplomas, degrees, etc.) and have various ways to estimate the knowledge transferred and students' workload. Such measures as number of lecturers, training days or seminar/workshop days and amount of assigned personal work have been used.

### • Students

The average age of cultural management students in the programmes surveyed was 25-30 years (nea-

rer 25 than 30, see Figure 6). Although the VANIA answers indicate that the students are getting younger in some cultural management programmes, a common trend in the educational sector is the growing number of older students. Students are also becoming more diverse in terms of ethnicity and educational background. This poses many challenges for institutions planning their curricula and teaching methods, especially as, according to the respondents, one of the future challenges to the institutions is how to provide good and valued qualifications for their students. Increasing competition, both at domestic and European educational markets, among institutions forces them to develop the contents of their programmes and to create such recruitment methods which help them to select students who are highly motivated and best suited to the field.

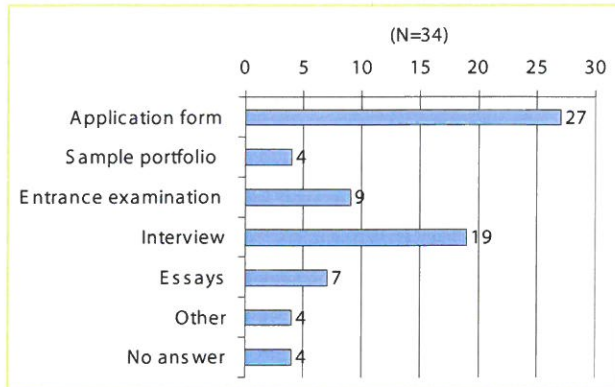
**Figure 1.6:**  
**Average age of the students in the programmes**



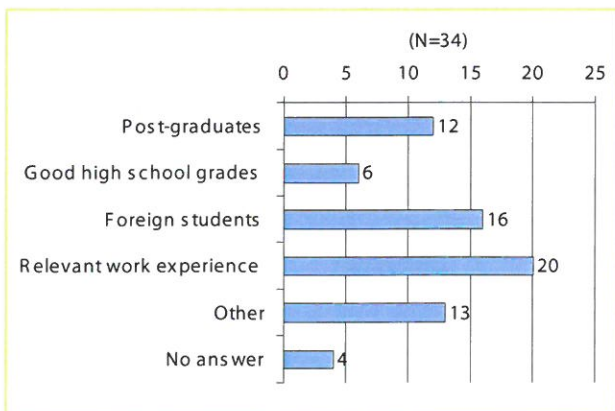
Interviews are widely used in student recruitment (Figure 1.7). Although they are time consuming and expensive, interviews are a good tool for assessing the motivation, self-confidence, verbal communication and social skills of potential students. Previous work experience in the cultural sector is also highly appreciated by institutions when selecting students (Figure 1.8). The value given to students, who have already worked in the cultural sector and have at least a basic knowledge of the field, seems to indicate that cultural management programmes are often a means for additional training and education rather than an entrance to the profession. Students with previous experience probably also

get more out of the programmes.

**Figure 1.7:**  
**Procedures used in the student recruitment of the programmes**



**Figure 1.8:**  
**Background of the students recruited**



Cultural management education is mainly a female preserve. Programmes responding to our questionnaire reported that 72 % of their students were female (2005). Corina Suteu sees the female majority as an indicator of the lack of prospects for a career in cultural management or the low status of cultural management education as such:

*"The high percentage of women in training programmes for cultural management could demonstrate empirically that these courses do not open doors to higher level employment in the sector<sup>25</sup>."*

However, the number of cultural managers/administrators graduating from these programmes/courses is growing fast. In 2005 about 700 students received a degree or a diploma from one of the 31 programmes answering the question (no answer: 3 programmes). Some 7,000 students from 30 programmes have completed the programmes/courses since their establishment<sup>26</sup>. Responses to the VANIA questionnaire cover about 10 % of the total number of programmes and courses in the field of cultural management/administration offered by ENCATC members in Europe (approx. 290). Even if there are some courses with few participants or others that are organised only every second year, it is easy to calculate, that the number of students receiving a cultural management/administration degree or diploma every year through the ENCATC member institutions is quite high<sup>27</sup>.

### 2.3 TRANSNATIONAL DIMENSION IN CULTURAL MANAGEMENT EDUCATION AND TRAINING

As most programmes in cultural management were originally designed to respond to the needs of national/local cultural life, the inclusion of an international dimension in cultural management education and training has been a real challenge for training institutions:

- 1) *What subjects to include in the curriculum when teaching transnational / trans-European cultural co-operation?*
- 2) *What methods to use when teaching transnational/ trans-European cultural co-operation?*
- 3) *How to deal with the growing diversity of students coming from different cultural contexts and different ethnic backgrounds?*

In this section, we will first briefly review the current situation as regards the internationalisation of the cultural management education and training programmes in Europe and then have a closer look at eight training programmes offering education and training related to the field of European cultural co-operation and cultural project management.

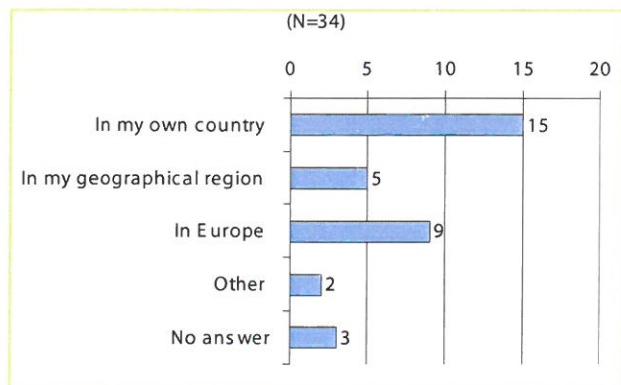
#### • **Internationalisation of the cultural management education and training Content**

Fifteen programmes consider that they mostly train their students for domestic labour markets, the rest report that they aim at training their students for



wider labour markets in Europe or even beyond Europe (Figure 1.9).

**Figure 1.9:**  
**Preparation of the students for the present day labour markets**



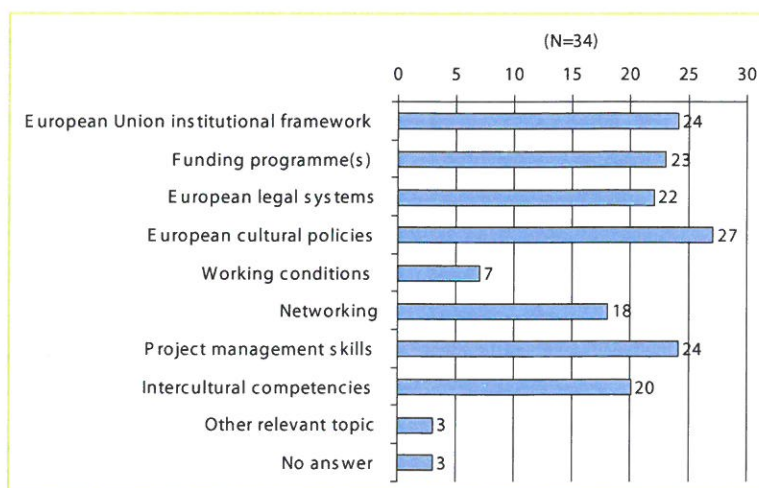
All the programmes surveyed include topics relevant to European cultural co-operation in their curricula: European cultural policies, European Union institutional framework, funding programmes, European legal systems and project management skills are included in most of the programmes (Figure 1.10). Intercultural competencies are also well represented, at least in the curricula. "Intercultural competence", however, is a concept that may have been understood very differently by different training institutions<sup>28</sup>. Over 50 % of the programmes included the topic of networking, but subjects related to working conditions in various European countries (taxation, social security) are taught in only one-fifth of the programmes. Responses in-

dicate that although only a few programmes have special modules with European/international aspect in their curricula, European and international themes and issues are dealt with in other modules at least at some level.

A similar observation was made in another survey carried out among the ENCATC members. This dealt with the implementation of the Bologna Process in the degree programmes in arts/cultural management and cultural policy across Europe<sup>29</sup>. Respondents were asked to determine to what extent the European dimension had an influence on the contents of their degree programmes<sup>30</sup>. Responses to that survey indicated that the European dimension is an important element in cultural/arts management and cultural policy programmes. The majority of respondents (22 of 38) stated that "connections exist" and 12 institutions reported that the European dimension was generally taken into account in their curriculum. Only one training institution stated that the theme had no influence at all in its programme content, while three stated that the focus of their programme was entirely on the European dimension.

A critical assessment of the contents of international cultural co-operation and transnational project management training offered by various training institutions was assigned to Milena Dragicevic Sestic and the results of her assessments will be presented in Chapter 3.

**Figure 1.10:**  
**Topics included in the curricula of the programmes**





### International students, teachers and co-operation

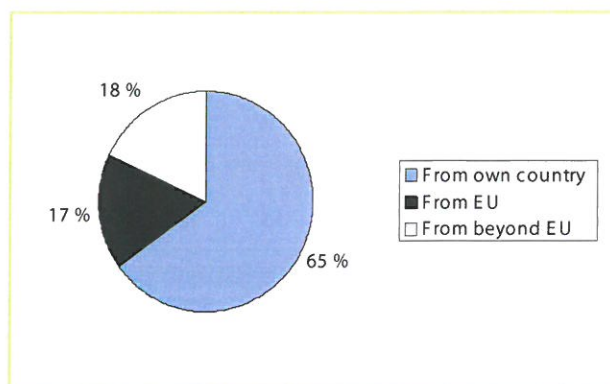
Figures 1.11 and 1.12 demonstrate that programmes mostly take students from their own country. However, the share of foreign students in the programmes varies greatly. There are programmes where the share of foreign students is already some 20 %<sup>31</sup>, but many programmes have none or only a few foreign students. Sixteen programmes stated that they target foreign students in their recruitment. Targeting foreign students does not, however, necessarily mean that the programme has an international/transnational approach to its training offer.

Foreign teachers constitute a minority in programmes. In 17 programmes less than 10 % of teachers (either permanent staff or visiting lectures) were foreigners. Only eight programmes had more than one-fifth of their teachers coming from abroad. The vast majority of foreign teachers were part-time or visiting lecturers.

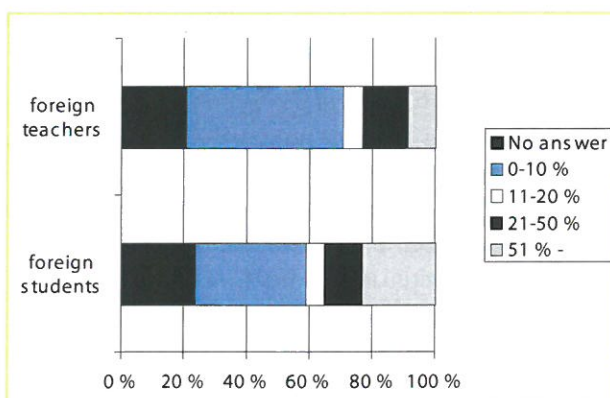
Programmes however, are quite active in different exchange programmes (Figure 1.14). Only two programmes (excluding those four that didn't answer the question) mentioned that they have not had any exchange activities during the past five years.

The programmes/courses were also quite involved in international networking. In addition to ENCATC membership, 13 programmes had one or more other memberships (e.g. CPEG<sup>32</sup>, AIMAC<sup>33</sup>, ELIA<sup>34</sup>, AEC<sup>35</sup>, AAAE<sup>36</sup>, Culturelink<sup>37</sup> and SIETAR<sup>38</sup>).

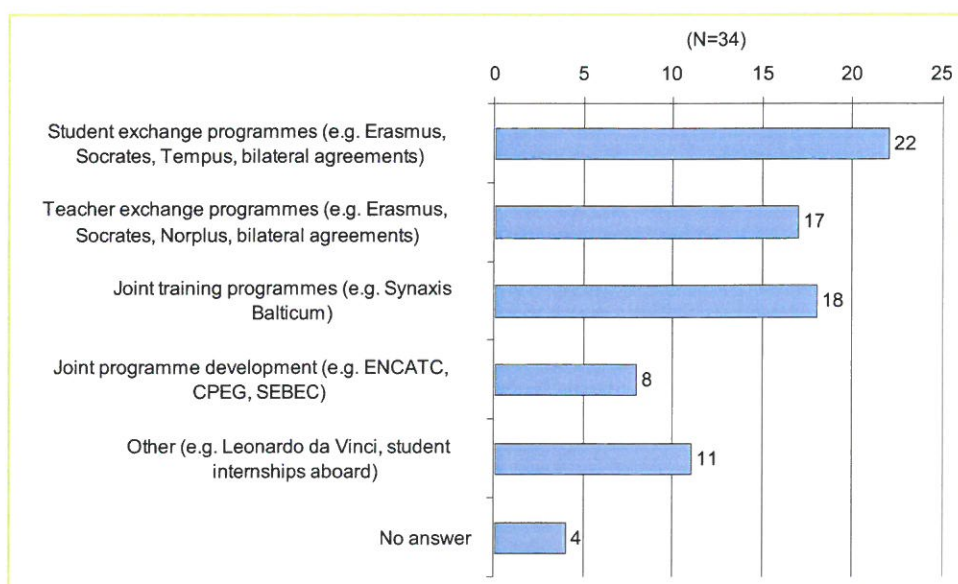
**Figure 1.11:**  
**Student intake of the programmes**



**Figure 1.12:**  
**The share of foreign students and teachers in the programmes**



**Figure 1.13:**  
**Participation in the exchange programmes**



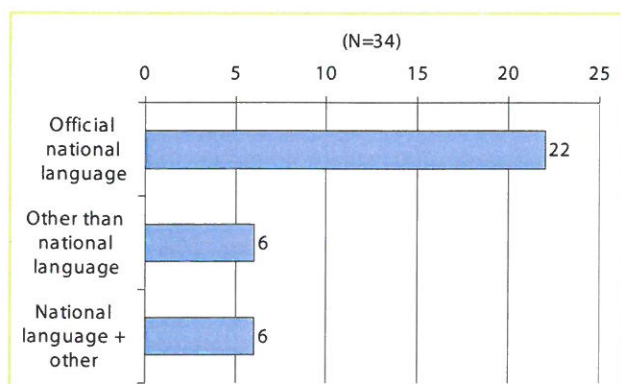
### Teaching and language

The programmes/courses use several methods to teach topics relevant to European cultural co-operation. Lectures, seminars and workshops are - quite obviously - the most commonly used methods. Courses are often held by an invited expert. Active learning, individual learning and problem based learning methods are used, as well as case studies, project work and simulation games. Students are also offered visits to organisations, study trips and other ways of actually meeting foreign people.

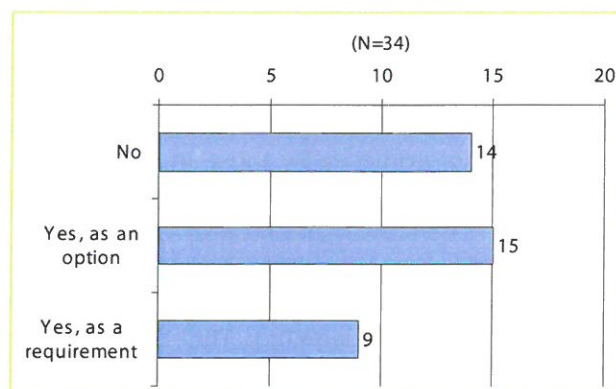
There is, of course, no single method or combination of methods to teach international cultural co-operation and transnational project management issues; the quality of the contents themselves and the teachers count first and foremost<sup>39</sup>. In many programmes a practice-oriented approach has been adopted as an important part of the curriculum. Programmes see it as a good way to educate students to face the demands of future working life<sup>40</sup>. In many programmes, the combination of theory and practice is seen as their strength<sup>41</sup>.

Naturally, most of the programmes use their national language as the language of instruction. English seems to be the most widely used foreign language in cultural management training and education and it is either an optional or a required language in 17 programmes (including three British and one Irish), but in reality a programme might only offer one optional short course in English. However, optional language tutoring is often available to students in universities.

**Figure 1.14:**  
**Language of instruction in the programmes**



**Figure 1.15:**  
**Tutoring in foreign languages in the programmes**



The level and focus of internationalisation in the programmes of the VANIA respondents vary considerably. In most of the programmes, international themes are organised at least to a certain extent as separate modules and some programmes have a clear strategy for inducing internationalisation. Most of the programmes, however, seem to respond mainly to the needs and demands of their national environments and realities.

In any case, internationalisation is considered an essential element in today's working environment and is generally seen at least as a future option for training institutions. Seventeen programmes mention that they would like to enhance their international activities: introduce more international contents to their programmes, organise courses in foreign languages (mostly in English), attract more foreign students and develop international co-operation with different partners.

#### • Programmes with international or European focus

Below we will examine more closely eight programmes/courses, which replied to our questionnaire and are more explicitly European/international as regards the focus of their programmes/courses, their student recruitment and intake and their teaching staff (whether part-time or visiting foreign lectures). A more detailed description of the programmes can be found in Annex II)<sup>42</sup>.

### **1. Fondation Marcel Hicter: European Diploma in Cultural Project Management**

The European Diploma in Cultural Project Management was established in 1989 and is one of the first internationally focused cultural management programmes in Europe. It takes one year to complete and provides mentoring on concrete project setting, primarily for those in relevant employment. The languages of instruction are English and French. The aims of the programme are to develop cultural operator's skills in the field of transnational cultural co-operation and to enhance European cultural networking. This Diploma programme is also the only one in our sample, which, as to its objectives, organisation, student corps and teachers is not «European only», but genuinely transnational as well<sup>43</sup>.

### **2. De Montfort University: MA in European Cultural Planning**

MA European Cultural Planning (established in 1995) is part-time and designed to suit those in full-time employment. The course aims at enabling students to develop a critical understanding of cultural resources and cultural policy and planning in different European countries; learn about cutting-edge thinking and best practice in cultural planning strategies in Europe; plan the strategic use of cultural resources in public policy-making; develop the European dimension of their work; improve their research skills; explore the possibilities of new international research and entrepreneurial initiatives and collaborations<sup>44</sup>.

### **3. City University London: MA in Arts Management, Museum & Gallery Management, Arts Criticism and Management**

City University is one of the pioneers in arts and cultural management education. The department currently runs eight taught programmes. They can be studied fulltime (3 x 10 weeks) or part-time (6 x 10 weeks). The MA programmes aim to develop management skills and knowledge and an understanding of the creative and cultural sector. The programmes also include analysis of and comparisons with cultural governance and management in other countries<sup>45</sup>.

### **4. Goldsmiths College, University of London: MA Arts Administration and Cultural Policy**

The programme was established in 1995. It is a one-year, full-time programme which provides students with the intellectual and practical skills necessary to engage with the key issues in the formulation of policy and the administration of the arts, in particular those relating to the performing arts.

### **5. University of Barcelona: Post-graduate Programme in International Co-operation and Cultural Management**

The programme has two groups: The Ibero-American specialisation (established in 1995, taught in Spanish) and Euro-International specialisation (2004, taught in English). It takes 2 years part-time and aims to promote real and effective projects of cultural exchange and cultural co-operation among different organisations and countries; to pass on knowledge and skills for the design and implementation of projects of cooperation for cultural development and to contribute to mutual enrichment and knowledge through the contrast of realities and projects between professionals from Latin America, Europe, the Mediterranean region and other world regions.

### **6. International Centre for Culture & Management: MBA International Arts Management - Leadership in Culture**

The Leadership in Culture programme was established 1989. It is a full-time one-year or a part-time 2 year course in English. It aims at preparing participants for a rapidly changing environment within the creative industries.

### **7. Sibelius Academy: Arts Management**

The Arts Management Master's programme was established in 1997. The programme is organised every second year. It takes 2-2, 5 years of full-time studies in English and leads to a Master of Music degree. Interest areas of the programme are non-profit management, strategic leadership and international networks.

### **8. University of Arts (Belgrade): MA in Cultural Policy and Management (Interculturalism and Mediation in the Balkans)**

The University of Arts in Belgrade established this



MA programme in 2002. It takes 2 years of full-time study in English/French and is specialised in providing education for cultural policy makers and managers in the Balkans.

*Skills and competencies relevant to inter-/ transnational cultural co-operation*

These eight programmes aim at preparing their students for international labour markets either in Europe, worldwide, or in their particular region; five of the programmes demonstrate their international emphasis in the names of their programmes/courses. In all of them more than one-third of the students are foreigners. When recruiting their students the three most targeted candidate groups are 1) foreign students, 2) students with relevant work experience, and 3) post-graduates. The programmes have operated for several years in the field of cultural management education and international cultural co-operation.

The curricula of these eight programmes also provide more systematic instruction in international, European and transnational issues. The other main elements are more traditional cultural/arts management subjects. The programmes offer a wide range of knowledge and skills with varying emphases. Yet, from the point of view of professional practice – both national and international – the programmes can only provide basic knowledge and some working tools, which the students must later learn to apply in their professional environment. In addition to the cognitive contents of the programmes, the training tools are strongly linked to and reflect the teaching ideology and methods of the programme.

An important skill for the potential cultural manager is to know how to find information. Programmes also apply teaching methods that encourage students to seek information and solve problems for themselves i.e., enhance *active learning* or *problem-based learning*. These methods also presuppose team-work and co-operation. Students are made to interact with each other in *group work*, *co-operation projects*, *debates* and *discussions*. Practice is an important part of the programmes: *internships*, *visits to cultural organisations*, *study trips* and *case studies* are offered and organised for

students so that they can become acquainted with the “real life” of the arts and cultural sector and are able to network and even create new ones. The programmes also invite *international and national specialists* («gurus») to teach issues relevant to cultural co-operation.

The strengths of programmes most often mentioned by the respondents, were those which opened up opportunities *for international contacts and networking*. *A good balance of content: a well-integrated relation* between different types of knowledge, especially between knowledge and skills and between theory and practice, was also seen as a strength of the programme. Some of the programmes also counted the presence of an intercultural dimension among their strengths. The use of case studies and the ability to give instruction in the *implementation of concrete transnational projects* were also mentioned as their strength by some programmes/courses.

The following excerpts from the responses illustrate the strengths implicit in the above:

*“The unique exchange they (students) experience and the fact that they cannot act as before, they change their views on culture and cultural management.”*

*“International experts, from whom everyone learns a great deal”*

*“Strong networking into the cultural management sector across all art forms and a great number of countries”*

*“International focus”*

When assessing their future opportunities, the international aspects appeared in an even clearer contour than they did regarding their present strength. Programmes, which already had an international or European focus, saw further opportunities *in international co-operation, establishing programmes in other countries, specialising in a particular language or geographical area* or becoming one of the *fully international programmes*. Also a stronger research dimension and specialisation were mentioned as possibilities for the future.

As regards the weaknesses of the programmes/courses, problems in financing dominated. A lack of staff was also considered a major weakness;

and, not unexpectedly, problems of implementing internationalisation broadly and effectively enough were also mentioned. The following excerpts illustrate the weaknesses listed.

*"A lack of adaptation to the realities of other countries such as Asia, when taking into account the increasing number of students coming from that area."*

*"British students feel unable / unwilling to venture away, even with SOCRATES funding. We have not succeeded in persuading them of the value of this."*

*"We do not offer language as a weighty option."*

*"Our academic year structure is not the same as those on the mainland, which makes staff and student exchange a little tricky."*

Besides the fear of reduced financing, two specific threats were mentioned by the respondents. The first was the increasing competition for good students and for labour market positions for graduates. The programmes were well-aware that successful graduates were the best advertisement for them. The second threat was the lingering dividing border between the EU and the rest of Europe. Creating a training programme in Europe but outside the EU still poses severe problems: as to the mobility of students and teachers; and the exclusion from the European grant systems and slow receiving of deserved recognition among "Western" training institutions still causes frustration among people responsible for the training programmes outside EU-Europe.

What then do the institutions/programmes consider the key competencies and skills relevant to European cultural co-operation? Two groups of competences seem to stand out in the responses: firstly *personal competencies* like curiosity, open-mindedness, and tolerance, adaptability to teamwork and perceptiveness and energy for commitments. The second group consists of cognitive competences, especially *knowledge and understanding of other cultures, cultural systems and policies. Language skills* and the ability to sense *differences* in linguistic expressions were also considered to be highly important for students in order to enable them to act effectively in the field of internation-

al/transnational cultural co-operation. It should be added that in the entry requirements, *previous experience* in the practical walks of cultural life were also considered as an important asset.

## 2.4 CONCLUSION TO THE SURVEY FINDINGS

The survey focussed on the supply of training in international/transnational cultural co-operation in European cultural management /administration programmes. We first gave an overview of the supply of cultural management training in general, and then narrowed our focus to the transnational dimension in cultural management education and training.

According to the responses, few programmes have special modules with an European/international aspect in their curricula, but themes and issues are dealt within other modules. All the programmes surveyed said they included in their curricula such "European themes" as European cultural policies, European Union institutional framework and funding programmes, European legal systems and project management skills needed in implementing transnational projects.

In a rapidly changing world it is naturally difficult for the programmes to deliver an extensive enough package of knowledge, competences and skills needed in the cultural sector in general and in international/transnational cultural co-operation in particular. Cultural cooperation is also a very complex field which can contain many particular, but important facets and issues<sup>46</sup>. There seem, however, to be some elements that are considered essential to include in a curriculum when teaching international/transnational cultural co-operation. The prominent ones seem to be knowledge and understanding of other cultures, knowledge of cultural systems and policies; language skills and a sense of linguistic differences. Personal competencies such as curiosity, open-mindedness and awareness were also considered key competences to international cultural co-operation. We can, however, question whether such personal competencies can really be taught or whether they are innate abilities.

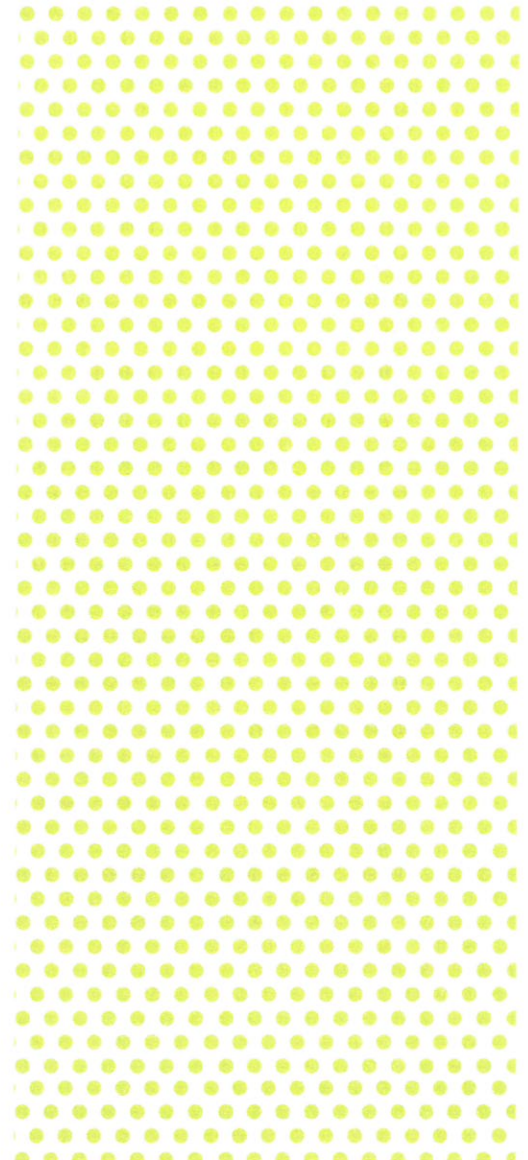
Teaching methods which encourage students to *seek information and solve problems* themselves

and to *interact with each other* are considered important in teaching international/transnational cultural co-operation. *Practical projects* are important for students encountering the demands of working life in the cultural sector, which is more and more project oriented. Thus the *possibility for networking and creating contacts* is considered to be one of the most important and useful tools that education can provide for students. Networks and contacts are important everywhere, but especially when implementing transnational cultural co-operation projects.

The percentage of foreign students in the programmes varies greatly. Many programmes have no foreign students at all or, at best, very few. However, there are quite a number of programmes where the percentage of foreign students has already reached 20 % or more. Student mobility is increasing globally and a growing number of programmes also target international students in their recruitment. While students are becoming more and more internationalised, foreign teachers still constitute a minority of teaching personnel, even in the case of visiting foreign lectures. More teacher exchange and mobility is needed in order to develop professionalism and know-how among educators involved in international/transnational issues.

Programmes/courses with international foci face several challenges. An increasing number of programmes/courses are competing in the field and trying to attract top quality students. Differences (structural, cultural, linguistic, etc.) between countries, systems and programmes make it challenging to co-operate and establish transborder connections. Increasing diversity among students, (and hopefully in the future among teachers too), can create new ideas and modes of action, but it also places many demands on curriculum content and teaching methods and training tools. Crucial basic questions are what, for a given programme, is the best combination of national level and international competences and how to integrate theory and practice. We must also ask to what extent international/transnational cultural management should be taught as an independent subject separated from more general study programmes. From the point of view of cultural management education as a whole, the relative roles of university level

education and short courses is also central, as is the parallel issue concerning the status of MA-degree either as an entry requirement or as a specialised management degree in a post-Bachelor's degree programme. The effective organisation and co-operation between short programmes and highly specialised courses also raises the issues of the steady updating of skills and competences and the need to apply the principle of lifelong learning.





*"As there are so many aspects, it seems to be a lifelong learning project..."*

### 3 . SKILLS AND COMPETENCIES NEEDED BY PROFESSIONALS IN TRANSNATIONAL CULTURAL CO-OPERATION – VANIA SURVEY OF YOUNGER PROFESSIONAL CULTURAL OPERATORS

#### 3.1 THE SURVEY

In order to identify and assess the key skills and competencies needed by professionals working in the field of transnational cultural co-operation, the second VANIA Internet questionnaire survey was addressed to young European cultural operators. The main objective of the survey was to find out what skills these operators feel they most urgently need now when working in international/ transnational cultural co-operation projects, how well the education they have received has provided these necessary skills and competences and what are their further training needs.

Academic degree and training in the fields of cultural/arts management or, more generally, in policy implementation were used as criteria in selecting respondents for the survey. In addition to education and training, it was felt important that the respondents had some years of work experience, giving them background and perspective to assess the required skills and competencies.

ORACLE, the Network of European Cultural Managers, was used to identify possible respondents. ORACLE, a European not-for-profit-association, has cultural operators as its members. They have either obtained a European Diploma in Cultural Project Management from Marcel Hicter

Foundation or have received other corresponding European cultural training with a focus on European projects management. ORACLE was founded in 1992 and in 2006 had 255 members from 41 European countries.

ORACLE members could be automatically selected as respondents, because admission requirements for the European Diploma training include a university degree and at least three years of relevant work experience in the field. In addition to ORACLE, potential respondents were identified by the members of the VANIA project group working in the field of cultural management education through their own networks in Greece, UK, Serbia and Montenegro, Poland and Finland.

Approximately 120 professionals were contacted with the survey questionnaire (Annex III) through e-mail in Spring 2006. Out of these, 39 professionals replied (33%)<sup>47</sup>. 31 of the respondents had received the European Diploma in Cultural Project Management. The number of non-European Diploma receivers is small (8), thus affecting especially the evaluation of education offering. However, this does not influence the general evaluation of key skills and competencies or training needs, as all of the respondents are or have been active in the field<sup>48</sup>. The average age of all respondents is 35 years. For respondents reached through ORACLE

the average age is a bit higher, 36 years, compared with 32 years for non-ORACLE members. 74% of the respondents were women.

CUPORE designed the survey questionnaire in collaboration with all VANIA project partners. It was possible to fill in the English language questionnaire online (Internet survey), or as an rtf-format file. The majority of responses were received in the latter format.

The questionnaire had 22 questions (including four on personal background, such as age, gender and contact information. Eight of the questions were open-end format, the rest were either of closed format (multiple choices, Likert scale) or mixed multiple choice/ open end questions. Respondents were asked:

- to fill in information about their general university level educational background, education and training in cultural management and career history;
- to evaluate the impact of received education and training on skills and competencies in trans-European cultural co-operation; and
- to reflect and express their opinions on the key skills and competencies needed in transnational co-operation projects and on the related training needs which should be observed by the relevant educational and training institutions and their programmes.

Designing the questionnaire was difficult because account had to be taken of national differences in educational systems and terminology and the varied backgrounds and job situations of the respondents. The same factor also made the interpretation of replies difficult, because of variations in responding to open-end questions and the obvious misunderstanding of questions. Consequently it was often difficult to make responses comparable and avoid gaps in the tabulation of results. The data was first and foremost qualitative, as are the following analyses and presentations.

### 3.2 CULTURAL OPERATORS

#### • *Educational background*

In the questionnaire, respondents were asked to describe their educational background and career

development and present situation, including experience in transnational cultural co-operation projects. As for educational background, respondents were asked about their university level qualifications in general and education or training they had received in the field of cultural management in particular.

Because survey respondents have been identified mainly through the ORACLE network, their background mirrors the admission requirements of the European Diploma (university degree) and includes the Diploma course or its equivalent as additional training. All respondents had at least a BA level university degree; the majority had MA. Some respondents have a BA or MA in more than one subject and two had a Ph.D.

Most of the respondents' university level background was in the arts and humanities (art history, history, languages, literature, ethnology, philosophy, dance studies). Only a handful had a degree in social sciences (political sciences, international relations) or economics. About one-quarter had a university level degree in arts, cultural or media management, arts production or policy studies. Nine European Diploma holders and all non-Diploma receivers had a MA level education in these disciplines, most often following a BA in the arts and humanities.

Those respondents who had other cultural management training in addition to the Diploma course had usually completed on average two other courses or workshops. Most often this short training seems to have taken place prior to the Diploma course or has been obtained around the same time period in the respondents' professional life. A little less than half of the Diploma receivers do not list other additional training. Some respondents mentioned their professional background and work experience as additional training, emphasising the fact that training on the job is the most effective way to learn management of cultural projects.

Additional cultural management training has lasted on average from a few days to a few months (the duration of longer specialisation courses seems to be three months on average); or the training might have included several, short study phases completed, while working full-time, in under a year or over

a longer period (as is the case with the structure of the European Diploma course). According to the titles of the courses in the respondents' portfolios, subjects include cultural management and cultural co-operation in general or, for example, marketing, law and legislation, leadership, strategic planning, teamwork, EU funding and lobbying, networking and international co-operation specifically. Most often shorter workshop topics focus on specific issues, orient participants to adopt practical skills, or aim at enhancing knowledge in international and intercultural co-operation and communication. The longer courses seem to aim at providing more basic information on cultural management in general.

• ***Cultural management education and training: operators' assessment of their own received skills and competencies***

Respondents were asked to evaluate, reflecting on their own experiences, how well the education and training they have received has provided them with the skills and competencies needed at present in the field of transnational cultural co-operation and how training had enhanced their career development as cultural operators<sup>49</sup>.

As already noted, for the majority of the respondents their academic educational background was in the arts and humanities, social sciences or economics. Skills and competencies provided by an academic education were considered to be of a rather general nature and, as such, only indirectly useful when it comes to transnational cultural co-operation. An academic education usually gives a broad theoretical approach and/or an overall picture of relevant knowledge; and it also provides methods of information acquisition and analysis in the studied field. The respondents emphasised research methods and writing skills as the most useful skills obtained among academic studies, together with ability to use academic and text-based sources (reference works, bibliographies) in information retrieval in general and in finding knowledge on the latest research and topical contemporary issues. The ability for strategic thinking and analyses was also often mentioned as a benefit from academic education. The following excerpt from a reply illustrates this general attitude:

*"It (university level education) gave a broader theoretical approach. Also (it) has enhanced research and writing skills (essays). It gave me the possibility for more profound analyses in the subjects as well (as) gave the overall picture of necessary knowledge in the profession."*

According to the answers, a university level (M.A.) education in cultural management, cultural planning or comparable subject has been, at its best, an excellent opportunity for the gaining of information and comparative knowledge on the functioning of political and administrative mechanisms. Analyses of cultural policies and institutions, their major trends of development and related political and managerial knowledge and know-how were especially considered relevant for cultural co-operation in the transnational setting. Even if the emphasis on these academic studies has been rather theoretical, there have also been opportunities to participate in international cultural research projects enhancing at least some skills in practice. At its worst, university level cultural management education was felt to be only marginally relevant and sometimes even of poor quality, especially in the case of newly established programmes.

Inevitably, the presence of the European Diploma course is prevalent in the responses and operators' assessments of received skills and competencies in trans-European cultural co-operation. The management training course is considered a place for operators to reassess their previous knowledge and information and their views of the field and to apply and test the knowledge they have gained. The strongest positive emphasis is put on the intercultural environment of the course; the opportunity to meet top professionals and experts from diverse cultural backgrounds and disciplines and listen to their project ideas; gaining new insights and perspectives; understanding how things work in different countries and forging contacts with teachers and fellow trainees. The following excerpts illustrate these assessments and expectations:

*"The great advantage of European Diploma is the possibility to meet many different people and listen to their project ideas."*

*"This was an invaluable experience for me and came at an ideal time. Having worked at the XXX<sup>50</sup>*



*for four years, I was keen to gain different insights and perspectives and, most importantly, to have the luxury of time to think about my work afresh. Most important was the international nature of the training and the fact that it was not limited to any one art form. I think I probably learnt most from interaction with the other participants."*

*"Inspiration for creative thinking; network of cultural management professionals; long-term planning for projects."*

*"The theoretical knowledge of project management already acquired, my skills and competence for trans-European cultural cooperation was mainly enriched by the value of meeting (people and) places, increased knowledge of European cultural institutions/workers/managers, as well as building a network of European contacts."*

#### • **Career development through education and training**

In evaluating the significance of education in regards to their career development, respondents often contrasted the effects of their general university level education and the impact of the European Diploma. These comparisons are, of course, affected by the special nature of the Diploma course, because it sets special emphasis on managing transnational projects and on the Diploma work designed and implemented parallel to participants' full-time daily work. Yet, while keeping this in mind, the questionnaire responses can be also read in a more general way, indicating, how additional transnational training can impact the career development of professionals already working in the field of culture.

University level education as such was not often regarded by the respondents as having had a direct effect on career development, especially if their study programme had not been cultural management but part of a more general academic discipline. In many countries, an academic degree in general is a requirement for managerial and administrative posts and further academic credentials are needed to be promoted to expert positions and to jobs at more strategic levels. A degree in cultural management or comparable studies has

usually had a more direct affect in employability. Because cultural management education is still a young discipline, academic credentials in combination with practical experience or, for example, with a strong artistic background complemented with additional management training are still regarded as the strongest asset in career development as the following excerpt attests:

*"Language and culture, as well as theatre science, in addition to ballet education and experience, have provided me with a vast and diverse experience, valuable for management positions. Best example is current position as manager of a cultural institution; based on administrative, information, artistic and networking skills and experiences."*

Because of the direct relevance of the Diploma training and project to the participants' daily working life, career development for many respondents means first and foremost the enhancement of skills and know-how in their current job in such tasks as oral and literary presentation, application writing and project designing and the ability to engage in co-operation with people from diverse disciplines and cultural backgrounds. Yet the main contribution of the Diploma studies are still seen somewhere else: in contacts, networks and references developed during the course and maintained later through the ORACLE network and with other cultural operators and key expert figures in the cultural field in Europe. These contacts have led to project ideas and inspiration, international collaboration, project partnerships and common projects on a very concrete level, or have even led to job offers. Training can also act a stepping-stone into a new career as well as give impulse and encouragement to an individual starting his/her own business. The respondents also mention that the relative scarcity of Diploma receivers in some countries makes the Diploma a valuable commodity in the job market as the course gives documented credentials for jobs or partnership in international co-operation. As the following excerpts bears witness, training could have also made a person more 'desirable' as a cultural manager:

*"The practical skills, the proven theoretical knowledge, the concrete contacts and information about the cultural operators and institution(s) on*

European level, made me more desirable as (a) cultural manager. My contacts on European level made me useful for the organization wanting to enhance its international co-operation. My information into trends and policy making made me more informed on what is and what is not on the international cultural scene. I got important skills in project management, which enable me to carry my duties more effectively, and made (me) more efficient in any future cooperation. The credibility of the Diploma gave me visibility in the cultural sector in my country and internationally."

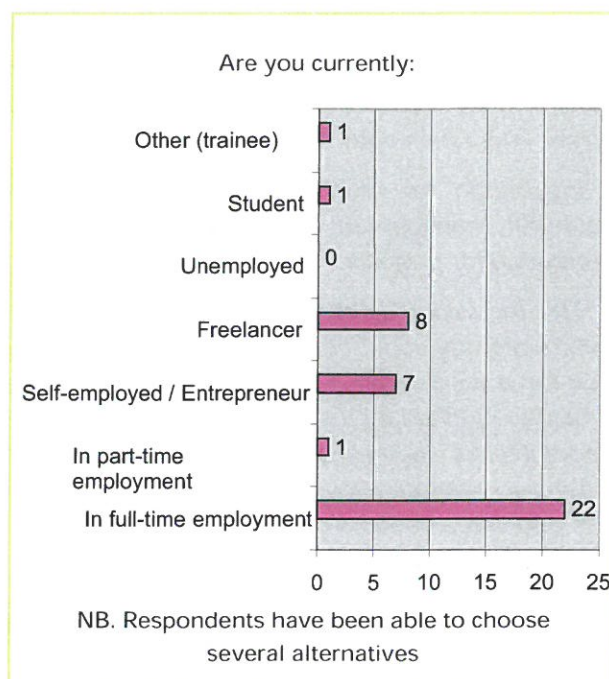
"I have founded an organization for arts and culture. But there is not a difference in the employment... Nevertheless it gave me knowledge and skills to go into the adventure – to found an organization that has enabled me to stay and work in the field and in the profession."

#### • Project work

The majority of respondents (55%) in the survey for operators are currently in full-time employment, with a little more than a third (38%) acting as self-employed/entrepreneurs or as freelancers. None reported being unemployed. Only two respondents do not work directly in the field of culture.

Respondents in full-time employment are mostly working for cultural organisations and centres, national and city government, foundations and other NGOs and festivals. Only one respondent is working in cultural research. The fields of artistic and cultural production include music, theatre, dance, visual arts and media arts. Self-employed respondents and those working as freelancers are engaged in cultural projects and initiatives, co-operation, festival management, public relations or cultural tourism and acting as consultants, curators, project managers, researchers and lecturers. Almost all respondents hold several occupational positions concurrently.

**Figure 1.16**  
**Respondents' labour market situation**



Most of the respondents (23 out of 38, or 61%) report having participated in cultural co-operation projects, which was much as expected, because the cultural and artistic fields are to a large extent organised on a project-basis, especially within the EU frameworks and in the field of cultural co-operation. All in all, 28 projects were described in the responses, including brief information on projects, number of partner countries, a description of the role of the respondent and an evaluation of skills needed and problems encountered during the life-cycle of the project.

On average four partner countries were involved in the projects described in the responses. In the cases of organising international conferences and summits the number of countries involved has been as high as 20 or 50. At least seven projects described were at least partly funded by the EU (Culture 2000, Phare, Interreg, Youth Programme); however, as project funding was not a topic specifically addressed in the questionnaire, there might have been even more EU funding.

The respondents' project work has covered many tasks, roles and responsibilities: actual management, administration, co-ordination, production, curating, organising, and marketing and public relations. International work has been carried out

most often in the capacity of a regional or national co-ordinator managing national participation. The projects themselves were rather diverse, covering such topics as organising conferences, festivals and events, enhancing regional development, promoting festivals, designing communication and marketing strategies, enhancing cultural tourism or networking, touring exhibitions, organising on-line databases and directories, etc.

### 3.3 KEY COMPETENCIES AND SKILLS IN TRANS-NATIONAL CULTURAL CO-OPERATION

The respondents were asked to analyse the key competencies and skills needed in translational cultural cooperation and in cultural project management. These questions are presented in Annex III, sections 13 and 14 A and B. Section 13 and 14 B are open-end questions, while a more systematic picture was sought by the questions of Section 14 A. Its questions, offering a five-step Liker-type assessment scale, present a menu of competencies ranging from «Europe-knowledge» and enhancing international cultural understanding to the practical skills of management and project work.

Responses to these questions present a complex but, at the same time, a rather coherent picture of the knowledge base and practical skills which can be expected from cultural practitioners in trans-European cultural co-operation.

Acquiring a certain level of competence can be seen as the ability of an individual to use and combine his or her knowledge, skills and wider competencies according to the varying requirements posed by a particular context, a situation or a problem<sup>51</sup>. Responses to the VANIA questionnaire, especially its open-end questions, clearly affirm this integrative view and the importance of context in the use of skills. In the words of respondents, cultural co-operation projects presuppose:

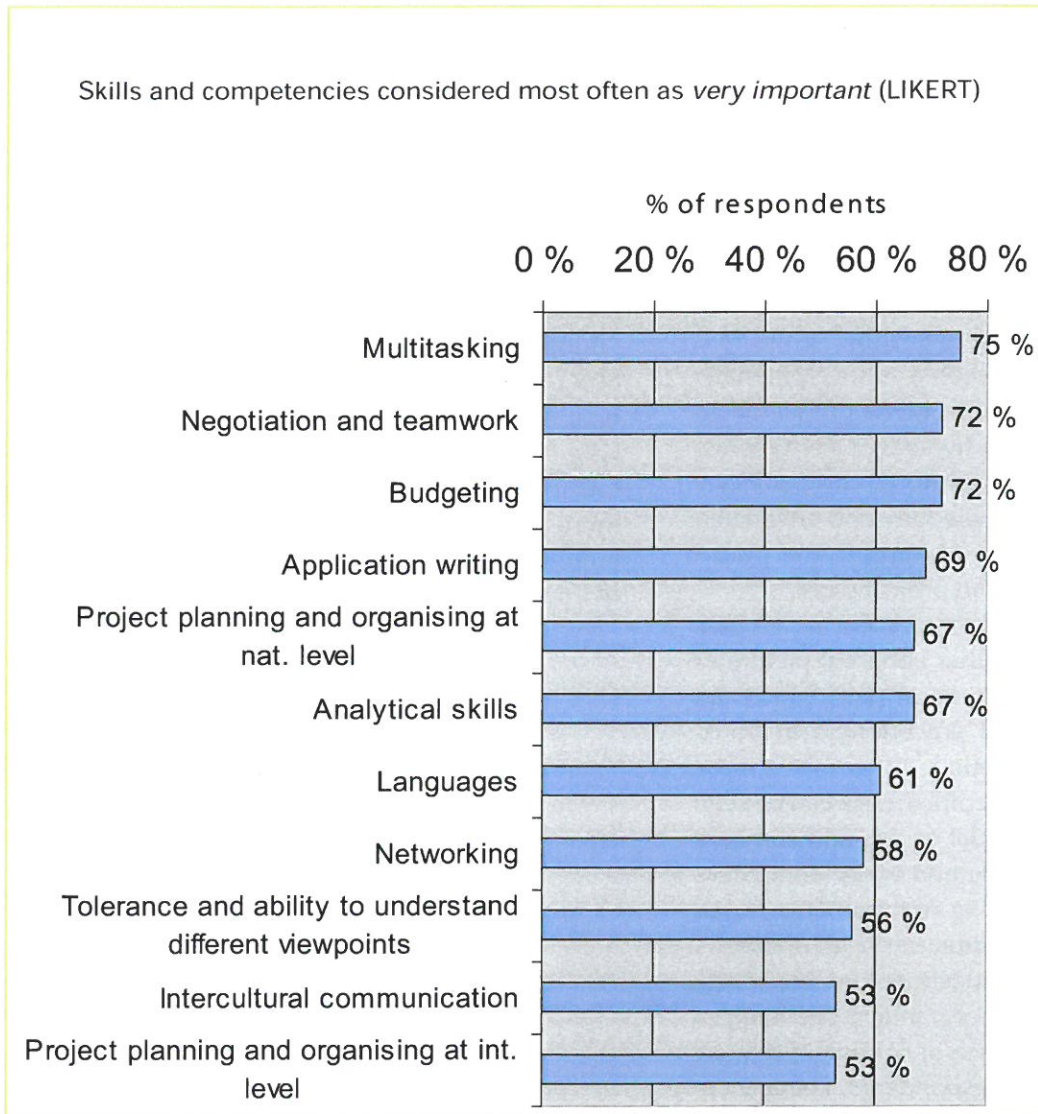
“Language skills, organisational, planning and management skills, the understanding of context (cultural, social, economic and political) in which the project is/will be taking place, communication skills. It is not so easy to name all the key competencies and skills, there should be a good mixture of them.”

All the quantifiable results of the responses to the Likert-type questions are presented in Annex IV.

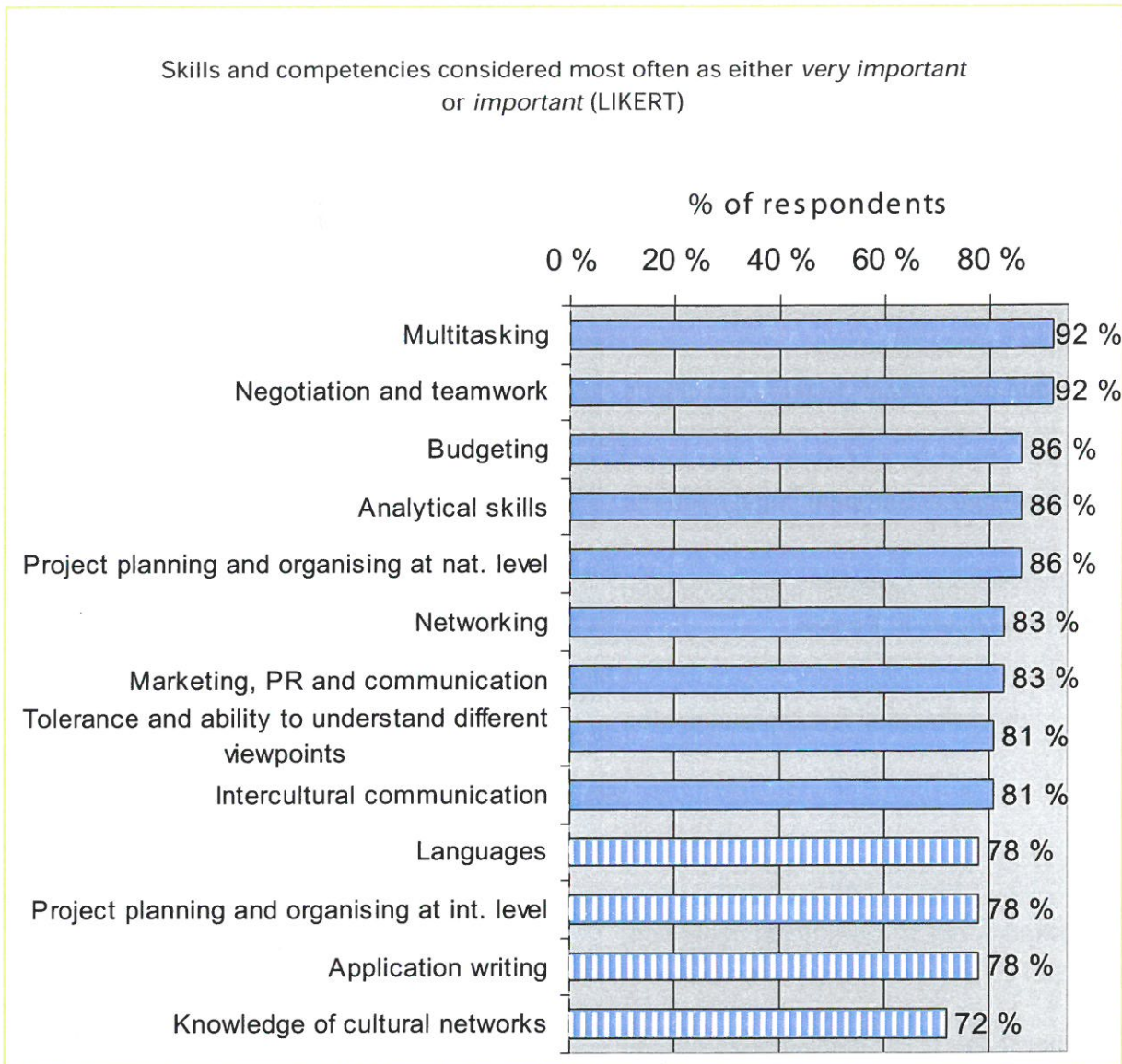
The following figures (Figures 1.17, 1.18 and 1.19) indicate first what competencies the VANIA respondents considered most important for their current professional activities and secondly, the skills and competencies considered least often to have most significance<sup>52</sup>. It is apparent that the respondents felt that while working in the field the skills they need most of all are rooted in a practical project management environment. When considering most important aspects, day-to-day project and financial management issues dominate, with over 60 % of all respondents naming multitasking, negotiation and teamwork, project planning and organising and both budgeting and application writing skills as most crucial. In addition to languages as a practical and necessary tool in international project work, analytical skills also come up high. “Bubbling under” (but still very important to over 50% of respondents) are skills and competencies of operating in an international environment: networking, communicating across cultures and sensitivity towards cultural differences. These come up even more strongly when considering the multitude of important skills, i.e. including the assessment scale of important to the analysis (Figure 1.18).



**Figure 1.17**  
**Skills and competencies considered most often as very important (LIKERT)**

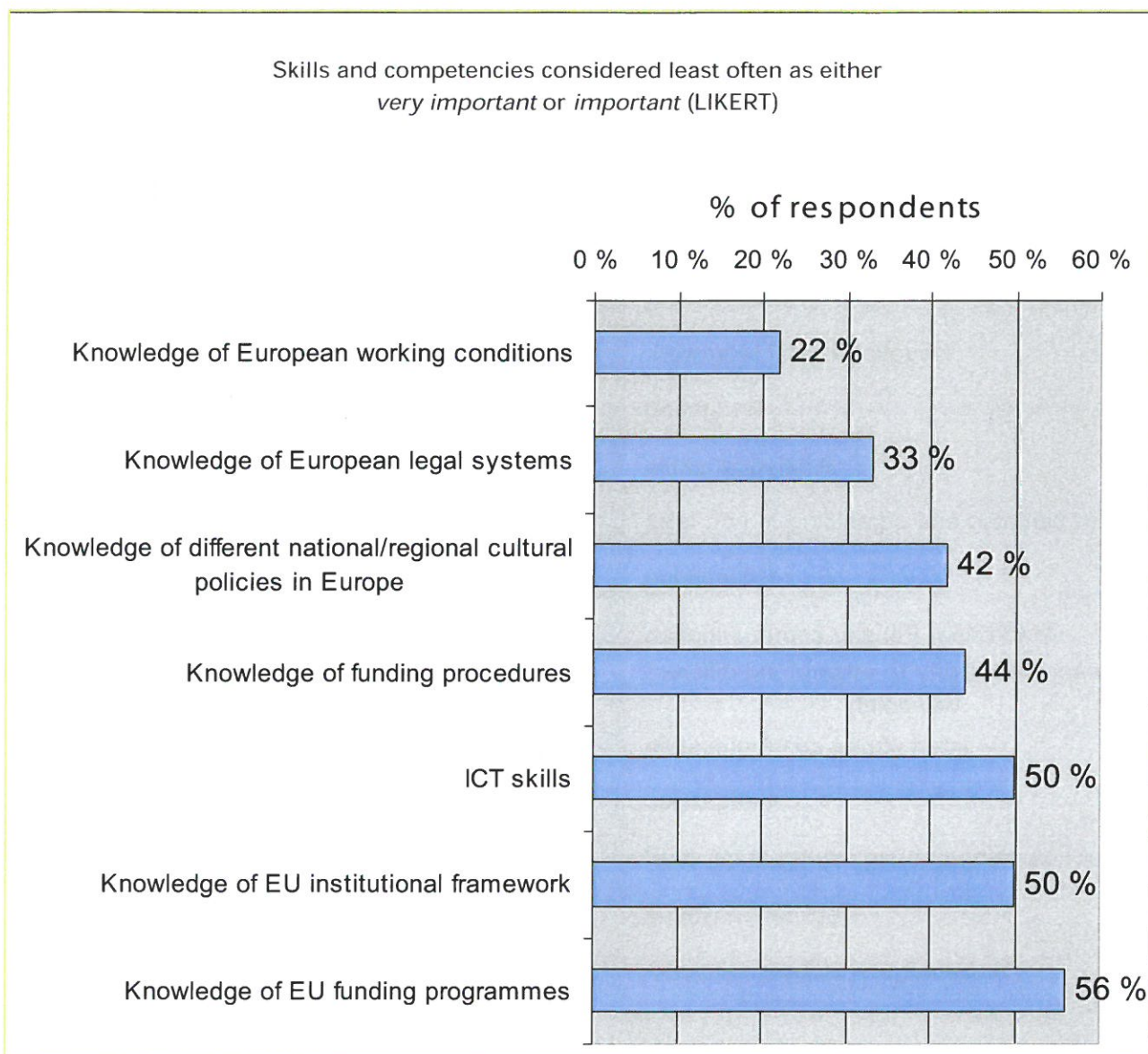


**Figure 1.18**  
**Skills and competencies considered most often as either very important or important (LIKERT)**



**Figure 1.19**

**Skills and competencies considered least often as either very important or important (LIKERT)**





If we look at the whole range of responses presented in Annex IV, and complement them with the survey responses to the open end questions, we can present the following observations:

1. *Knowledge* of EU institutional framework and EU funding programmes and funding processes were considered moderately important, while other EU knowledge (legal systems and working conditions) were most often deemed as having rather slight importance. The low importance assessment may be partly due to the fact that respondents considered these types of knowledge «self-evident» or bound to the special aspects of project work.

2. Project planning and organising skills, accountability, tendering/application writing skills, budgeting, marketing, PR and communication – *all these practical activities* came up in almost all responses portraying the respondents' current employment and experiences in transnational project work as necessary skills. They are an integral part of the project life cycle and thus, as such, also present in all cultural co-operation projects. These are *functional skills* that can be taught, even though most often they are truly honed in and through their practical applications in project given contexts. The need to specifically understand and command EU project administration and budgeting procedures was mentioned several times; this is understandable, because many respondents had EU project experience behind them.

3. In project planning and organising *the national level surmounts the international*, but only slightly. 15 out of 38 respondents report working presently (while responding to the questionnaire) mainly in projects in their own country. This is understandable as the majority of operators participating in the survey were employed and acted in a national organisational setting. The respondent group was, however, international in orientation as, in addition to national commitments, the scope of operation for the majority of respondents was now also the EU-Europe followed, by their own geographical region (for example the Baltic states, the Balkans, Scandinavia) or «the rest of the world». In other terms, the respondents may concentrate on national projects while, at the same time, monitor the situation in international co-operation and changes in financing opportunities.

4. Multitasking, negotiation skills, communication skills, teamwork and networking skills have a direct functional aim, but also bridge this functionality to personal and interpersonal competencies. In addition to the above-mentioned project administration skills, these personal and interpersonal skills were deemed to be extremely important in cultural co-operation projects. According to the responses, *good all-round management skills, composed of all these elements, can be also seen as an integral part of true professionalism in intercultural project management.*

5. *Intercultural competencies* are clearly a central part of transnational cultural co-operation projects. On the level of competencies, the need for high-level diplomacy and tolerance, patience, and the ability to understand different viewpoints, cultural traditions and ways of working were brought up as a sine qua non of good transnational cultural management. These aspects transcend the general classification of competencies and were especially emphasised by respondents who work in transnational projects in or outside Europe.

6. *Practical project management skills and intercultural competencies* dominate the responses. When it comes to knowledge-based (cognitive) competences it is not the subjects that dominate, but rather knowledge relevant to the context of operation. For example, the following knowledge-based competencies were also listed as important in responses:

- ability to understand and command the logic behind EU funding programmes;
- ability to understand national and European cultural policies;
- ability to appreciate artistic excellence;
- knowledge of the basic principles of artistic and cultural production processes.

7. The open end question<sup>53</sup> allowed the respondents greater freedom to express their opinion. Consequently, the specifics of project management (budgeting, application writing, tendering etc.) do not come forward as strongly as in the Likert-type question. Rather, *what comes up is the overall professionalism in project management and specifically the ability to raise funds for projects.* The

understanding of the context of operation, the importance of contacts, communication and language skills, interpersonal skills, openness and the will to co-operate are also emphasized as components of this professionalism. Learning from relevant experience is also brought up as a special competence and a prerequisite for managing projects in complex environments.

As the respondents were asked the *challenges encountered in projects and the competencies needed to face them*, the answers provided the following list:

1. Lack of or delay in financial resources, fundraising and financial management;
2. Problems in multipartner project work in general: bringing together different agendas and timescales, keeping «ownership» relation clear, understanding different organisational needs and priorities, overcoming lack of communication, overcoming lack of professionalism/organisational deficiencies and lack of clear goals; and overcoming difficulties in meeting deadlines;
3. Problems in intercultural multipartner project work in particular: all of the competencies mentioned in (2) translated into the given intercultural setting, including competencies to manage group work between partners from different countries, understanding cultural differences and cultural traditions and subsequent different ways of working; and overcoming language barriers.

Thus, and not surprisingly, *financing projects and fundraising* was often seen as the main problems for operators in transnational cultural co-operation. Apart from financial resources, *bringing together different agendas and timescales of different partners was considered a major challenge in multipartner project work*. All in all, communication between partners was mentioned as an extremely important issue: special competence is needed to get partners in general and international partners in particular, to understand each other's different needs and priorities. This competence is needed even more in the management of group work and project teams made out of participants from different cultural milieus and with different styles of operation. On the level of management skills and conducting oneself, the lack of professionalism of

co-operators was also mentioned as a problem.

Concluding the survey results on most important skills and competencies, *functional skills and personal competencies* dominate in project-centred work, because these skills are necessary for the successful running of daily activities. They also affect directly the success or failure of project activities. The skills of interaction and communication, such as teamwork, negotiation and networking, are critical in the delivery of functional outcomes. The cognitive aspect is omnipresent: according to the survey responses: you must have analytical skills, intellectual ability and also to know the basics of the field you are operating in. You must also be able to follow the field and understand new developments and trends. But, as already said, these cognitive skills were taken rather for granted, as the responding operators were all generally very well educated. Application of knowledge in different contexts was considered of vital importance, however, as was the ability to handle and command several demanding intellectual and functional tasks concurrently.

The importance of knowing how to conduct oneself, communicate and interact in diverse situations and how to relate to others was considered increasingly important by the respondents. Ethical aspects including cultural diplomacy, understanding cultural differences and tolerance of «otherness» was considered by the respondents to be increasingly significant, as the following excerpts bears witness:

*"Interest, tolerance, passion, wish to work with people, ability to speak languages, professionalism in project management and financial planning."*

*"Contacts, up-to-date information, relevant experience, ability to manoeuvre, flexibility, fundraising skills."*

*"Intention, to promote cultural cooperation between European countries, open mind, ability to work with people of different cultures, language and communication skills, all other management skills necessary for any project."*

*"Overall knowledge of several channels that one could follow, keeping up to date with recent de-*

*velopments, being a good administrator, mobility and travelling for meeting people in person."*

*"Clarity, open mind, sharing culture, interchange of best practises, lots of energy."*

*"1. Have a dream. 2. Bring together competent people depending on the kind of projects. 3. Do background research and work hard for a good project proposal. 4. Collaborate, collaborate, collaborate."*

As key competencies and skills, the respondents name a vast amount of wide competencies that can be grouped in the following five wide categories, for example:

1. Contacts, networking skills, knowledge of different channels of action
2. Understanding the context: knowledge of different political, social and economical conditions; knowledge of structures, funding, of cultural policies, familiarity with cultural traditions, different ways of working; awareness of topical issues and developments in the field
3. Communication: intercultural communication, interpersonal skills, language skills
4. Ethics: openness towards diversity, respect, tolerance, sensitivity towards cultural issues
5. Project management and administration skills, fundraising.

These all add up to professionalism in project management.

It should be underlined that, according to the survey results, key competencies are not individual properties, but instead interpersonal in terms of sharing and exchanging visions, practice, skills and knowledge. They also presuppose participation and the capacity to deal with complexity, unpredictability and change with respect for others. Thus transnational and trans-European cultural co-operation is very much about "manoeuvring" between different sets of skills and competencies in multifaceted environments.

### 3.4 TRAINING NEEDS CONCERNING MANAGEMENT OF TRANS-NATIONAL CULTURAL CO-OPERATION PROJECTS

The training needs expressed by the respondents reflect their assessment of the most important skills and competencies needed in transnational cultural co-operation projects. They include e.g. budgeting, marketing, communication, fundraising and presentation skills. It was also suggested that there is a need for further training in clearly functional project skills, including EU project administration, knowledge of funding possibilities and procedures, knowledge of policies and legislation in different countries and of the possibilities of doing business in another country.

Yet the strongest training needs and motivation among operators include networking skills and the exchange of information and best practise. For example, organising a seminar on existing projects and on information on how to get involved in relevant project work was suggested in the responses. Respondents already well established in the field considered regular meetings with other European cultural operators and cultural management "gurus" as most important.

Respondents also took a position as to the relative role of university degree-driven education and continuing «updating» training. Training in transnational cultural co-operation is best organised through both of these paths, allowing them to complement each other. In both levels training in practical skills and information was deemed to be the key to success. Such instruction could be organised either as internships or work placements.

According to the respondents formal university level education is important in providing access to knowledge, developing analytical skills, teaching the basics of project management and co-operation and in helping to understand and interpret cultural differences in contexts in which cultural operators work and projects are developed. Universities are places to train newcomers to the field and to sensitise them to co-operation.

Respondents recognised that most of the functional competencies of cultural project management are learned on the job, however. Relevant experiences



were considered important especially when working with transnational projects. It should also be remembered that for many of the operators in the arts and in the cultural field their educational background is not directly in the field of cultural management/administration, but rather in the basic academic disciplines, in the arts and in learning on the job. If training were possible only at the university level, a big group of actors would be excluded. Paths to the field differ, as do the needs of operators, and different ways of organising training should be available. Training needs are often specific, and short seminars/workshops, directly addressing the particular needs of professionals arising in day-to-day activities are generally felt to be the best way for operators in the field to develop further and update their professional skills and competencies ("a refresher course"), as the framework for co-operation changes rapidly. Consequently, it would be better to speak about «opening up multiple training opportunities than to speak about «training needs».

The continuous «updating» of training was considered important, because it offered networking possibilities, access to case studies and the possibility to meet other operators and learn from leaders in the field. In several responses the necessity of continuous lifelong learning is brought up because of the multifaceted nature of cultural co-operation. Further training is engagement in lifelong learning in a structured environment and in the future it can turn out to offer the best opportunities for meaningful communication between cultural operators and experts. This perspective is illustrated by the following excerpts from the responses.

*"I believe that it (training in the field of transnational cultural co-operation) can be integrated in both ways. From one side, short training will enable the continuation of learning and help professionals to develop their skills and competencies or to update them. As a part of the university curriculum, it will give insight into the system and prepare younger and upcoming generations to learn about trans-European collaboration. Both will enable more competence and will help the professionals and future managers to be more active in trans-European collaboration."*

*"As there are so many aspects, it (training in*

*the field of transnational cultural co-operation) seems to be a lifelong learning project..."*

### 3.5 CONCLUSIONS TO THE SURVEY FINDINGS

According to this survey of younger cultural operators, a comprehensive combination of skills and competencies is needed to "manoeuvre" in multifaceted project environments in general and in transnational and trans-European project environments in particular. These can be understood as an integrated mixture of cognitive, functional, personal and ethical competencies.

Functional competencies, including basic project management and administration skills are crucial to daily project activities. Multitasking, negotiating and communication skills have a direct functional aim, but also bridge the path toward personal skills. In the responses to the survey good all-round management skills.

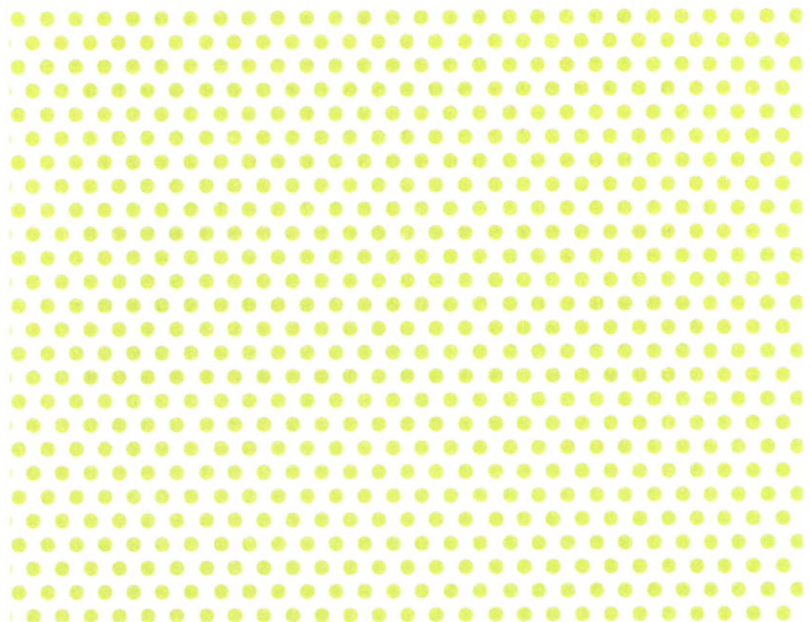
In cultural co-operation across borders, the most important skills and competencies comprise networking skills and making contacts, understanding the context of operation, intercultural communication and language skills and, especially, openness towards diversity and a genuine will to co-operate.

Most of the relevant competencies emerge in interaction between education/training and practice as well as through work experience in the field. The education and training needs of cultural professionals and operators vary according to their educational background, previous work experience and current career situation. According to survey respondents, different forms of organising training should thus be available, complementing each other and enabling lifelong learning located at various stages of a professional career.

University level education is important to the training of newcomers, developing analytical skills and, especially in the case of cultural management education, in the teaching of basics of project management. For already active project professionals, training needs are often more specific. Short seminars/workshops, addressing particular needs arising in day-to-day activities, are felt to be the best way for professionals to develop further and update their skills and competencies. Contacts and

possibilities for networking, learning from leaders in the field, a genuinely intercultural environment and the exchange of information and best practice are the most important aspects operators look for in such training. There seems to be a strong need for validation of courses and their quality; as well as a need for courses to act as valid "documents" of involvement in cultural co-operation.

The younger professionals have high expectations of cultural co-operation and management courses and expect that their prestige and credibility (validation) will be increased. They also expect that the training will have a genuinely European/transnational content and up-to date agenda, the quality of teachers will be high and that participation will guarantee good future contacts. A central question for the future will also be the recognition and development of learning on the job and other forms of informal education, potentially within the framework of lifelong learning in the field of cultural co-operation.



## 4 . CONCLUSIONS: CHALLENGES TO CULTURAL MANAGE- MENT TRAINING IN THE PRESENT EUROPEAN CONTEXT

The following comments summarise the main results of our two Internet surveys. More detailed conclusions and recommendations were given after the presentation of the survey findings. The present conclusions are presented only as a bridge between the two surveys and the more detailed and focussed analyses of the following chapters of this publication.

### 4.1 CONTEXTUAL CHALLENGES TO TRAINING INSTITUTIONS

1. Cultural management training in general and transnational cultural project management training in particular are at present sandwiched between recruitment and labour market problems and external pressures to redesign programmes /curricula. There is growing competition for students and for work opportunities for graduates, because there is an increasing number of programmes and courses on offer as well as of students graduating from these programmes and courses. At the same time, globalisation processes and the ever-changing ICT landscape presuppose fast changes in programme contents. Growing competition and redesigning programmes have often meant higher financing

costs, which cannot be easily met because of stricter requirements for cost efficiency and accountability for training institutions.

From the point of view of European cultural management training, this Catch-22 situation is aggravated by the following factors:

- restraints set by national education and training priorities and policies;
- the growing diversity of students in respect to their educational and ethnic background and professional aspirations;
- persistent feminisation of the field;
- demands to implement ideas of lifelong learning;
- need to redesign programmes according to the requirements of the Bologna Process.

Responding to all these challenges takes time and resources and hinders a more profound redesigning of pedagogic principles and teaching instruments. Consequently, the interest of the programmes and courses to include more knowledge relevant to transnational projects in the curricula appears to be somewhat challenging.



## 4.2 PRESENT KEY COMPETENCIES AND SKILLS IN EUROPEAN CULTURAL MANAGEMENT TRAINING

Training institutions do not live only according to conditions dictated by external factors, but also on the appeal of the training they offer and their successes and failures in fulfilling these promises. The surveys in Phase One indicated that there are no standard patterns in cultural management training. Programmes and courses present their own mixtures and student expectations are similarly mixed. Cognitive skills and competences are often provided through transmission and independent study and only superficially relate to other skills and competences. Although empirical classification is difficult, we could speculate that functional, personal and ethical competencies dominate in transnational cultural co-operation.

According to our surveys and previous studies the most esteemed skills and competences in transnational cultural management programmes and in the appraisals of younger practitioners are:

- contacts and networking skills;
- understanding the context and awareness of topical issues;
- intercultural communication and language skills;
- openness towards diversity and the will to cooperate, and
- professionalism in project management.

## 4.3 TRAINING NEEDS AND PRACTICAL PROBLEMS

The results of the survey of younger professionals indicate that it is difficult to define and assess training needs in cultural management training in general and transnational cultural management training in particular. This is due to the following factors at least:

- the needs of cultural professionals and operators differ according to their educational background, work experience and current career situation;
- training is not a single short process, but presupposes the updating of skills and competences after certain periods of work; thus, in a sense, it presu-

poses a commitment to a lifelong learning process; and a single training institution is seldom in a position to implement such a process.

- the updating of earlier training is often best accomplished through specific and short seminars/workshops, addressing the particular needs arising from day-to-day activities.

Cultural professionals and operators already in working life expressed the need for such training that promotes:

- professional contacts and possibilities for networking;
- learning from intellectual leaders and high-level managers in the field ;
- learning the overall and specific features of intercultural environments, and:
- Opportunities to exchange information and learn about best practices.

There seems to be a need for participation in short courses and workshops to function as a valid "document" of involvement in cultural co-operation. As to the longer-term programmes and courses, formal accreditation is often expected. For training programmes and courses the following challenges often seem to ensue:

- How training institutions can respond to the needs of professionals and their high-level expectations concerning the acknowledged prestige of a training course and its formal accreditation;
- How to guarantee that courses have genuinely European/transnational content and an up-to date agenda from the cultural policy point of view;
- How to ensure the quality of teachers, and;
- How to ensure that contacts with fellow students and teachers are created.

Furthermore, the results of the two surveys in Phase One raised the following issues, which should be dealt with in the co-ordination of international and especially transnational cultural management training:

- How should learning on the job and other informal education and training be given more space and recognised in the context of lifelong learning?

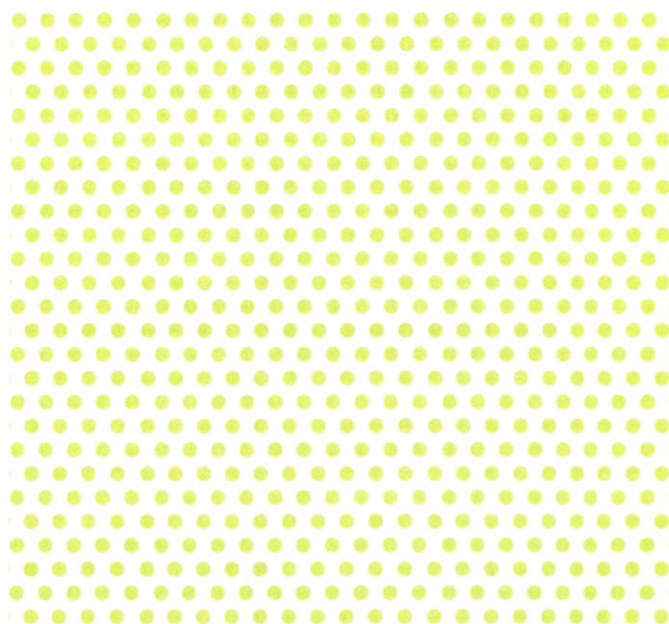
- Is even more specialisation of courses and training needed to make lifelong learning in the field a reality?
- How to define the relative roles of university level education and short courses and how to co-ordinate them in terms of contents and accreditation?
- What should be the status of MA degrees in cultural management training: entry to profession or complementary training for professionals?
- How should national and regional differences in educational systems, traditions and training needs be taken into consideration?

#### 4.4 CRUCIAL ISSUES IN THE PROGRAMMES WITH A TRANSNATIONAL FOCUS

As to the transnational focus of cultural management courses, the Internet surveys and other pertinent information raised the following questions:

- How to combine theory and practice in teaching transnational co-operation?
- What methods should be used in teaching transnational cultural co-operation and the competencies it presupposes?
- Can intercultural competencies be taught at the national level and how to "translate" this knowledge to carry out transnational cultural co-operation projects.

In their survey responses the training institutions and the past students were well aware that, responding to new training needs and solving the problems and issues listed above will not be easy. This is not to deny the continuous development of the training on offer in recent years or the avenues which, irrespective of the restraints are open to develop training through new approaches and better inter-institutional and trans-European co-operation. The following chapters of this volume examine closer the competencies and skills required for effective management of transnational cultural co-operation projects and the challenges and new avenues for redesigning the training contents, instruments and tools.



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<http://www.iccm.at> - International Centre for Culture & Management

<http://www.siba.fi> - Sibelius Academy

[http://www.arts.bg.ac.yu/index\\_en.html](http://www.arts.bg.ac.yu/index_en.html) - University of Arts, Belgrade

<http://www.ub.es> - University of Barcelona

<http://www.encatc.org> - ENCATC



## FOOT NOTES :

<sup>1</sup> In this study we are using the terms "international", "European", "transnational" and "trans-European" to refer to co-operative activities in culture. «International» and «European» are generic concepts which frequently refer to bi-lateral and multilateral cultural co-operation of national and sub-national units from the point of view of national policies and interests. «Transnational» and «trans-European» refer increasingly to cultural co-operation where activities of units, be they small companies, NGOs, networks or individuals, transcend both national borders and objectives. «Transnationalism» is increasingly used in the case of economic («transnational corporations»), ethical, environmental or social objectives («Medecins sans Frontieres», Green Peace») or ideological objectives (political movements). In the arts and cultural sector such terms as «intercultural» «multicultural», «cross-cultural» and «transcultural» are also used. In this report we try to take these conceptual distinctions into account. Our preferred term for the VANIA research as a whole is 'transnational', though in this first phase research in particular we have also used other terms, such as 'international'.

<sup>2</sup> We gratefully acknowledge the help we received from ENCATC (European Network of Cultural Administration Training Centres) and ORACLE, a network of European Cultural Managers. Without their committed support the completion of the surveys would have been difficult.

<sup>3</sup> The preliminary results of the two surveys were presented in the ENCATC Annual General Assembly in May 2006 in Bratislava.

<sup>4</sup> Suteu (2006). *Another Brick in the Wall – A Critical Review of Cultural Management Education in Europe*. Boekmanstudies. Amsterdam 2006.

<sup>5</sup> Mitchell & Fisher (1992). *Professional Managers for the Arts and Culture? Training of Cultural Administrators and Arts Managers in Europe*. The Arts Council of Finland/Council of Europe, Council for Cultural Co-operation, CIRCLE. CIRCLE publication No. 4). Helsinki/Strasbourg.

<sup>6</sup> Suteu (2006).

<sup>7</sup> Suteu (2006).

<sup>8</sup> Hendriks (2003).

<sup>9</sup> See also Suteu (2006).

<sup>10</sup> Schwarz (2000). *Cultural Management in a European Perspective*. Paper presented at the Conference "Boom of Cultural Managers: Fashion or Market Need?" 22. June

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<sup>11</sup> See Dragicevic Sestic (2003). *Survey on institutions and centres providing training for cultural development personnel in Eastern Europe, Russian Federation, Central Asia and the Caucasus Region: situation analysis and recommendations for future action*, UNESCO, Paris.

<sup>12</sup> Mitchell & Fisher (1992).

<sup>13</sup> UNESCO/ENCATC (2003), *Training in Cultural Policy and Management*. International Directory of Training Centres. Europe, Russian Federation, Caucasus, Central Asia.

<sup>14</sup> Kovel-Jarboe (2000) *The Changing Contexts of Higher Education and Four Possible Futures for Distance Education*. See: [horizon.unc.edu/projects/issues/papers/kovel.asp](http://horizon.unc.edu/projects/issues/papers/kovel.asp)

<sup>15</sup> It should be noted here, that not all the training institutions – either universities or vocational training centres- are members of ENCATC. ENCATC member institutions include, however, the most important European training institutions.

<sup>16</sup> ENCATC had 113 European members in November 2005. See: <http://www.encatc.org>.

<sup>17</sup> Suteu has proposed that there are three main models, British, French and German, in the education and training of cultural management in Europe, cf Suteu, 2006, 77. Our cases are rather evenly distributed as to these models; yet our questionnaire information does not allow for examining the presence or absence of the suggested model characteristics.

<sup>18</sup> Suteu (2006, 49).

<sup>19</sup> These programmes are naturally given by other training institutions than universities.

<sup>20</sup> See also UNESCO/ENCATC 2003.

<sup>21</sup> We can give some examples of university tuition fees: University 1) 1,500 euros for national or EU students; outside EU 3,500 euros per year; University 2) 6,500 euros for national or EU students, 15,000 euros for outside EU students.

<sup>22</sup> European Credit Transfer System. ECTS is based on the principle that 60 credits measure the workload of a full-time student during one academic year.

<sup>23</sup> See also Suteu (2006).

<sup>24</sup> After completing this survey targeted to training institutions, another survey was carried out among ENCATC members, one dealing specifically with the Bologna Process and its implications to cultural management education in European universities. Kangas & Mutke (2006). *The Bologna*

Process and Cultural Education. Survey on the implementation of the Bologna Process in degree programmes in arts/cultural management and cultural policy across Europe. Unpublished. The preliminary results from this survey can be found in SECEB, Final Event, Postdam, November 23-24, 2006, Final Report: [http://www.encatc.org/downloads/BOLOGNA\\_REPORT\\_FINAL\\_EVENT\\_EN.pdf](http://www.encatc.org/downloads/BOLOGNA_REPORT_FINAL_EVENT_EN.pdf)

<sup>25</sup> Suteu (2006, 35).

<sup>26</sup> These figures are estimations because some of the programmes gave an estimated number of degree / diploma receivers.

<sup>27</sup> A university degree or a diploma given in shorter courses.

<sup>28</sup> At this stage of the VANIA project we had no possibility to analyse in depth the real contents of the courses offered by the responding training institutions and thus we had to rely on their own self-assessments and understanding of the concept 'intercultural competence'.

<sup>29</sup> See Kangas & Mutke (2006).

<sup>30</sup> Respondents were asked to determine their priority on a 4-stage scale: "no influence at all", "generally taken into account", "connections exist" and "focus is entirely on this field".

<sup>31</sup> Coming from EU and beyond EU.

<sup>32</sup> Cultural Policy Education Group.

<sup>33</sup> International Association of Arts and Cultural Management.

<sup>34</sup> European League of Institutes of the Arts.

<sup>35</sup> European Association of Conservatoires.

<sup>36</sup> Association for the Advancement of Arts Education.

<sup>37</sup> Network of networks for research and co-operation in cultural development.

<sup>38</sup> Society for Intercultural Education, Training and Research.

<sup>39</sup> See also DiMaggio (1987, 42). Managers of the Arts. Careers and opinions of senior administrators of U. S. art museums, symphony orchestras, resident theatres, and local arts agencies. National Endowment for the Arts, Research Division Report 20, Seven Locks Press, Washington.

<sup>40</sup> See also Mitchell & Fisher (1992).

<sup>41</sup> A critical assessment of the teaching methods of international training offered in various training institutions was

assigned to Milena Dragicevic Sestic and the results of her assessments will be presented in Chapter 4

<sup>42</sup> Unfortunately we did not receive answers from a number of institutions and courses whose training offer would have qualified for our analysis.

<sup>43</sup> See the conceptual distinction made in the footnote at the Introduction.

<sup>44</sup> [http://www.dmu.ac.uk/faculties/humanities/pg/ma/ecp\\_course\\_overview.jsp](http://www.dmu.ac.uk/faculties/humanities/pg/ma/ecp_course_overview.jsp)

<sup>45</sup> After completing this study City University created a new programme. This «Pathways Programme» intends to offer participants a more flexible format than the traditional individual MA and Post-Graduate Diploma programmes. It allows for individual tailoring of people's learning experiences and it allows people to develop their own individual learning pathway. See: <http://www.city.ac.uk/cpm/pp/index.html>.

<sup>46</sup> These issues will be analysed more closely in the next chapters of our publication.

<sup>47</sup> The last response (no. 39) was received only after other responses had already been analysed and it was thus not possible to include it in the final analysis. However, the response validates in its part conclusions drawn from the other responses.

<sup>48</sup> It should be underlined that training and work experiences of the respondents are mainly those pertaining to cultural project management within a European context and with international emphases. The questionnaire (Annex III) focussed on the training needs in European cultural co-operation from the point of view of transnational/trans-European project management in particular, but of course addressed also more general training issues in international cultural co-operation. In our analyses we have tried to indicate when the expressions of training needs pertain to project management or to more general international/transnational cultural co-operation.

<sup>49</sup> For the questions see Annex III, batteries 15-18. The Likert-type questions (battery 15) did not allow for systematic tabulation, but its responses are presented here in the context of the responses to the open-end questions.

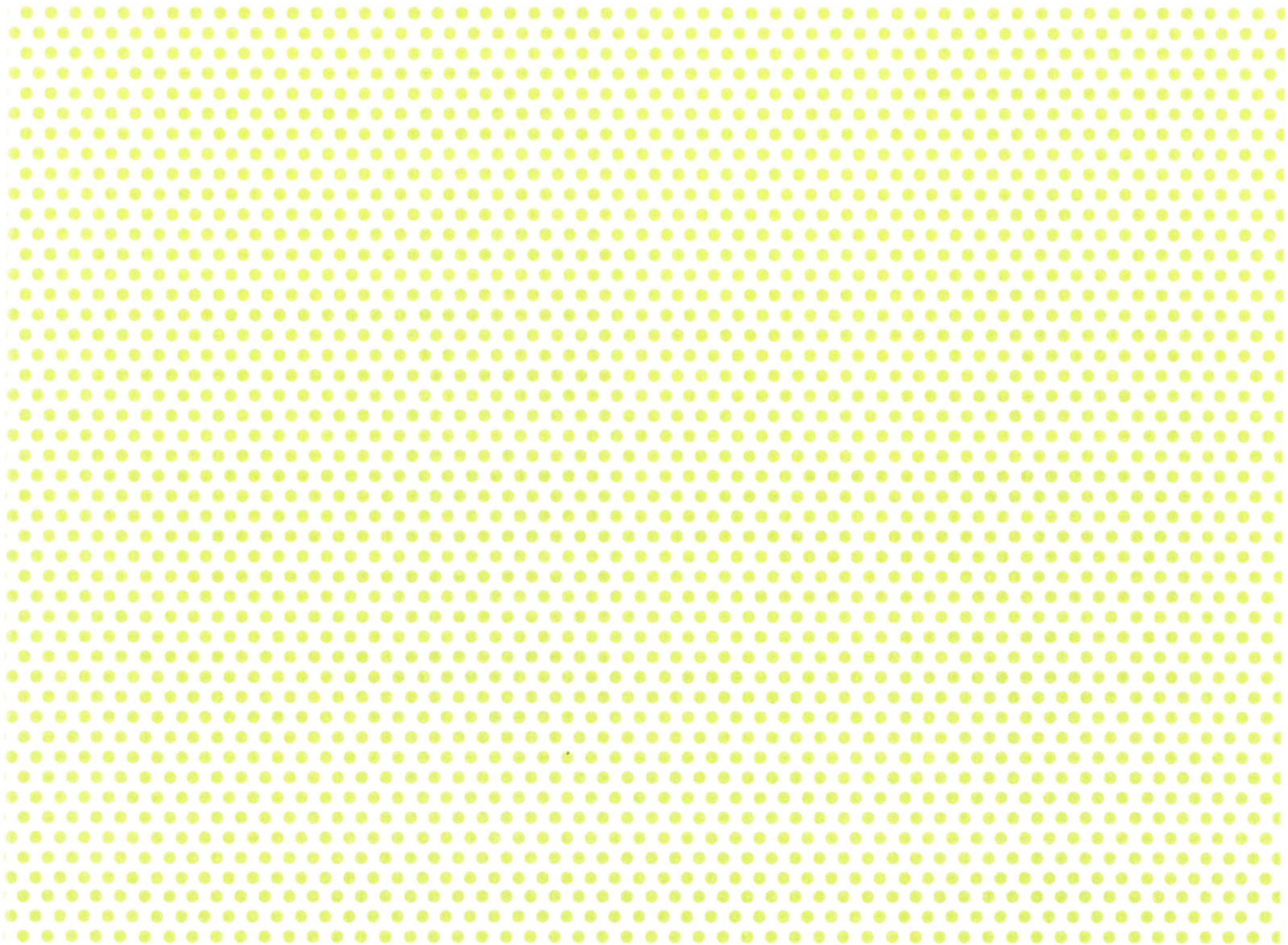
<sup>50</sup> Name of the organisation removed for privacy.

<sup>51</sup> A European Commission staff working document, Towards a European Qualiication Framework for Lifelong Learning, Brussels, SEC(2005) 957 asserts that "competence" can be understood as a mixture of cognitive functional, per-

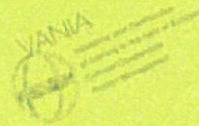
sonal and ethical components. This is discussed further in Chapter 2.

<sup>52</sup> Calculated as percentage figures from the number of responses stating named skills and competencies either as very important or important in relation to respondents' current work situation. (Survey question 14A: What are the most important competencies and skills relevant to your current work situation?)

<sup>53</sup> Question 13 in the survey: What do you consider to be the key competencies and skills relevant to European cultural co-operation projects?







Leonardo da Vinci

2.

## VERIFICATION OF SKILLS AND COMPETENCIES

**ROD FISHER**  
INTERNATIONAL INTELLIGENCE ON CULTURE  
LONDON  
2007

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## SECTION 2 VERIFICATION OF SKILLS AND COMPETENCIES

# 1 . INTRODUCTION AND METHODOLOGICAL APPROACH

### 1.1 INTRODUCTION

As we have seen, the first stage of the VANIA project, conducted by CUPORE, involved surveys of training institutions and past students of cultural management courses to determine the type of training currently provided and their relevance for those involved in managing transnational cultural cooperation projects. The analysis of the results of these surveys yielded information on the skills and competencies needed by professionals in their work.

This second stage, undertaken by International Intelligence on Culture, has sought to verify the core skills and competencies needed to manage transnational projects by a qualitative survey of the views of experienced cultural practitioners in Europe and by comparing these, first with the skills and competencies indicated as important by the younger (post trainee) cultural operators questioned in the CUPORE survey and, secondly, by reference to those competencies identified as critical for transnational projects, or taught in project management courses in other sectors. It was considered that the information thus obtained would enable us to confirm, with some confidence, those competencies and skills most relevant to, and in

demand by, the cultural sector for working transnationally. These could then be checked against the range of skills and competencies that appear to be part of the curricula of training institutions to ascertain if there was a training match.

### 1.2 METHODOLOGY AND LIMITATIONS

The approach to this stage of the study comprised:

- Further analysis of the results of the CUPORE questionnaires to younger practitioners (mostly members of the ORACLE network).
- Establishing via desk research what competencies and skills are generally considered important in project management outside the cultural sector.
- Drawing up extended and short lists of cultural practitioners to be interrogated either via face to face interviews, phone interviews or email questionnaires.
- Researching and drawing up a group of individuals from the business sector to be interrogated

in a similar manner.

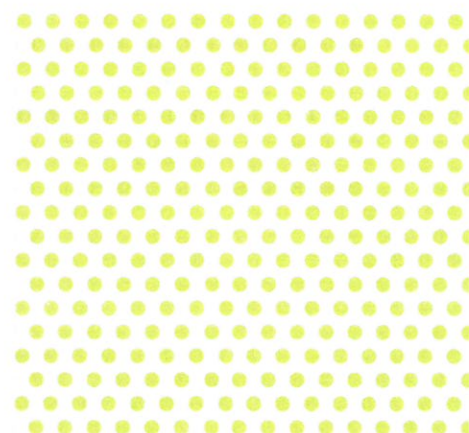
- Distribution of questionnaires to and/or setting up interviews with practitioners, chosen on the basis of geographical spread, size of organisation and sector with a view to obtaining responses from at least 10 from the cultural sector and six from the business / corporate field.
- Undertaking the interviews and progress chasing responses.
- Analysing and interpreting the completed questionnaires and interview transcripts.
- Comparing the competencies and skills that established cultural practitioners consider appropriate for transnational projects with those identified in the first phase investigation by CUPORE of training institutions and younger practitioners.
- Establishing the core skills and competencies required by a cultural manager involved in transnational cultural co-operation projects and drawing up a provisional professional profile.
- Based on the opinions of experienced practitioners assessing the appropriateness of current training enabling cultural operators to acquire these skills.
- Writing up the findings

For purposes of clarification the text refers to 'younger' practitioners to distinguish those surveyed by CUPORE in phase one from the experienced and mostly older practitioners interviewed in this second stage of the research by International Intelligence on Culture. This is not meant to imply that the 'younger' practitioners do not also possess relevant expertise in this field.

Questionnaires were sent to 20 cultural practitioners from a short list of 28 names across Europe. Responses were obtained from 13 - seven via face to face interviews and six via email - which exceeded the target range. The individuals who responded are indicated in Annex (VI). There was a reasonable geographical spread in the responses, which come from individuals in six countries and although UK based individuals predominate, their knowledge of

the European cultural cooperation scene was extensive. Of course a greater response from Central, Eastern and Southern Europe would have enriched the survey. Nevertheless, the individuals who did respond were drawn from a range of large and small organisations, national funding agencies and cultural institutes, city government, foundations, venues, promoters and presenters and European networks. In addition this second stage research was led by the Director of International Intelligence on Culture, who has considerable knowledge as researcher, writer and trainer of European cultural co-operation, European institutions networks, EU funds, etc.

Separate questionnaires were also sent to 12 business leaders in October 2006 and an additional 15 in December 2006 and January 2007 because of the poor initial response. The business sector either chose to ignore the request or misunderstood the purpose (often confusing the research with business sponsorship of the arts or international sales and marketing) and, despite targeting further businesses, the target figure of at least six **relevant** responses was not quite achieved. Consequently, as a disproportionate amount of time had been spent progress chasing, it was decided instead to use a small number of respondents as a reference group with which to compare international project management skills in general.





## 2 . INTERNATIONAL PROJECTS AND THE NEED FOR PROFESSIONAL MANAGEMENT COMPETENCIES

### 2.1 THE ACCELERATING INTEREST IN INTERNATIONAL CULTURAL MANAGEMENT

Several factors have fuelled the demand for cultural partnerships across borders, among them the political changes in Central and Eastern Europe with the collapse of the Soviet Union, the expansion of the EU, the emergence of a new (if modest) cultural cooperation fund (Culture 2000/Culture 2007), and the proliferation of European networks. For many in the cultural sector, domestic practice no longer provides sufficient creative stimulus and context for the development of their work. Transfrontier traffic in culture has changed markedly in the past decade or so, as organisations seek to reach new audiences and enrich their artistic practice, achieve economies of scale through co-productions and jointly curated exhibitions, and, often, develop an international profile. Boundaries between traditional cultural disciplines are blurring as interest has grown in interdisciplinary work and greater attention has been given to process and experiment rather than the finished product. Cities and regions have also become important players in the European space, building alliances with like minded public authorities who are using culture as a tool for urban regeneration and image rebranding. Finding creative partners, discovering innovative artistic work and managing projects has been hugely assisted by the revolution in communication technologies. Enhanced mobility in Europe has led to greater awareness of the need to consider and recognise

both the differences as well as the common values that are shared.

### 2.2 EXPERIENTIAL LEARNING IS INSUFFICIENT

Management in the cultural sector still polarises opinion. At one extreme, as Casey (1999) has observed, you have "those who see cultural sector management as inherently different from other management..."<sup>1</sup> This view holds that culture has specificities that separate it from other goods and services, thus preventing it from being managed in conventional ways. Not so, argue others; managing cultural organisations and projects today, they say, is complex and demands business skills and financial acumen. Somewhere between these polar opposites is the increasingly accepted thinking that cultural managers face many of the same issues that occupy SME's in business and other sectors. Consequently, they need effective managerial skills, but should temper these with a degree of sensitivity that recognises the particular (and sometimes fragile) nature of the cultural process and 'product'.

Hitherto, most practitioners involved in cultural projects at an international level acquired their managerial skills the hard way, learning on the job about what works and what doesn't. The more self-



aware have been able to recognise their strengths and weaknesses. Some were fortunate to work alongside and learn from senior practitioners. Experiential learning remains a most important factor in gaining relevant competencies. Moreover, while higher education courses may teach project management skills, they rarely relate these to the additional complexities of running transnational projects. This gap in training provision is something that small cultural organisations (which, traditionally, have undervalued and under invested in training anyway) have been slow to address. Indeed the principal way it has been addressed has been by sharing experiences through European networks. However, in recent years in line with a greater recognition of the value of continuous professional development, there have been demands from practitioners for in-service training opportunities – short courses, modules, mentoring schemes, workshops etc – with an international focus and which goes beyond the normal emphasis on fundraising.

### 2.3 COMPETENCIES AND SKILLS: SOME DEFINITIONS

It is important to note that in the literature the words 'competencies' and 'skills' are used interchangeably. Moreover, both are often cited when referring to what might more accurately be labelled 'personal attributes'. The terms 'competency' and 'competencies' have been a feature of management education and training for many years, though definitions vary. Boyatzis (1982), for example, takes a broad view, defining 'competency' as "an underlying characteristic of a person, whether a motive, trait, skill, aspect of one's self-image or social role, or a body of knowledge which he or she uses".<sup>2</sup>

In Albanese (1989) we find Boyatzis' concept more simply expressed: managerial competency is "a skill and /or personal characteristic that contributes to effective managerial performance"<sup>3</sup>. Woodruffe (1992) and others have noted this concept distinguishes between the task of the job and what the individual needs to bring to it to ensure it is performed compe-

tently<sup>4</sup>.

Despite variations in meaning, what these and other writers suggest is that while the acquisition of management principles is necessary, it is not enough. The development of skills or competencies and personal attributes is also a significant component of effective management. This is confirmed by a recent survey of graduates of cultural management/arts administration programmes in Canada. This study - which yielded responses from 285 graduates (35% of the target) - revealed that the skills cited most often as being acquired from the training were sales and marketing, fundraising and development and communications. When asked about the key skills and abilities necessary for career success in cultural management, communication was rated most highly. However, the next most important skills - adaptability and flexibility, positive attitudes and behaviour, relationship team building and problem solving in crisis management - were not necessarily acquired through their academic learning.

A number of studies have attempted to develop models of management competencies. Clancy (1994) draws attention to some of the more interesting, including one which was the result of a joint project of the American Management Association and McBer & Co<sup>5</sup>. This clusters managerial competencies into four groups: goals and action management; directing subordinates; human resource management, and leadership. However, the model does not readily lend itself to adaptation to the more specific skills and competencies for managing transnational cultural projects as revealed in the VANIA study.

Instead we suggest it is more productive to establish a list of competencies based on the composite definition given in the European Commission document *Towards a European Qualification Framework for Lifelong Learning* (2005)<sup>6</sup>. The Commission document defines 'competence' as including:

- I. Cognitive competence involving the use of theory and concepts as well as informal

tacit knowledge gained experientially;

II. Functional competence (skills or know how), those things that a person should be able to do when they are functioning in a given area of work, learning or social activity;

III. Personal competence involving know how to conduct oneself in a specific situation;

IV. Ethical competence involving the possession of certain personal and professional values<sup>7</sup>.

According to the document, this concept is used "as an expression of the ability of individuals to combine – in a self-directed way, tacitly or explicitly and in a particular context – the different elements of knowledge and skills they possess". Thus, as the document notes, a person's ability to deal with complexity, unforeseen circumstances and changing situations determines his/her level of competence.<sup>8</sup>

#### 2.4 TRANSNATIONAL AND NATIONAL PROJECTS: SIMILARITIES AND DIFFERENCES IN MANAGEMENT COMPETENCIES

Are there differences between managing transnational projects compared with projects at a domestic level and, if so, are they very marked. Fitzgibbon & Kelly (1997)<sup>9</sup> identified 16 management competencies in the arts sector in Ireland and ranked them according to their perceived importance (see Figure 2.1). They conducted a similar exercise with museum managers.

Although clustered and described differently, on the face of it many of the competencies listed are appropriate for administering national or transnational projects and are identified both in the CUPORE Survey (Chapter 1) and in the verification research of International Intelligence on Culture in this chapter. Indeed, in a number of respects the competency values between the arts and museums managers in Fitzgibbon & Kelly are more marked than between the arts managers in Ireland and the kinds of competencies expected of those running transnational projects.

**Figure 2.1**  
**Ranking of management competencies by arts managers**

<b>RANKING OF MANAGEMENT COMPETENCIES BY ARTS MANAGERS</b>	
Tasks	Rank
<b>Cluster One</b>	
Ability to effectively schedule time, tasks and activities, to organise resources and to establish a course of action to accomplish specific goals	1
Ability to express confidence and to be decisive	2
Ability to listen to others' viewpoints, negotiate sensitively and taken account of other's needs	3
Ability to quantify and organise needed financial resources and to monitor their expenditure accurately	3
<b>Cluster Two</b>	
Ability to make effective written presentations to others	5
Ability to make effective verbal presentations to others	6
Ability to develop and maintain networks and formal channels of communication with the outside world	7
Knowledge of funding resources	8
<b>Cluster Three</b>	
Ability to grasp a complex problem quickly	9
Ability to influence people and "win the day"	10
Ability to stick to a plan and not get side-tracked	11
Ability to assign tasks to others and to monitor their performance	12
Ability to conduct effective group meetings	13
Ability to keep abreast of relevant local, national and international political, economic and cultural developments	14
Knowledge of local, national and international structures	15
Knowledge of legal issues	16
(c/f Fitzgibbon, M and Kelly, A (1997))	



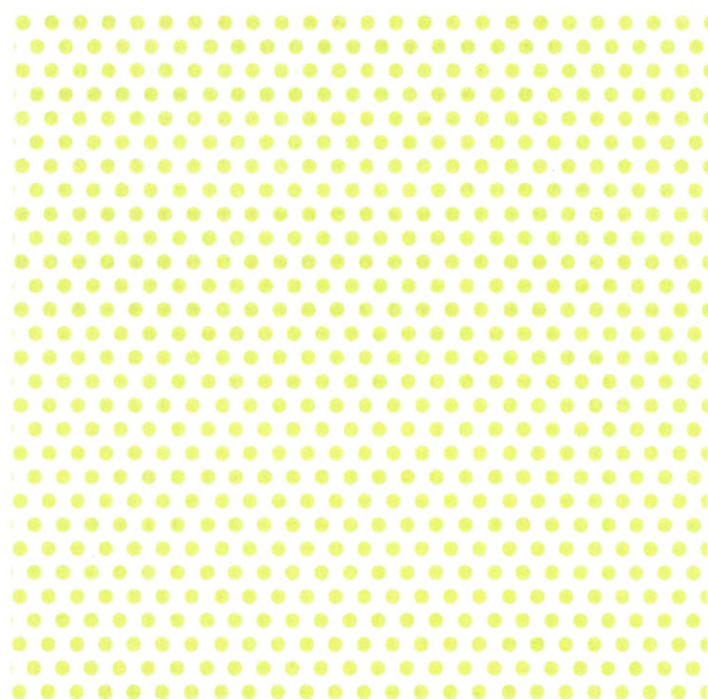
So what differences are there between managing a project in one's own country and running a project across frontiers with partners in different countries? It is noticeable in the Irish study that "Ability to keep abreast of relevant local, national and international political, economic and cultural developments" and "Knowledge of local, national and international structures" rank low in order of priority (14th and 15th in Figure 2.1). In any hierarchy of priorities for running a transnational project it is presumed such knowledge would be regarded as more significant and this is borne out, to some extent, in the CUPORE and International Intelligence on Culture surveys in this report.

When experienced cultural practitioners were interviewed in the International Intelligence on Culture survey, all but two considered there are differences between managing national and transnational cultural projects, summed up by one individual as "all the skills required for domestic projects PLUS!" and by another as the difference between being provincial or cosmopolitan (in outlook). Nothing could be taken for granted was a recurring observation in several of the other reactions. It was necessary to recognise that the expectations of the other 'partners' in transnational projects could be different and so more time has to be devoted to researching, exploring and understanding those involved. This is confirmed by other European research project, Transmission, which has looked at transnational training and employability for artists in social contexts.<sup>10</sup>

Several respondents referred to the need for increased sensitivity, and a variant of this, cultural awareness (or what one individual labelled "learned flexibility") was mentioned twice. The necessity of understanding context and local circumstances was explicit in several responses and implicit in others. Knowing the working conditions, political and economic environment of the partners and local cultures and traditions were cited in this connection. Intercultural competence (both professionally and socially) was also specified, as was language skills. One respondent said that often the key difference was one of scale and complexity. Another said that while technical skills are transferable between a national and transnational project, cross-border work requires greater ability to listen and to adapt, and

to adopt the principle that all partners were on an "equal footing" (even though in reality that might not be the case).

Of the two respondents who did not recognise differences – or at least significant differences – between the skills required for managing transnational projects compared with projects generally, one suggested that it was simply a question of having a greater awareness of the different attitudes, approaches and competence levels of the partners.



## 3 . SIMILARITIES WITH PROJECT MANAGEMENT SKILLS IN BUSINESS

**3.1** Are the competencies, skills and attributes needed to manage transnational cultural co-operation projects different to those required in commerce, the service industries or the voluntary sector? We know that qualities such as 'creativity' and 'leadership' are much in vogue in many sectors and are certainly not confined to the cultural field. According to Arts Council England, an astonishing 50 billion US dollars is being spent globally on leadership development<sup>11</sup>. A growing number of universities in the UK have developed courses that seek to improve leadership skills for the commercial sector, and leadership for the public sector is increasingly emphasised<sup>12</sup>. Certainly, many of the elements of managing an international business project and a transnational cultural project are similar. Characteristics common to both include:

- the need to define aims and objectives
- planning
- engaging partners
- obtaining project resources
- preparing and reviewing budgets
- developing schedules
- establishing 'milestones'
- agreeing a division of labour
- resolving conflicts
- addressing problems caused by such things as weak links in the partnership, slippage on de-

livery times, and the likelihood of overruns on budgets.

Similarly, many of the reasons projects fail are common to both the business and cultural sectors, such as inadequate planning and budgeting, failure to communicate with partners, not managing time effectively, and allowing difficulties to remain unresolved.

**3.2** Where there are differences it may often be related to risk or scale. The cultural sector, in common with players in the 'Third Sector', is generally more prepared to embark on projects when the financial and human resources are insufficient or unsecured, than is the business sector. This is not to suggest that business is risk averse, but it tends to be more cautious about engaging in transnational projects unless it can confidently expect a clear financial dividend. Of course, cultural organisations are by nature, 'multi-rational' in the sense that they are governed by aesthetic as much as commercial considerations. Not that we wish to imply that the cultural operator is inclined to behave irresponsibly. We simply observe that, in many cases, transnational cultural projects would never have happened if the practitioners had waited for all the financial 'loose-ends' to be tied up.

Frequently, the scale of business projects is also much greater. We often associate greater risk with a larger scale, and although there are plenty of



exceptions to this, the fact that large size projects consume more resources may account for the more circumspect approach of the business sector to projects generally.

**3.3** Put simply, project management is an instrument that enables an organisation to apply methods, skills and structure to deliver a piece of work and to respond to foreseeable and unforeseen circumstances that might impact on it. The organisation GPM (German Project Management Association) groups competencies for project management under what it calls four 'pillars'. These are set out in Figure 2.2.

**Figure 2.2**  
**Four pillars of competencies for project management**

Basic competence	Social competence	Method competence	Organisational competence
<ul style="list-style-type: none"> <li>● Management</li> <li>● Project (specific) management</li> <li>● Project context and stakeholders</li> <li>● System approach</li> <li>● Implementation</li> <li>● Project objectives</li> <li>● Project success and failure criteria</li> <li>● Project phase and life-cycle</li> <li>● Norms and guidelines</li> </ul>	<ul style="list-style-type: none"> <li>● Social perception</li> <li>● Communication</li> <li>● Motivation</li> <li>● Social structures, groups and teams</li> <li>● Learning organisations</li> <li>● Self-management</li> <li>● Leadership</li> <li>● Conflict management</li> <li>● Special communication situations</li> </ul>	<ul style="list-style-type: none"> <li>● Project structuring</li> <li>● Process and time management</li> <li>● Resource management</li> <li>● Finance management</li> <li>● Performance measurement and project progress</li> <li>● Integrated project controlling</li> <li>● Multitask project management</li> <li>● Creativity techniques</li> <li>● Problem solving</li> </ul>	<ul style="list-style-type: none"> <li>● Employers and project organisation</li> <li>● Quality management</li> <li>● Configuration and change management</li> <li>● Documentation management</li> <li>● Project start</li> <li>● Risk management</li> <li>● Project information system(s)</li> <li>● Project close down and evaluation</li> <li>● Personnel management<sup>13</sup></li> </ul>



We can recognise many of the competencies in this extensive list as being appropriate also to managing cultural projects, though there are some noticeable omissions, such as the failure to mention intercultural skills. In *The Art of Project Management - A competency model of project managers*, Gould and Freeman present a variation of the GPM model, dividing their sets of skills into three groups: technical, business and leadership, and personal<sup>14</sup>. Again, however, any reference to intercultural skills is absent.

**3.4** However, in both the business and cultural sectors there is widespread recognition that managing international projects requires additional skills to those of most domestic projects. In commerce some companies have learnt the hard way that transposing the business culture of one country to that of another with a different cultural milieu and business etiquette can lead to problems. The need for greater sensitivity to local conditions and customs has led many companies with a global reach to build social and cultural awareness into their employee training. Today global players such as HSBC actively promote their services by demonstrating in their advertising how they recognise that customs and traditions differ from country to country. HSBC understands that national and individual cultural values may influence attitudes and therefore receptivity to their services.

**3.5** Siemens is another global business that devotes considerable time to employee training in national and international project development. It has devised a framework for all those involved in projects from staff preparing tenders to sales managers, financial controllers, human resource personnel, legal advisers and not only project leaders. Siemens developed a training instrument through which employees could be assessed against agreed competence standards<sup>15</sup>. This comprises a series of modules concerning such themes as processes and roles, contracts and controlling projects (the scope of the latter, for example, embraces reporting structures, organisational support and criteria for success). Of course the scale of cultural cooperation projects differs markedly from those of companies the size of Siemens, so it may be difficult to imagine any lessons can be drawn by the cultural

sector. Small organisations in general, whether in the corporate or cultural field, often have too few transnational projects to ensure consistency and continuity in their organisational approach. Nevertheless, one message from the Siemens approach is that although it has been standardised, the training has flexibility built in to ensure that the management skills taught reflect the particular country circumstances. Similarly, flexibility is an important requirement for managing transnational cultural projects.

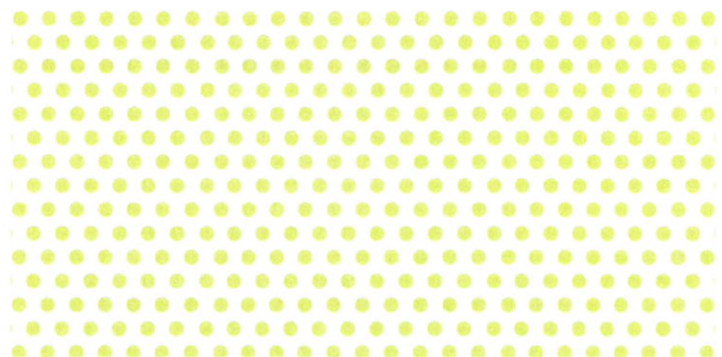
**3.6** Richard Mead (1994) has identified 20 different skills needed by the international manager in business<sup>16</sup>. In no particular order, these are:

- Interactive skills
- Communications skills
- Leadership skills
- Interpersonal skills
- Adaptability and flexibility
- Functional and technical strength
- Technical literacy
- Ability to interact and communicate with other cultures
- Tolerance
- Managing cultural diversity
- Decision-making
- Relationship-building
- Cross-cultural communication
- Negotiation
- Ethical approach
- Fostering a culture
- Motivating across cultures
- Conflict resolution
- Planning change
- Change management

As we shall see most of these skills are relevant also to managing transnational cultural projects.

**3.7** For the business reference group questioned in this study, the ability to understand different social, political and economic conditions in Europe was considered the most important competence of those involved in transnational business projects (all respondents rating it *very important*). Project planning and organising skills at international level, multi-tasking and tolerance and ability to understand different viewpoints were rated almost as highly. Majority opinion also believed marketing, PR & Communications and negotiation & teamwork to be *very important*. Other competencies were also valued, especially contracting, budgeting, writing and analytical skills, networking and intercultural communication skills. Importance was also attached to knowledge of different business practices and different cultural traditions. Opinion differed on the value of language skills, but the majority view was that this was also *important*. Competencies and qualities considered somewhat less important were knowledge of European legal systems, knowledge of European working conditions and stress management.

**3.8** From this it is evident that while business and other sectors may place a different emphasis on some competencies, broadly speaking the skills required for managing transnational projects are not significantly different whether their orientation is cultural or commercial.



## 4 . VALIDATING COMPE- TENCIES AND SKILLS REVEALED IN THE STAGE ONE SURVEY

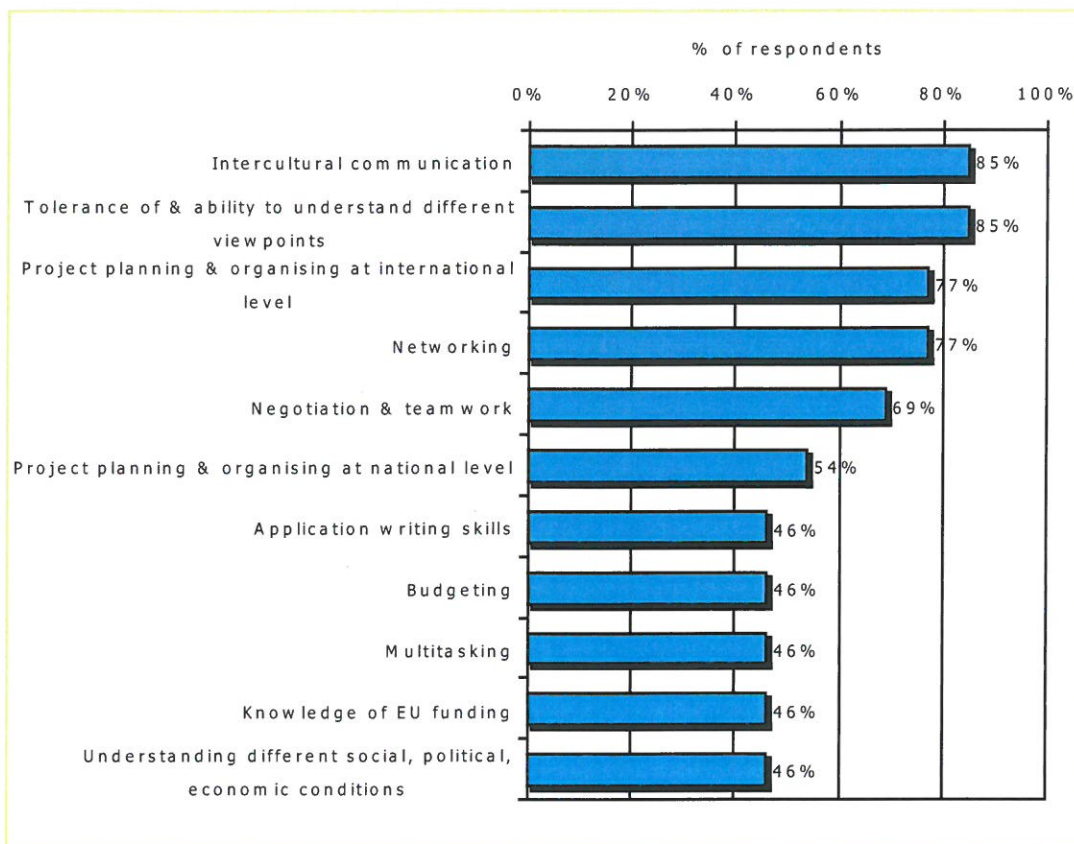
**4.1** On the basis of the second stage responses from the experienced practitioners, it is evident that a significant number of the findings correspond with the result of the survey of recent trainees and younger cultural operators undertaken by CUPORE in phase one. However, there are some differences in emphasis. But, before looking at some of the results, perhaps it is worth making two points: first, in a number of instances, the difference between the importance with which specific skills or competencies are regarded may well relate to the respondents level of proficiency in them; secondly it is notable that only two of the experienced practitioners responded to any of the skills with less than a score of *moderately important* from the 24 selected fields and the majority of ratings were either classed as *important* or *very important*.

**4.2** The skills and competences categorised most often as being *very important* by the experienced practitioners in the survey by International Intelligence on Culture were intercultural communication and toleration of and ability to understand different viewpoints (see Figure 2.3). Project planning and organising at international level and net-

working were the next areas of competence that were most highly valued. More than two-thirds of the experienced practitioners also considered negotiation and teamwork to be *very important*. Project planning and organising at national level was rated *very important* by more than 50% of those surveyed. Five other areas were adjudged to be *very important* by 46% of the experienced practitioners: application writing skills, budgeting, multitasking, knowledge of European Union funding programmes and understanding different social, political and economic conditions.



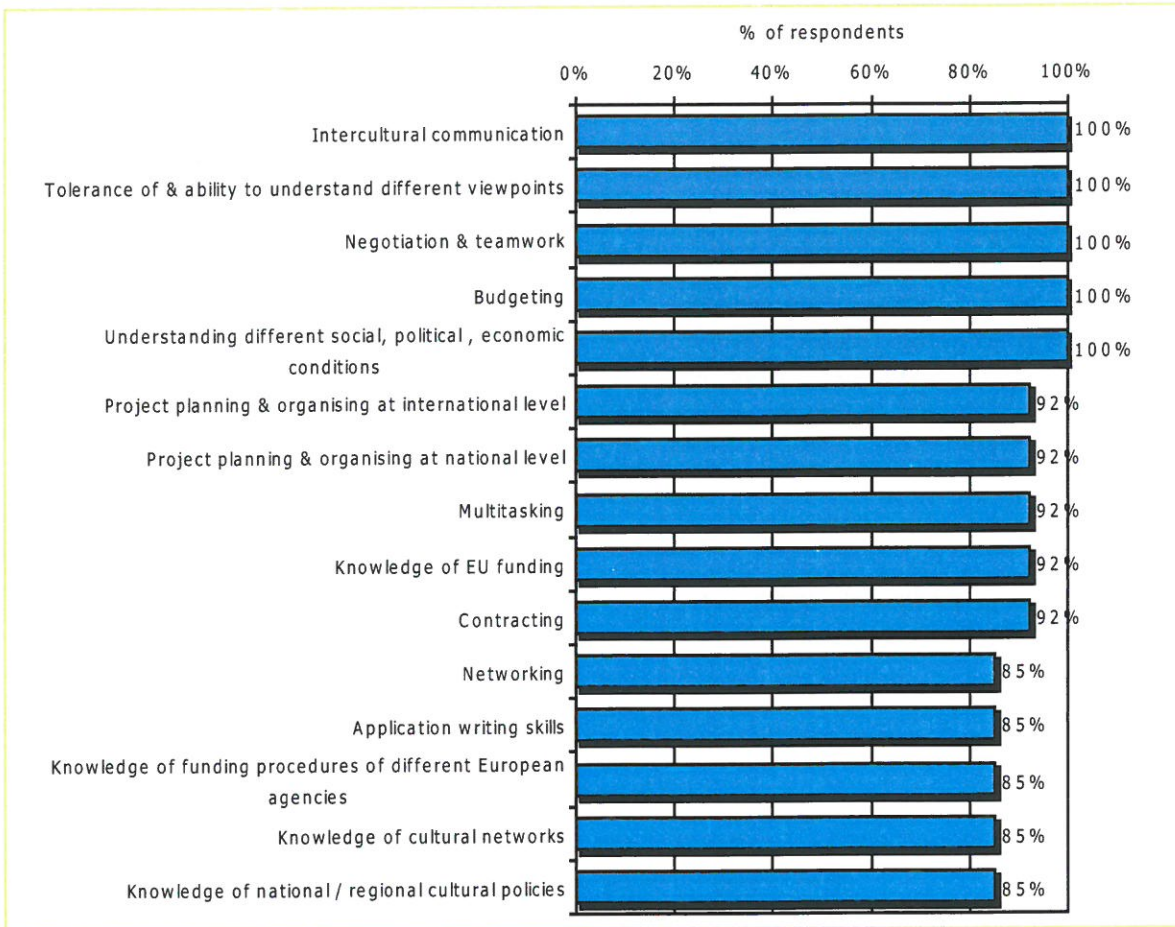
**Figure 2.3**  
**Skills and competencies considered most often as very important by experienced practitioners**



4.3 The high valuation accorded many of the skills and competencies by the experienced practitioners becomes more evident if we combine the ratings of *very important* and *important*. Indeed five competencies were wholly endorsed by those surveyed as either *very important* or *important*. These were: intercultural communication; tolerance and ability to understand different viewpoints; negotiation and teamwork; budgeting; and understanding different social, political and economic conditions (see Figure 2.4). Ratings were also extremely high for five more areas: project planning and organising at international level as well as national level; multitasking; knowledge of EU funding programmes; and contracting. Among other skills and competencies highly valued were: networking; application writing skills; knowledge of funding procedures of different European agencies; knowledge of different cultural networks; and knowledge of different national and regional cultural policies in European

countries. It is worth drawing attention to the fact that networking is in a somewhat artificial position in as much as some three-quarters of respondents classed such skills as *very important*. This was more than the rating for budgeting, understanding different social, political, and economic conditions, project planning and organising at national level, multitasking, knowledge of EU funding programmes and significantly more than contracting, all of which are placed ahead of it in the table. This is explained by the rather surprising fact that two of the experienced practitioners rated networking as only *moderately important*, whereas those other competencies and skills received only one such rating or none at all.

**Figure 2.4**  
**Skills and competencies considered most often as either very important or important by experienced practitioners**

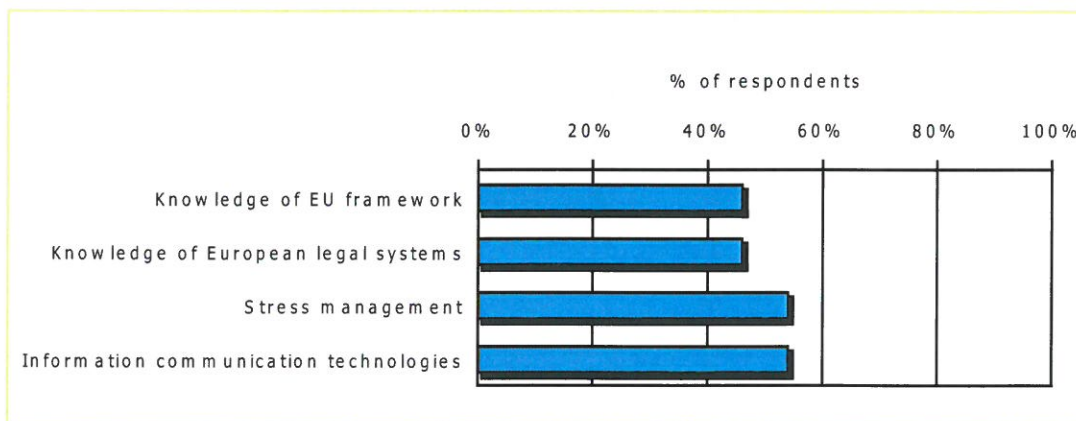


NB. When skills / competencies have the same percentage, they are listed in order of the highest number of ratings of *very important*.

4.4 If we briefly examine those skills and competencies considered *least often* as either *very important* or *important* by the experienced practitioners (Figure 2.5) we see that even the 'lowest' rated in value - knowledge of EU institutional framework and knowledge of European legal systems - were still considered very important or important by almost half of those surveyed. This appears to reinforce the research team's belief in the relevance of the 24 skills / competencies specifically identified in the questionnaire. The inclusion of information communication technologies as relatively less important is interesting and may suggest either that its use is now taken for granted in transnational work, or that managing European projects can be accomplished without being entirely proficient in ICT (providing you have staff who can do the work for you!).

**Figure 2.5**

***Skills and competencies considered least often as either very important or important by experienced practitioners***



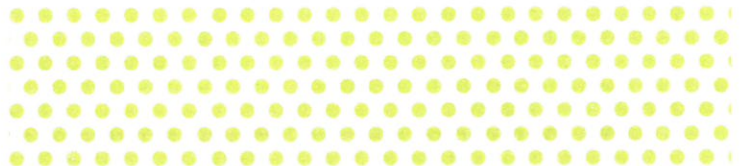


**4.5** If we compare the skills and competencies considered most often as *very important* or *important* by both the experienced and younger practitioners in the International Intelligence on Culture and CUPORE surveys, we see there is common ground in a lot of areas, but also some noticeable differences. This is most pronounced in the following areas: understanding different social, political and economic conditions (with a 100% value rating by the experienced practitioners compared with 60% by the younger practitioners); knowledge of EU funding programmes (92% c/w 56%); knowledge of funding procedures of different European agencies (85% c/w 44%); knowledge of different national and regional cultural policies in Europe (85% c/w 42%); and knowledge of European working conditions (69% c/w 22%). Interestingly, all of these could be categorised as cognitive skills, which the experienced professionals tended to value more highly than the younger practitioners.

Of course, these (and other) differences are attrib-

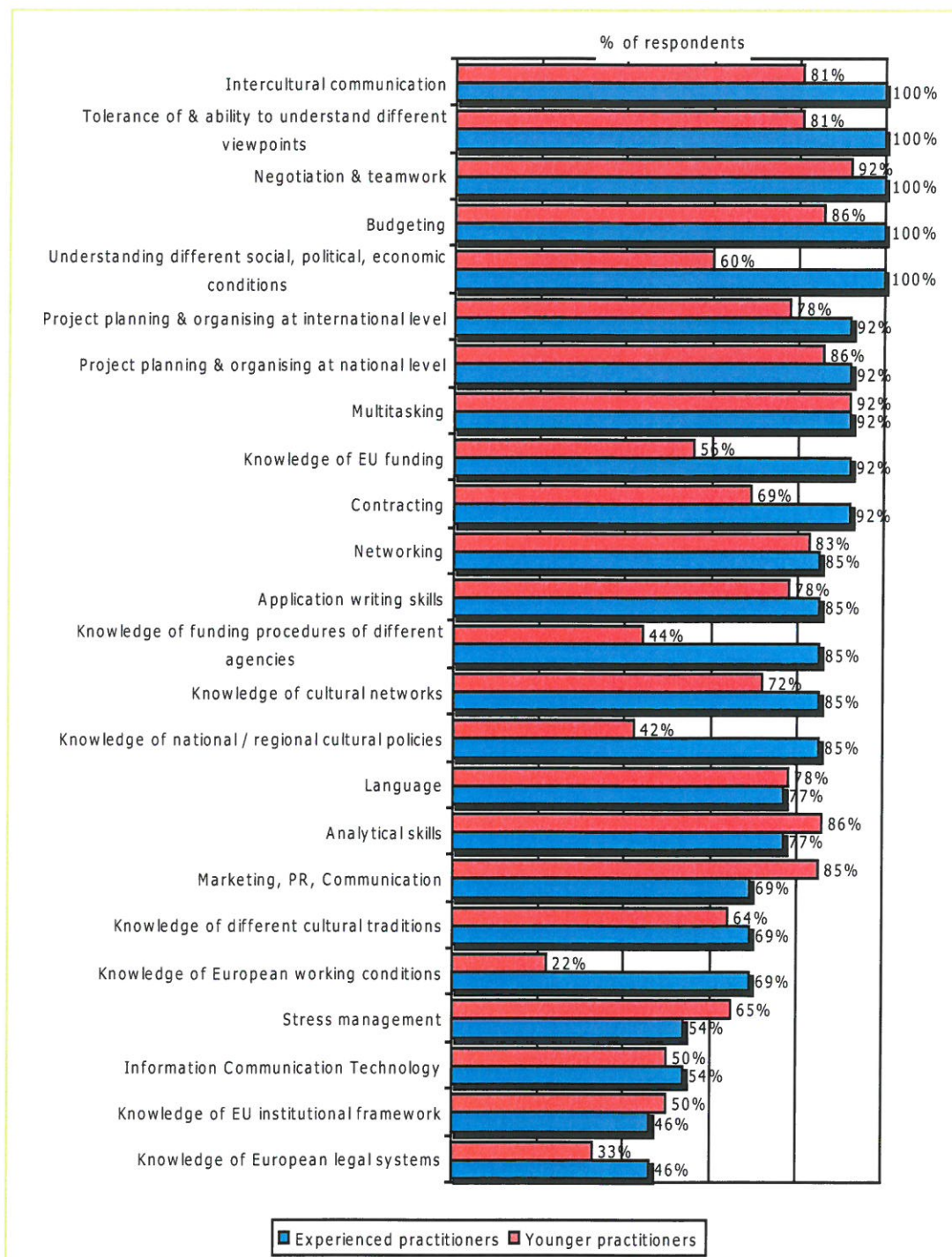
utable to the fact that those surveyed by CUPORE were primarily thinking of their current work situation, whereas the more experienced operators interviewed by International Intelligence on Culture tended to think in terms of what the needs were for their sector as a whole, or had regard to their mostly extensive career experience.

Although the experienced players were apt to value all skills and competencies more highly than their younger counterparts, there were a few exceptions: analytical skills (rated highly by 77% of experienced practitioners, but this compared with an 86% rating by younger players; stress management (54%) c/w 65%) and marketing, PR and communications (69% c/w 83%). Language skills, as you might imagine, are considered relatively highly by both experienced and younger professionals (77% and 78% respectively), but not of the highest importance. This is probably because English is increasingly the 'lingua franca' of many transnational cultural projects, and not because of any bias on the part of interviewees, most of whom are multilingual.



**Figure 2.5**

**Ranking of 24 skills and competencies considered most often as either *very important* or *important* by experienced practitioners showing comparison with their valuation by younger practitioners**



(NB The order in Figure 2.5 has been determined on the basis of priority going to skills accorded the highest number of ratings of *very important* by experienced practitioners.)

**4.6** What competencies and skills not specifically identified in the surveys were also considered important by the experienced practitioners. Several considered the list was sufficiently comprehensive, but others mentioned the following in particular:

- leadership (3 mentions)
- flexibility (3 mentions)
- self-evaluation skills (2 mentions)
- genuine curiosity / an enquiring mind (2 mentions)

Perhaps the only surprise about the reference to leadership skills is that it was not referred to more often by the experienced practitioners. In part this may be because it was not specifically listed as a competency / skill in the International Intelligence on Culture survey questionnaire (nor in that of CUPORE). However, respondents were invited to indicate any omissions in an open-ended question. Had it been listed as a competency there is little doubt it would have been rated highly, at least by the experienced operators. Leadership refers to those individuals with drive, enthusiasm, vision, tenacity, communication skills, and credibility among their peers and colleagues, who can motivate and inspire others. Its importance has been recognised in the UK, where a national Cultural Leadership Programme has been launched with a significant investment of Government funds. It is estimated this could result in upwards of 2000 individuals being groomed for leadership positions.

It is interesting to record that Lord Stevenson of Coddendam, in a conference address, said that "leadership in the arts is considerably more difficult than leadership in business"<sup>17</sup> As Chairman of financial institutions HBOS (Halifax-Bank of Scotland) and of the Pearson Group, one of Europe's leading publishing and media companies, and a former Chairman of the Trustees of Tate Britain, one of the UK's foremost galleries, he is well placed to make such a judgement. According to Lord Coddendam, leaders in business rarely take the kinds of risks that people in the arts are forced to make, given that arts leaders are usually more exposed to the public eye and a broad range of funding agencies

and audiences. Certainly many cultural managers are involved in risk-taking initiatives that oblige them to be entrepreneurial.

The reference to flexibility was given in the context of adapting to timeframes and different rhythms of working between Northern and Southern Europe.

**4.7** Other competencies and attributes were cited in the responses from the experienced practitioners. We can divide these into functional competencies, personal attributes and ethical skills as follows:

• **Functional**

- Problem solving
- Decision-making
- Capacity to create partnerships with a variety of organisations
- (Rightly or wrongly) the ability to work and communicate in English

• **Personal attributes**

- Perseverance
- Ability to listen and learn
- Sound judgement
- Ability to lead debate and draw out key issues (whether as facilitator or moderator)
- A sense of humour!
- No interest in fixed working hours!

• **Ethical skills**

- Integrity
- Willingness to share best practice with others.

It is perhaps surprising that problem-solving and decision-making were not specifically identified by other respondents. Of course, it's possible that the former is regarded as an integral component of analytical skills and, conceivably both problem-solving and decision-making are seen as dimensions



of negotiation and teamwork and planning and organisation. Again the fact that neither problem-solving or decision-making were specifically listed as skills in the questionnaires of both Phase One and Two surveys may have affected the responses. It is difficult to imagine that these skills and attributes are not considered valuable by managers of transnational cultural cooperation projects.

The ability to build partnerships is another competence that might be presumed to be a component of project planning. However, the respondent who cited it did so in the context of developing relationships with a range of different public and private, large and small organisations.

The dominance of English as the language of convenience is becoming a fact of life in transnational cultural cooperation as previously suggested, though many practitioners are conversant in other non-native languages as well. French is still the second most used networking language in the EU.

Practitioners who are not prepared to listen and learn are unlikely to make much headway with negotiation and teamwork, intercultural skills, and tolerance of other opinions.

Sound judgement is a personal attribute that many individuals believe they possess, but some certainly do not! It is an attribute that usually comes with experience and is not something that can easily be taught. Perseverance is also something that tends to be acquired with experience and having to deal with the many obstacles that can accompany project development.

Not everyone involved in transnational cultural projects will be expected to lead debate and to synthesise issues, which are the hallmark of effective chairpersons, moderators and rapporteurs at seminars and conferences. They are a dimension of good communication skills. Training, however, can explain the ingredients of effective communication and instil confidence in those individuals who do not have an innate capacity for public speaking.

The remaining personal attributes listed speak for themselves. Those attributes we might label 'ethical' are rarely taught but, arguably, should underpin all international cultural projects. Those who employ such attributes will generally command

respect.

Finally, although not singled out specifically, entrepreneurship was inferred as a skill that is sometimes relevant.

**4.8** With this information, can we begin to indicate skill/competency priorities? Clancy (1994) draws attention to the possible pitfalls of a competency-based approach to management education and training. Citing Vaill (1983) she notes that the "emphasis on generating lists of skills, knowledge and personal attributes takes a reductionist rather than a holistic view of the manager's job, fragmenting the subtle and complex question of what a manager's role is, and what he or she requires to carry out that role effectively".<sup>18</sup>

She also notes that reservations have been expressed about what have been frequent attempts in the business literature to establish hierarchies of competencies and of jobs, which may not be appropriate to smaller cultural organisations "which have a flat organisational structure".<sup>19</sup>

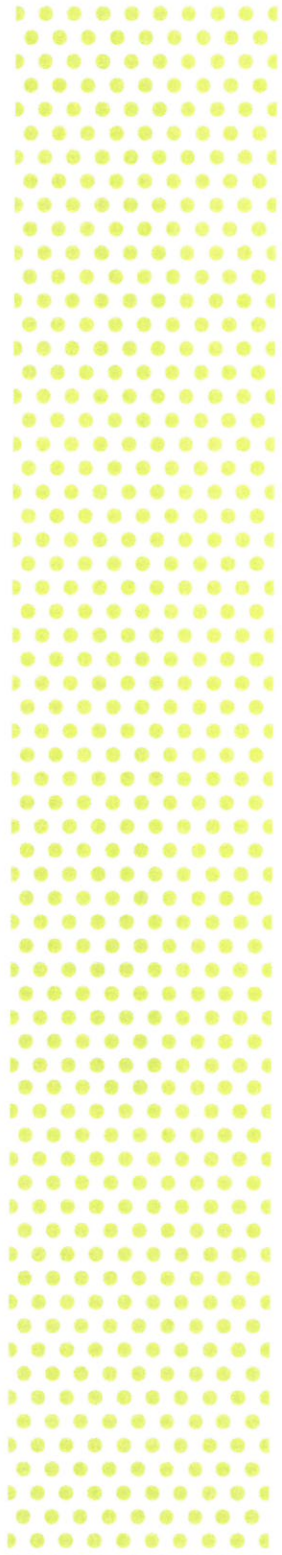
Notwithstanding such reservations, it seems reasonable to draw up a hierarchy of the skills and competencies considered necessary for managing transnational projects by averaging those considered most often as *very important* or *important* in both the International Intelligence on Culture qualitative interrogation of experienced practitioners and the CUPORE survey of younger and relatively less experienced individuals. On this basis, negotiation and teamwork is considered the most important skill (see Figure 2.6). Budgeting and multitasking are considered next in importance, followed by intercultural communication and tolerance in and ability to understand different viewpoints. Project planning and organising at national level is rated slightly more important than such planning at international level. This might seem odd, but can be explained by the lower valuation accorded to international project planning by the younger practitioners, certainly as a result of their current work realities. However, the ability to plan projects at national level would seem to be a given, before attempting to manage at transnational level. Networking, unsurprisingly, is highly valued and application writing skills and analytical skills complete the top 10. What is significant is that 10 of

the 12 most highly valued skills and competencies can be described as 'functional', while a majority of the 12 skills / competencies rated as somewhat less important are 'cognitive':

**Figure 2.6**  
**Hierarchy of skills and competencies based on average of those considered most often as either very important or important by both experienced and younger practitioners**

1	Negotiation & teamwork	96%
2	Budgeting	93%
3	Multitasking	92%
4 =	Intercultural communication	90.5%
	Tolerance & ability to understand different viewpoints	90.5%
6	Project planning at national level	89%
7	Project planning at international level	85%
8	Networking	84%
9 =	Application writing skills	81.5%
	Analytical skills	81.5%
11	Contracting	80.5%
12	Understanding different social, political, economic conditions	80%
13	Knowledge of cultural networks	78.5%
14	Language	77.5%
15	Marketing, PR and Communication	76%
16	Knowledge of EU funding	74%
17	Knowledge of different cultural traditions	66.5%
18	Knowledge of funding procedures of different agencies	64.5%
19	Knowledge of different national / regional cultural policies	63.5%
20	Stress management	59.5%
21	Information Communication Technologies	52%
22	Knowledge of EU institutional framework	48%
23	Knowledge of European working conditions	45.5%
24	Knowledge of European legal systems	39.5%

**4.9** We can also express this hierarchy of value of key skills and competencies by clustering them in accordance with the Commission definitional approach referred to earlier in this chapter. This has certain advantages in that it enables us to distinguish more clearly between knowledge (cognitive competencies), skills (functional competencies) and broader competencies (personal and ethical) as can be seen in Figure 2.7.<sup>20</sup>→





**Figure 2.7**  
**Competencies, skills & attributes grouped by cluster and relative value**

(NB. No hierarchy is implied by the order in which the competencies etc are listed)

CLUSTER	FIRST LEVEL (priority areas in bold) *	SECOND LEVEL (priority areas in bold)
COGNITIVE	<ul style="list-style-type: none"> <li>• Knowledge of cultural networks</li> <li>• <b>Analytical</b></li> </ul>	<ul style="list-style-type: none"> <li>• Knowledge of EU institutional framework</li> <li>• Knowledge of EU legal systems</li> <li>• Knowledge of different cultural traditions</li> <li>• Knowledge of EU funding programmes</li> <li>• Knowledge of funding procedures of European agencies</li> <li>• Knowledge of European working conditions</li> <li>• Knowledge of national / regional cultural policies</li> <li>• <b>Understand different social, political &amp; economic conditions in Europe</b></li> </ul>
FUNCTIONAL	<ul style="list-style-type: none"> <li>• <b>Project planning at national level</b></li> <li>• <b>Project planning at international level</b></li> <li>• <b>Negotiating &amp; teamwork</b></li> <li>• <b>Networking</b></li> <li>• <b>Application writing skills</b></li> <li>• <b>Budgeting</b></li> <li>• Language</li> <li>• <b>Multitasking</b></li> </ul>	<ul style="list-style-type: none"> <li>• Marketing, PR &amp; Communication</li> <li>• <b>Contracting</b></li> <li>• Information Communication Technologies</li> </ul>
PERSONAL OR SOFT	<ul style="list-style-type: none"> <li>• <b>Intercultural communication</b></li> </ul>	<ul style="list-style-type: none"> <li>• Stress management</li> <li>• Leadership **</li> <li>• Flexibility **</li> </ul>
ETHICAL	<ul style="list-style-type: none"> <li>• <b>Tolerance of &amp; ability to understand different view points</b></li> </ul>	

\* First level skills and competencies are those where, in each of the surveys of younger practitioners and experienced ones, the numbers who indicated a skill/competence as being *very important* and *important* exceeded 70%. Skills and competencies shown in bold are those ranked in the top 12 based on the average percentage of the ratings by the experienced and younger practitioners (see Figure 2.6).

\*\* This competence or attribute was included based on most recommendations of other key skills by experienced practitioners in the 'open' question of the survey.

#### 4.10 DEFINITION OF THE ROLE

With this information, we can begin to profile with some accuracy the nature of the role, competencies and skills demanded of a manager of transnational cultural projects. S/he is a professional practitioner who initiates and implements projects or directly presents international events, and manages them in co-operation with partners. S/he may be acting on behalf of a cultural organisation, a venue, a cultural network, a local/regional authority, a national cultural institute, a promoter, a festival or event, or group of artists, etc.

##### **Professional profile**

A manager of a transnational cultural project:

- Conceives or helps devise and manage a project(s) involving organisations or individuals in two or more countries or related to an international event.
- Will be familiar with the various cultural co-operation information tools, online and offline information sources and European/international cultural networks.
- Is expected to be capable of the fundamentals of project planning at an international level and have a repertoire of skills for managing projects, such as negotiating and teamwork, the submission of funding applications, controlling budgets, arranging contracts, co-operating with international partners, dealing with unforeseen issues as they arise, and adhering to delivery schedules.
- Will be aware of, or make it his/her business to understand the different social, political and economic conditions, as well as the cultural traditions of the countries/regions which are involved in the project and/or hosting the presentation of work.
- Has some knowledge of EU institutions, European funding programmes and mobility funds.
- Will be acquainted with European legislation and conditions governing working practice in different countries where this is relevant to the project.

- Will be sensitive to cultural differences, tolerant of divergent views and possess intercultural communication and networking skills.
- Should possess some linguistic skills, especially the ability to communicate in English and/or French.
- Is capable of multitasking so several projects can be managed simultaneously.
- Ideally should possess vision and the ability to inspire others.
- Should be prepared to share his/her experience with others.





## 5 . CURRENT TRAINING PROVISION

### 5.1 INADEQUACIES OF CURRENT PROVISION

From the CUPORE survey in phase one, it is evident that many training institutions involved in cultural management now include some taught lectures with an international dimension (mostly related to the European Union or sometimes to cultural policies in EU countries). These may form part of university degree or post graduate courses, or short course training. However, it is surprising that few have extended such lectures into full courses or at least modules, especially given the rapid expansion of interest in international engagement. As long ago as 1991 the Council of Ministers of Culture of the European Communities issued a resolution stating that those involved in arts administration/management had a vital role to play in European cultural cooperation and that their training was crucial.<sup>21</sup>

Three-quarters of the higher education respondents also indicated that their curricula covered project management. It is much less clear though about the extent to which such training is also related to the complexities of running international projects. In many cases it would seem unlikely.

Moreover, European legal systems (71%) and the EU institutional framework (77%) are also featured themes in the training curricula according to the CUPORE survey, though these fall in the bottom three of the hierarchy of skills and competencies considered most relevant for transnational cultural cooperation projects (see Figure 2.6 in this chapter).

Of course training institutions have to prepare students for a broader cultural field than working transnationally, so the emphasis they give to such subjects may be very appropriate for their users. For example, teaching comparative cultural policies can be important for those individuals who intend or already are working for government ministries, cultural funding agencies, and regional/local authorities (though a more diverse range of countries examined in the teaching could be useful). Similarly, higher education institutions have responded readily to the greater emphasis on a Europe of regions and cities in the elaboration of their training, embracing, in the process, subjects such as cultural and local development and urban cultural planning. However, the VANIA research suggests that those running transnational cultural projects may not be fully served by training bodies at the moment.

To the extent that there is an international dimension, the focus of training institutions is particularly on theory and cognitive skills, which are useful in themselves, but as we have suggested, insufficient. The skills that practitioners say are the most relevant – functional skills in an international context – are precisely those that may need greater attention by higher education institutions.

In general, the CUPORE survey of young cultural operators / post trainees revealed positive messages



about the usefulness of their cultural management training; there were mixed messages about the extent to which it prepared them for cultural co-operation in a European space. Some operators were relatively satisfied with the insights they gained from their training; others were less content. Moreover, a distinction needs to be made between the positive feedback from those who had undertaken the European Diploma in Cultural Project Management and the more general cultural management education they may have received. As far as the latter is concerned, many young practitioners considered that while academia instils some useful knowledge, this needs to be reinforced by practical experience and continuing professional development through other forms of training or non-formal training.

The expert practitioners interviewed in the second phase survey were far less equivocal. The majority view (some three-quarters of respondents) was that existing training provision did **not** meet the needs of practitioners engaged in transnational cultural cooperation projects in Europe. Two respondents said they did not know. Only two respondents were positive about current training provision, but even then one response was qualified by the comment "depending on the country".

Respondents who considered existing training did not meet practitioners' needs did not always give reasons. Of those that did, the failure of courses to pay sufficient attention to cross-border working or to the challenges and opportunities of EU enlargement were most frequently cited. There was also a belief that training cannot replace experience and the wisdom that comes from practice, and so training institutions needed to give more attention to placements and internships.

The question of whether competencies such as ethical skills, intercultural communication, interpersonal skills, openness, tolerance and general cultural sensitivity could be taught, revealed mixed messages. Two experienced players said categorically 'No'; another respondent said teaching abstract notions is problematic. On the other hand, several practitioners considered some skills were capable of being taught (or at least learnt) and intercultural communication and interpersonal skills were singled out. One individual said it was difficult, but not impossible, and some others stated

that you could teach people to be **aware** of these factors, what to look for, and when to be sensitive to environment and behavioural clues.

At the same time, there was a recognition that competencies such as ethical skills have to be lived. Another interviewee said that such qualities (for that is what they are) as openness and tolerance are more problematic, as they are about the individual and who they are. Nearly all respondents observed that direct experience was the key factor in imparting such competencies - as one interviewee noted, 'experience enables you to understand what you cannot do!'

Overall, the message from this second phase of the research is that there is a gap in dedicated training provision for individuals interested in working on transnational cultural cooperation projects, which enterprising training institutions could fill.

## 5.2 ADDED VALUE FROM A EUROPEAN STANDARD?

Mixed impressions were given on how a European standard would benefit the cultural environment in which interviewees operated. While the majority of experienced practitioners could recognise some advantages, there were a number of questions about the nature of such a standard. One interviewee considered it would depend on the level of capability embodied in European standard training. Another said it would depend on what values were enshrined in such a standard and whether it would be 'inclusive of 'the other', i.e. the reality of who now lives in Europe. One individual was somewhat 'nervous' about the idea, as ways of managing projects differ from each other depending on the context. Certainly, any framework would need to be adaptable to different circumstances. It would need to deliver core skills, but should not simply be theoretical; case studies and the potential of direct experience through secondments, job shadowing and peer mentoring would all be important ingredients.

On the other hand, one respondent saw the potential such a standard could have to reinforce the independence of operators towards local and national political powers, and eventually give more

political weight for the cultural sector towards the local non-cultural environment. Quite how a European standard would do this was not made clear, but, presumably, it would be seen as an acknowledgement of the importance of transnational cultural cooperation.

Another respondent considered it could lead to more individuals being prepared to engage in, manage and apply for funding for cross-national projects, as it should give them greater confidence to submit applications. The same respondent also believed that producing more individuals capable of writing applications would benefit those leading the artistic side of projects by releasing them to focus on the artistic development.

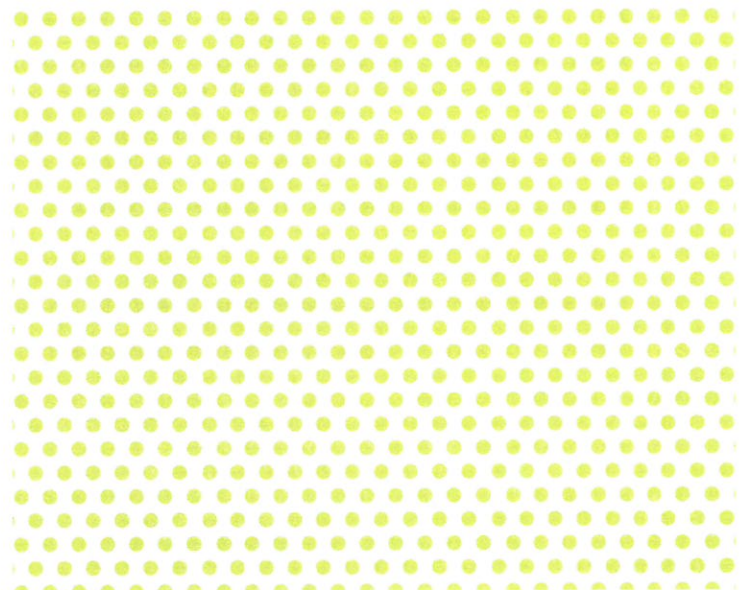
The possibility that a European standard might broaden participation in transnational projects from a wider range of European countries was also a hoped for outcome mentioned by one interviewee, who wondered if such students might benefit from EU schemes to help finance their training costs. Linkages between the training and programmes such as ERASMUS could be useful to explore in this context.

Several interviewees saw that such a standard could have an impact on recruitment by making it more competitive (notwithstanding the fact that experience and personality were still the principal factors that influenced employers). It would make for more choice and enable the cultural organisation recruiting staff to evaluate and benchmark the applicants skills – as one respondent said, ‘currently high quality staff are recruited, but they still have to be trained on the job’. Another interviewee considered that such a qualification would give individuals something to which they could aspire.

Most respondents when asked whether they would be more likely to select staff who had completed a European standard course of training for transnational cultural co-operation, were of the view that experience and personality were the prime considerations. However, a number said that such a qualification would be seen as providing added value for the applicant, if other things were equal. European certification, if it led to well designed training and resulted in more rounded and confident individuals, could be a useful indicator of the applicant’s

ability and readiness to learn. One interviewee said that she would want to test a trained applicant’s ability to translate what they had learnt in theory into practice. Another said they would be more interested in an applicant who had undertaken training in a vocational context, i.e. to improve the quality of projects they could deliver within their field of work. A further interviewee added they would want to enquire into the applicant’s motifs for why they are doing/ want to do transnational cultural work.

Most of the additional observations provided by the experienced respondents focussed on the nature of the training that should be delivered in a certified European framework. Two individuals favoured modular training and more than one emphasised the importance of experienced practitioners being involved in the teaching, not least because they are likely to have more up to date knowledge than academic staff. Another individual considered the Marcel Hicter Foundation training could be a model, as there was a need for accessible and perhaps short term courses so that those already working in the field can undertake vocational studies to complement and feed into their professional roles. The same individual considered formal preparation for transnational work should incorporate a dimension that involves immersion in periods of intensive training with international peers. Perhaps it would be possible for a group of universities in Europe to collaborate in piloting such training was one conjecture? A transnational dimension should be integral to all arts management training according to one interviewee. Another insisted that the training should be at postgraduate level, as undergraduates would be less likely to have acquired the working practice (or perhaps interest) to benefit from it.





## 6 . CONCLUSIONS

**6.1** The qualitative survey of experienced cultural practitioners in this second phase research has validated the importance of prior learning from non-formal education revealed in the survey of post-trainees. Senior practitioners involved in transnational projects endorsed most of the skills rated highly by the younger operators from the menu of options they were given and they added some of their own, especially leadership and flexibility. Experienced practitioners largely agreed with the younger operators about the prime importance of acquiring functional skills such as budgeting and multitasking, but they also tended to value cognitive skills more than their younger counterparts.

**6.2** Managing transnational projects can be complex and requires skills and competencies additional to those needed for running domestic projects. This applies as much to cultural projects as it does to international projects in other fields such as business. Intercultural communication skills and tolerance of and ability to understand different viewpoints are especially important. Moreover, skills such as negotiation and teamwork, though commonly acknowledged to be important in any project, tend to assume greater significance in transnational cultural co-operation projects, because of the greater risk of misunderstandings.

**6.3** Although many higher education training courses cover international issues, few do so at length. With a few exceptions, current training pro-

vision in cultural management does not appear to devote sufficient attention to the managerial needs of those likely to be involved in transnational cultural projects. Surprisingly, there still appears to be relatively little recognition that cultural practitioners increasingly operate in a European environment, let alone a global one. Moreover, the emphasis is primarily on knowledge through cognitive skills, rather than functional skills. An appropriate mix is needed between learning WHAT and learning HOW.

**6.4** Although there is debate about whether some personal attributes can be taught, there is sufficient anecdotal evidence to suggest that soft skills such as intercultural communication can be acquired in a sensitive learning environment.

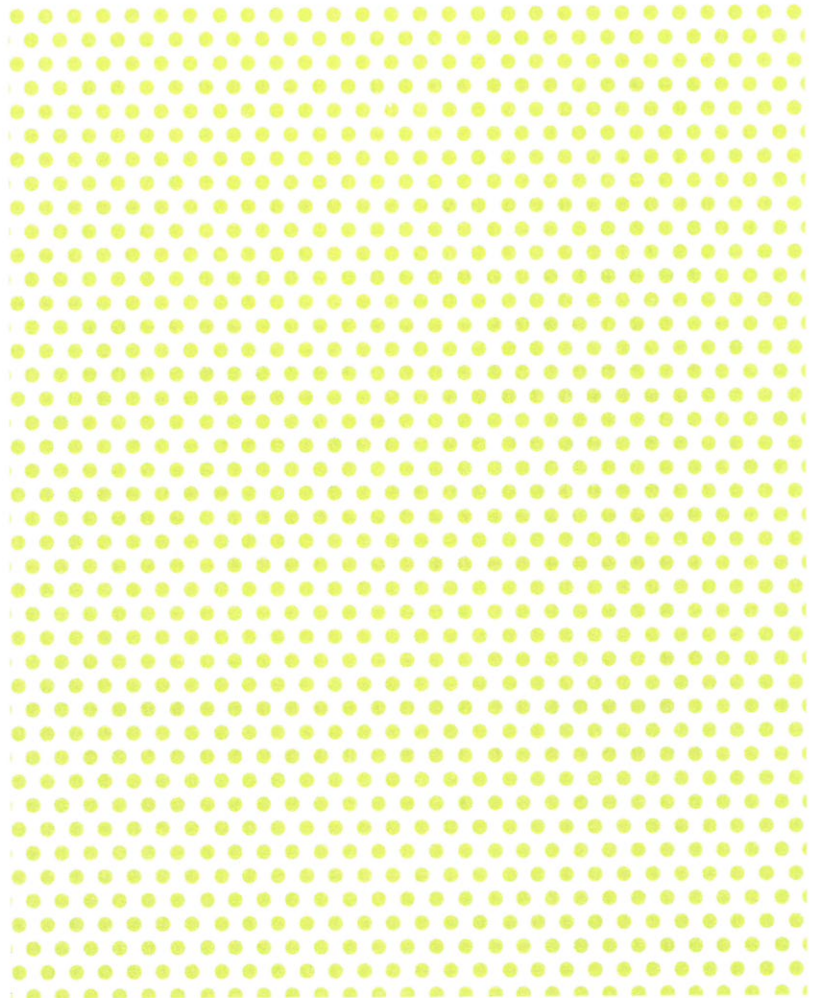
**6.5** Learning through practice is an important means for individuals to acquire relevant skills for transnational cultural projects and is likely to remain so. However, this is learning the 'hard way' and the practitioner could be better equipped to operate at an international level if more relevant skills were provided through training, whether formal or informal.

**6.6** The practitioner engaged in managing transnational cultural projects should be exposed to a range of training opportunities, including formal and informal education, in service short course training, mentoring, job shadowing etc as part of continuous professional development.



**6.7** On the whole, practitioners experienced in cultural co-operation could envisage some benefits in the introduction of an accredited European standard for training in managing transnational projects, providing this was capable of a degree of adaptation to meet different national and local circumstances and involved practitioners themselves in the teaching, as well as a range of practical learning experiences. This suggests the need for a flexible framework for imparting relevant skills and competencies.

**6.8** A European qualification standard could enhance the employability of practitioners by providing an indication of an individual's aptitude and readiness to learn. Ultimately, however, experience and personality are likely to remain key determining factors in selecting staff.



## 7. NOTES AND REFERENCES

### FOOT NOTES :

<sup>1-6</sup> Canadian Association of Arts Administration Educators Graduate Survey' in Arts Research Monitor, vol 5, issue 4, October 2006, Cultural Human Resources Council.

<sup>1</sup> Casey, B.H., 1999, *Management skills in the cultural sector: contradictions, needs and remedies*, paper presented at 'Critical Management Studies conference, University of Manchester, 14-16 July 1999 (b.casey@lse.ac.uk)

<sup>2</sup> Boyatzis, R.E. (1982), *The Competent Manager: A Model for Effective Performance*, New York, John Wiley & Sons, 21.

<sup>3</sup> Albanese, R (1989), "Competency-based Management Education", *Journal of Management Development*, Vol 8, N2, 66-79, Emerald.

<sup>4</sup> Woodruffe, C (1992), "What is Meant by Competency?" in Boam, R and Sparrow, P (eds), *Designing and Achieving Competency: A Competency based Approach to Developing People and Organisations*, McGraw-Hill, London.

<sup>5</sup> Clancy, P (1994), *Managing the Cultural Sector. Essential Competencies for Managers in Arts, Culture and Heritage in Ireland*, Dublin, Oak Tree Press in association with Graduate School of Business, University College Dublin.

<sup>6</sup> European Commission Staff Working Document (2005), *Towards a European Qualification Framework for Lifelong Learning*, Brussels, 8 July 2005, SEC (2005) 957

<sup>7</sup> Ibid, 11.

<sup>8</sup> Ibid, 11.

<sup>9</sup> Fitzgibbon, M and Kelly, A (1997), *From Maestro to Manager. Critical Issues in Arts & Culture Management*, Dublin, Oak

Tree Press in association with Graduate School of Business, University College, Dublin.

<sup>10</sup> Transmission is an evolving research project initiated by the Royal National Theatre and funded by the European Commission that developed a transnational model for training for artists and amateurs working with the Third sector, and progressed to the validation and accreditation of such training. More recently it broadened the scope to examine the role that creativity can play in the social well-being and economic health of countries. IN its new report it notes that "The reality of working with others, especially in a transnational context, is always complex and often fraught with potential misunderstanding" came from Transmission, (2007), *The Creative Worker: new perspectives for the arts in Europe*,

<http://transmissionartists.wordpress.com>

<sup>11</sup> Arts Council: England (2006), *Introducing the Cultural Leadership Programme*.

<sup>12</sup> Hewison, R (2006), *Not a Sideshow: Leadership and Cultural Value – A matrix for change*, London, Demos, 13.

<sup>13</sup> <http://www.gpm-pma.de/docs/showsite.php?menu=020502&GSAG=f23a029f905d92907d4069df63be46f0>

<sup>14</sup> Gould, M and Freeman, R, see: [http://emarketing.propoint.com/propoint/pdf/PPI\\_TheArtOfProjectManagement.pdf](http://emarketing.propoint.com/propoint/pdf/PPI_TheArtOfProjectManagement.pdf)

<sup>15</sup> The instrument is called PM Future World. The Siemens approach is described in Lane, K (2007), "Siemens passport to project success", *Project Manager Today*, Vol. XIX, 6, June 2007, HOOK (Hampshire), Larchdrift Projects Ltd.



<sup>16</sup> Mead, R (1994), *International Management: Cross-Cultural Dimensions*, Cambridge, Mass: Blackwell Publishing, 472.

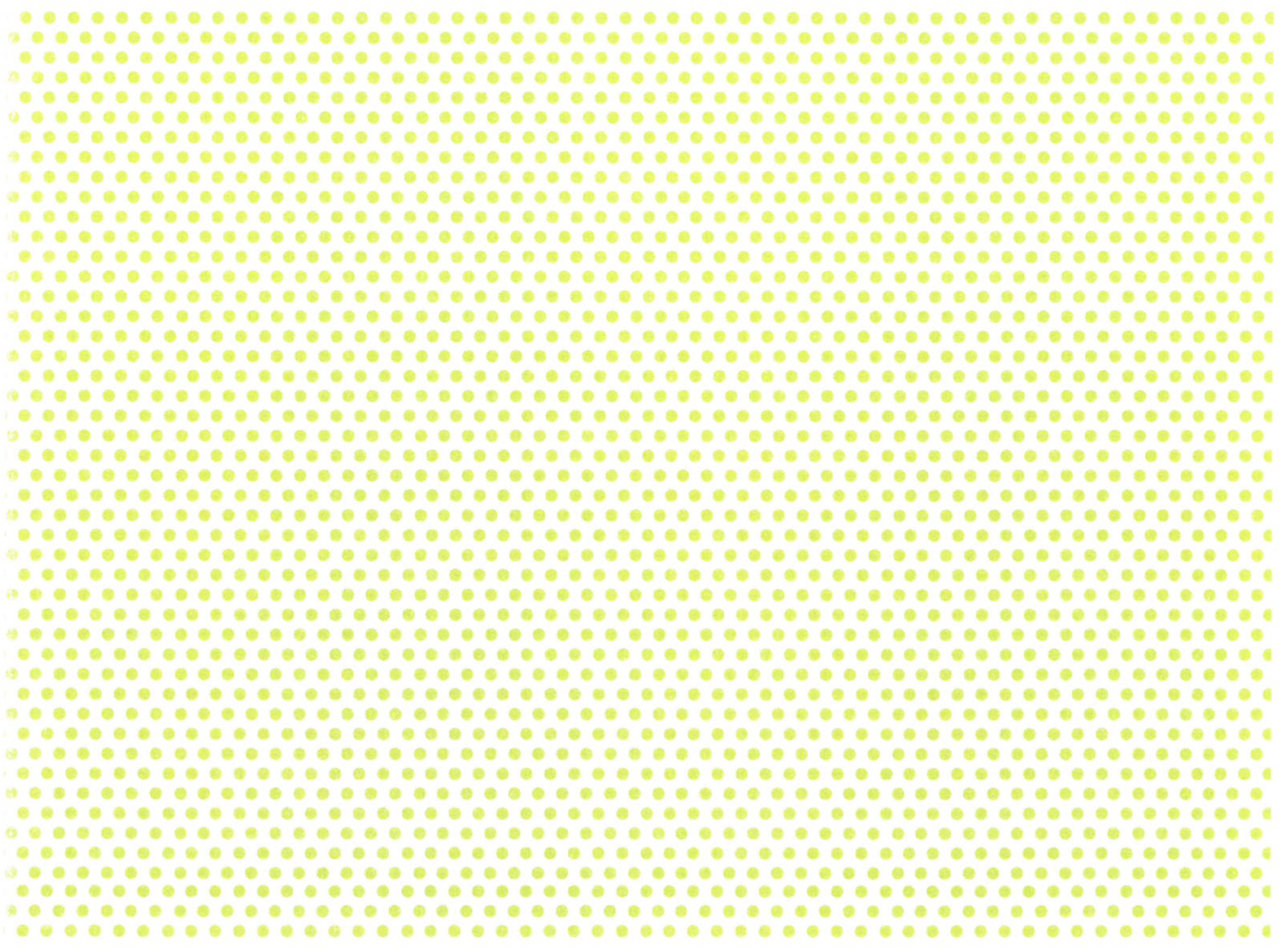
<sup>17</sup> In a keynote address to the 'leadership in Culture' Conference held at the Royal Society of Arts, 8 June 2004 and available via <http://www.cloreadership.org/>

<sup>18</sup> Clancy, op cit 10

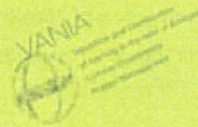
<sup>19</sup> Ibid, 12.

<sup>20</sup> European Commission (2005), op cit.

<sup>21</sup> *Resolution of the Council of Ministers of Culture of the European Communities on the training of arts administrators* (91/C 188/01) (1991), Brussels, Official Journal.







Leonardo da Vinci

3.

TEACHING TRANSNATIONAL  
CULTURAL CO-OPERATION  
IN EUROPE TODAY  
SITUATION AND PERSPECTIVES

**MILENA DRAGICEVIC SESIC**

FOR THE FONDATION MARCEL HICTER ASBL

BRUSSELS

2007

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### SECTION 3

#### TEACHING TRANSNATIONAL CULTURAL CO-OPERATION IN EUROPE TODAY: SITUATION AND PERSPECTIVES

## 1. INTRODUCTION

*"Cultural projects are the important part of trans-national cooperation. I think they should be the integral work for promoting tolerance, strengthening civil society and supporting democratic changes in transition countries, and for old European democracies a source of inspiration and "new breath", seeking new ideas and forms in art."*

KYRYLO BULKIN, UKRAINE

[http://www.felix.meritis.nl/peoplenetwork/index\\_2006.htm](http://www.felix.meritis.nl/peoplenetwork/index_2006.htm)

Through an analysis of curricula and of training tools, this chapter will try to identify the concepts and methods of teaching transnational cultural co-operation: to prepare future practitioners to work together, to co-produce or to mediate (interpret) the «products» and values of one culture in another cultural context. The cultural field (*le champ culturel*, Bourdieu) has a European and also world culture dimension. The effects of globalization and new media impacts demand diversified and differentiated knowledge and skills from cultural operators. At the same time, cultural operators have to be aware of policy measures as they can be influential in creating new forms of cultural practices – especially European and Mediterranean transnational (cross-border) practices.

Efforts are being made in cultural management education, as well as higher arts education and cultural studies, to respond to new needs and concepts, among which mobility and intercultural dialogue are of crucial importance (even for very different career objectives).

This chapter will attempt to provide an «intellectual topography» (Anderson) of the cultural co-operation field in Europe, to introduce the main concepts and notions in co-operating among cultures; assess academic and professional efforts to create compe-



tence for operating in the world of culture today, a culture increasingly without boundaries (whether geographical or disciplinary). In the analysis, specific emphasis will be given to the cultural capital (knowledge and skills) needed for co-operation, co-creation and co-production, but also to how cultural managers are taught to «represent», or to construct the representation of «their» culture in an international environment.

The research involved has encompassed all type of courses: from those identifying themselves as teaching transnational cultural cooperation to those declaring themselves to be involved in teaching cultural diplomacy; from basic and postgraduate academic courses to courses within programmes of lifelong learning; from internationally conceptualized courses to those responding predominantly to the needs of the local environment.

To analyze the ways and effectiveness of teaching transnational cultural co-operation in Europe today, we have to understand three issues:

- what are the concepts behind ideas of cultural cooperation,
- what are the main teaching methods,
- what are the training tools?

#### • **Research questions**

In Phase Three of the VANIA Project we sought answers to a number of questions. How do we training centres, schools and universities, understand the European or *international* dimensions of the programme they are delivering? How do they prepare students to work transculturally: on an international level (across and beyond borders), but also, *nationally* opening domestic cultural space to other experiences and influences? In short, how are cultural managers and other operators educated to work in different cultural contexts; does the training develop a capacity to understand and to make understandable the cultural expressions of different cultures?

Are the traditional training formats and training tools adapted to the needs of new professionals in cultural management and cultural diplomacy? Do they really create the competence and knowledge necessary for transnational co-operation within

Europe – through artistic dialogue, representation and exhibition, but also through mediation and communication?

Are the aims of transnational cultural cooperation training programmes linked to the education of practitioners to become innovative and open, not only pragmatic and skilful?

As the final outcome, the following major question will be examined: During training and within education, to what extent are cultural operators receiving the analytical skills and understanding to help influence and develop policy measures, and to what extent are they prepared to use all the possibilities for their transnational cultural cooperation programs.

#### • **Research methods**

A complex interdisciplinary qualitative research approach has been applied, as the training tools and training formats (methodologies) are so different that it is impossible to classify by clusters and to follow the statistical distribution of different types of answers.

First, research concentrated on an analysis of different forms of texts (e.g. the UNESCO/ENCATC Directory and literature on cultural co-operation). Secondly, direct field research with interviews and observations were applied. Third, the collected texts (curricula, study programmes, literature, training tools, interview responses, etc) have been analyzed using different methods of interpretation (rhetorical criticism, discourse analysis, frequency dictionary, content analysis).

The presentation of the data collected through research of the content and methods in the teaching of cultural co-operation is in three parts: *curricula analysis* (modules and professional vocabulary – content analysis), *analysis of methods used* and *analysis of training tools*. The interpretative analysis will be a starting point for developing policy alternatives and solutions, which will be presented as the final outcome of this research.

Finally, a focus group discussion during the VANIA seminar in Delphi will be used to verify or question some of the findings and solutions.

# 1. SURVEY OF TRAINING TOOLS AND METHODS

## 1.1 CURRICULA ANALYSIS: MODULES OF CULTURAL COOPERATION & PROFESSIONAL VOCABULARY

In cultural management education, three concepts underpin the training programmes<sup>1</sup>:

- I culture is seen as a factor of social (economic and political) development,
- II culture is seen as a promotion of the arts and heritage,
- III culture is seen as a mediation force in society.

Conceptual differences are visible in the presentation of curricula, and especially in the (non)presentation of cultural co-operation modules among those three groups of programmes. The fact that transnational or European cultural co-operation is rarely mentioned (mostly it is subsumed within topics which deal with specific arts branches, such as performing arts management, festival management, exhibition management etc.) is significant in itself; it also demands that special attention be given to the key words employed in curricula contents. The other difference - the nature of the training institution - is also important, as the majority of training centres differ from universities in as much as they often see their role first on a local level (training for professionals, animators, board members, volunteers, etc). Consequently, their managerial training often lacks a transnational co-operation component. However, a few training centres (situ-

ated in Amsterdam and Brussels, which is significant) have positioned themselves on a European level, conceptualizing and developing training in transnational cultural cooperation (Amsterdam-Maastricht Summer University and Felix Meritis Foundation, Amsterdam, and Fondation Marcel Hicter, Brussels). In addition, there is at least one centre (Formation Internationale Culture, Paris) operating with a global remit, but within the scope of the French language<sup>2</sup> with support from its Ministry of Foreign Affairs.

So, by examining key words of the curricula and key literature and through discourse analysis, we will try to establish what values and what concepts are dominant in teaching transnational cultural co-operation and what are the key notions and terms relevant for each of the three types of educational programmes.

### • *Curricula vocabulary – defining the area and values*

Exploring definitions and vocabulary used in transnational cultural co-operation modules should be one of the starting elements for understanding the teaching, as the vocabulary demonstrates the extent of the “understanding of the subject”. Cultural co-operation is a complex field that might contain many different issues.

By analyzing curricula and comparing these with research done five years ago<sup>3</sup>, it is obvious that symptomatic changes in approach have happened, demonstrating greater policy awareness on the part of the cultural management lecturers and trainers (even the schools where culture is seen as promoting the arts are more socially concerned than before, trying to adapt to “trends” and “fashion” and recognising that the EU or UNESCO bureaucracies need “buzzwords”).

**Figure 3.1**

<b>Words - trends &amp; fashion in teaching learning transnational cultural cooperation</b>		
Cultural pluralism	multiculturalism	cultural diversity
Accessibility	pro-activity	inclusiveness
Music	Western music	popular arts/culture
Folk music	Ethno music	world music
Exchange	co-operation	collaboration
Touring	mobility	virtual community
Animation/ community arts	mediation	translation
Foreign cult. policy	cultural exchange	cultural / public diplomacy
Co-productions	joint ventures	partnership
Associations	networks	collaborative net.
Nation state	region	(local) territory
Multidisciplinary	intersectorial	hybrid/ trans-disciplinary
Culture	arts	creative industries

**A vocabulary** of transnational cultural co-operation, represented in only a few manuals<sup>4</sup> and training handouts, not only indicates this diversified conceptual approach, but also the lack of developed professional theory and notions in both policy and management dimensions of transnational cultural co-operation.

Cultural trade, cultural exchange, cultural co-operation, foreign cultural policy, transnational cultural governance, cultural diplomacy – are just a few

terms showing how the transnational cultural co-operation vocabulary has changed in last 20 years. It has been difficult to conclude to what extent training courses are providing vocabulary tools as the programmes investigated did not have manuals or adequate readers in this domain, but relied usually on handouts produced every year by invited guest lecturers, mostly an artist/creator or manager.

To see if the students are receiving “more” than is written in programme texts (module presentations)



through "oral lectures" and debates, we selected three notions belonging to different periods of cultural studies, representing very concrete and specific issues relevant for international cultural relations and transnational cultural co-operation: *le musée imaginaire* (the imaginary museum, a concept derived from Andre Malraux), *political correctness* (a concept introduced through Anglo-American post-colonial studies in media and cultural policies since the 1980s, and *the heritage of others* (a newer concept raised within the ethics of cultural policy and management, about the need to protect the heritage of others, mostly minority cultures or a culture disappearing from a specific territory).

In interviews, students were asked if they were receiving information about those concepts and how – i.e. directly or indirectly. The terms did *not* appear on the presentation lists but, arguably, they are important for raising debates about the ethics of cultural co-operation, and to understand the concepts of diversity in cultural expressions and the responsibilities of the cultural manager in working both nationally and transnationally. The answers suggested the three terms were not considered sufficiently important from the standpoint of training, learning and gaining competences.

However, to understand the complexities of the arts scene and the job of a cultural operator in a globalized world, all of the three terms may be considered important when programming cultural events (e.g. what should be an 'international' exhibition today, when speaking about 'the other' (gender issues might also be important here, not only ethnical or racial) and, finally, the way we adopt a "solidarity" role towards culture which is considered foreign in the environment it was built (e.g. Armenian in Turkey, or German in the Czech Republic). Before crossing the border, cultural operators have to understand the importance of acknowledging 'the other', and it was surprising that in the survey of management curricula it was not identified at all.

**Concepts** – The knowledge base of working and co-operating transnationally has been situated within three different philosophies – that of cultural policy, of cultural management and of cultural mediation.

#### *Working transnationally - cultural policy concepts:*

- understanding implicit EU cultural policy
- understanding the differences in national/regional/local cultural policies in Europe
- defining priorities in foreign cultural policies – advocacy arguments / analysis and research
- active participation in policy re-conceptualization and implementation (transfer to cultural management)
- Understanding the global context (GATT, WTO, TRIPS and Europe in the wider world)

#### *Working transnationally - cultural / arts management concepts:*

- Working abroad (making the movie or rehearsing the play, etc.)
- co-producing
- partnership
- Selling (performing, touring, etc)
- Promoting (festivals, foreign cultural centres, etc)
- artist mobility

#### *Working transnationally - cultural mediation concepts:*

- intercultural mediation
- intercultural dialogue
- programming "the other" (the arts of other cultures)
- translating the other (contextualization within programming)

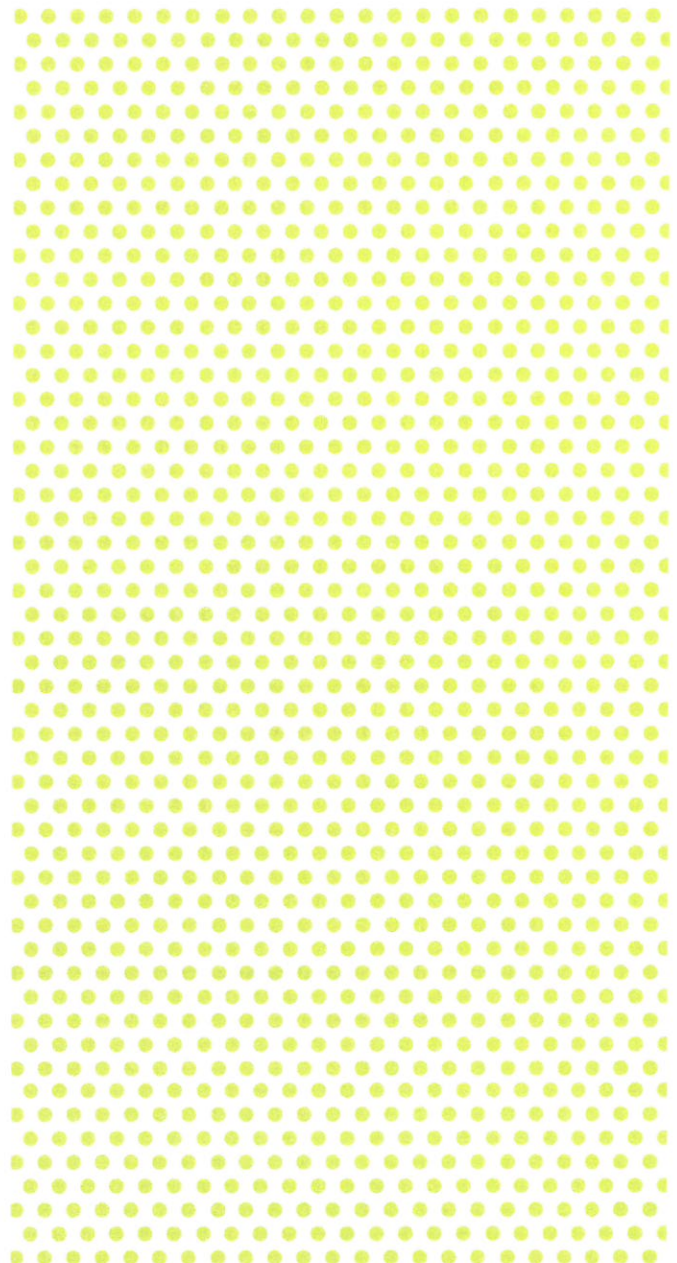
However, it is important to note that in the UNESCO/ENCATC directory, half of the training programmes do not present an international dimension in the curricula literature. Later, in a response to a direct question about this, the answers mostly describe

the “international” character of the programmes:

- a) lecturers coming from other countries (guest lecturers)
- b) student body being international
- c) Erasmus/Socrates convention signed (Lyon and Univ. Bordeaux III) or different partnerships (Sibelius Academy with City University, London, University of Arts with I.E.P. Grenoble, Krakow -Riga – Gorliz partnership, Tallinn – Hamburg, etc.)
- d) Regular study trip abroad (e.g. I.E.P. Grenoble, Kulturkonzepte Vienna)
- e) Possibilities for students to do an internship abroad
- f) Certain topics are debated in their international context – i.e. international dimension of projects, etc.
- g) cultural policy is presented in a global cultural context (Jyvaskulla)

It is evident that in the training courses listed in the UNESCO/ENCATC directory the emphasis is put on peer group training (the fact that students are coming from different countries), or on student mobility (Erasmus, internships, study trips). The mobility of professors is less frequently mentioned (mostly as one guest lecturer per year), and even less common are specific thematic modules which directly open international issues. In this respect there are few programs that are truly European and only *the European Diploma in Cultural Project Management* can claim that all of the above is systematically used: participant and teachers bodies are completely international, teaching happens each year in three different European countries, the study trip each student is performing individually happens in a fourth selected country, and all the lectures and issues are debated within a transcultural framework. As stated in the stage one research by CUPORE – the multifaceted nature of cultural co-operation demands complex forms integrated in lifelong learning programmes, such as *the European Diploma in Cultural Project Management*.

According to UNESCO/ENCATC’s directory the modules cited in the following table are important part of training curricula<sup>5</sup>, aiming to provide the learning outcomes linked to transnational cultural cooperation.





**Figure 3.2**

**Cultural cooperation taught in degree programmes & through short courses for professionals (life-long learning programmes) – UNESCO/ENCATC directory**

### **I Transnational cultural co-operation & policies for cultural development**

- Models and structures of international cultural co-operation (Centrum animacji culture Poland, Bulgaria, Greece, European Diploma in Cultural Project Management, (EDCPM), City University, London)
- Seminars with foreign cultural centres or embassies (Jagiellonian Krakow, Ecumest, etc)
- Seminars with practitioners involved in international cultural projects and programmes (Grenoble, EDCPM)

### **II Comparative cultural policies**

- EU cultural policies (Barcelona, City University, Juvaskyla, Tilburg, Krakow )
- Comparative cultural policies and practices (Warwick, Uppsala, Jyvaskula, City University, Moscow School of Social & Economical Sciences; Instituto Nacional de administracio, Portugal, Goldsmiths College, London)
- European public policies and administration (Univ. of Liverpool)
- Cultural policies for the continental European and pan-European cultural sectors (University of Liverpool)
- Minorities and cultural policy in Central and Eastern Europe (Debrecen)
- City cultural policies – European aspects and “re-inventing the city: cultural policy in an intercultural and international context” (EDCPM, Amsterdam-Maastricht)

### **III European studies**

- European studies (Tilburg)
- European identities (De Montfort University, Leicester)
- European cultural space (Universite de Deusto – San Sebastian)

- Multicultural studies (West Bretton, England)
- Contemporary European culture (Greece)

### **IV European cultural management**

- European cultural issues, administration and management (Somerset College, Taunton)
- European framework (Sibelius Academy)
- European projects management (EDCPM, Artlab-Fitzcarraldo)
- International co-operation in the arts (Amsterdam-Maastricht, City University)
- International / regional cultural networks<sup>6</sup> (Krakow, Moscow, Belgrade, etc)
- European performance (Warwick)

### **V Creative industries – European & International perspective**

- itrans-nationalization of cultural industries (University of Deusto – Bilbao)
- Global economy (Faculty of Leisure and Tourism, Hygh Wycombe)

Very few training centres have a foreign language<sup>7</sup> as a prerequisite for the programme (mostly English or French as a foreign language), or as a part of the curriculum (Amsterdam School of Arts; Hogeschool Holland Diemen; langue vivante appliqué a la culture – Metz; Universities of Luneburg, Passau, De Montfort University and faculties of Drama: Skopje, Belgrade, Cetinje). It is obvious that most of them are part of universities where the language teaching is secured by professorial bodies.

It is evident that, in one way or another, comparative European cultural policies, as well as the principles of transnational cultural co-operation are entering the curricula. Where international project management (co-producing, etc.) is mentioned in curricula, most of the time it is in the context of fundraising, seen as a potential for bringing new, extra resources (knowledge, money, visibility, etc.) to the organization (nation, state) rather than as a challenge in itself, culturally or aesthetically.

Obviously, the problem in teaching transnational cultural project management lies in the fact that it demands personal experience, or a research base



– but insufficient importance has been given to such kind of research in cultural management and cultural policy sciences. Mostly, arts management has focused on larger (national) public cultural institutions: orchestras, theatres, or on organizational conflicts, while the research on co-production or collaborative projects is lacking. In the same way, cultural policy theory mostly analyses and evaluates instruments and measures centred toward national territories, while the impact of “foreign policies” or policies of cooperation is mostly done as applied research for decision making processes of international organizations.

### Figure 3.3

#### Topics under the title: *International cultural cooperation*

- History of international cultural cooperation
- Global context of cultural work (GATTS, etc)
- International organizations (UNESCO, CoE, EU) and international funding bodies (ECF, Pro Helvetia, Soros Foundation, Visegrad group); EU Cultural Article (usually through comprehensive debate); EU institutional framework and programmes (e.g. Interreg).
- Foreign cultural centres and foreign agencies (British Council, French Cultural Centres, Goethe Institut, Instituto Cervantes, etc) – presentations through dialogue
- Networking – European cultural networks
- Mobility schemes and practices (EU, ECF, etc),
- EU or international events (“European cultural capitals”, Venice Biennial, etc.)
- Multi-lateral partnership initiatives and regional programmes, broad cultural platforms - Policies for Culture, Theorem (but rarely).

From titles alone, it is difficult sometimes to conclude the level of international conceptualization of an issue. It is much easier to find in curricula the nomination of local<sup>8</sup> or national themes<sup>9</sup>, than international elements of curricula. The national

dimension is understandable in the courses where culture is seen as factor of social development, while a transnational dimension is more evident in courses where the focus is on culture as promotion of arts, or culture as mediating force. Skills and competences for transnational co-operation are rarely mentioned as learning outcomes, whereas they should be integrated in each module, not left only for those specifically devoted to them.

**Values.** In the first group of training programmes – where culture is seen as factor of social development - although mostly “nationally centred”- the values promoted through curricula and training tools are directly derived from research/policy input of the Council of Europe and the EU and, to a lesser extent, UNESCO. The reports and analyses of the Council of Europe are also influencing national cultural policies and becoming the “operational standards of acting” (e.g. following changes in the scope and methodology of the Compendium of cultural policies, the new terms and methods are being introduced in teaching courses.). The cultural framework programme of the EU with specific criteria of evaluation and priorities, and the nominations of thematic “years” (year of mobility, year of intercultural dialogue, etc) are also indicating underlying values, which more schools and training programmes are following.

In a comparative analysis of the terms used within the training programmes it is already very evident that in the first group of training programmes, where culture is a factor of social development, the *word co-operation* is starting to be replaced by “*collaborative practices*”, the word *multiculturalism* by *intercultural dialogue*, and cultural policies are mostly seen as part of public policies (intersectorial approach)<sup>10</sup>. At the same time, the word *cultural* is replacing the word *artistic* (as it is not enough just to co-operate through arts, but to reflect the broader context in which the arts are situated and to emphasize possible deeper social effects and the cultural effectiveness of art/cultural events and manifestations), European/international cultural projects are present conceptually (as a part of a systemic approach in exploration of policies and cultural processes – e.g. Jyvaskyla), while in the second group of training programmes

concerned with promotion of the arts it is present mostly as information about funding possibilities. In the first approach, the notion of collaboration, if mentioned, is used to broaden horizons, and to change perspectives (mostly in French, German schools), not only to help sustainability of the organization or its fundraising etc.

In the second arts centred group of training programmes – influenced by an Anglo-American approach (theory and practice) in managing the arts and culture – more economical and technical terms are used to describe the processes of transnational cultural cooperation<sup>11</sup>. The cultural market is already seen as global, so academic staff do not feel a need to designate their programmes “international” or “transnational”, as they feel it is understandable as such.

Words, such as *management* are entering the vocabulary of those courses in countries and regions which have for a long time used completely different terminology (*organization/Serbia, technology/Russia, administration/France, etc.*)<sup>12</sup>. At the same, the term *programming practice* is being changed to *curatorial practice* (e.g. *curating* an international film festival, while the *cultural environment* has become *cultural market*, etc. This suggests these programmes relate much more to the needs of the cultural market, than to policy texts, so teaching EU policies is mostly designed to give instructions about “fundraising” possibilities.

Besides cultural management programmes, there are also other educational programmes which include transnational cultural cooperation teaching and training, especially those involved in entertainment, leisure and tourism management, as well as in creative industries (popular music, fashion, design management, etc). Often they are more geared towards market effectiveness, with business success as the ultimate goal. Consequently the international dimension is seen more through economic “success”, than from a cultural perspective (cultural exchange, dialogue, etc.).

Consequently, taught modules on the EU are seen increasingly as ones in which the aim of the train-

ing is to offer skills and knowledge on how to navigate the bureaucratic procedures within the EU, rather than provide a perspective of how to work transnationally, across borders, etc.

In the third group of courses (the most rare), where culture is seen as mediating force in society, the key concepts might be similar to the first group, but the focus is definitely on cultural pluralism (increasingly cultural diversity and cultural diversity expressions<sup>15</sup>), cultural mediation (replacing almost completely socio-cultural animation), intercultural dialogue, culture in conflict zones, etc. Here the transnational project is seen as a symbol of bridging the cultures, celebrating Europe, or “translating” values.

Thus in all three groups, the term *transnational/European cultural co-operation project* might be imbued with completely different meaning – from projects which are following the concepts and ideas expressed in key European policy documents, such as *In from the margins*, through to projects which are done in partnership to foster artistic collaboration or facilitate market sales (festivals, performing arts production, film co-productions) or to facilitate fundraising, to projects which seek to bring cultures together – mediating differences and celebrating European cultural values (civil rights, citizenship, cultural artefacts as civilization achievements, etc).

Different ideological options are debated in the cultural field, and they are implicitly reflected in training content and programmes: from the concept of the welfare state with public responsibility for cultural development and co-operation to the neo-liberal concept of self-sustainability of arts institutions and market-based “co-operation” decisions. But, as Council of Europe and EU efforts in promoting intercultural dialogue are becoming more important, the relevance of ethically based cultural co-operation teaching cannot be questioned<sup>14</sup>. It is obvious that the role of cultural management training and programmes is not only to produce managers who can contribute to the international trade in culture or the international promotion of national/regional/local cultural achievements. So, there are several issues to be answered while debating the mission



of the training programmes, which are linked to the values the curricula are promoting. We have tried to classify them in Figure 3.4.

**Figure 3.4**

***Cultural co-operation concepts spectrum as implicitly debated in curricula:***

Cultural co-operation is treated from the perspective of:

National interest or international solidarity?  
 Wish to know, or wish to influence?  
 Cultural vs. economic interests?  
 Cultural interest vs. marketing interest (wish for better positioning of the country image)?  
 Subtle method of political influence? Or developmental / values based approach – sense of responsibility?

It is obvious that the three types of cultural management courses will give different answers to the above mentioned concepts and “dilemmas”. At the same time, “cultural/contextual/traditional” differences will also have an influence on those issues. (Analysing case studies and the way of their presentation on different courses, it is obvious that artists “working abroad” are often replicating the sense of “duty” or mission defined in the cultural policy of their country, e.g. a French artist working in Bosnia may justify his sense of moral duty to go abroad to “help develop”, “help understand”, while an artist from the USA may be motivated to present his transnational project in Salzburg by market driven (economic interest) factors, etc. In some cases, there is no clear idea about the reasons for transnational co-operation (sometimes it is just a necessity, e.g. survival strategy for a theatre group).

In the Baltic countries, as well as in some Balkan countries, transnational co-operation is seen from the standpoint of the “national interest”, and part of cultural diplomacy, creating image and visibility in the world – and due to this fact, many extremely important areas of working transnationally are not taught or practiced (such as cross-border co-operation with Russia). In France, the role of transnational cultural cooperation is seen more as the promo-

tion of French culture (or fulfilling the “mission” in socially difficult environments), while the British approach is mostly focusing on “new markets”, “exporting the products” – creative industries, so partnerships are more often with “third” partners, and less among “equals” in political and financial terms. Spanish schools are more oriented toward co-operation with Latin America and with the Mediterranean area. In the countries aspiring to EU membership or among recent members (Visegrad countries), co-operation through EU mechanisms is seen as key issue in transnational co-operation, while in Mediterranean, Black Sea, Balkan and even Danube regions cooperation is hardly mentioned – mostly because there are no funding incentives for macro regional co-operation.<sup>15</sup>



## 2 . THE TEACHING METHODS

### 2.1 POSITION OF TEACHER /TRAINER / PROFESSOR

The position of teacher /trainer / professor/facilitator is mostly embedded in his/her national culture (i.e. how within this cultural context the role of "knowledge transmitter" is seen), but it is also dependent on whether the trainer is an artist/manager presenting his/her experiences, or a professional trainer/researcher/professor.

It is also evident that the majority of trainers come from local/national contexts, and that most of their educational and professional experience has been gained in their own culture. In this respect it seems that the role of networks (such as ENCATC, CIRCLE, IETM), has been of crucial importance in internationalizing the curricula and raising awareness of the international competence of professors and trainers.

Schools and training centres invite, according to their financial possibilities, guest-lecturers from other cultures, offering possibilities to students and professionals to hear different approaches and to reflect on the intercultural dimension of managerial work. However, such a trainer/professor may not always adopt a really transnational position (there are exceptions, e.g. managers and artists coming from truly international projects).

A smaller number of expert trainers in cultural management and cultural co-operation are involved more extensively in training abroad or at

home, and their names are repeated from school to school. It is obvious that there is a need to develop the expertise available. The CPEG experience<sup>16</sup> has shown that still more investment in expertise building is necessary in this domain. The present practice is based on combining the profiles of lecturers – having as permanent trainers a more general academic-researcher (sometimes with a degree and research interest in a niche area, such as critical theory, post-colonial studies etc.) and then inviting local practitioners (with transnational experience) as guest speakers, or, more rarely, international experts. This approach is complemented with internship coaching, which might be linked to large transnational projects or international organizations<sup>17</sup> in the country or abroad. A typical example of this kind is the Kulturkonzepte training programme, where one researcher (from cultural studies) is teaching comparative cultural policies, giving the philosophy of cultural cooperation and mobility in Europe, while a second teacher is a practitioner (founder of TransEurope-Halles and at the present moment director of a world music agency specializing in large international events in Austria). A third dimension of co-operation is offered to students while travelling in Brussels, where they have not only to visit European institutions, but also to attend a training course in intercultural skills and competences.

As some organizers of the programmes have underlined, the role of a trainer here is more to raise awareness of the issue of transnational cultural co-operation, especially when the participants on the programme are cultural operators from small cities and regions to whom co-operation even within their own country represents a big challenge.

The other important role of the trainer is to adapt the method and content of teaching to the need of the audience, – to ascertain their profile and needs beforehand, trying to choose from the individual's own experience or, from the large field of examples in Europe, those cases which might be useful for this group. This usually demands more interactive ways of teaching, not only lectures and presentations followed by Q&A sessions, but real problem solving sessions.

Academics, who are mostly researchers and not professionals, often try to empower students with concrete examples and models coming from the "professional" (in this context mostly Anglo-Saxon) environment. So among the study materials and books in Croatia, can be found the compilations of contracts among international partners (Lukic D. 2005) mostly linked to different types of projects (performing arts, visual arts, etc.). At the same time, there are study books demanding more creative student participation in debating the issues or finding solutions (Dragicevic Sesic M. & Dragojevic S. 2004).

However, the general conclusions from the interviews with trainers and professors of international cultural cooperation are that the programmes need the following improvements *content wise*:

- more research, analysis and data on transnational cultural co-operation policies and practice,
- more theoretical reflection and controversial debates, such as the ethical challenges of cultural co-operation.
- more (qualitatively and quantitatively) practice-based project proposals from students (involving questions relevant to transnational cultural co-operation practices, or cultural identity and diversity in Europe).

A clear distinction can be made in the training expectations between academic and vocational

education. A university is expected to provide a methodological and theoretical framework for transnational cultural co-operation, to help develop analytical skills and critical thinking, to question value systems and ethics embedded in transnational co-operation programmes, as well as broad horizons of knowledge and cultural capital including intercultural competences.

The training centres role was seen mostly as the development of practical skills primarily for general cultural project management training. However, rarely the training is developed in a form exclusively for international co-operation. Thus, training about networking in Europe is usually more about information sharing and gathering than about the acquisition of real networking skills.

## 2.2 TYPES OF ACTIVE LEARNING AND TRAINING FORMATS

The ideology of active learning has not yet entered transnational cultural co-operation training courses as a normative standard of operation, with a few exceptions. The majority of the interrogated programmes insisted in their response that they are delivering the content using at least some of the methods of "*interactive training*". Specifically when it comes to academia this demonstrated that notions of *teaching/training* and *learning* are still confused. When asked about the **learning** process of their participants/users/students, the responses focused on the **teaching** format.

So, in spite of its long presence in Europe the idea of active learning is limited mostly to interactive lectures or training with dialogue, aiming to raise interest and to involve participants by showing the relevance of the course to their own practices and projects. Conceived in this way, interactive training has limits. Through peer group workshops, brainstorming etc. the learning process usually demands more time, and does not succeed in bringing new knowledge – mostly it is limited to skills development and information sharing. However, it is extremely effective in intercultural dialogue training, in spreading information about fundraising possibilities and in developing different skills in transnational projects (e.g. negotiation skills).



**Figure 3.5**  
**Types of active learning**

- Project based learning (learning by doing, learning by creating)
- Problem based learning – workshops, debates or seminars
- Research based learning (desk and field research, study trips – observing)
- Knowledge transmission learning (lectures, case study presentations, readings – body of literature)
- Peer group exchange and situational learning (networking, workshops, projects)
- Institution/organization based learning (internships: learning by doing and learning by observing)
- Game based learning (playing – homo ludens) - simulation games

These types of active learning are embedded in different formats: such as learning by doing (project-making, internships, and self-organized seminars<sup>18</sup>), as well as panel debates (which can be within peer training, the outcome of a research or problem based task, etc). As in any taxonomy, the criteria overlap, provoking the necessity to create hybrid possibilities, or to repeat the same form of teaching in several “learning” categories (such as workshops which might enable learning by doing, learning by exchange or by problem solving).

All of these methods, including those based on knowledge transmission, can be considered, if implemented correctly, as methods of active learning. On some courses<sup>19</sup> students had to keep a learning diary (Diary learning log), actively contributing to all formats of learning (Utrecht, Belgrade).

As previously stated in the CUPORE research (chapter 1), the most appreciated outcome of education or training is: “relevant valid knowledge and methods (...) gaining comparative knowledge of cultural policies, institutions and mechanisms, including major European trends...”, so this implies that training and education do not yet introduce, through methods of active learning, possibilities

for students to develop some other skills and abilities necessary for transnational co-operation.

Using the polarities developed within the pedagogical theory of active learning<sup>20</sup>, we will try to show how the most important elements of active learning process have already been incorporated in teaching cultural co-operation practices.

#### • *Meaningful vs. rote learning*

There is no rote learning in this area. The majority of courses do not offer materials and training tools to be learned, but to be read as a stimulant for thinking and new creative solutions. The training tools: reading lists, newspaper articles or web sites on cultural co-operation are given simply as a resource to be explored and debated (e.g. UNESCO Convention on Cultural Diversity, GATTS agreement, etc.). In fact, as there are few manuals or textbooks which directly cover such issues, it is incumbent on both professors and students to use sources as supportive material, just to reflect the issues and try to see the implications<sup>21</sup>.

#### • *Practical vs. Verbal*

Although lectures are among the most used methods of knowledge and skills transmission, nearly all the courses use different forms of practice based learning, such as internships, project based learning, problem solving and simulation games (the most widespread methods of practical education).

Internships have become a standard part of curricula, and each school is keen to send students on internships abroad. However, there are some financial and managerial obstacles (the public cultural sector of new democracies is not yet ready to accept interns). This is the reason why internships are mostly developed in northern parts of Europe (where, in the majority of institutions, the intern can communicate in English). Usually, in Southern Europe it is not the public sector, but civil society sector organizations who more readily accept interns (as they had been trained themselves through internships)<sup>22</sup>.

Co-operative project implementation is demanded only by a few programmes (European Diploma in Cultural Project Management, MA Belgrade) as it



is difficult to impose on students a task of conceptualization and implementation of projects with a transnational dimension. This process of learning is extremely individualized, and risks not to be codified enabling "lessons learned" to be transmitted further, unless there is a specific effort on the part of a training team to systematize the experiences.

Problem solving usually stays on the level of concrete workshops, e.g. how to solve visa issues (Vienna<sup>23</sup>, Belgrade, etc), or how to manage co-productions.

A few of the simulation games used in different training courses have shown their capacity to incite thinking on intercultural issues, such as the "card game"<sup>24</sup>.

• **Learning by discovery vs. Receptive learning (research and problem solving).**

Learning by discovery is a type of learning mostly conceived through desk research done in comparative cultural policies (using the Compendium of Cultural Policies and other web sites as information sources), in teaching fundraising (searching for resources through web portals, etc) and in the teaching of project management (e.g. OntheMove, LabforCulture as resources for partnership and project development, etc). Students are stimulated to discover for themselves what exists, and to conceptualize immediately how they might use the available information. Even in the courses in cultural diplomacy, the Compendium is used as a resource for discovering the potential and interest of a country, before preparing a concept of bilateral co-operation (e.g. for cultural attachés). Field research through interviewing and observation is rarely used regarding cultural co-operation. Study trips abroad is often more to visit rather than research which might bring "discovery", although it might result in a comprehensive analytical report of the study trip, individual explorations and contributions to understanding "otherness" (at I.E.P. Grenoble reports from study trips are treated as "research reports", which show the newly acquired knowledge students had achieved in another country of Europe). Comparative individual research – done within the European Diploma in Cultural Project Management program is conceived to enable participants to lead individualized research in

another European country, in order to gain insights into other ways of thinking and doing. Otherwise, learning by discovery can be found in MA research related to transnational cultural co-operation, as the results usually have at least a certain degree of discovery.

• **Interactive vs. Transmissive (peer group, team building, "modelling").**

Although the term "interactive" is used very often for lectures with question and answers sessions, we will consider only those which are conceived as mutual exchange and where participants have also a key role in knowledge transmission. It is even more necessary in the situation of continuous professional development, where professionals can largely contribute with their experience and knowledge. In many training programmes, workshop tasks are based on mutual help and knowledge of participants (creation of marketing models, fundraising strategies etc.), as well as project making (in Belgrade, students are divided in to seven intercultural groups to conceive and organize / implement projects having to fulfil only one criteria – to be relevant for the territory of the Balkans – i.e. they are intercultural or transnational).

Peer group training, with or without facilitators (workshops, task implementation, etc.) is one of the crucial elements of the pedagogy of the European Diploma in Cultural Project Management (discussed in Annexes XI and XII). The difference from the other form of training is that here the peer groups have also common tasks between sessions, and that they are actively engaged in solving the issues through communication with each other (e.g. 24-25 participants from 16/20 countries, are dispersed in several types of subgroups: preparing debate sessions in three groups, preparing cluster presentations in 8-9 groups. This latter task includes an oral presentation of their own project and jointly chosen issue at the final session and is usually organized following advice from a tutor or pedagogical team. The comparative research study also relies on peer support, as the participants mutually are helping each other in identifying the country they should visit according to the problem and demands of their projects.

**Figure 3.6:**  
**Cultural**  
**co-operation**  
**learning process**

<b>Content</b>	<b>Methodological approach (learning methods)</b>	<b>Teaching format</b>
Global cultural context	Problem based learning; raising awareness	Lectures, debates, case studies (WTO issues, etc); reading.
Cultural policy + EU and beyond	Research-based learning; Systemic analysis + comparative analysis	Lectures, desk research (Compendium analysis); debates, round tables.
Transnational cultural co - operation – history and present state	Research-based learning;  Comparative analysis	Lectures; readings; seminars.
International organizations  Foreign cultural centres & agencies	Knowledge transfer; Typological analysis	Lectures, desk research (web sites analysis), presentations (leaders of foreign cultural centres; UNESCO committee...)
Networking – European cultural networks  Mobility schemes and practices	Research based learning: desk research and participant /observer research.	Guides and web portals as learning resource - Workshop: how to make use of European networks
Events and international festivals management	Practice based learning; peer learning.	Research (desk & field), Case study analysis + comparative analysis
Working transnationally: co-productions <sup>25</sup> , touring	Learning through examples	Case studies, presentations
Intercultural mediation programmes	Project based learning Game based learning Problem based learning	Simulation game; Analysis of one artistic work (literary, visual, etc)

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Organizational development	Practice based learning	Preparation of educational programme (digitalization and e-net working); Internships
Intercultural aspects of artistic creation - oeuvre	Project based learning	
Cultural tourism	Personal History: "Memorization" and "narrativization" method Project modelling (desk research)	Case studies : Best practices presentation & analysis; Workshops: personal experiences - creation of a tourist itinerary.





## 2.3 EXAMPLES OF INNOVATIVE TRAINING FORMATS

### • *Case study methodology*

Transnational cultural cooperation teaching is usually based on the presentation of case studies. Unfortunately, none of the centres or schools have a selection of case studies (best practices) in printed or digital format and, usually, as they are presented by guest lecturers, they are likely to change as lecturers/presenters change.

The intention of learning tools in this context is to generate an "appetite" for cross-border work, travel, meeting others, broaden experiences in working in another culture, in presenting in (to) another culture, or in receiving another culture.

On the basis of a large range of case studies collected from interviews, we have selected several as the most typical examples for the teaching practices in this domain:

- Peer case study - learning from peer examples (exchange) – diversified focus;
- Leaders in the field (charismatic "figure") case study - learning from leadership models;
- success stories - best practice presentations of a transnational event – focus on management;
- international "incident" – crisis management;
- Issue based case studies (co-operation North-South: balance-imbalance, patronizing approach, etc.)

Peer group training is institutionalized as a separate method of teaching transnational cultural co-operation only on *the European Diploma in Cultural Project Management* – where the student body is divided in three groups and where they work with a pedagogical team in those subgroups on development of their projects (the admission condition is that projects have a European dimension). By engaging with people coming from different cultures, and often from different artistic fields, debate about project contents and managerial development is a very direct way for the participants to realize what kind of effort or logic they have to apply in working

across borders.

### • *Leadership case studies*

The case studies belonging to this group have certain common features. Successful case studies are usually chosen by programme directors, often featuring a charismatic leader without whom the project could not have existed. So they are, at the same time, cases of *leadership presentation*, as well as cultural co-operation challenges. Each case study is usually presented in the way to show that each project has multiple layers /features and that although replication is possible, direct imitation is impossible<sup>26</sup>.

### • *Success stories - best practice presentation*

The European Diploma in Cultural Project Management, has a few cases which are regularly used: e.g. LIFT Festival, European Cultural Capital, TransEuropeHalles, IETM network, etc.

### • *Crisis management*

Examples of "international incidents" – how we select and present to students the examples of crisis management: making decisions within transnational project when unexpected problems arise. The research revealed many case studies used in teaching, sometimes from the media<sup>27</sup>, or from colleagues from the same university<sup>28</sup>, or personal examples of trainers' experiences.

The "utility" and the "use" of the knowledge and information gained through a case study presentation depends of the capacity of the presenter to summarize and classify the "lessons learned", and of the capacity of students to process information and to relate it to already learned issues relevant to the theme. There is also a crucial role for the course director or module co-ordinator to underline and link some elements of presentation with the knowledge base of the course.

### • *Issue based case studies*

Here usually several different case studies are presented around one issue, e.g. ethics in transnational cultural co-operation. Sometimes, this format can be used as a method of skills acquisition, i.e. gaining intercultural competence in transnational correspondence. Case studies of successful and

ambiguous projects can be presented to students, demanding their active involvement in analysis and final conclusions about the lessons learned.

• ***Seminars / more complex training formats with active involvement of the peer group (combining theory and practice)***

Often thematic seminars (one-two days combining lectures, presentations and debates) are organized by students themselves (e.g. Grenoble), who take an active role in its "curating" (inviting guest speakers, selecting films or other artworks) and presenting their own experiences, or elaborating the concept of the seminar through desk research.

Another illustration of the seminar format is a regional one on the "Transfer of good practice – territorial law and cultural development", organized by students of Belgrade UNESCO Chair in Belgrade and Timisoara. This brought together experts from Balkan countries: Macedonia, Croatia, Albania, Serbia and Romania together with students who prepared their own research papers<sup>29</sup>.

• ***Workshops as discursive space - Intercultural sensitivity training***

According to an analysis of curricula, the majority of the courses retain a conservative concept of arts branches and arts hierarchy (from highbrow to lowbrow culture). There are very few courses where students get information about "other cultures" (i.e. not major cultures of Europe), nor about cultures where ideas, tastes and values differ considerably from their own. Hybridity of forms is more commonly taught in cultural study departments than in cultural management departments, except where the notion of creative industries have started to replace the notion of culture.

Interviewing colleagues from the Balkans region the consensus was that all those cultures are characterized by the following issues relevant for transnational cultural co-operation projects<sup>30</sup>:

- Fear of neighbours; stereotypes; prejudices
- Popular culture sharing
- Elite culture of the "other" (ignored by both cultural practices & training institutions)
- Heritage of the "other" on its territory (ignored

by cultural policies and training institutions)

- Contemporary art practices – shared only within civil society movements.

The response of training centres and academia in the region is to avoid controversial issues and instead provide information about EU policies (so the region could learn to co-operate among themselves through European programmes and projects).

In nearly all the programmes examined, the sense of the importance of intercultural competence was great, and its involvement in the curricula was confirmed. Nevertheless, when asked "to what extent you gave information or elements relevant to the comprehension of Roma culture" (not least due to the fact that it was the World Decade of Roma Culture), the response was negative, suggesting that only a small number of the courses really take into account cultural diversity. The non-existence of Roma culture in curricula outside of Romany studies<sup>31</sup> is especially significant when it comes to countries such as Slovakia, Romania, Bulgaria, Serbia etc.<sup>32</sup>

• ***Workshops – playground format for intercultural sensitivity rising***

Besides case studies, in teaching intercultural skills, cross-border sensitivity and comprehension (diversities and similarities), both "problem solving" or "discursive" workshops (establishing a dialogue<sup>33</sup>) are also often used.



*The Workshop – Who are we? National identities on the Balkans might be a good example of a raising awareness workshop (held in the framework of the management seminar for performing arts professionals from the Balkan region, Sofia, December 1998.). One researcher – a Hungarian cultural anthropologist had taken photos in all of the Balkan countries from wedding and baptisms, exhibiting them without a precise order. The participants had two tasks: first to select photos which represented “their” national identity, and then to try to link other photos to their image of the other Balkan nations. Also, they had to explain why they suggested those links. None of the groups had selected the images from their country as its own and all of the groups had incorrectly identified the others: Romanians had been taken for Albanians; Serbs for Greeks; Bulgarians for Romanians, etc*

This kind of workshop should be codified and recommended as part of the standard training tools as they are responding to many demands of active learning (learning through research, problem solving, debating, reflecting, discovery, meaningful learning, etc.)

Other types of *raising awareness workshops* are organized around issues of memory politics and politics of remembrance (safeguarding the heritage of others), very often including personal experiences of participants, or previous research of public spaces in a city to identify presence of other cultures (i.e. multicultural Timisoara, cosmopolitan Paris or Vienna, etc.).

#### • **Panel debates**

Panel debates enable crucial themes and issues to be explored from different perspectives. For example, What are the ethics of transnational cultural co-operation?; Confronting artistic trade unions – why cross border employment is still difficult?; Politics and cooperation – are cultural managers free in conceptualizing cross border work?; Marketing nationally and transnationally: the necessity for differentiation, etc.

Such debate means more than presentation of concrete personal experiences. They demand the

capacity of actors to go beyond their personal experiences or knowledge based on research and literature, and to confront the experiences of those with different positions in transnational cultural co-operation (producers, event managers, artists, administrators, etc).

#### • **Individual learning – learning through literature and specific training tools**

In the majority of training courses, books and literature remain key sources of learning. Later in this report we have selected some publications (guides, readers, research texts, etc) which are used in teaching transnational cultural co-operation, but we have to emphasize that we have found few textbooks, manuals and training tools specifically developed for this purpose. The diversification of resources used is much higher in this domain than in classical university disciplines, where standardized manuals are published in different countries, covering more or less the same issues. Of course this area is undergoing change, and without proper research the creation of a manual aimed at individual learning is not that simple. As mentioned previously, among the exceptions is Dragan Klaić' book: *Mobility of imagination, a companion guide to international cultural co-operation* (Budapest 2007)<sup>34</sup>.

A multimedia DVD, differs as a tool from a book by its potential flexibility. It can cover a wide range of topics, and then, within each of the topics go deep in exploring its contents, using all possible different forms: texts, photos, animated graphics, comics, video-interviews, interactive tasks: games, questions, etc. It is both a manual and encyclopaedia at the same time. It might be serious and humorous, descriptive and provoking, instrumental and reflective - a tool created equally by author and user. Navigation is personal, can be instructed and guided by trainer / training course, but also it can depend on the personal needs of the practitioner.

Inocult, a DVD training tool in managerial competence, combines a documentary approach (interviewing 20 operators from five countries) through 10 thematic areas – out of which two are important for transnational cultural projects directly (Intercultural & Europe), and a few others also deal with relevant issues<sup>35</sup>. Described as a “handbook



on the competences needed by European cultural operators", it illustrates positive and also limited outcomes of the peer training method.

• **Virtual classroom**

By using virtual simulation of the situations with which a cultural manager has to cope a student is made aware of the potential mistakes he can make in real life and can learn without any serious consequences. Most of the situations in which a student can be placed could not be created for him in real life as a part of the learning process, not least because of the expenses.

Virtual classrooms can be practiced both on the individual and group level, through the computer network system. This way, teamwork can also become an integral part of learning through simulation games.

Some of the examples of virtual classroom simulations used by the Universitat de Barcelona are:

- SimTheatre: To program a public theatre season
- SimNegotiation: To negotiate the use of a public space
- SimProduction: To design and budget an open air music festival production
- SimExpo: To programme a public gallery
- SimCoop: To negotiate an international project
- Simulation game case study

A simulation game is not an innovative method in itself. On arts management courses generally it has been used in teaching fundraising, sponsoring, marketing, negotiation skills (more often in local than in transnational context). However, a few of the simulation games had been identified in this domain also, though it is not in widespread use.

*One example is the Diplomatic simulation game.* Students can choose among several suggested roles of a representative: of a country, of one non-governmental organisation and international organisation, etc<sup>36</sup>. They are invited to act as diplomats. They have to negotiate, to create alliances, defend their positions with the ultimate aim of producing

one agreement by the end of a day. This method is used as an instrument to create interest in transnational co-operation, but at the same time it enables several other learning outcomes, such as speaking in public, expressing and defending a position, understanding the obligations of different positions in international relations, etc.

• **E-learning method**

Although through interviews we have not found many centres using innovative training tools and methods linked to new technologies, it is worth mentioning that from 1997 to 1999 the ENCATC network organized the Calliope project, "teaching cultural management in the era of new technologies", whereby teachers and trainers were sensitised to the creation of web training tools, use of distant learning technologies and production of digital learning tools (<http://www.frajla.co.yu/cal-liope/>).

Evidence from the research indicated that to date only one lecturer (involved in several programmes in Europe) was utilising an e-learning approach, by creating a module: *Mobility and intercultural exchange in the digital age*, and also developed a *Training for the trainers' course* which lasted two years as part of the On the Move web tool. It is interesting that in Europe web tools are not often used and training is not organized to provide such expertise.

The most used approach consists of the trainers in the role of facilitators, giving information and contacts (sometimes even concrete tasks) to use web sites and develop or further develop participants existing projects and adding transnational dimensions to them. Sometimes this individual analysis is followed by peer workshops where students have to confront their findings, to select the best options and then to present the revised projects to other groups. The criteria of assessment focuses on creative mobility solutions in developing transnational cultural cooperation. Generally, the OnTheMove web site was used for searching for important information, but the newer LabforCulture web site has started to be mentioned.

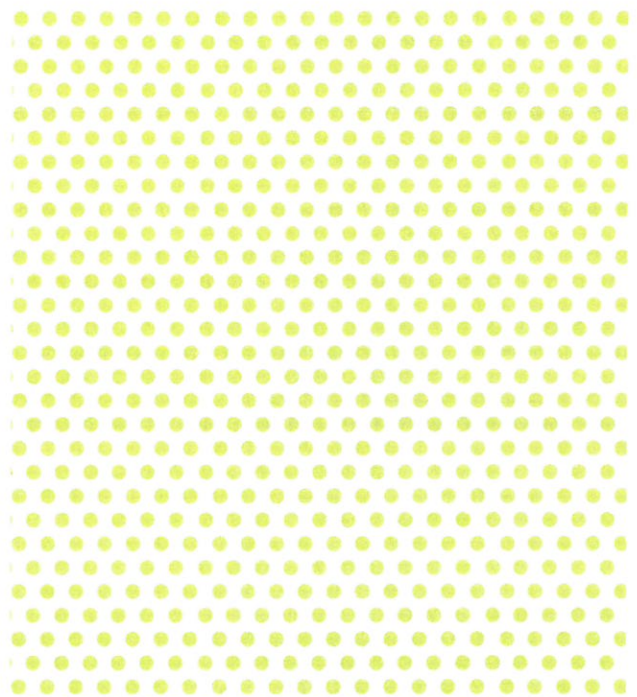
• **Practice based training**

Practice based training uses different methods,

such as transnational co-operation project management, internship in an international organization or for international events, internship abroad, etc. What are the effects and learning outcomes of practice based training? *The European Diploma in Cultural Project Management* is an example of a combined learning approach using different teaching methods, mostly based on practice. It provides a unique training format – in fact, the only one essentially devoted to cultural co-operation in a completely active learning methodological approach. In this model the learning process demands “dialogue” in between different modules and tasks. The pedagogical process is based to a small degree on lectures (10%), to a much larger extent on project based learning (50 %), as well as on research based learning (comparative study and mini audits – 20 %) and problem based learning (workshops, cluster group presentations and debates – 20%). Even the final session of evaluation is organized as a part of the active learning process, where the projects are presented alongside and in confrontation with each other (in clusters) and a debate ensues around their most significant, usually controversial, aspects (an innovative element in transnational cultural co-operation projects). All of this is complemented by individual learning practices, which are differentiated and specifically designed in a dialogue way for each student with the pedagogical team and project mentor.

Situational learning and peer learning is mostly devoted to raising intercultural awareness and capacities. In the European Diploma social events, complement learning in at least three European regions. Often one of the residential phases happens in a border region, Kent – Nord Pas de Calais, or Serbia with Vojvodina & Montenegro, etc - so the participants often visit and experience even more European regions than the obligatory three residential phases in three countries, plus an individual comparative study in a fourth one. Although complex, this training format appears to be bringing good results. As it is not linked to any permanent educational institution it is free to change its lecturers and trainers, and to use mentors as well as resources from all over Europe that are suitable for the development of the projects of the EDCPM candidates. Through pedagogic development and review, “national tutors” have been replaced by

a tutor who has to be the most competent for the subject area and project of the candidate, though that might provoke another problem (not understanding the environment and policy context of the candidate project), while the conventional form of “Diploma” presentation and defence of the projects in front of a “jury” has been replaced with problem – based debates in clusters – which in itself might be a good example of “issue based case studies presentations”, but whose results depends heavily on the capacities of students for team work.



### 3 . ATTEMPT TO CLASSIFY METHODS OF ACTIVE LEARNING IN TRANSNATIONAL CULTURAL CO-OPERATION

#### 3.1 TYPES OF LEARNING – CULTURAL CO-OPERATION AND INTERCULTURAL SKILLS

Type of learning	Format	Method	Tools
<b>I Field learning - Practice based learning</b>			
Project based learning (transnational cultural cooperation project)	transnational or intercultural projects making; project design, presentation,	team and individual task;  <i>learning by doing</i>	Instructions for project making; project analysis and evaluation – assessment tools
On the job learning	internships abroad or within international events	participating, observing, analyzing	Internship instructions, Practicum reports
Research based learning	individual or team research: case studies abroad, comparative research	desk research: Internet , Journals, reviews , etc.  field research – surveys, interviews	questionnaires  study visits  study trips

(End of figure next page \*)



<b>II Classroom learning</b>			
Knowledge transmission learning	lectures, case study presentations, documentaries.	<i>ex cathedra</i>	Power Point presentations film & photo material
Problem based learning	individual/group problem ( conflict, crisis) solving	brainstorming, debate, discussions workshop	problem description and task
peer exchange learning (multicultural group, transcultural experience)	workshops, presentations, examples, peer group debate	seminar (presentation of experiences, info) learning by imitating, interiorising	system of regrouping the students; blog, Internet forum
<b>III Individual – desk learning</b>			
Learning through reading	reading assignments:	lecture notes, reflection notes learning by writing or reflecting	books, textbooks, bibliographies
learning through individual assignments	blog, forum debate, writing assignments	debate, analysis	DVDs, web sites explorations
<b>IV Combined way of learning</b>			
situational learning	multicultural environment: transcultural city, intercultural classroom: trainers & peer group	interactions analysis learning from experiences	"multicultural social events" evaluative debate
combined methods learning	active learning	all methods	Personal log learning book

Due to the fact that the majority of the trainers are in fact the cultural practitioners/operators and not full time pedagogues ready and able to develop more coherent methods for transnational cultural co-operation, modules usually use the following pedagogical formats:

**Format A:**

- Case study presentation – Q & A
- Problem development – discussion & possible solutions
- Lessons learned - conclusion of the presenter /or head of programme

**Format B:**

- Lecture + several case study presentations (experience of others)
- Discussion
- Suggested readings

Arguably, the ideal type of teaching/learning transnational cultural co-operation is in fact through time-based combined methods.

**Format C** (combined learning methods)

Example: Module “Ethics in transnational cultural co-operation” could be planned and implemented in five segments

**1<sup>st</sup> Phase - Introductory**

- Lecture - presentation with Q&A sessions, followed by individual reading task and research based learning (interviews with key transnational cultural operators from the region)

**2<sup>nd</sup> Phase – Identifying major issues**

- Peer debate on the individual research outcomes
- Presentation of the selected case studies (ethical dilemmas)
- Identifying the problem
- Workshop – problem solving

**3<sup>rd</sup> Phase – Creating a model project (in transnational cultural co-operation or intercultural relations)**

- Design of project proposals – in several workshop groups
- Projects presentation - plenary
- One project selection – voting, jury (peer or other type of assessment)

**4<sup>th</sup> Phase – Identifying possible intercultural “risks”**

- Realization of project within academia (or outside, if possible)
- Hypothetical development – simulation game

**5<sup>th</sup> Phase – Analysis and evaluation**

- Group debate
- Individual assessment and analysis

Format C (combined learning methods) demands a very open and dynamic trainer(s). The teacher/trainer for this kind of work would need a large body of knowledge – codified theory and practice, which does not exist in this field. So, in teaching (s)he will mostly use his/her own personal managerial experience, some of the literature (very often case studies presented in the media), recommend to students other professionals to be interviewed, and use the active contribution of participants with their own experiences, but also their research results collected after the first phase of work.

Interestingly enough, when training institutions were asked in the VANIA study to define the orientation of their programmes<sup>37</sup>, although response options had been divided into three groups, the knowledge-based alternative received the largest number of answers (compared to skills based and professional advancement based). For the majority of cultural operators, the main contribution of academia in developing their knowledge, skills and abilities, is linked to the development of the ability for strategic thinking, analysis and research and writing skills (use of informational resources), as well as knowledge in comparative cultural policies and “topical” issues relevant to cultural co-operation<sup>38</sup>.



### 3.2 KNOWLEDGE BASE - ACADEMIC AND APPLIED RESEARCH IN THE FIELD OF CULTURAL CO-OPERATION

Having tried to map the field – to investigate training in the field of cultural co-operation management, we have identified the most frequently used teaching methods, but also a few innovative formats and methods. Although it is only fair to recognise there is still a lot to be done in relation to methodical approaches and a more systemic way of teaching, it is obvious that this is one of the rare fields in academia where, besides theoretical background and research, the personal experiences, emotions and engagements of the teachers and trainers/practitioners, are put at the disposal of the students, even making use of their students' personal experiences.

As we have seen, a significant part of the teaching process is given to practitioners (presentations and training) and to students themselves (peer group training). Students are placed in an active learning situation not only because project or problem based learning is more fruitful, but also because the knowledge base in this field is inadequate and non-systematic.

Educational systems, academia and research and training institutions, have an immense responsibility not only in training, but also in creating, developing and disseminating concepts and practical models of transnational cultural co-operation projects. In the last two decades cultural policy and cultural management courses have spread throughout Europe, without a precise research and theoretical base – just to respond to market needs and to fulfil the wishes of the new generation of cultural practitioners and cultural co-operation and mediation professionals in Europe.

It is a challenging task to educate future professionals capable of acknowledging the culture of the "other" as a common European value; responsible for mediating values; programming the culture of others ("cultural translation") or creating the conditions for "new" practices (through partnerships, co-production, crossing borders, discipline crossing, etc) especially when academia itself has not developed an adequate body of knowledge research in both theoretical conceptualization, as well as in a

sense of development of practical skills and abilities. Teaching cultural cooperation mostly relies on practice or on the research done in cultural observatories, networks, research institutes of ministries of culture, etc, while teachers themselves are linked to research in already acknowledged academic disciplines (economics, political sciences, history of art, etc).

At the same time, the NGO sector organized itself in developing continuous professional education through training courses aiming to achieve rapid skills transfer – above all the skills identified as necessary mostly in the Anglo-American working context, while methods appropriate for those contexts, have been the subject of educational dissemination throughout the Western World and, subsequently Eastern Europe and parts of Asia.<sup>39</sup>

Processes of European integration, and especially transitional processes of new democracies, have imposed knowledge transfer very often without proper appropriation, analysis and relevant regional/local contribution. Concepts and techniques have been imported, as a recent evaluation of international professional development programmes for art managers in Russia has shown<sup>40</sup>. Cultural management teaching has to "translate" the cultural practices of a socialist institutional system to a (neo-liberal) global cultural market system. To achieve this, a lot of "internship" training abroad has been developed and training courses imported. Participating in cultural co-operation programmes is seen in itself as the most effective knowledge transfer among professionals.

As the only clear element of the EU's cultural actions, cultural co-operation has been introduced in many training programmes within the framework of lifelong learning and continuous professional development in cultural management, as well as on many university courses. Cultural exchange, co-productions, networking, cultural diplomacy, and international cultural trade are considered from very diversified academic and scientific standpoints: from the angle of *political science* (globalization, world cultures, clashes of civilization, cultural diplomacy), *policy studies* (concepts, instruments and methods of supporting transnational cultural co-operation through cultural and other public policies measures), *cultural management*

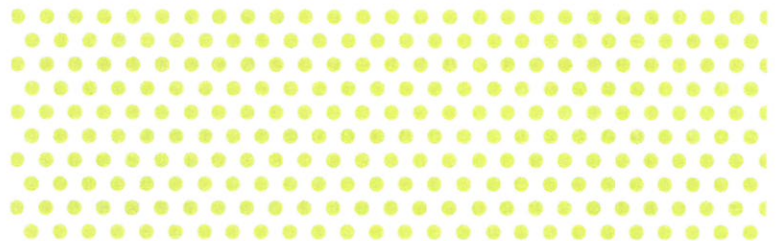


(exchange, co-productions, network management and use, etc.), *cultural economy* (global and regional markets, trade laws, WTO rules on culture etc.), *general management* (managing intercultural relations in multinational companies, etc.), or *cultural studies* and *cultural anthropology*. Unfortunately, the contribution of other academic disciplines is rarely integrated in teaching transnational cultural co-operation processes.

The research has shown that the transnational cultural co-operation field - interdisciplinary in itself - demands a political approach, cultural study approach, practical approach and should be based on a specific body of research, which is currently under-developed. To ensure the development of high quality professional as well as academic education, research and theoretical knowledge should underpin the teaching process.

Currently, departments which purport to be teaching the management of transnational cultural co-operation often do not have a research component or, if they do, have tended to provide more exploratory descriptive analysis than conceptual qualitative research. There is a paradox too in the related area of intercultural relations which, as a research topic, has been more developed within economic and management schools, or within demography and sociology departments (migration studies) than in cultural studies, cultural policy and management departments. This might be due to the fact that the cultural field is often defined in academia as part of "national sciences" especially in new democracies, where the role of the research, academia and culture very often is seen as part of "identity building".

Questions, such as "How does networking works?", are asked by practitioners more than by researchers themselves; and even when research is commissioned and undertaken by policy makers and practitioners. The results are rarely presented to the academic community, and that is the reason they are used only marginally - as they are not integrated in the academic body of knowledge. On the other hand, research done within "theoretical" academic departments might lack practical outcomes or are ignored by other parts of academic community, and certainly by the cultural practitioners.



## 4 . CONCLUSIONS AND RECOMMENDATIONS

It is obvious that transnational cultural co-operation projects and processes are taught in both academia and in training centres in a similar way. The concepts of networking, cultural exchange, cultural co-operation, cultural trade, intercultural dialogue, 'transculturalism', cultural diplomacy, etc are analysed through practical examples more on an informative, superficial level, than rooted in research and knowledge produced by their own research, or research of other European educational/research institutions. At the same time, despite the fact that different formats and methods are used in training programmes, the majority of the courses rely on a traditional teaching formula linking lectures with information resources.

University reform (the Bologna process), although proclaiming the concept of the "integrated university", has not yet ensured that real links are constructed between departments, so that knowledge produced on cultural studies, management, political studies, European studies, etc. is only slowly achieving the convergence so necessary for teaching transnational cultural co-operation. At the same time, the management courses are dominated with formulas developed in the Anglo-Saxon world. Unfortunately, there are no "guides to the body of knowledge" in cultural cooperation management, such as exist in other domains (i.e. *A Guide to the Project Management Body of Knowledge*, Third Edition (PMBOK Guides), Project management Institute, 2000.)

Moreover, only half of the courses in cultural management appear to be dealing with transnational cultural co-operation issues. The other half provides no real transnational and intercultural competences, as cultural knowledge is nationally centred and a "European component" in teaching is limited primarily to teaching ways of obtaining EU funds or comparative cultural policies and practices (primarily of countries of Western Europe).

Even courses where culture is a factor of social development and which offer a wide range of modules linked to cultural co-operation, tend to be extremely "EU-centric", offering relatively little knowledge of neighbouring countries, while stereotypes prevail in conceptualization (culture as Western culture, etc.).

There are different ideological tensions embedded in this field – tensions deriving from neo-liberal demands to let cultural trade succeed in the world market according to the needs and capacities of creative industries to respond to them (managerial translations of values), as well as tensions imposed by multiculturalism where, arguably, intercultural mediation<sup>41</sup> should become the main cultural practice in the non-profit cultural sphere. This would require **ethical issues** to become integral in cultural management teaching, but specifically debating the ethics of transnational cultural co-operation while, at the same time, learning skills and gaining abilities in selling abroad, co-producing, exchanging, etc.



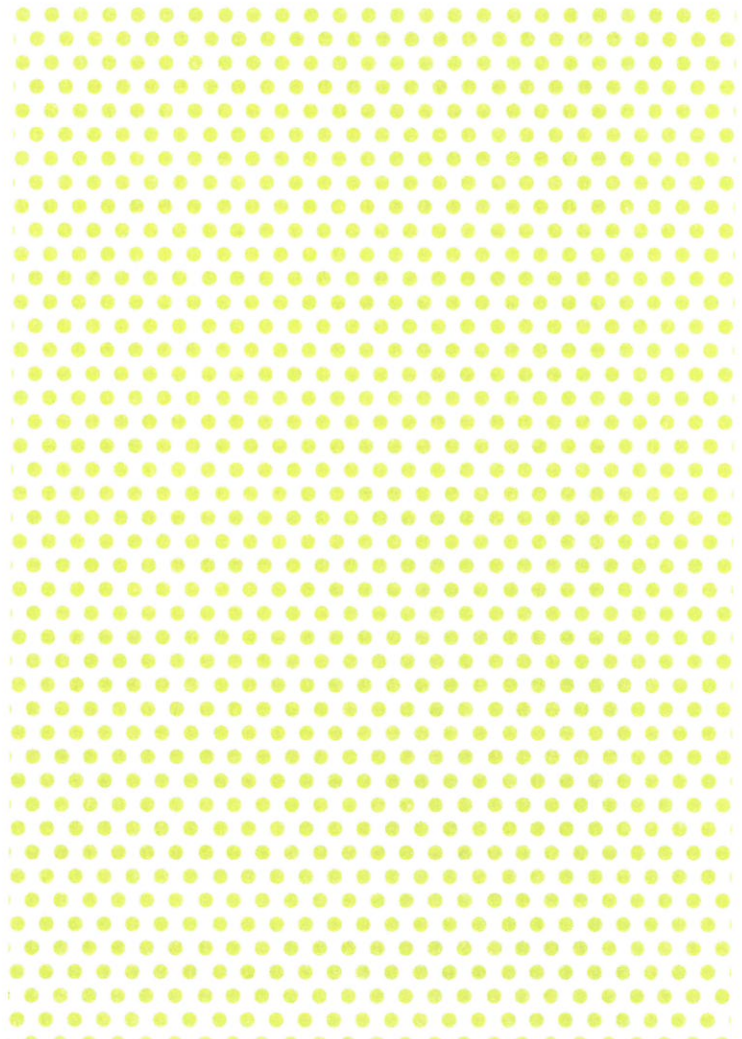
It seems that there is a need for European countries to develop policy papers and instruments linked to continuous professional development in culture. Within those policies a specific focus should be on raising capacities and skills of cultural professionals for working internationally.

The institutions of higher education have a responsibility to re-conceptualize the education of cultural professionals (cultural managers, museologists, curators, film producers, etc.), to foster increased competence for transnational cultural co-operation. In this respect, the institutions of higher education should invest in curriculum development, introducing more precise and concrete modules relevant for European co-operation and networking. At the same time, they should integrate issues relevant to transnational cultural co-operation projects in each course or module (e.g. a topic like strategic planning for cultural organizations should discuss *internationalization* and *networking* as possible strategies of organizational development; or within copyright laws consider what is important to know when creating co-productions). To raise the quality and effectiveness of teaching, active learning has to be systematically introduced (project and research based learning). There is an obvious need for the differentiation of training formats and tools. Workshops, brain storming sessions, simulation games, etc have to be more thoroughly prepared and already existing platforms and cultural portals used in a more appropriate manner (OnTheMove.org or LabForCultures.org)

However, it seems that the most important needs concern enhancement of a knowledge base. Research should be devoted specifically to transnational cultural co-operation theories and practices and results integrated immediately in teaching processes. It seems that in this respect further engagement of the UNESCO, Council of Europe and other international organizations might be very important for curriculum development (in the same way as was done for museum education in the 1980s).

In the field of transnational cultural co-operation, lifelong learning as part of continuous professional development is necessary for contemporary cultural practices and personal career development. Vocational centres and universities have to offer

more differentiated approaches in teaching transnational cultural co-operation facilitating individualized learning and developing adequate skills and abilities. ENCATC, as the network for centres for professional education, should continue its efforts in endorsing curriculum development in this area.





## 5. NOTES AND REFERENCES

### FOOT NOTES :

<sup>1</sup> H. Voesgen. *What Makes Sense? Cultural Management and the Question of Values in a Shifting Landscape*, ENCATC, 2005., pp. 17-27 (ISBN 92-990036-0-2)

<sup>2</sup> It is obvious that all international courses and programmes today are taught in English, except regional training for South America which are taught in Spanish, etc.

<sup>3</sup> Boylan, P. & Dragicevic Sestic, M. (2003) in: *Survey on institutions and centres providing training for cultural development professionals*, UNESCO, Paris, 2003.

<sup>4</sup> Analyzing the manuscript *Imagination of Mobility, a companion guide to international Cultural Co-operation in Europe* (Dragan Klaić 2007), one of the rare textbooks in this domain, we note in the dictionary at the end of the book that out of 47 key terms only six are relevant to transnational cultural co-operation. In John Pick's admittedly old publication *Arts in the State* – there is none. In M Dragicevic Sestic and S. Dragojevic *Intercultural mediation*, out of 36 terms in the dictionary, only four are directly related to transnational cultural co-operation. These illustrations might not be considered representative enough, but they give a clear message about training tool needs.

<sup>5</sup> In the CUPORE research only eight training programmes or diplomas in Europe are identified as having a truly international focus throughout all of their subjects. In reality there are more, such as Amsterdam-Maastricht Summer University, Programmes in European Urban Culture at Tilburg University, and Warwick University where there is an MA on European Cultural Policy, but they did not respond to the CUPORE survey.

<sup>6</sup> "Intended to develop students' awareness of international networking" (KBK Kooperation Bildung und Kultur, Hanover)

<sup>7</sup> That is where students are asked to speak a language outside their mother tongue or the taught language of the programme.

<sup>8</sup> Télévision et production locale d'images culturelles; le film de famille, archive et construction d'histoire locale - Metz

<sup>9</sup> History of Czech Theatre – Brno; Norwegian Cultural History- Tellemark; Arts in the UK, Durham

<sup>10</sup> For example: cultural tourism has entered many programmes as integrative public policy (Cvijetianin B., 2006), but also as a form of transnational cultural operations.

<sup>11</sup> The structure of curricula shows a practical orientation – questionable notions/problems are not introduced and little attention is given to systemic (legal-political) policy issues and differences.

<sup>12</sup> See for example the chapter 'Management as an Academic Subject' in *Managing Britannia*, by Robert Protherough and John Pick, which questions the key governing concepts of contemporary life.

<sup>13</sup> Bennett, T. et al. 2001

<sup>14</sup> Dragicevic Sestic, M. & Suteu, C., 'Challenges of Cultural Cooperation in Southeastern Europe: the internationalization of cultural policies and practices', *The Emerging Creative Industries in Southeastern Europe*, ed. by Nada Svob Djokic, Culturelink, Zagreb, 2005.

<sup>15</sup> The Balkan Incentive Fund, operated by the European Cultural Foundation, only started in 2006, while the CEI (regional organisation for political, economical & cultural co-operation) is hardly known in circles of both trainers and practitioners of that region (from Italy, through Central and Eastern Europe with Belarus, Ukraine and Moldova to Macedonia and Albania in the South).

<sup>16</sup> The Cultural Policy Education Group (CPEG), organized

by the European Cultural Foundation, groups six schools (Tallin, Riga, Vilnius, Krakow, Belgrade, Sofia) and three experts (UK, Croatia and Romania), and organizes competitions every year for grants for guest professors.

<sup>17</sup> In the last few years many international networks and organizations, especially those based in Brussels and Amsterdam, have developed internship policies, accepting students from ENCATC network members. ECF, IETM, EFAH, etc. Have a systemic policy in this respect; the ENCATC network secretariat itself received 15 interns in a few years. Foundations such as Marcel Hicter also received interns to assist work with its international projects.

<sup>18</sup> Dragicevic Sestic, M., "Artist and cultural activist practices" (pedagogical and methodological challenges and controversies), in: *ITTACA, a research programme addressing the conditions and the methods of contemporary cultural production*, p. 53

<sup>19</sup> MA AMMEC, Utrecht, 2000 - 2006

<sup>20</sup> Ivic, I., Pesikan, A. and Antic, S. (2002), *Active learning*, UNICEF, Institute of Psychology Belgrade.

<sup>21</sup> The book: UNESCO's *Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making it work*, ed. by Nina Obuljen and Joost Smiers, Culturelink Institute for International Relations, 2006., might be used now as a pedagogical tool (at the time of the research it has not yet become part of the programme).

<sup>22</sup> It is extremely significant in new democracies or in countries in transition, such as Bulgaria, Romania, Macedonia where NGOs like *Red house*, *Multimedia*, *Lokomotiva*, *Balkan dance platforms*, etc. are accepting interns, while public institutions are suspicious and resistant to the idea.

<sup>23</sup> *Schengen opera text* – more used in fact to raise awareness, then to enable students to practice this important task for festival or seminar manager.

<sup>24</sup> Participants (16 on 4 tables) are given different rules to play cards, but they think they have the same rules. After the first round, they exchange places and then it demands an effort to realize that their presumption that the rules are the same everywhere (at each table) is not true, as each table (each culture) has its own sets of rules, equally valid and important.

<sup>25</sup> For the module co-production, as it is the case for many other modules, different training formats might be applied (practice based learning, case studies, presentations, project based learning etc.). In this scheme we will use only

one possibility, to simplify the presentation.

<sup>26</sup> As with the majority of the case studies we have examined, one presented at IEP Grenoble 4. December 2006: *Romeo and Juliet in the Balkans, Une compagnie sur les routes du monde, La fabrique des petites utopies* of B. Thircuir had an autobiographic approach – presenting "mon parcours professionnel et personnel." But the focus of the case study presentation was on a "foreign residency" as "time for inspiration and creation" and on touring as a period of challenges for one company. The concrete case study was relevant to many different levels of cultural management work: the problematic status of theatre troupes, the problem of living as travelling theatre troupe for family life, etc. All the formulations linked to the "collaborative" part of the project used the words: *exciting, enriching, important* (demonstrating how important transnational co-operation might be for fundraising, for surviving during difficult times (when domestic and local funds are already exhausted).

<sup>27</sup> Newspapers are used as important source of information about present day managerial and intercultural issues – concerning the events happening during the school year or preceding the course (conflict about Starbucks shop in the Forbidden City in Beijing; auto-censorship regarding programming one of prohibited Chinese films in Belgrade Festival, etc.)

<sup>28</sup> For the Cultural Management MA in Buffalo, N.Y., Dr Sandra H. Olsen, campus Museum Director, and the curator of international exhibitions, presented the topic: 'Challenges in international cultural co-operation' (several case studies, among them THE WALL exhibition with (un)expected performances). She classified challenges from *political and administrative* (Chinese Ministry as controller of all the contacts, exchanges etc.), through *managerial* (contracts, insurance, transportation) to *cultural* (artists aspirations and motives being crucially different from curators expectations, or from other artists in exhibitions, etc). <http://buffalopundit.wnymedia.net/archives/category/buffalo/art-culture/page/3/>

[http://artvoice.com/issues/v4n44/permanence\\_and\\_change](http://artvoice.com/issues/v4n44/permanence_and_change)

<sup>29</sup> Besides paper presentations, the seminar consisted of a film (*Culture rocks the city*, ECF), promotion of the book *Guide to Citizen's Participation in Local Cultural Policy Development*, by Jordi Pasqual and Sanjin Dragojevic, lectures and debates. The seminar concluded with visits to Timisoara cultural institutions where concrete debate was devoted to intercultural dialogue in the region.



<sup>30</sup> Dragicevic Sestic M. & Dragojevic, S. *Intercultural mediation in the Balkans*, OKO, Sarajevo, 2004. It is the only book in intercultural mediation written for cultural managers. The other literature used in this field is aiming toward the business sector (preparing them to work across borders, or in a multinational company).

<sup>31</sup> Romany studies exist at, for example, Greenwich University.

<sup>32</sup> However, the first diploma work in those issues was done by Roma cultural managers themselves (Serbia), and two more are in process of research dealing with cultural policies toward Roma in Europe (by students from Slovenia and Romania).

<sup>33</sup> During the VANIA seminar in Delphi, Katarina Stenou of UNESCO observed that the real meaning of the word "dialogue" was not a "conversation", – but as a "transfer" when both sides in the process not only understand, but appropriate the values or concepts of other. This should enable the "immersion" in the culture of the other, enhancing cultural and aesthetical literacy to give clues for experiencing the otherness and to appropriate, when needed, its values.

<sup>34</sup> Klatic, D (2007), op cit

<sup>35</sup> Inocult – DVD tool has been developed as multimedia training platform (web site & DVD), supported by the European Commission within the framework of the Leonardo da Vinci programme (It was developed by a partnership of the Oracle network, Arts Council of Lapland, Campo Arqueologico of Mertola and Fondation Marcel Hicter).

<sup>36</sup> *Diplomates interimaies*, IEP, Grenoble (the method described as "Anglo Saxon" in a school bulletin)

<sup>37</sup> Cupore research, p. 38.

<sup>38</sup> Cupore research, p. 39.

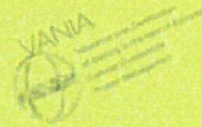
<sup>39</sup> Dragojevic, Sanjin. *Assessment of the Cultural Policy and Art Management Training Needs in Central Asia*. Open Society Institute, Budapest; UNESCO, Paris, 2003,

<sup>40</sup> *Culture and Transition, an evaluation of international professional development programmes for art managers in Russia 1993-2005*, ed. by Susan Katz, CECArtslink, New York, 2006.

<sup>41</sup> Dragicevic Sestic, M. and S. Dragojevic, (2004), op.cit.







Leonardo da Vinci

4.

STANDARDS AND  
REQUIREMENTS:  
PROPOSALS FOR  
CERTIFICATION

**E. KARPODINI DIMITRIADI**

EVREMATHIA

ATHENS

2007

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## SECTION 2

### STANDARDS AND REQUIREMENTS: PROPOSALS FOR CERTIFICATION

## 1 . INTRODUCTION

*The design, offer and delivery of a vocational training programme is in itself quite transparent: you have participants with the required entry levels, you know the targeted number of graduates, you design a programme which bridges the two, and you check if the required attainment levels are realized.*

*It becomes more complicated if, as a branch, you wish to guarantee a specific output of graduates of a training programme within one country. In the event of various training providers, you must objectify this number of graduates as well as you can, and monitor it.*

*It is a real challenge to develop a structure and to make it operational in a European context, a structure in which the various vocational training programmes can be compared according to agreed standards.*

*Project "Bridges to New technologies", EQUAL (round I)*

Rapid technological changes and globalisation have affected the organisation and the content of work, putting the spotlight in most cases on certain kinds of skills and competences, which can assist the workforce to cope with the new demands and efficiently perform the different assigned tasks. Human resources development is dependent on "employability", which is related to "portable competencies and qualifications that enhance an individual's capacity to make use of the education and training opportunities available in order to secure and retain decent work, to progress within the enterprise and between the jobs, and to cope with changing technology and labour market conditions"<sup>1</sup>

This part of our report will make an effort to depict a process for certification of courses addressed to cultural managers involved in transnational cultural co-operation projects, which is one of the aims and also the most innovative part of the VANIA project. It is divided into two parts. Part I depicts the current trends and the basic principles related to existing certification standards and processes. Part II is dedicated to certification standards introduced by the VANIA project.

Certification is shown to be necessary for *cultural managers* in order to develop this activity as a



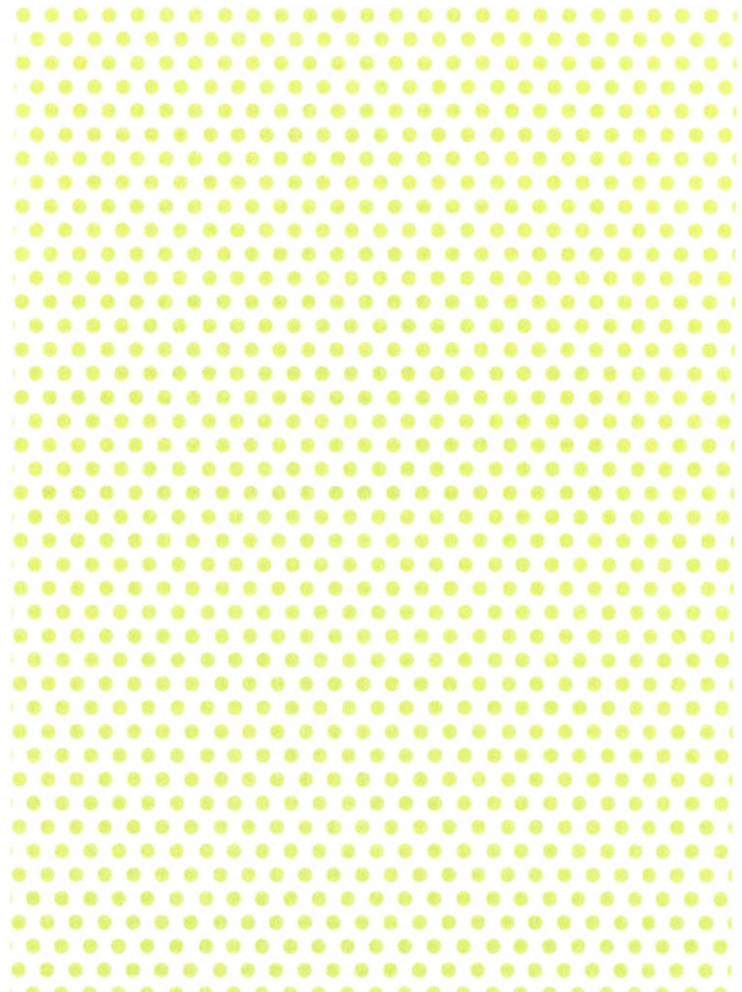
profession. It is also needed for *cultural organizations* as well as *independent companies* seeking a guarantee of skills levels and competences from the cultural managers who would run co-operation projects. Finally, it is necessary for the *training organizations*, which would benefit from the recognition that:

- A course is of a high quality,
- Has a European dimension outlook and
- Corresponds to the needs of the European cultural sector.

The text will try to show the current European situation in training and certification. It will commence with a short explanation of the need to adopt the principles of transnational certification, its implications and European approaches and continue with the depiction of the European processes underway. It will conclude with a suggested appeal to the certification system introduced by the VANIA project with some recommendations.

The ultimate aim is to introduce a process for certification linked to a *competency-based training* that will enhance national and European training policies for the recognition of occupational qualifications and the development of human capital involved in transnational cultural co-operation projects.

As happens with other professions, cultural managers involved in transnational cultural cooperation have to face the demands and challenges that have emerged in a multifaceted career environment, where a new set or a combination of competences and skills is needed. Cultural professionals have to cope with the new circumstances and need to have the opportunities to update their skills and knowledge in order to maintain competitiveness and employability in the field. Therefore, it is necessary to have a *quality* training system that is validated and recognised. It is equally desirable to have a course addressed to professionals and in touch with current needs in the European arena.



## 2 . PART I-BASIC CONCEPTS & ISSUES

*"Lifelong learning encompasses learning for personal, civic and social purposes as well as for employment-related purposes. It takes place in a variety of environments in and outside the formal education and training systems. Lifelong learning implies raising investment in people and knowledge; promoting the acquisition of basic skills, including digital literacy; and broadening opportunities for innovative, more flexible forms of learning. The aim is to provide people of all ages with equal and open access to high-quality learning opportunities, and to a variety of learning experiences, throughout Europe. Education systems have a key role to play in making this vision a reality. Indeed, the Communication stresses the need for Member States to transform formal education and training systems in order to break down barriers between different forms of learning" .*

### 2.1 LIFELONG LEARNING

Lifelong learning has become a hot issue in the last decade at a European level.

Since the Lisbon European Council in March 2000 (which concluded that "education and training systems needed to adapt to the demands of the knowledge society and offer learning and training opportunities tailored to target groups at different stages of their lives") and the Feira European Council in June 2000 (which concluded "that lifelong learning was essential for the development of citizenship, social cohesion and employment and that a concerted effort should be made to identify coherent strategies and practical measures to foster access to lifelong learning for all"), and following the government leaders' decision for the EU to become the most competitive and dynamic knowledge-based economy in the world, capable of sustained economic growth with more and better jobs and greater social cohesion, "*lifelong learning* has become the *guiding principle* for the development of education and training policy"<sup>2</sup>.



## 2.2 CONTINUING PROFESSIONAL DEVELOPMENT

Continuing Professional Development is closely related to Lifelong learning. It applies to all professionals who wish to:

- Maintain, improve and broaden their knowledge and skills,
- Further develop their personal qualifications required in order to perform successfully their professions or to keep their expertise up to date with current developments in their professional field.

CPD can be achieved through learning (guided or independent study) or other activities that assist the individual to perform a job or advance a career. Therefore it implies adaptation to the individual needs as well as to employment circumstances<sup>3</sup>.

In the new era of Learning for Life the emphasis is no longer on inputs (education, training or self-study), but mostly on learning outputs (knowledge, skills and competences). What really matters is the continuing acquisition of knowledge.

## 2.3 EDUCATIONAL AND TRAINING SYSTEMS

Given the changes confronting employment, it is not surprising that domestic educational systems in Europe too are witnessing rapid changes and challenges as a result of the impact of globalisation and national market forces. Increased internationalisation in the area of education has imposed new demands to cope with the diverse long-term and short-term impacts, including national stringencies in regular educational operations<sup>4</sup>.

European countries face the question of how to approach transnational education in a strategic manner, answering individual countries' problems and global challenges simultaneously, in order to allow transnational education to flourish. There are potential conflicts as national interests may clash with European equivalents. The objective is to bring both parts closer and market them inside and outside the European Union "with a clear identity, presumably associated with quality, relevance and cultural diversity"<sup>5</sup>.

This issue has been given added impetus as a consequence of the Lisbon Employment and the Bologna process. These processes aim at laying the foundation for common or complementary procedures and principles enhancing European education and training, allowing for accessibility and transparency. These procedures and principles include common curricula development, qualifications criteria, recognition of studies, certification issues etc. The process began with the Lisbon Agenda and has continued with the mutual recognition and standardisation of university and related qualifications, known as the *Bologna process*<sup>6</sup>, which specified:

1. The adoption of a system of easily readable and comparable degrees.
2. The adoption of a system essentially based on two cycles – undergraduate and graduate.
3. Creating a system of credits.
4. The promotion of mobility.
5. The promotion of European cooperation in quality assurance.
6. The promotion of the European dimension in higher education.

## 2.4 CERTIFICATION, VALIDATION: STANDARDS AND PRINCIPLES

Allowing the complete adoption of the Bologna process will ensure that European education is rendered more attractive, accessible and subsequently more transparent. Hence a multi-level solution is required solving national and European issues by presenting results such as *common certified curricula*, standardisation procedures and harmonised quality frameworks.

One key approach was to set up a common European Quality Assurance Framework called *ENQA* (European Network of Quality Assurance in Higher Education), to harmonise existing recognition frameworks and to focus on quality issues raised by transnational education. The general aim is to create transparency and parity of treatment in all higher education with complete recognised qualification and educational syllabi.

Conforming to the above, universities are moving

towards related educational provision and global qualifications, but also to standardised degree titles, degree levels and professional qualifications<sup>7</sup>. Adopting such a system with comparable degrees will enhance the employability and international competitiveness of European citizens. The same happens with *VET (Vocational Education and Training)* systems, which tend to be transformed in order to meet the changing skill needs and the demand for innovation.

Arguably such developments in European transnational education and training are imperative, in particular in the area of curricula development, since they correspond to a common European framework of accreditation criteria and compatible systems of degrees. These can be accumulated in different countries and institutions and, since they are transferable, lead to a recognised degree.

This goal of formal certifications and recognised degree titles will allow institutions to develop common recognisable and transferable curricula, educational materials and educational programmes and at the same time allow for transnational education to flourish.

As stated in the European Commission's communication<sup>8</sup> the scale of current economic and social change, the rapid transition to a knowledge-based society and demographic pressures resulting from an ageing population in Europe are all challenges which demand a new approach to education and training, within the framework of lifelong learning<sup>9</sup>.

The different European Council meetings (Lisbon, Stockholm, Feira)<sup>10</sup> stress the need for education and training systems to become much more open and flexible, so that learning opportunities can truly be tailored to the needs of the learner.

Acquiring and updating all kinds of abilities, interests, knowledge and qualifications of individuals has become a priority. The question this raises is how qualifications will be understood and recognised by different audiences. The Commission adopted, on the 5th of September 2006, a proposal for a Recommendation of the European Parliament and of the Council on the establishment of the European Qualifications Framework for lifelong learning (EQF). The main aim of *EQF* is to provide a

common language for describing qualifications and to assist the different stakeholders - public bodies, employers and individuals - compare qualifications across the EU's diverse education and training systems.

*"People in Europe too often face obstacles when they try to move from one country to another to learn or work, or when they want to build upon previous education or training. The EQF will help to solve that problem: it will make different national qualifications more understandable across Europe, and so promote access to education and training. Once adopted, it will increase mobility for learning or working. We believe the EQF is a key initiative in creating more jobs and growth, helping people in Europe to face the challenges of a globalising, knowledge-based world economy."<sup>11</sup>*

The main objective of the planned EQF is to *"facilitate the transfer and recognition of qualifications held by individual citizens, by linking qualifications systems at the national and sectoral levels and enabling them to relate to each other. The EQF will therefore act as a translation device and will be one of the principal European mechanisms intended to facilitate citizen mobility for work and study, alongside for example, Erasmus, the European Credit Transfer System and Europass."*<sup>12</sup>

The European Qualifications Framework (EQF) sets *eight reference levels* describing what a learner knows, understands and is able to do - regardless of the system where a particular qualification was acquired (compulsory education academic and professional or vocational education and training). Therefore the emphasis is on the *'learning outcomes'* and not on the learning inputs (length of a learning experience, type of institution, etc).

The European Union is currently preparing a European Credit (Transfer) System for Vocational Education and Training (*ECVET*). The main aim is to facilitate student mobility and *international curriculum development* allowing young people to transfer learning results from one country to another in concordance with national regulations<sup>13</sup>.

Therefore *ECVET* is based both on qualifications (knowledge, skills and competences) and the rela-



tive allocation of units and credit points aiming at providing complementary information in qualitative and quantitative terms<sup>14</sup>.

The accreditation of qualifications, validation of knowledge and skills, and ensuring certification processes are in place is an admirable ambition. However, this is a complex situation with several layers of provision in each country. In most EU countries the current VET systems are under review with the aim of ensuring that training and lifelong learning become the norm and also guarantee an outcome, i.e. a valid diploma or certificate.

Due to the fact that ECVET refers to assessment and validation of learning outcomes, its implementation presupposes "clear commitment from competent bodies and providers"<sup>15</sup>

The situation becomes more complex in cases where:

- Autonomous bodies organise VET programmes and deliver certificates.
- Courses do not ensure labour market entry or further training or even worse do not guarantee the creation of a new specialisation.
- Certificates given by private training organisations do not ensure the mobility of the individual; on the contrary they may limit the individual to a particular firm or occupational sector.

In most cases VET certificates are rarely linked directly to promotion and salary increases nor they are seen as essential for promotion in the public sector.

As lifelong learning is considered of crucial importance for the individual's personal and professional development, the recognition of prior learning and certification of labour competences (non formal learning) have also become important.

In the light of the above it has become a necessity to establish European common principles in the development and implementation of methods and systems for *validation* of non-formal and informal learning and all the related issues: courses, certificates and diplomas<sup>16</sup>. However, it has to be stressed that the term *validation* is not used in all EU countries with the same meaning. For some it

*"ECVET is a European system of accumulation (capitalisation) and transfer of credits designed for vocational education and training in Europe. It enables the attesting and recording of the learning achievement/learning outcomes of an individual engaged in a learning pathway leading to a qualification, a vocational diploma or certificate.*

*It enables the documentation, validation and recognition of achieved learning outcomes acquired abroad, in both formal VET or in non-formal contexts. It is centred on the individual, based on the validation and the accumulation of his/her learning outcomes, defined in terms of the knowledge, skills and competences necessary for achieving a qualification.*

*ECVET is a system designed to operate at the European level, interfacing with national systems and arrangements for credit accumulation and transfer".*

encompasses the identification and/or formal recognition, for others it is confused with *verification*. In general, validation testifies that a solution or a process complies with established standards. In lifelong learning, validation is based "on the assessment of the individual's learning outcomes and may result in a certificate or diploma"<sup>17</sup>. It should also be mentioned that in a certain EU countries validation is only a matter for competent bodies in accordance with national legislation<sup>18</sup>.

*Certification* is the process of accurate measurement and recording of course information, under specific guidelines and procedures. Attending a certified course is a positive way for individuals to invest in their professional and career development.

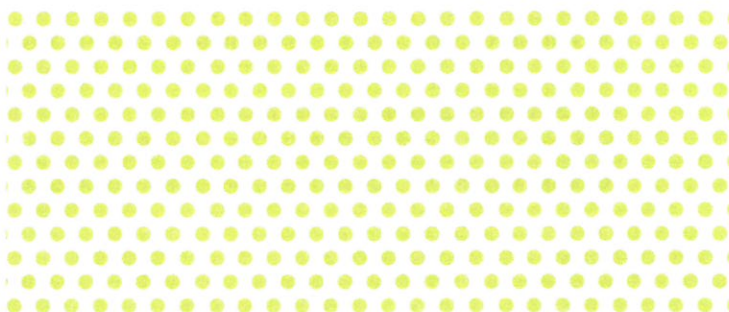
In general, the purposes of the certification process is to provide a professional judgment of course quality and to encourage continuing course improvement in a field where there is a need for the certification of skills as a means for promoting life long learning and employability.

Lifelong learning presupposes flexible qualification and certification structures, which integrate not only the different levels of general education, but also vocational training, formal and informal<sup>19</sup>; namely it includes the systematic identification of competencies however acquired and the "creation of opportunities for certification"<sup>20</sup>.

Lifelong learning is closely related to *the arts* and *heritage*, which governments recognize as having an essential role in contemporary societies; art can mediate different images of cultures and illuminate our understanding of society, thus contributing to the network of relationships between people and their environment. Therefore, Lifelong learning through artistic and cultural activities is one of the most effective ways of becoming involved in the community. Moreover, as has been stressed on many occasions, cultural products and services, in whatever form they are expressed, play an increasing role as an instrument of development as well as an engine for job creation.

In the light of this, it is essential for professionals developing cultural activities to acquire skills and knowledge in order to perform successfully their professional tasks. However, different countries do

not have a common terminology to describe the skills, occupational titles and job qualifications for cultural managers. Thus professional certification is the best way for individuals to demonstrate skills and expertise. Certification would not only verify the acquired competencies, but also encourage further learning leading to new qualifications. To attend a certified course is a guarantee that professionals have gained the appropriate credentials.





## 2.5 GENERAL TRENDS IN COURSE CERTIFICATION STRUCTURES

Certification has become a significant issue for professionals. In some professions it is honoured and rewarded, while in some others it is not. Researchers have analysed the advantages and disadvantages of certification in the 1990s. Broadly they soon concluded that all stakeholders (educational institutions, educators, learners, employers and employees) considered certification offers great benefit. It has been recognised as an important element of self and job improvement, especially to sectors where new professions appear (e.g. the cultural sector). This has led to an increase in the number of certification providers for the different levels of education and training.

Hitherto, the course certification processes have been largely applied to the IT sector, being a prerequisite to get a high-paying job or a salary increase. Through education and certification, professionals gain the skills, knowledge and validation needed to be recognized as an expert in diverse products or technologies. Microsoft (MCSE Certification), Cisco (CCNA Certification), Computing Technology Industry Association (CompTIA) and SAP Certification are a few of the many certifications or credentials an IT professional may achieve. The most popular end-user computer skills certification programme is the European Computer Driving Licence (ECDL), which is known as the International Computer Driving Licence (ICDL) outside Europe. Ever since the concept of lifelong learning became a reality and acquiring skills and knowledge increasingly a matter of individual responsibility, certification has become a priority for many organizations that have been stimulated to offer well organized and managed training courses leading to a certificate or diploma<sup>22</sup> in the non-ICT sector.

Usually an awarding body (private or state financed) is responsible for setting the standards that lead to course certification. In some cases and with a view to enhancing the recognition of the sets of standards, the awarding bodies follow the procedure developed by CEN (European Committee for Standardisation). CEN introduced recently a new product called «CEN Workshop Agreement» (CWA). CWA are consensus-based specifications,

*Lifelong learning implies building bridges and establishing links between a number of highly diversified learning areas, including **formal** (initial and continuing education and training) and **non-formal learning** (taking place at work, during leisure time, at home etc). In order to link qualifications and competences from these settings, the scope and content of learning has to be identified, assessed and recognised. The traditional methods of **certification** are getting in conflict with current labour organisation, which mobilises new forms of knowledge and competences. There is a need for bringing **certification** closer to actual work, regarding both the definition of the occupational objective of credentials and the forms of assessment through which they are awarded. Furthermore, the established certification systems are likely to make social stratifications more rigid, rather than to enable individuals to have the socially and economically useful skills that they possess endorsed.*

*Recent educational reforms in Europe have responded to these challenges in various ways. Some countries have reoriented their formal (especially vocational) education and training from strictly input-oriented to output-oriented systems. In the UK and Finland, it is emphasised that what matters is the **competencies**, not how they have been required. Several countries have arranged for accepting alternative pathways to learning, in addition to the ones provided in the formal system. The **validation** of learning and competences becomes a crucial issue for these alternative approaches. Some schemes, e.g. the French Validation des Acquis Professionnels (VAP) and the German Externenprüfung, offer exemption from all or part of a training course leading to an existing qualification; others, e.g. the British Accreditation of Prior Learning (APL), award a specific certification to endorse the value of experience. The key problem underlying **validation** is the complex relationship between schools and employment, between knowing and doing. The European Union has launched several initiatives of promoting tools for the validation of skills and knowledge in the member countries.<sup>21</sup>*

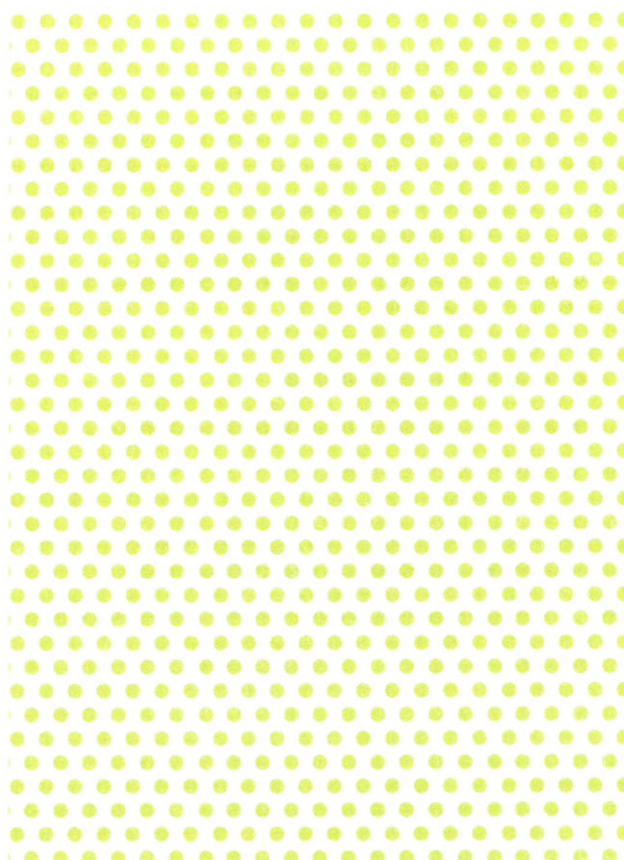
drawn up in an open CEN Workshop environment. A CWA is valid for a limited duration of years<sup>23</sup>.

In any course certification process there is a custodian of standards, a *Certification Body*, which is responsible for updating the standards as and when required. It is a common practice to have in the Certification Body the largest possible representation of experts, academics and people active in the relevant working field.

It is also common practice:

- For European standards not to be in conflict with the national ones.
- That course providers who wish to offer certified courses submit the necessary application to the Certification Body, with a description of the course and show how this meets the standards
- That the Certification Body does not design the course (due to the fact that each course must fit the national needs), but offers suggestions how to comply with the set of standards.
- That the Certification Body examines the course details and requests changes, if needed. Once the course meets the standards, it is certified. The provider receives notification and instructions accordingly (how to print course summary, course certificates etc.)

The trend is for courses to be certified in a concrete period of time after submitting the certification request (not more than 60 days) and after the payment of the appropriate fees.





## 3 . CERTIFICATION IN PRACTICE

### 3.1 VANIA: COURSE CERTIFICATION PROCESS

- **General**

These guidelines were developed in the VANIA project to assist the certification and presentation of processes for certified training courses. They are based upon knowledge and experience gained through the development of significant pilot projects implemented mainly in the framework of the Community Initiative EQUAL (Transnational Co-operation, participation in the National and European Thematic Network on Adaptability)<sup>24</sup> focusing in the investment in lifelong learning and validation of skills in order to empower and further motivate Learners.

It is also based upon the results of the VANIA project's surveys and their verification in the subsequent interrogation of cultural co-operation experts<sup>25</sup> and the guidelines developed on European level related to the certification and validation of formal and non-formal learning<sup>26</sup> and the recent outcomes of Community Initiative EQUAL Projects outcomes (Round II).

- **Cultural manager's profile**

According to current literature and the results of the project's surveys, a *cultural manager* is a multi-skilled person who deals with interdisciplinary forms and the dynamics of cultural projects, events, organisations or programmes. The range of activities a cultural manager has to organise affects the

skills he/she has to obtain as well as education and training. As we have seen, a cultural manager involved in European cultural co-operation project management requires additional skills and competencies to those of a manager of domestic initiatives.

- **Skills and Competences**

In the knowledge-based society the transformations experienced in the organisation and content of work create new demands for skills and competences that will enable the individual to perform successfully a task. Generally speaking there is a tendency to classify competencies in groups (basic, generic, specific, technical, behavioural etc). However there is set of competencies that are considered valuable and are usually called key competences (also known as core competences). In the light of the above and according to the terms used on European level, a cultural manager involved in transnational cultural cooperation projects must have *at least* the following competences.

- Key Competences<sup>27</sup>
  - Leadership
  - Ability to work in a team
  - Ability to communicate
  - Ability to negotiate
  - Critical thought
  - Creative solution of problems
  - Reporting
  - Networking
  - Project planning
  - Ability to manage several projects concurrently
- Soft competences
  - Creativity
  - Self-confidence
  - Social and (inter) cultural skills
  - Personal skills

These competences have been reported in the research of the VANIA project. Some of them have been ranked as highly or very important. Transnational cultural co-operation is very much about “manoeuvring” among different sets of skills and competencies in multifaceted environments. Therefore multitasking, negotiation skills, communication skills, teamwork and networking skills, along with project administration skills, have a direct functional aim, and bridge the path toward personal and interpersonal competencies and constitute an integral part in the formation of professionalism in projects.

- Cultural management education and training in Europe

Cultural management education and training in Europe is very diverse<sup>28</sup>. Also VANIA surveys’ results stress that there is no common model for cultural management education and training.

The educational and training providers (universities, vocational and other training institutions) offer training curricula with elements related to their:

- Orientation (academic, business, administration),
- Geographical and regional approach as well the sector they are linked with (public, private, third sector).

The same happens with course duration (short – a few days- or long term- a few months to several years) and qualifications, certificates, degrees, diplomas, etc. There are a variety of courses with different content, mainly aiming at assisting participants to further develop or update their skills and competencies to perform successfully their tasks. Therefore harmonization in the training curricula is becoming a necessity; in particular those addressed to cultural managers involved in transnational co-operation projects.

However, as happens with other professions, cultural managers involved in transnational cultural co-operation have to face the demands and challenges that have emerged in the multifaceted career environment, where a new set or a combination of competences and skills is needed. Cultural professionals have to cope with the new circumstances and need to have the opportunities to update their skills and knowledge in order to maintain competitiveness and employability in the field. Therefore, there is a necessity to have a quality of training system that is validated and recognised. It is equally desirable to have a course addressed to professionals and in touch with current needs in the European arena.

### 3.2 PROFILE OF CERTIFICATION SYSTEM

Recent surveys and reports<sup>29</sup> identify certification as a key factor for “developing quality indicators for valuing learning”. There is an increasing demand for recognition, especially of informal and non-formal learning, and certification is an important issue in the different systems aiming at improving education and the results of learning and its outcomes<sup>30</sup>.

- Design and operation of a certification system

In most cases, as described above, the bodies involved in training agree upon standards and princi-



ples taking into consideration that:

- The national systems of education and training and therefore the accompanying systems and procedures of certification are not static; they change and develop according to the needs of each society.
- There is an increasing demand for professionals with recognised qualifications.
- Social partners have an increasing role in the processes of elaborating and implementing VET qualifications and certifications.

The establishment of standards are based upon some generally accepted characteristics and refer to the:

- Nature of the course (competence based model for certifying individuals)
- Level (related to target audience and expected outcomes)
- Structure of the course (modular)
- Assessment criteria (related to the assessment of the outcome: knowledge, skills and experience).
- Process to be used for certifying training courses in the VANIA project

Structural vision and specifications

The certification process introduced in the framework of VANIA project refers only to training courses in transnational cultural co-operation project management. The main objective is the provision and/or upgrading of knowledge, skills and competences of individuals (mainly professionals) attending a programme or part of it. Courses, in order to be certified, must follow specific standards. There are three main axis for a course certification:

1. General course information
2. Content analysis related to the job profile
3. Evaluation processes of knowledge, skills and competencies.

More specifically:

1. General course information

- a) Title of the course
- b) Length of the course in hours
- c) Any restrictions to enrolment
- d) Address of the training site.

## 2. Detailed description of the course

- a) Goals, objectives and expected results (knowledge, skills and competencies after completion of the course)
- b) Course outline in relation to job profile criteria
- c) Modules/ training units
- d) Training methods and material
- e) European dimension. Institutes applying for course certification must explain how their course increases the European dimension (e.g. inclusion of best practice and case studies in transnational co-operation, presentation of European policies and strategies etc).

## 3. Evaluation or assessment

- a) Presentation of the main evaluation methods (e.g. attendance, written or oral examination etc.)
- b) Indicative questions/subjects of examination

How to certify

Certification bodies can be composed of representatives of the major stakeholder groups participating in the development and operation of the system.

An authority representing the professional field (e.g. a Network or a composition of bodies with representatives of the different stakeholders) installs:

- a) An Advisory Committee
- b) A Certification Committee of Experts.

The Advisory Committee has the following characteristics:

1. The widest possible representation:
  - Representative of the Authority (e.g. the president or the general secretary).
  - Two or three representatives (professionals) of

the field

- Two or three representatives of the business (or relevant) sector

## 2. Specific tasks and responsibilities:

- Plans and develops a set of principles and guidelines, which courses wishing to be certified must cover (e.g. modular structure of the course, European dimension of the course, philosophy of constant self-improvement).
- Adopts European standards (e.g. EQF, ECVET, etc.).
- Guarantees openness and transparency.

The **Certification Committee** has the following characteristics:

## 1. The widest possible representation:

- Professional trainers
- Cultural managers, working in this transnational cultural co-operation field.
- Experts
- Academics

## 2. Specific tasks and responsibilities:

- Evaluates the training programme/course according to the previously described three axis and standards
- Develops a set of criteria for renewal.

The whole procedure is composed of the following stages:

- Application,
- Verification and
- Certification.

An essential part of the certification system is the advisory and technical assistance services provided by the Authority that awards the certificates to the applicant at every stage of the certification process; from the initial expression of interest through the application phases onward.

### • **Application**

1. The system should be open to all potential applicants.

2. It could provide clear and easily accessible information on the criteria, costs and benefits and other conditions of certification (e.g. through Internet, email, telephone, information kit).

3. Application documents should be clear, easy to understand and fill in.

4. Provide assistance to the applicant in order to identify technical and technological aspects that need to be incorporated in the application and meet the criteria.

### • **Verification**

1. Verification of compliance with the criteria is essential; it can be done by another body (e.g. the one that installs the Committee) independent from the certification body

2. Verification is normally done through a combination of different activities:

- Review of application documents and references,
- Assessment
- On-site visit (if needed),
- Fees to be paid by the applicant.

- 3 The verification process can be also used to:

- Identify technical aspects in the application that need to be improved.
- Give recommendations to the applicants on how to improve their performance and achieve further progress.

### • **Certification (awarding of certification)**

After the Course Certification Request is received the appointed committee will review the programme. After that the **Authority** proceeds to the certification. The committee may deny certification by notifying the applicant accordingly. In cases when the applicant is not satisfied with the Committee's decision (s)he may ask for explanations and proceed to modifications, if needed.

The certification is basically the awarding of the certificate to the applicant/training centre showing that it complies with the criteria.



1. Awarding of certification can be done at single-level or at multi-level. The latter one occurs if criteria are set on different scales with a view to ensure a framework of continuous improvement.
2. The certification should be granted for a pre-determined period, after which re-assessment and verification should be conducted to ensure continuous compliance with the same or higher criteria.
3. It is advisable for the certification system to include a consumer feedback mechanism.

• ***Trainees and business sector***

Constant assistance and advice is especially important in certification systems. Meetings of certified training providers are also important in order to promote the exchange of experiences.

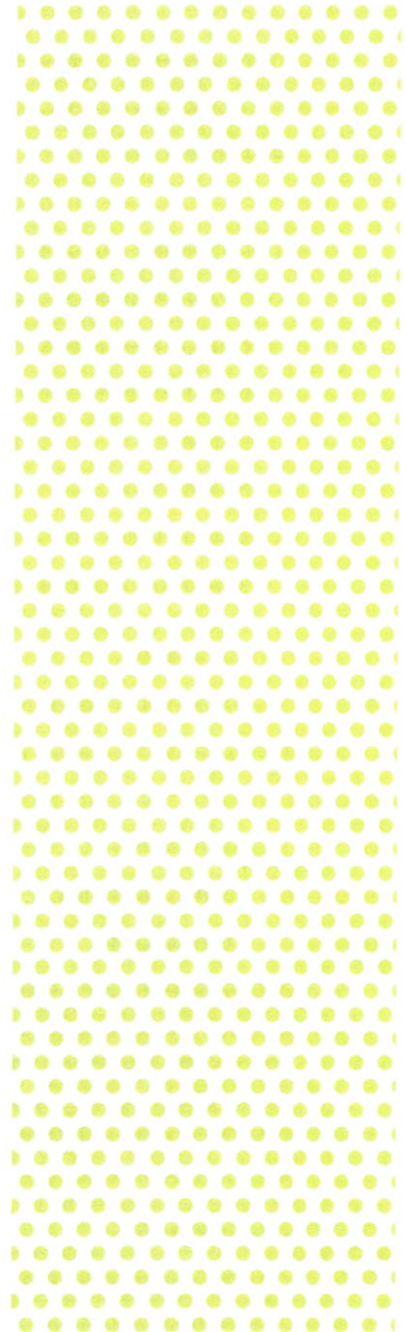
Training courses can be certified upon request, which must be justified. This means that the training provider must show that the course contains the main characteristics.

The requests for course certification may be submitted electronically by using a database provided by the awarding organisation or by presentation of a portfolio with the curriculum of the course.

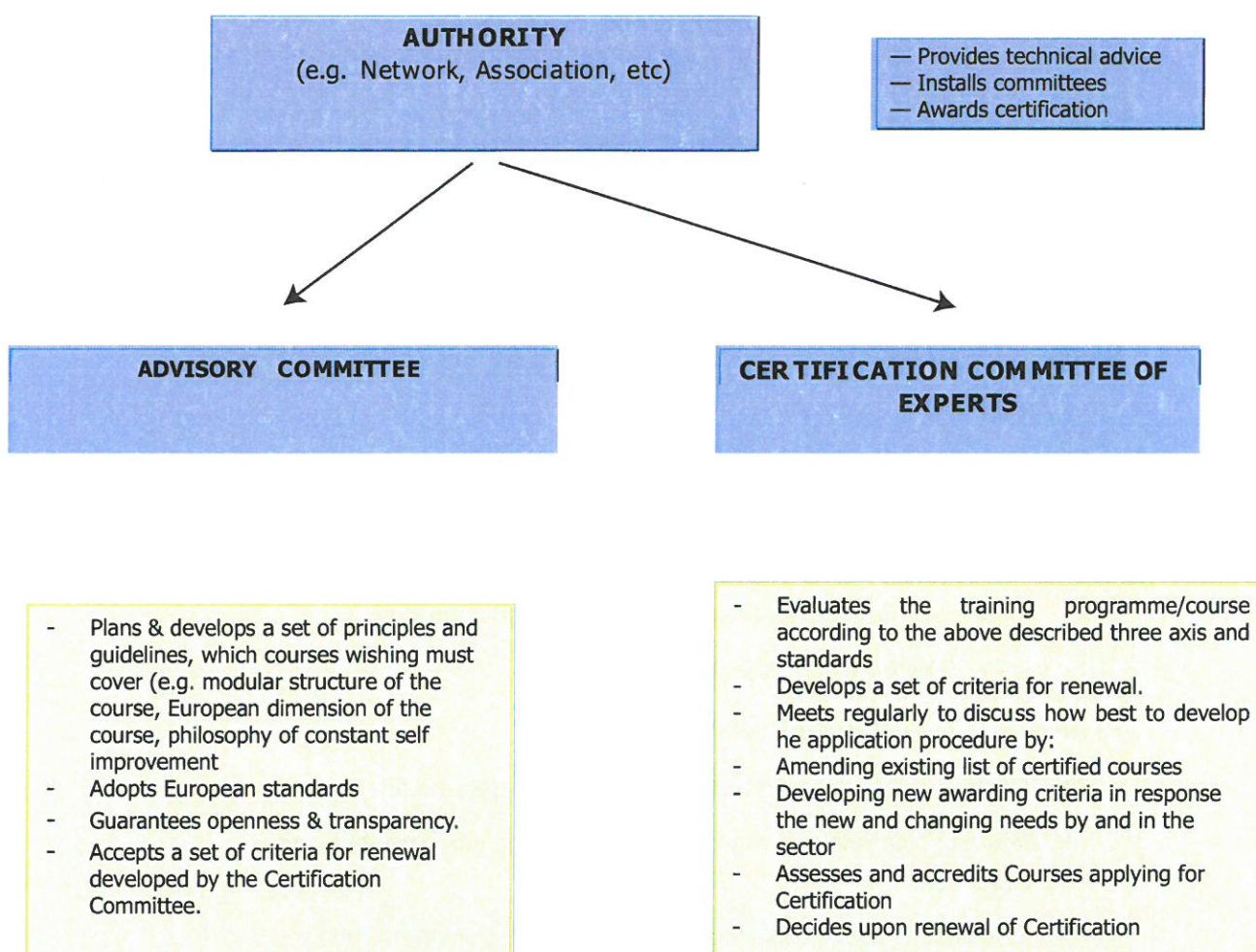
• ***Renewal of certification***

Certification is a tool to reach objectives and guarantee sustainability; therefore it is necessary to review criteria periodically in order to adjust them to the changing conditions and to continuously raise sustainability levels.

A course should remain certified for a specific period (three years). After that period a re-certification is needed. The same happens if the original standards established by the Committee have changed. A course that has been certified is valid only by the organisation receiving the certification; this means that the course certification is non-transferable. The diagram below shows the structure of the certification system.



### 3.3 STRUCTURE OF THE CERTIFICATION SYSTEM





**STANDARDS (indicative)**

Each course in order to be certified must comply with the following standards. It has to be noted that *the basic condition* for the accreditation of a programme is the connection of its content to the job profile in terms of educational outcomes (knowledge, skills and competences).

**STANDARD 1: CURRICULUM****Course content**

- Title of the course

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- Content description
  1. Main principles

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  2. Educational units

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  3. Modules

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  4. Duration ( Hours per module divided into theory, practice and/or apprenticeship).

**Course objectives**

1. Main aim
2. Learning outcomes
  - Knowledge objectives: what attendants will know at the completion of the course.
  - Skill objectives (key competences and attitudes).
  - Performance objectives (abilities)

**STANDARD 2: Technical Resources**

3. Teaching methods and techniques (analysis per module)
4. Teaching material (printed and/or electronic, bibliography) and equipment
5. Assessment and evaluation with appropriate documentation.

**STANDARD 3: Human Resources**

- Educators profile (Competence in teaching following the principles of adult education)
- Human resources for the support of the education (administration of the course)
- Short presentation of the applicant's relevant experience

Following the above the following documentation can be taken into consideration while certifying a training course.

<b>STANDARD 1: CURRICULUM</b>	
<b>Course content</b>	<b>Documents to be examined</b>
<p>Course outline</p> <p>The course is composed of units/modules that cover the knowledge &amp; skills required to operate the tasks as described in the Cultural manager's job profile.</p>	<p>Course syllabus</p> <p>Course outline</p> <p>Lesson plans</p>
<b>Course objectives</b>	<b>Documents to be examined</b>
<p>Knowledge objectives: describe what attendants will know at the completion of the course.</p> <p>Skill objectives: describe what attendants must master or demonstrate after completion of the course (key competences and attitudes).</p> <p>Performance objectives: specify what students can do at the conclusion of the course .</p>	<p>Evaluation processes</p> <p>Quality assurance system</p> <p>Assessment</p> <p>Attendants' records</p> <p>Learning outcomes</p>
<b>Materials</b>	<b>Documents to be examined</b>
<p>Printed material</p> <p>Are the provided materials appropriate to the level of trainees the course is addressing ; do they contain - up-to date information?</p>	<p>Texts in use (sample) . Do they present the content consistent with the objectives?</p> <p>Handouts and other materials</p> <p>Do the materials support the instructional objectives?</p>



<b>STANDARD 2: Technical Resources</b>	<b>Documents to be examined</b>
<p>Teaching methods and techniques (analysis per module)</p> <ul style="list-style-type: none"> <li>Teaching material (printed and/or electronic, bibliography) and equipment</li> <li>Assessment and evaluation with appropriate documentation</li> </ul>	<p>Presentation of relevant module methods and techniques</p> <p>Indicative bibliography Printed material (Publications etc) Electronic material (CDs, Videos, Multimedia)</p> <p>Exercises, case studies, tests</p>
<b>STANDARD 3: Human Resources</b>	<b>Documents to be examined</b>
<p>Educators profile (Competence in teaching following the principles of adult education)</p> <p>Human resources for the support of the education (administration of the course)</p> <p>Short presentation of the applicants' relevant experience</p>	<p>Trainers CVs</p> <p>Experience in training management and administration</p> <p>Short profile of the applicant</p>

- **Benefits**

***A positively assessed course brings a number of benefits to educational organisations, students and trainees and the sector as well.***

**1. Benefits to Institutions**

- Belonging to a European professional network of institutes and experts in transnational cultural cooperation projects
- Recognition that:
  - The course is of a high quality,
  - Has a European dimension outlook and
  - Corresponds to the needs of the European cultural sector.
- Feedbacks to further raise the standard of the course.
- Promotion of the course to wider public

- **Free access to European cultural information and publications, from which students will benefit**

## **2. Benefits to Trainees**

- By taking a certified course, students have a guarantee that:
  - The course is of a high standard and
  - Provides participants with the skills and knowledge needed by the sector.
- A European Diploma or Certificate will provide participants with an international dimension.
- Enhance the employability

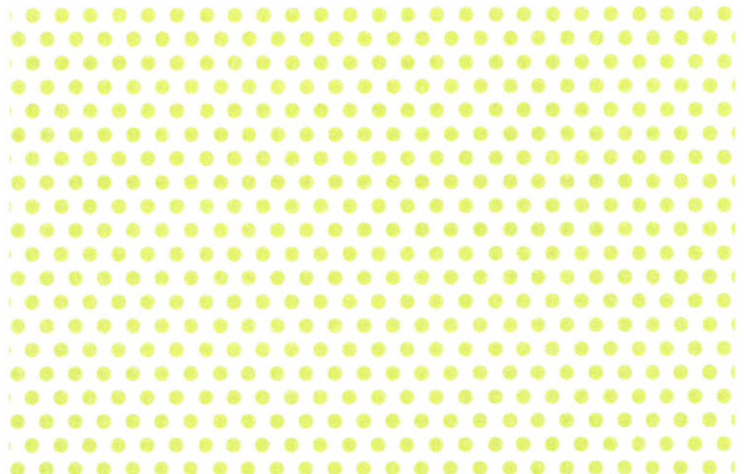
## **3. Benefits to the sector**

- Increased reputation within the sector (educational and cultural).
- Qualified professionals with a good knowledge of design and implementation of transnational and/or European projects.

The funding mechanism for the above services and procedures is a crucial and critical element for the success of the certification system. Fees paid by participating training providers (joining and membership fees) are important sources for funding of the system and payments are also necessary so that entrepreneurs value certification services and commit to reach criteria. Normally there is a body interacting in this process.

In many cases the funding and certification bodies coincide. However, to establish suitable fees, it is important to:

- Consider the critical mass that can be reached.
- Conduct research on willingness to pay and cost-benefit of certification among training providers.
- Examine the size of training institution.





## 4 . RECOMMENDATIONS

A certification system for cultural managers involved in transnational co-operation projects needs to be developed and operated to fit the *geographical, political, socio-economic and sectoral* characteristics of each country.

In the VANIA project, certification is considered as a means to assist training and educational institutions in identifying training needs and develop accordingly the content of the training offer. It is seen as a part of a process, where all stakeholders (training institutions, learners, labour market) recognise its value and guarantee its legitimacy.

For this reason, the following recommendations can be taken into consideration while designing the certification system; they have been considered as the general orientation and they need to be adapted to the economic, institutional and social conditions prevailing in each country. The recommendations are mainly addressed to the different authorities aiming to develop a certification system of training courses for cultural managers involved in transnational cultural cooperation projects.

- **Development of the certification system**

1. Networks, NGOs and similar agencies can play a key role in the development of a certification system for cultural management in transnational cultural co-operation projects by creating the supportive legal and institutional structures.
2. It is important to:

- Develop the certification system through multi-stakeholder consultation processes, involving all relevant interest groups, such as education and training institutions, training providers, cultural organisations and associations, experts etc. The development and the operation of a successful certification programme in many cases lays in the multi-stakeholder representation of the team awarding certificates and supporting the system.
- Identify key stakeholders and potential target groups relevant to and interested in certification programmes.
- Make clear to the sector (public and private) the benefits, costs and other implications of certification systems.
- Develop incentives to motivate and encourage training providers to become certified

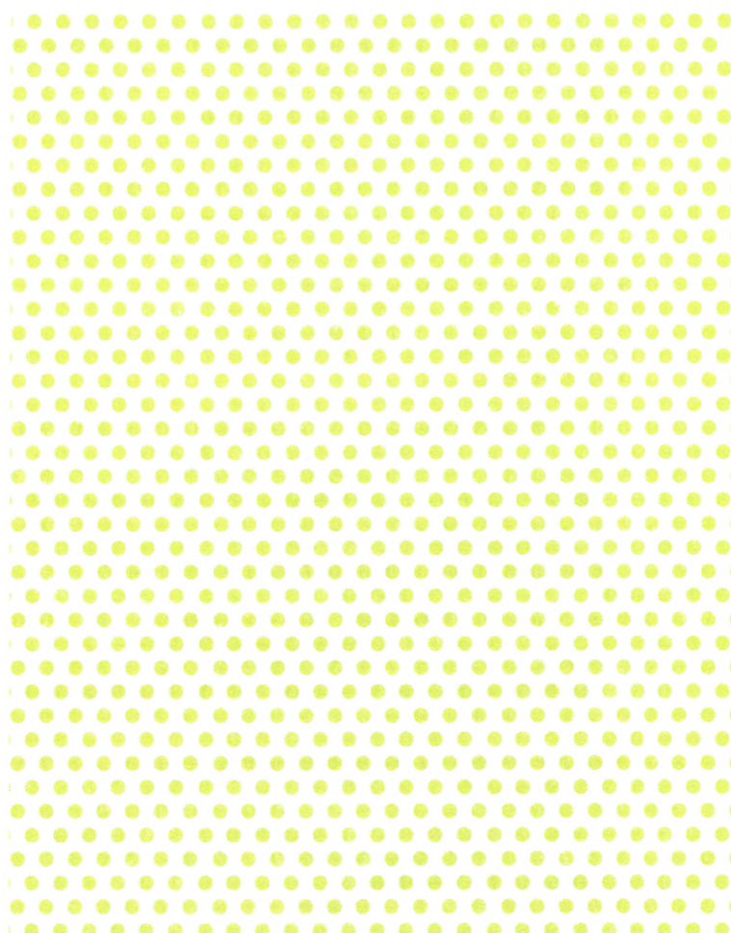
- **Certification criteria**

Developing certification criteria is a critical part of the certification process. Educational and training institutions are usually well equipped to run training and certification widens their training possibilities to motivate candidates to learn and develop professionally.

The following general recommendations need to be considered:

1. Base criteria on existing legal standards and instruments and set them well above legal compliance.

2. Define core criteria and supplementary criteria.
3. For each criterion, define indicators that are measurable and easy to understand by the different type of stakeholders involved in the certification process.
4. Criteria should refer to attainable and realistic goals for training providers.
5. Criteria can be set to achieve different levels of requirements: from more easily achievable to very demanding. Thus the certification system sets a framework for continuous improvement whereby applicants can achieve higher performance levels step by step.
6. Provide clear and easily understandable information to consumers on the characteristics and added value that certification represents.
7. Enhance awareness raising of the certification system among training providers.
8. Establish fees for participants to cover (at least part of) application and verification costs. Fees should be calculated proportionally to the size of the training institution (e.g. by number of students, etc.).





## 5. CONCLUSIONS

A *specialised workshop* was organised during the final seminar of the VANIA project in Delphi. During the workshop, in which different stakeholders participated, the certification elements and proposals were thoroughly debated.

The conclusions of the workshop verified the issues developed in this chapter. All the participants consider that the time is ripe for a certification process in transnational cultural co-operation project management taking into account the realities of the new learning environment from which cultural operators must benefit if they are to operate effectively in a globalising world.

The following points were once more stressed and highlighted:

1. There is a big gap in training provision for transnational cultural co-operation project management. Therefore, Certification of training courses is strongly needed. In order to achieve this, the establishment of standards is a necessity.
2. The standards will aim to improve the delivery of training (competency-based training) and guarantee its high quality and transparency. In order for this goal to be accomplished, standards must be based upon the needs analysis and the professional profile.
3. Courses should comply with the standards in order to be certified.

The workshop also agreed to:

1. Adopt the proposed certification model (see above) and
2. Find a way to create / appoint the "Authority" which would monitor the certification system and appoint the Advisory and Certification Committee with the largest possible representation of the different stakeholders, (trainers, training centres, practitioners, networks of practitioners, associations and experts, etc) in order to guarantee visibility and credibility of the certification system.

It is recommended that institutions such as the Council of Europe, EU and, if appropriate, UNESCO, be invited to endorse and facilitate the establishment of a Certification System addressed to learning providers and course designers in transnational cultural co-operation project management. In view of the Council of Europe's involvement in the setting up in 1989 of the European Diploma in Cultural Project Management to stimulate cultural co-operation and mobility across Europe, it seems appropriate at this stage to invite the Council to initiate an exploratory meeting of stakeholders to foster the processes for a European certification system recommended in this report. Such a move would also accord with the spirit of EU Treaty Article 151.3, which seeks to foster co-operation between the Union and organisations such as the Council of Europe.

## 5. NOTES AND REFERENCES

[CEDEFOP] CEDEFOP (Philippe Tissot), *Terminology of vocational training policy. A multilingual glossary for an enlarged Europe*, Luxembourg 2004

[EAEA] *Glossary on transparency and validation of non-formal and informal learning* (2nd working paper, April 2003), in English, French and German

[ECTS] *Directorate-General for Education and Culture, ECTS users' guide. European Credit Transfer and Accumulation System and the Diploma Supplement*, Brussels 2005

[EQF] Commission of the European Communities, Commission Staff Working Document. *Towards a European Qualifications Framework for Lifelong Learning*, 2005.

[TWG ECVET] *European Credit System for VET (ECVET). Technical Specifications* (Report 2005 of the Credit Transfer Technical Working Group)

### POLICY OUTLINES

*(European Inventory for non-formal and informal learning on <http://www.ecotec.com>)*

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- CEDEFOP – *Identification and recognition of informal learning in France*. Michel Feutrie
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- National Board for Youth Affairs, Sweden – *Evaluating knowledge: Getting the most from informal learning and non-formal education*.
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### POSITION PAPERS

- Communiqué of the Conference of European Ministers Responsible for Higher Education, Bergen, 19–20 May 2005 – The European Higher Education Area: Achieving the Goals
- European Commission – Pathways towards validation and recognition of education, training and learning in the youth field
- Maastricht Communiqué on the Future Priorities of Enhanced European Cooperation in Vocational Education and Training (VET) (Review of the Copenhagen Declaration of 30 November 2002)
- European Commission – "Education & Training 2010": The success of the Lisbon Strategy hinges on urgent reforms (Draft joint interim report on the implementation of the



detailed work programme on the follow-up of the objectives of education and training systems in Europe)

- European Commission – Implementation of “Education & Training 2010” Work Programme: Validation of Non-formal and Informal Learning Progress Report, November 2003
- Youth Forum – Policy Paper on youth organisations as non-formal educators: recognising our role.

#### METHODOLOGICAL PAPERS

- EFT – Assessment based on competence (ABC): Identifying the main principles underlying assessment based on competence and taking stock of practices in the European Union
- CEDEFOP – Typology of knowledge, skills and competences: clarification of the concept and prototype
- AEFV EVTA Development of a joint model for the accreditation and/or certification of prior learning

#### EVALUATIONS

- National Open College Network – The Rewards of Recognition: the Value of NOCN Accreditation, Quality Assurance and Development for Non-Accredited Learning
- Recognition of Prior Learning: Policy and Practice in Australia

#### USEFUL INTERNET LINKS

- [http://ec.europa.eu/culture/eac/sources/info/sources\\_en.html](http://ec.europa.eu/culture/eac/sources/info/sources_en.html)
- <http://www.bologna-bergen2005.no/>
- <http://ec.europa.eu/education/>
- <http://ec.europa.eu/>
- [http://eacea.cec.eu.int/static/en/overview/erasmus\\_overview.htm](http://eacea.cec.eu.int/static/en/overview/erasmus_overview.htm)
- <http://www.ecvet.net/c.php/ecvet/seminar.rsys>
- <http://www.ecvetconnexion.com/>
- <http://www.ecotec.com/europeaninventory/>
- [www.cen.eu](http://www.cen.eu)
- [http://ec.europa.eu/employment\\_social/equal/activities/etg3\\_en.cfm](http://ec.europa.eu/employment_social/equal/activities/etg3_en.cfm)
- [http://ec.europa.eu/education/policies/rec\\_qual/recognition/index\\_en.html](http://ec.europa.eu/education/policies/rec_qual/recognition/index_en.html),

- <http://www.eaea.org/news>
- <http://www.karl.aegee.org/>
- <http://etf.europa.eu/>
- <http://www.cedefop.europa.eu/>

#### FOOT NOTES

<sup>1</sup> See ILO recommendation, 2004

<sup>2</sup> See *EC, Directorate-General for Education and Culture*

<sup>3</sup> In Europe quite a few number of universities and training centres specialising in Continuing Professional Development.

<sup>4</sup> This educational transition in the European Community is also known as transnational education

<sup>5</sup> Adam, Stephen (Feb 2001), Confederation of European Union Rectors' Conference. *Transnational Education Project – Report and Recommendations*, University of Westminster, DG Education and Culture

<sup>6</sup> <http://www.bologna-bergen2005.no/>

<sup>7</sup> Op Cit, Boylan, Patrick.

<sup>8</sup> <http://ec.europa.eu/education/>

<sup>9</sup> Lifelong learning is defined as «all learning activity undertaken throughout life, with the aim of improving knowledge, skills and competence, within a personal, civic, social and/or employment-related perspective.»

<sup>10</sup> <http://ec.europa.eu/>

<sup>11</sup> Ján Figel, European Commissioner for Education, *Training, Culture and Multilingualism*

<sup>12</sup> [http://ec.europa.eu/education/policies/educ/eqf/com\\_2006\\_0479\\_en.pdf](http://ec.europa.eu/education/policies/educ/eqf/com_2006_0479_en.pdf)

<sup>13</sup> Berlin Communiqué of Ministers responsible for Higher Education, September 2003 (Bologna Process), see also <http://ec.europa.eu/education/>

[http://eacea.cec.eu.int/static/en/overview/erasmus\\_overview.htm](http://eacea.cec.eu.int/static/en/overview/erasmus_overview.htm).

<sup>14</sup> see European Seminar on ECVET, Berlin November 2006 documentation available at <http://www.ecvet.net/c.php/ecvet/seminar.rsys>

<sup>15</sup> ECVET, 02.10.2006

<sup>16</sup> See <http://www.ecotec.com/europeaninventory/>

<sup>17</sup> Council Conclusions on the validation of non formal and informal learning, *Maastricht Communiqué* 2004

<sup>18</sup> *ibid*

<sup>19</sup> See «Implementing lifelong strategies in Europe: Progress report on the follow-up to the Council resolution of 2002. EU and EFTA/EEA countries”, drawn up by the EC with the assistance of CEDEFOP, Brussels 17.12.2003”,

<sup>20</sup> *ibid*

<sup>21</sup> Bjørnåvold, 2000, pp. 140-146; 162-166; Commission of the European Communities, 2000.

<sup>22</sup> See glossary below

<sup>23</sup> Workshops were introduced first in the ICT area under the direction of the CEN Information Society Standardization System (CEN/ISSS). The concept has since been successively applied to the non-ICT areas of CEN's activities (business, environment, construction, transport etc). For detailed information, see [www.cen.eu](http://www.cen.eu)

<sup>24</sup> [http://ec.europa.eu/employment\\_social/equal/activities/etg3\\_en.cfm](http://ec.europa.eu/employment_social/equal/activities/etg3_en.cfm)

<sup>25</sup> See the analysis on the first chapter of this report - *VANIA: Two surveys on education and training offered and key competencies and skills needed in European cultural project management*, CUPORE 2006 and the chapter on *Verification of Skills and Competencies*, International Intelligence on Culture, 2007.

<sup>26</sup> [http://ec.europa.eu/education/policies/rec\\_qual/recognition/index\\_en.html](http://ec.europa.eu/education/policies/rec_qual/recognition/index_en.html), see also *Education and Training 2010* work programme

<sup>27</sup> Key competences:

— “That everyone should be able to acquire and on which any successful outcome of any further learning depends”

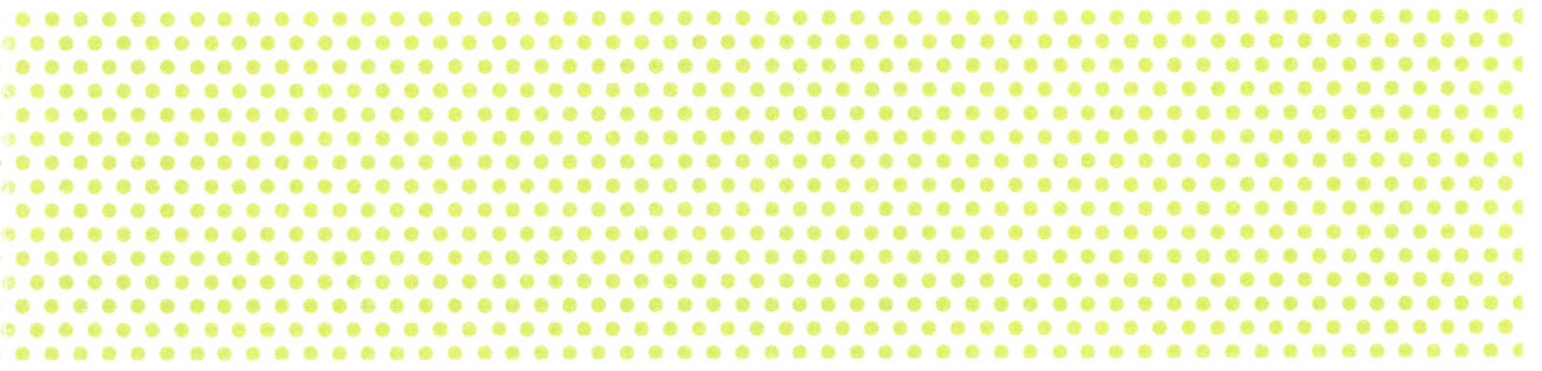
— “That are needed for personal fulfilment, social inclusion and employment in a knowledge society”. Commission Expert Group 2001-2004 In *EQF* the following are defined as **key competences**: communication in mother tongue, communication in another language, basic competences in maths, science and technology, digital competence, learning to learn, interpersonal and civic competences, entrepreneurship and cultural expression. These competences should be acquired by the end of compulsory education and

training and maintain through lifelong learning.

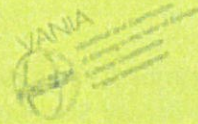
<sup>28</sup> See also Suteu (2006)

<sup>29</sup> <http://www.eaea.org/news> and European Commission supporting document, *Making a European Area of Lifelong learning a Reality*, November 2001

<sup>30</sup> See also AEGEE”s (the European Students’ Forum, the biggest European interdisciplinary student association) project <http://www.karl.aegee.org/>







Leonardo da Vinci

5.

## CONCLUSIONS AND RECOMMENDATIONS

REPORT EDITED BY ROD FISHER,  
INTERNATIONAL INTELLIGENCE ON CULTURE,  
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## CHAPTER 1

### CONTEXTUAL CHALLENGES TO TRAINING INSTITUTIONS

• Cultural management training in general and transnational cultural project management training in particular are at present sandwiched between recruitment and labour market problems and external pressures to redesign programmes /curricula. There is growing competition for students and for work opportunities for graduates, because there is an increasing number of programmes and courses on offer as well as of students graduating from these programmes and courses. At the same time, globalisation processes and the ever-changing ICT landscape presuppose fast changes in programme contents. Growing competition and redesigning programmes have often meant higher financing costs, which cannot be easily met because of stricter requirements for cost efficiency and accountability for training institutions.

From the point of view of European cultural management training, this Catch-22 situation is aggravated by the following factors:

- restraints set by national education and training priorities and policies;
- the growing diversity of students in respect to their educational and ethnic background and professional aspirations;
- persistent feminisation of the field;
- demands to implement ideas of lifelong learning;
- need to redesign programmes according to the requirements of the Bologna Process

Responding to all these challenges takes time and resources and hinders a more profound redesigning of pedagogic principles and teaching instruments. Consequently, the interest of the programmes and courses to include more knowledge relevant to transnational projects in the curricula appears to be somewhat challenging.

### PRESENT KEY COMPETENCIES AND SKILLS IN EUROPEAN CULTURAL MANAGEMENT TRAINING

- Training institutions do not live only according to conditions dictated by external factors, but also on the appeal of the training they offer and their successes and failures in fulfilling these promises. The surveys in Phase One indicated that there are no standard patterns in cultural management training. Programmes and courses present their own mixtures and student expectations are similarly mixed. Cognitive skills and competences are often provided through transmission and independent study and only superficially relate to other skills and competences. Although empirical classification is difficult, we could speculate that functional, personal and ethical competencies dominate in transnational cultural co-operation.
- According to our surveys and previous studies the most esteemed skills and competences in transnational cultural management programmes and in the appraisals of younger practitioners are:



- contacts and networking skills;
- understanding the context and awareness of topical issues;
- intercultural communication and language skills;
- openness towards diversity and the will to co-operate, and
- professionalism in project management.

## TRAINING NEEDS AND PRACTICAL PROBLEMS

- The results of the survey of younger professionals indicate that it is difficult to define and assess training needs in cultural management training in general and transnational cultural management training in particular. This is due to the following factors at least:
  - the needs of cultural professionals and operators differ according to their educational background, work experience and current career situation;
  - training is not a single short process, but presupposes the updating of skills and competences after certain periods of work; thus, in a sense, it presupposes a commitment to a lifelong learning process; and a single training institution is seldom in a position to implement such a process.
  - the updating of earlier training is often best accomplished through specific and short seminars/workshops, addressing the particular needs arising from day-to-day activities.
- Cultural professionals and operators already in working life expressed the need for training that promotes:
  - professional contacts and possibilities for networking;
  - learning from intellectual leaders and high-level managers in the field ;
  - learning the overall and specific features of intercultural environments, and:
  - Opportunities to exchange information and learn about best practices.
- There seems to be a need for participation in short

courses and workshops to function as a valid "document" of involvement in cultural co-operation. As to the longer-term programmes and courses, formal accreditation is often expected. For training programmes and courses the following challenges often seem to ensue:

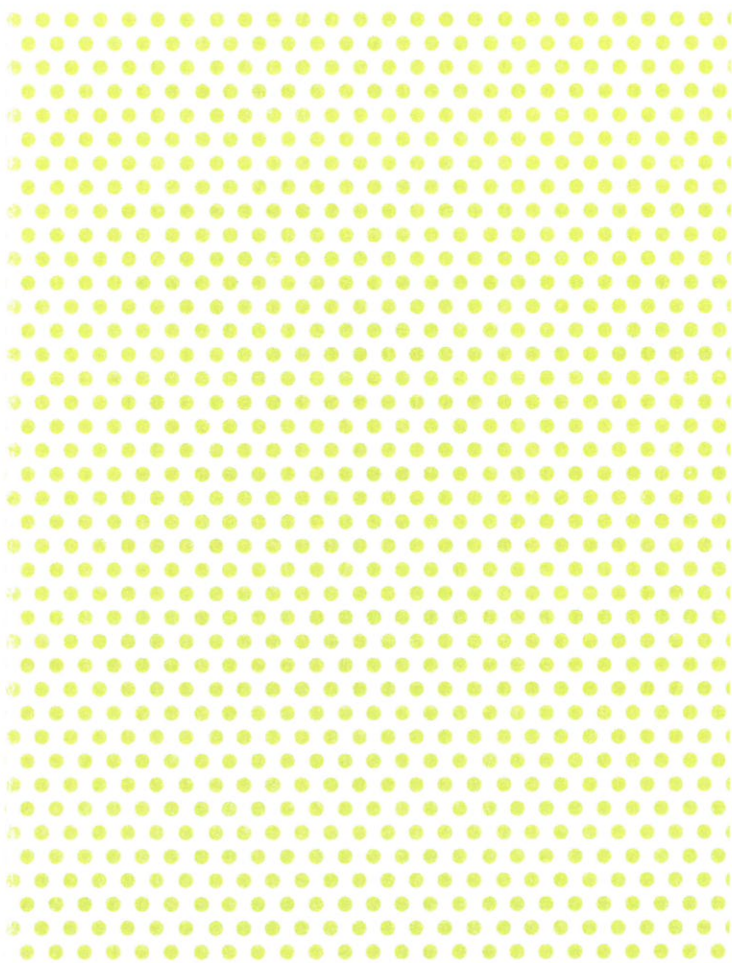
- How can training institutions respond to the needs of professionals and their high-level expectations concerning the acknowledged prestige of a training course and its formal accreditation?;
- How to guarantee that courses have genuinely European/transnational content and an up-to date agenda from the cultural policy point of view;
- How to ensure the quality of teachers, and;
- How to ensure that contacts with fellow students and teachers are created.
- Furthermore, the results of the two surveys in Phase One raised the following issues, which should be dealt with in the co-ordination of international and especially transnational cultural management training:
  - How should learning on the job and other informal education and training be given more space and recognised in the context of lifelong learning?
  - Is even more specialisation of courses and training needed to make lifelong learning in the field a reality?
  - How to define the relative roles of university level education and short courses and how to co-ordinate them in terms of contents and accreditation?
  - What should be the status of MA degrees in cultural management training: entry to profession or complementary training for professionals?
  - How should national and regional differences in educational systems, traditions and training needs be taken into consideration?

## CRUCIAL ISSUES IN THE PROGRAMMES WITH A TRANSNATIONAL FOCUS

- As to the transnational focus of cultural management courses, the Internet surveys and other perti-

ment information raised the following questions:

- How to combine theory and practice in teaching transnational co-operation?
- What methods should be used in teaching transnational cultural co-operation and the competencies it presupposes?
- Can intercultural competencies be taught at the national level and how to «translate» this knowledge to carry out transnational cultural co-operation projects.
- In their survey responses the training institutions and the past students were well aware that responding to new training needs and solving the problems and issues listed above will not be easy. This is not to deny the continuous development of the training on offer in recent years or the avenues which, irrespective of the restraints, are open to develop training through new approaches and better inter-institutional and trans-European co-operation.





## CHAPTER 2

- The qualitative survey of experienced cultural practitioners in this second phase research has validated the importance of prior learning from non-formal education revealed in the survey of post-trainees. Senior practitioners involved in transnational projects endorsed most of the skills rated highly by the younger operators from the menu of options they were given and they added some of their own, especially leadership and flexibility. Experienced practitioners largely agreed with the younger operators about the prime importance of acquiring functional skills such as budgeting and multitasking, but they also tended to value cognitive skills more than their younger counterparts.

- Managing transnational projects can be complex and requires skills and competencies additional to those needed for running domestic projects. This applies as much to cultural projects as it does to international projects in other fields such as business. Intercultural communication skills and tolerance of and ability to understand different viewpoints are especially important. Moreover, skills such as negotiation and teamwork, though commonly acknowledged to be important in any project, tend to assume greater significance in transnational cultural co-operation projects, because of the greater risk of misunderstanding.

- Although many higher education training courses cover international issues, few do so at length. With a few exceptions, current training provision in cultural management does not appear to devote sufficient attention to the managerial needs of those likely to be involved in transnational cultural projects. Surprisingly, there still appears to be relatively little recognition that cultural practitioners

increasingly operate in a European environment, let alone a global one. Moreover, the emphasis is primarily on knowledge through cognitive skills, rather than functional skills. An appropriate mix is needed between learning WHAT and learning HOW.

- Although there is debate about whether some personal attributes can be taught, there is sufficient anecdotal evidence to suggest that soft skills such as intercultural communication can be acquired in a sensitive learning environment.

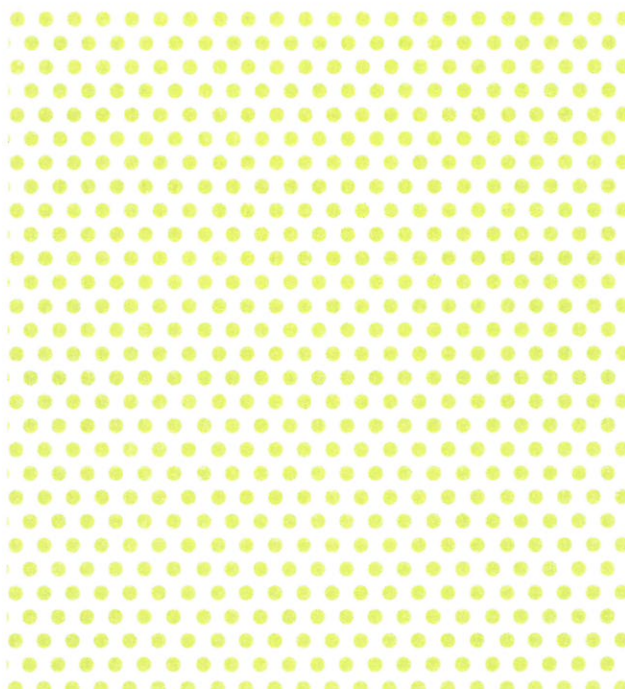
- Learning through practice is an important means for individuals to acquire relevant skills for transnational cultural projects and is likely to remain so. However, this is learning the 'hard way' and the practitioner could be better equipped to operate at an international level if more relevant skills were provided through training, whether formal or informal.

- The practitioner engaged in managing transnational cultural projects should be exposed to a range of training opportunities, including formal and informal education, in service short course training, mentoring, job shadowing etc as part of continuous professional development.

- On the whole, practitioners experienced in cultural co-operation could envisage some benefits in the introduction of an accredited European standard for training in managing transnational projects, providing this was capable of a degree of adaptation to meet different national and local circumstances and involved practitioners themselves in the teaching, as well as a range of practical learning experiences. This suggests the need for a

flexible framework for imparting relevant skills and competencies.

- A European qualification standard could enhance the employability of practitioners by providing an indication of an individual's aptitude and readiness to learn. Ultimately, however, experience and personality are likely to remain key determining factors in selecting staff.





## CHAPTER 3

- It is obvious that transnational cultural co-operation projects and processes are taught in both academia and in training centres in a similar way. The concepts of networking, cultural exchange, cultural co-operation, cultural trade, intercultural dialogue, 'transculturalism', cultural diplomacy, etc are analysed through practical examples more on an informative, superficial level, than rooted in research and knowledge produced by their own research, or research of other European educational/research institutions. At the same time, despite the fact that different formats and methods are used in training programmes, the majority of the courses rely on a traditional teaching formula linking lectures with information resources.

- University reform (the Bologna process), although proclaiming the concept of the "integrated university", has not yet ensured that real links are constructed between departments, so that knowledge produced on cultural studies, management, political studies, European studies, etc. is only slowly achieving the convergence so necessary for teaching transnational cultural co-operation. At the same time, the management courses are dominated with formulas developed in the Anglo-Saxon world. Unfortunately, there are no "guides to the body of knowledge" in cultural cooperation management, such as exist in other domains (i.e. A Guide to the Project Management Body of Knowledge, Third Edition (PMBOK Guides), Project management Institute, 2000.)

Moreover, only half of the courses in cultural management appear to be dealing with transnational cultural co-operation issues. The other half provides no real transnational and intercultural com-

petences, as cultural knowledge is nationally centred and a "European component" in teaching is limited primarily to teaching ways of obtaining EU funds or comparative cultural policies and practices (primarily of countries of Western Europe).

Even courses where culture is a factor of social development and which offer a wide range of modules linked to cultural co-operation, tend to be extremely "EU-centric", offering relatively little knowledge of neighbouring countries, while stereotypes prevail in conceptualization (culture as Western culture, etc.).

- There are different ideological tensions embedded in this field – tensions deriving from neo-liberal demands to let cultural trade succeed in the world market according to the needs and capacities of creative industries to respond to them (managerial translations of values), as well as tensions imposed by multiculturalism where, arguably, intercultural mediation should become the main cultural practice in the non-profit cultural sphere. This would require ethical issues to become integral in cultural management teaching, but specifically debating the ethics of transnational cultural co-operation while, at the same time, learning skills and gaining abilities in selling abroad, co-producing, exchanging, etc.

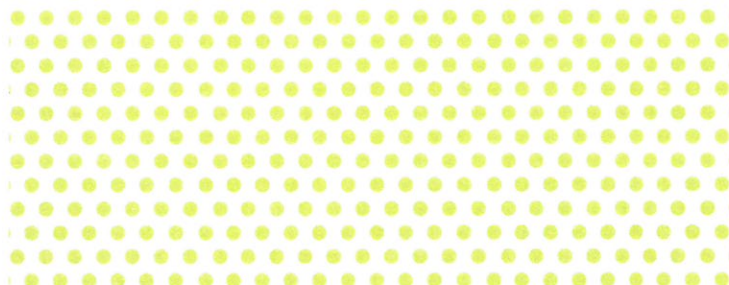
- It seems that there is a need for European countries to develop policy papers and instruments linked to continuous professional development in culture. Within those policies, a specific focus should be on raising the capacities and skills of cultural professionals for working internationally.

- The institutions of higher education have a res-

possibility to re-conceptualise the education of cultural professionals (cultural managers, museologists, curators, film producers, etc.), to foster increased competence for transnational cultural co-operation. In this respect, the institutions of higher education should invest in curriculum development, introducing more precise and concrete modules relevant for European co-operation and networking. At the same time, they should integrate issues relevant to transnational cultural co-operation projects in each course or module (e.g. a topic such as strategic planning for cultural organizations should discuss internationalization and networking as possible strategies of organizational development; or within copyright laws consider what is important to know when creating co-productions). To raise the quality and effectiveness of teaching, active learning has to be systematically introduced (project and research based learning). There is an obvious need for the differentiation of training formats and tools. Workshops, brain storming sessions, simulation games, etc have to be more thoroughly prepared and already existing platforms and cultural portals used in a more appropriate manner (e.g. OnTheMove.org or LabForCulture.org)

- However, it seems that the most important needs concern enhancement of a knowledge base. Research should be devoted specifically to transnational cultural co-operation theories and practices and results integrated immediately in teaching processes. It seems that in this respect further engagement of the UNESCO, Council of Europe and other international organizations might be very important for curriculum development (in the same way as was done for museum education in the 1980s).

- In the field of transnational cultural co-operation, lifelong learning as part of continuous professional development is necessary for contemporary cultural practices and personal career development. Vocational centres and universities have to offer more differentiated approaches in teaching transnational cultural co-operation facilitating individualized learning and developing adequate skills and abilities. ENCATC, as the network for centres for professional education, should continue its efforts in endorsing curriculum development in this area.





## CHAPTER 4

- There is a big gap in training provision for transnational cultural co-operation project management. Therefore, the Certification of training courses is strongly needed. In order to achieve this, the establishment of standards is a necessity.

- The standards will aim to improve the delivery of training (competency-based training) and guarantee its high quality and transparency. In order for this goal to be accomplished, standards must be based upon the needs analysis and the professional profile.

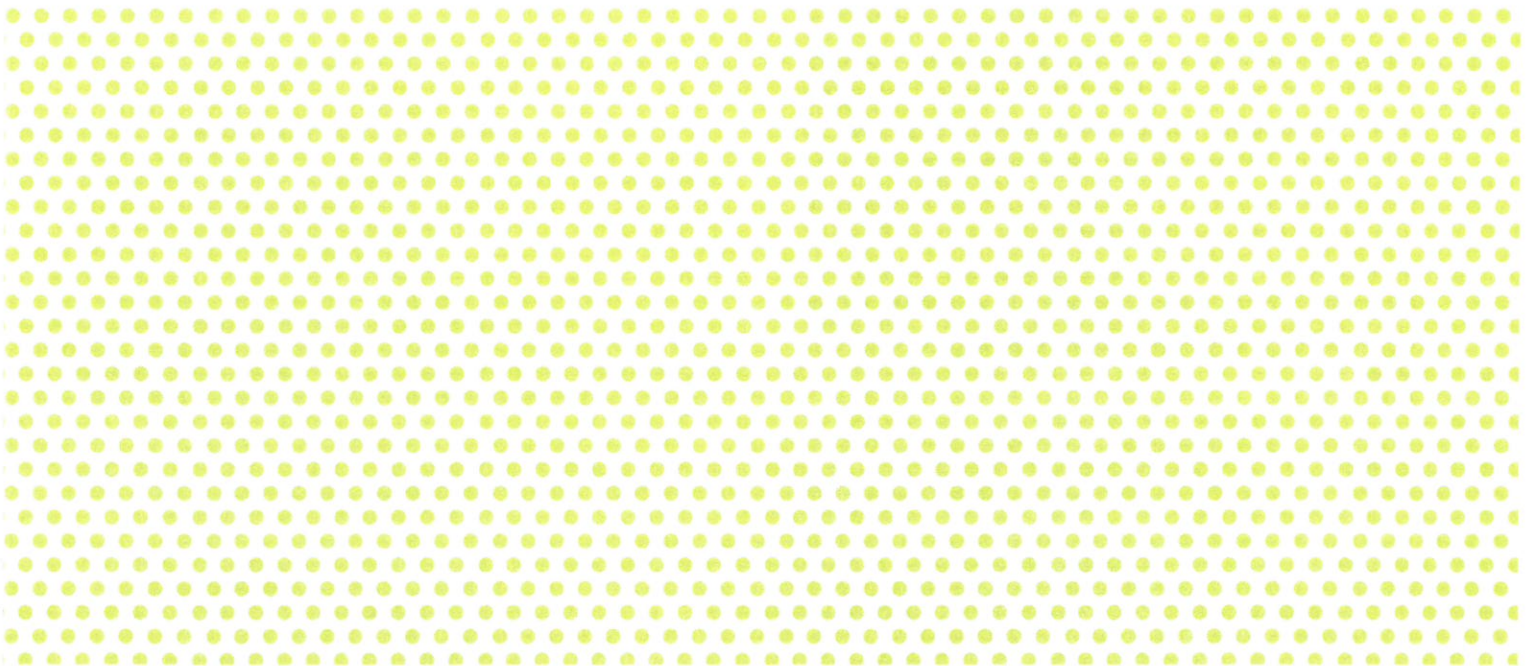
Courses should comply with the standards set out in this report in order to be certified.

- It is recommended that the proposed certification process outlined in this report be developed and the following steps be taken to take implementation forward:

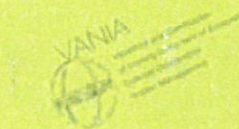
- Find a way to create / appoint the "Authority" which would monitor the certification system and appoint the Advisory and Certification Committee

with the largest possible representation of the different stakeholders, (trainers, training centres, practitioners, networks of practitioners, associations and experts, etc) in order to guarantee visibility and credibility of the certification system.

- Invite The Council of Europe, EU and, if appropriate, UNESCO, to endorse and facilitate the establishment of a Certification System addressed to learning providers and course designers in transnational cultural co-operation project management. In view of the Council of Europe's involvement in the setting up in 1989 of the European Diploma in Cultural Project Management to stimulate cultural co-operation and mobility across Europe, it seems appropriate at this stage to invite the Council to initiate an exploratory meeting of stakeholders to foster the processes for a European certification system recommended in this report. Such a move would also accord with the spirit of EU Treaty Article 151.3, which seeks to foster co-operation between the Union and organisations such as the Council of Europe.







Education and Culture

**Leonardo da Vinci**

**6.**

**GLOSSARY**



#### ACCESS TO TRAINING/EDUCATION

Conditions, circumstances or requirements governing admittance to educational Institutions or programmes [EAEA]

#### ACCREDITATION (OF PROGRAMMES, INSTITUTIONS)

Process of accrediting an institution of education or training, a programme of study, or a service, showing it has been approved by the relevant legislative and professional authorities by having met predetermined standards. [EQF]

#### ACCREDITATION (OF A VET PROVIDER)

Process of granting accredited status to an institution of vocational education or training, a programme of study, or a service, indicating that it has been granted approval by the relevant legislative and professional authorities by virtue of its having met or exceeded predetermined standards [EAEA]

or

Recognition and approval of the academic standards of an educational institution by some external, impartial body of high public esteem [e.g. UNESCO]

#### ASSESSMENT

The sum of methods and processes used to evaluate the attainments (knowledge, know-how, skills and competencies) of an individual, and typically leading to certification. [EQF]

Comments: preferably use the term evaluation for the assessment of training methods or providers.  
Source: Cedefop, 2001

#### AWARDING BODY

A body issuing certificates or diplomas, which formally recognise the achievements of an individual, following a standardised assessment procedure [EAEA, CEDEFOP]

#### CERTIFICATE/DIPLOMA

An official document, issued by an awarding body, which records the achievements of an individual following a standard assessment procedure. [EQF]

#### CERTIFICATION (OF KNOWLEDGE, SKILLS AND COMPETENCIES)

The process of formally validating knowledge, know-how and/or skills and competencies acquired by an individual, following a standard assessment procedure. Accredited awarding bodies issue certificates or diplomas. [EQF]

#### COMPARABILITY OF QUALIFICATIONS

The extent to which it is possible to establish equivalence between the level and content of formal qualifications (certificates or diplomas) at sectoral, regional, national or international levels. [EQF]

#### COMPETENCE

Proven and demonstrated ability to apply knowledge, know-how and associated knowledge in a usual and/or changing situation. [EAEA, CEDEFOP]

Competence includes:

- Cognitive competence involving the use of theory

and concepts, as well as informal tacit knowledge gained experientially;

- Functional competence (skills or know how), those things that a person should be able to do when they are functioning in a given area of work, learning or social activity;
- Personal competence involving knowing how to conduct oneself in a specific situation; and iv)
- Ethical competence involving the possession of certain personal and professional values. [TWG, ECVET, EC Staff Working Document f SEC (2005)957]

#### CONTINUING (VOCATIONAL) TRAINING (CVT)

Education or training after initial education or entry to working life, and aimed to help individuals:

- Improve or update their knowledge and/or competencies;
- Acquire new competencies in the perspective of a career move or retraining;
- Continue their personal or professional development.

Comment: continuing training is part of Lifelong Learning and may encompass any kind of education (general, specialised or vocational, formal or non formal, etc.). It is a key feature for the employability of individuals [EAEA, CEDEFOP]

#### CREDIT POINTS (OR CREDITS)

Credit points are allocated to qualifications and to the units that constitute them. By agreement, they represent, in numerical form, the volume of learning outcomes and the relative importance of each of the units that make up a qualification in relation to the expected results, i.e. the knowledge, skills and competencies that must be acquired and assessed, regardless of the learning pathway. [TWG, ECVET]

#### CREDIT SYSTEM

A system of credits makes it possible to break down

a qualification or the objectives of a programme of vocational education and training into units. Each unit is defined in terms of knowledge, competencies and skills. It may be characterized by its size and relative importance, expressed in general by credit points (or credits) or other factors. Each unit can be validated and awarded separately. [TWG ECVET]

#### EMPLOYABILITY

The degree of adaptability an individual demonstrates to find a job, keep it and update occupational competencies.

Comment: Employability depends not only on the adequacy of knowledge and competencies of individuals but also on the incentives and opportunities offered to individuals to seek employment

[CEDEFOP]

#### FORMAL LEARNING

Learning that occurs in an organised and structured environment (in a school/training centre or on the job) and is explicitly designated as learning (in terms of objectives, time or resources). Formal learning is intentional from the learner's point of view. It typically leads to certification. [EQF, CEDEFOP]

#### GUIDANCE AND COUNSELLING

Specialised service providing advice and guidance to assist individuals in their personal, social, educational or vocational development, before and after their entry into the labour market.

Comments: Guidance and counselling may include: counselling (personal, career, educational), assessment (psychological or performance related), career information management, consultation with relatives or educators, vocational preparation (valuing skills and experience for job search), referrals (to other educational specialists). Guidance and counselling can be provided in schools, training centres, job centres or any other specialized institution. [CEDEFOP]



## INFORMAL LEARNING

Learning resulting from daily activities related to work, family or leisure. It is not organised or structured in terms of objectives, time or learning support. Informal learning is often unintentional from the learner's perspective. It typically does not lead to certification. [EQF]

Comments: informal learning is also referred to as experiential or incidental/random. [CEDEFOP]

## INITIAL (VOCATIONAL) TRAINING

Either general or vocational education carried out in the initial education system, in principle before entering working life.

Comment: initial training can be carried out in general, vocational (full-time school-based) or apprenticeship pathways. Certain authors consider that a completed training course (in other words, basic occupational training) undertaken subsequent to entry into active life may be considered as initial training. [CEDEFOP]

## INTERCULTURAL DIALOGUE

Intercultural dialogue is a process that comprises an open and respectful exchange of views between individuals and groups with different cultural backgrounds. Among its aims are: to develop a deeper understanding of diverse worldviews and practices; to increase participation (or the freedom to make choices); to foster equality; and to enhance creative processes. [Council of Europe and EU 2007].

## KNOWLEDGE

The facts, feelings or experiences known by a person or a group of people [EQF]

Comments: Definitions of knowledge are legion; nevertheless, modern conceptions of knowledge rest broadly on several basic distinctions:

(a) Aristotle distinguished between theoretical and practical logic. In line with this distinction, modern theoreticians (Alexander et al., 1991) distinguish declarative (theoretical) knowledge from procedural (practical) knowledge. Declarative knowledge

includes assertions about specific events, facts and empirical generalisations, as well as deeper principles about the nature of reality. Procedural knowledge includes heuristics, methods, plans, practices, procedures, routines, strategies, tactics, techniques and tricks (Ohlsson, 1994);

(b) It is possible to differentiate various forms of knowledge which represent different ways of learning about the world: various attempts have been made to compile such lists, the

following categories seem to be frequently represented: ii) objective (natural/scientific) knowledge, judged on the basis of certainty; iii) subjective (literary/aesthetic) knowledge judged on the basis of authenticity; iv) moral (human/normative) knowledge judged on the

basis of collective acceptance (right/wrong); v) religious/divine knowledge judged on the basis of reference to a divine authority (God). This basic understanding of knowledge underpins the questions we ask, the methodologies we use and the answers we give in our search for knowledge.

(c) Knowledge encompasses tacit and explicit knowledge. Tacit knowledge (Polanyi, 1967) is knowledge that the learner possesses which influences cognitive processing, but that

he or she does not necessarily express and/or is not aware of. Explicit knowledge is knowledge a learner can consciously inspect, including tacit knowledge that converts into an

explicit form by becoming an 'object of thought' (Prawat, 1989). [CEDEFOP]

## KNOW-HOW

Practical knowledge or skills expertise [EAEE]  
Adapted from New Oxford Dictionary of English

## LEARNING-BY-DOING

Learning acquired by repeated practice of a task, but without instruction. [CEDEFOP]

#### LEARNING-BY-USING

Learning acquired by repeated use of tools or facilities, but without instruction. [CEDEFOP]

#### LEARNING ON THE JOB

Learning acquired through experience in the work environment, whether supervised or not, and sometimes on a 'trial or error' basis.

#### LEARNING OUTCOMES

Learning outcomes are statements of what a learner is expected to know, understand and/or be able to do, or is able to demonstrate, after completion of any learning process or at the end of a period of learning. [TWG ECVET]

#### LIFELONG LEARNING

All learning activity undertaken throughout life, with the aim of improving knowledge, skills and competencies within a personal, civic, social and/or employment-related perspective [CEDEFOP]

#### LIFE WIDE LEARNING

Learning, formal, non formal or informal, that takes place across the full range of life, and at any stage of our life. [CEDEFOP]

#### MENTORING

Off-line help by one person to another in making significant transitions in knowledge, work or thinking [official definition of mentoring from the European Mentoring Centre]

#### MOBILITY

The ability of an individual to move and adapt to a new occupational environment. [CEDEFOP]

Comments: Mobility can be geographical or 'functional' (a move to a new function within a company). Mobility enables individuals to acquire new competencies and thus to increase their employability in their occupational environment).

#### Module

A self-contained, formally structured learning experience. It should have a coherent and explicit set of learning outcomes, expressed in terms of competencies to be obtained, and appropriate assessment criteria. [ECTS]

#### NON-FORMAL LEARNING

Learning which is embedded in planned activities not explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain an important

learning element. Non-formal learning is intentional from the learner's point of view. It normally does not lead to certification. [EQF]

#### QUALIFICATIONS

Qualifications are a formal expression of knowledge, skills and wider competencies of the individuals. They are recognised at local, national or sectoral level and, in certain cases, at international level. A qualification is achieved when a competent body determines that an individual's learning has reached a specified standard of knowledge, skills and wider competencies.

The standard of learning outcomes is confirmed by means of an assessment process or the successful completion of a course of study. Learning and assessment for a qualification can take place through a programme of study and/or work place experience and/or any type of formal, non-formal or informal learning pathway.

A qualification confers official recognition of value in the labour market and in further education and training. A qualification can be a legal entitlement to practice a trade. [TWG ECVET]

#### RECOGNITION

a) Formal recognition: the process of granting official status to skills and competences either through the award of certificates or through the grant of equivalence, credit units, validation of gained skills and/or competencies and/or



b) Social recognition: the acknowledgement of the value of skills and/or competencies by economic and social stakeholders. [EQF]

#### SKILL

The knowledge and experience needed to perform a specific task or job. [EQF]

#### TRANSPARENCY OF QUALIFICATION

The degree to which the value of qualifications can be identified and compared on the (sectoral, regional, national or international) labour and training markets. [EQF]

The degree of visibility necessary to identify and compare the value of qualifications at sectoral, as well as regional, national and international levels [CEDEFOP]

#### TRANSFERABILITY (OF COMPETENCIES)

The capacity (of skills or competencies) to be transferred to a new context, either occupational or educational. [CEDEFOP]

#### VALIDATION OF INFORMAL / NON FORMAL LEARNING

The process of assessing and recognising a wide range of skills and competencies which people develop through their lives and in different contexts, for example through education, work and leisure activities.

Comments: In the UK, the term

- APL (Accreditation of Prior Learning) is generally used as an umbrella term including both prior certificated learning and experiential learning. Within APL, there are two main categories:

- APCL (Accreditation of Prior Certificated Learning)

- i.e. learning for which certification has been awarded by an educational institution or another education/ training provider;

- APEL (Accreditation of Prior Experiential Learning)
- refers to uncertificated learning gained from experience. APEL is sometimes referred to as RPEL (The Recognition of Prior Experiential Learning).

In the Commission's documents, the term validation of non-formal learning is normally used.

#### VALUING LEARNING

The process of recognising participation in and outcomes of (formal, non-formal or informal) learning, so as to raise awareness of its intrinsic worth and to reward it [EQF]

#### VOCATIONAL EDUCATION AND TRAINING (VET)

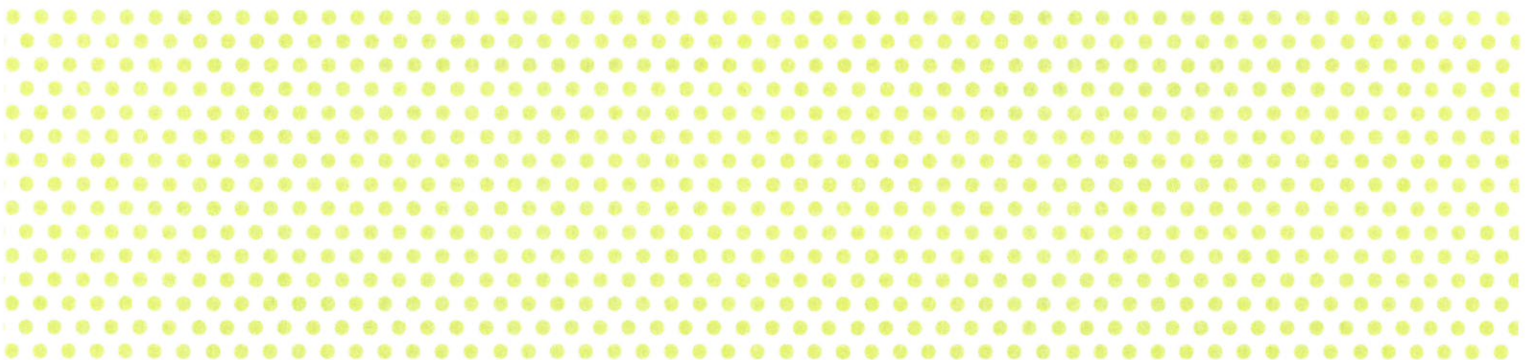
Education and training which aims to equip people with skills and competencies that can be used on the labour market. [CEDEFOP]

#### UNIT

A unit is part of a qualification. It can be the smallest part of the qualification that can be evaluated, validated or certified. A unit can be specific to one particular qualification or common to several qualifications. The knowledge, skills and competencies that make up the credit form the basis for the assessment and validation of people's outcomes. Units are validated at the end of the assessment of outcomes, the results of which must comply with the requirements of the qualification. [TWG ECVET]

#### WORKLOAD

The workload includes all learning activities required for the achievement of the learning outcomes (i.e., lectures, practical work, information retrieval, private study, etc.). [TWG ECVET].





# 7.

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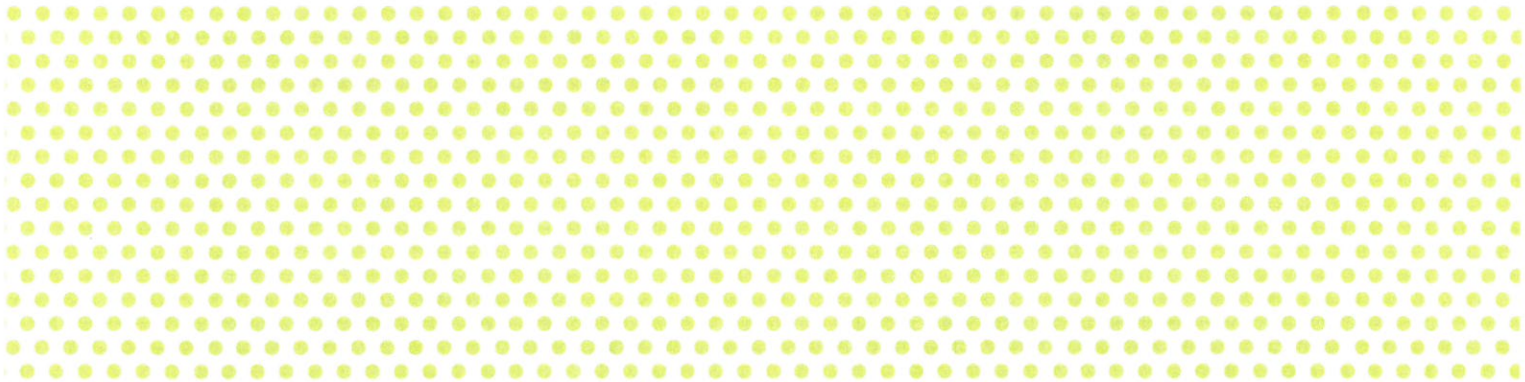
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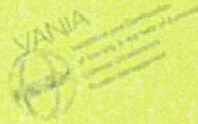
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**Leonardo da Vinci**

**VALIDATION AND CERTIFICATION  
OF TRAINING IN THE FIELD  
OF EUROPEAN CULTURAL  
CO-OPERATION PROJECT  
MANAGEMENT  
ANNEXES**



# ANNEXES

## CHAPTER 1

- 1 · VANIA questionnaire to training intuitions
- 2 · Training programmes with transnational / international focus
- 3 · VANIA questionnaire to (younger) professionals working in the field of culture
- 4 · Rating by younger professionals of importance of skills and competencies relevant to their work

## CHAPTER 2

- 5 · Phase Two: Skills analysis - question sets for senior practitioners in the cultural sector
- 6 · Phase Two: Skills analysis - list of senior cultural practitioners who submitted evidence
- 7 · Phase Two: Skills analysis – business sector reference group
- 8 · Phase Two: Skills analysis – rating by experienced professionals of skills and competencies relevant to transnational cultural projects.

## CHAPTER 3

- 9 · Phase Three: Teaching transnational cultural co-operation – research methodology
- 10 · Méthodologies innovatrices et outils pédagogiques: Le Diplôme Européen en Administration de Projets Culturels de la Fondation Marcel Hicter - une étude de cas (Résumé)
- 11 · Innovative methodologies and pedagogical tools: the Fondation Marcel Hicter's European Diploma in Cultural Project Management – a case study (Abstract)

**ANNEX I****CHAPTER 1 : A QUESTIONNAIRE TO TRAINING INSTITUTIONS****VANIA QUESTIONNAIRE 1  
TRAINING INSTITUTIONS**

- PLEASE, USE ONE FORM TO PROVIDE INFORMATION CONCERNING ONE PROGRAMME / COURSE ONLY. IF YOU HAVE MORE THAN ONE RELEVANT PROGRAMME OR COURSE IN YOUR INSTITUTE, PLEASE FILL A SEPARATE FORM FOR EACH OF THEM.
- PLEASE, ANSWER AS COMPLETELY AS POSSIBLE. IN QUESTIONS WITH TICK BOXES OR LIKERT SCALE, PLEASE BOLD OR UNDERLINE THE ALTERNATIVE YOU CHOOSE. YOU CAN ANSWER IN ENGLISH OR IN FRENCH. WE MAY CONTACT YOU LATER FOR MORE INFORMATION.
- SEND THE RTF-FORMAT FORM BY E-MAIL TO: [anna.kanerva@cupore.fi](mailto:anna.kanerva@cupore.fi)
- ALL RESPONSES WILL BE KEPT IN STRICT CONFIDENCE.
- FOR MORE INFORMATION ON THE VANIA -PROJECT AND THE SURVEY, PLEASE CONTACT: [ritva.mitchell@cupore.fi](mailto:ritva.mitchell@cupore.fi)

**BACKGROUND INFORMATION**

1. NAME OF THE INSTITUTION

2. FACULTY / DEPARTMENT, IF APPLICABLE



## PROGRAMMES AND QUALIFICATIONS

3. NAME OF THE PROGRAMME / COURSE

4. YEAR OF ESTABLISHMENT

5. AIMS OF THE PROGRAMME / COURSE (PURPOSE, NEED ETC.)

6. MAIN SOURCES OF FUNDING FOR YOUR PROGRAMME / COURSE  
PUBLIC, PLEASE LIST ALL SOURCES

PRIVATE, PLEASE LIST ALL SOURCES

EU, PLEASE LIST ALL SOURCES

OTHER, PLEASE SPECIFY

7. DURATION OF THE PROGRAMME / COURSE (SPECIFY ALL POSSIBLE ALTERNATIVES)

FULL-TIME, DURATION: SEMESTER

PART-TIME, DURATION: SEMESTERS

OTHER, PLEASE SPECIFY DURATION:

8. TOTAL WORKLOAD REQUIRED TO COMPLETE THE PROGRAMME / COURSE  
ECTS (EUROPEAN CREDIT TRANSFER SYSTEM):

OTHER, PLEASE SPECIFY:

9. LANGUAGE(S) OF INSTRUCTION

10. TUITION FEE, IF APPLICABLE

11. QUALIFICATIONS YOUR PROGRAMME / COURSE OFFERS  
*NAME OF THE AWARDING BODY(IES) ISSUING THE  
DEGREE / DEGREES / CERTIFICATES / DIPLOMAS*

UNDERGRADUATE QUALIFICATIONS (BA)

POSTGRADUATE QUALIFICATIONS (MA, MSC, ETC.)

POSTGRADUATE RESEARCH DEGREES (PHD)

DIPLOMAS OR CERTIFICATES

OTHER, PLEASE SPECIFY

12. CAREER OPPORTUNITIES YOUR PROGRAMME OFFERS FOR STUDENTS

13. HAS YOUR PROGRAMME BEEN EVALUATED BY EXTERNAL EXPERTS?

NO

IF, YES BY WHOM:



WHEN:

[Empty text box for 'WHEN:' response]

PLEASE DESCRIBE THE RESULTS:

[Empty text box for 'PLEASE DESCRIBE THE RESULTS:' response]

**CONTENT**

14. WHAT IS YOUR PROGRAMME'S / COURSE'S FIELD OF SPECIALISATION?

[Empty text box for question 14]

15. PLEASE LIST THE CURRICULUM OUTLINE OF YOUR PROGRAMME, SPECIFYING CORE MODULES AND OPTIONAL MODULES, PRACTICAL EXPERIENCE, IF APPLICABLE, INCLUDING THE AMOUNT OF CREDITS AWARDED

	NAME OF THE MODUL	CREDITS
CORE MODULES		
OPTIONAL MODULES		
PRACTICAL EXPERIENCE		
OTHER, PLEASE SPECIFY		

16. PLEASE, DESCRIBE IN MORE DETAIL THE CONTENT OF THE MODULES RELEVANT TO EUROPEAN CULTURAL CO-OPERATION, INCLUDING THE AMOUNT OF CREDITS AWARDED

17. ARE ANY OF THE FOLLOWING THEMES INCLUDED IN YOUR CURRICULUM?

EUROPEAN UNION INSTITUTIONAL FRAMEWORK

FUNDING PROGRAMME(S) (CULTURE 2000, STRUCTURAL FUNDS, MEDIA PROGRAMME)

EUROPEAN LEGAL SYSTEMS (COPYRIGHTS, CONTRACT LAW, TRADE LAW)

EUROPEAN CULTURAL POLICIES

WORKING CONDITIONS (TAXATION, SOCIAL SECURITY, ETC.)

NETWORKING

PROJECT MANAGEMENT SKILLS

INTERCULTURAL COMPETENCIES

OTHER RELEVANT TOPICS, PLEASE SPECIFY:

18. DOES THE PROGRAMME / COURSE OFFER TUITION IN FOREIGN LANGUAGES?

NO

YES, AS AN OPTION, PLEASE LIST LANGUAGE(S):

YES, AS A REQUIREMENT, PLEASE LIST LANGUAGE(S):

19. WHAT DO YOU CONSIDER TO BE THE KEY COMPETENCIES AND SKILLS RELEVANT TO EUROPEAN CULTURAL CO-OPERATION?

20. WHAT METHODS DO YOU USE IN TEACHING ISSUES RELEVANT TO EUROPEAN CULTURAL CO-OPERATION?

21. HAVE THERE BEEN ANY MAJOR CHANGES IN THE PROGRAMME CONTENT RELEVANT TO EUROPEAN CULTURAL CO-OPERATION ISSUES THUS FAR? PLEASE, DESCRIBE (WHY AND WITH WHAT RESULTS)?



## STUDENTS

22. NUMBER OF APPLICANTS IN 2005

23. STUDENT INTAKE IN 2005:      OF WHOM (NUMBER):

FEMALE STUDENTS:

STUDENTS FROM YOUR OWN COUNTRY:

STUDENTS FROM (OTHER) EU COUNTRIES:

STUDENTS FROM BEYOND THE EU:

24. WHAT ARE THE ENTRY REQUIREMENTS (STUDY BACKGROUND, PROFESSIONAL EXPERIENCE, LANGUAGE, ETC.) FOR YOUR PROGRAMME / COURSE? PLEASE, DESCRIBE:

25. IN YOUR STUDENT RECRUITMENT, DO YOU TARGET:

POST-GRADUATES

STUDENTS WITH GOOD HIGH SCHOOL GRADES

FOREIGN STUDENTS

STUDENTS WITH RELEVANT WORK EXPERIENCE

OTHER:

26. WHICH OF THE FOLLOWING PROCEDURES DO YOU USE IN STUDENT RECRUITMENT?

APPLICATION FORM

SAMPLE PORTFOLIO

ENTRANCE EXAMINATION

INTERVIEW(S)

ESSAYS

OTHER:

27. WHAT IS THE PROFILE OF THE STUDENTS IN YOUR PROGRAMME? PLEASE, DESCRIBE.

EDUCATIONAL AND PROFESSIONAL BACKGROUND OF STUDENTS:

AVERAGE AGE OF STUDENTS:

28. HAS YOUR STUDENT PROFILE CHANGED OVER THE YEARS? IF YES, PLEASE DESCRIBE:

29. NUMBER OF DEGREE / DIPLOMA RECEIVERS IN 2005:

30. HOW MANY STUDENTS HAVE COMPLETED THE PROGRAMME / COURSE SINCE ITS ESTABLISHMENT (APPROX.)

31. HOW DO YOU EVALUATE STUDENTS AT THE END OF THE PROGRAMME / COURSE (I.E. WHAT IS REQUIRED TO COMPLETE THE PROGRAMME / COURSE)?

32. DO YOU HAVE AN ALUMNI ORGANISATION/ACTIVITIES FOR YOUR PROGRAMME? PLEASE DESCRIBE ITS FUNCTIONS?



33. DO YOU MONITOR STUDENTS' CAREER DEVELOPMENT AFTER GRADUATION?

NO

IF, YES DESCRIBE

HAS IT AFFECTED THE CONTENT OF THE PROGRAMME / COURSE? PLEASE DESCRIBE.

### TEACHING PERSONNEL

34. TOTAL NUMBER OF TEACHERS IN YOUR PROGRAMME(S) IN 2005:

OF WHOM (NUMBER):

PERMANENT FULL-TIME TEACHERS:

WHAT DISCIPLINES/PROFESSIONAL EXPERIENCE DO THEY REPRESENT?

PERMANENT PART-TIME TEACHERS:

WHAT DISCIPLINES/PROFESSIONAL EXPERIENCE DO THEY REPRESENT?

VISITING LECTURERS / VISITING PROFESSORS (ON CONTRACT):

WHAT DISCIPLINES/PROFESSIONAL EXPERIENCE DO THEY REPRESENT?

ONE-OFF GUEST SPEAKERS:

[REDACTED]

FEMALE TEACHERS

[REDACTED]

35. TOTAL NUMBER OF FOREIGN TEACHERS IN YOUR STAFF IN 2005:

[REDACTED]

OF WHOM (NUMBER):

PERMANENT FULL-TIME TEACHERS:

[REDACTED]

PERMANENT PART-TIME TEACHERS:

[REDACTED]

VISITING LECTURERS / VISITING PROFESSORS:

[REDACTED]

ONE-OFF GUEST SPEAKERS:

[REDACTED]

COMING FROM BEYOND EU:

[REDACTED]

PLEASE, LIST THE COUNTRIES:

[REDACTED]



## CO-OPERATION AND INTERNATIONAL WORK

36. HAS YOUR PROGRAMME / COURSE BEEN ACTIVELY INVOLVED DURING THE LAST 5 YEARS IN:

STUDENT EXCHANGE PROGRAMMES. IF YES, PLEASE LIST THE PROGRAMMES AND INSTITUTIONS:

TEACHER EXCHANGE PROGRAMMES. IF YES, PLEASE LIST THE PROGRAMMES AND INSTITUTIONS:

JOINT TRAINING PROJECTS (E.G. SUMMER UNIVERSITIES). IF YES, PLEASE LIST THE PROJECTS:

JOINT PROGRAMME DEVELOPMENT (E.G. QUALIFICATIONS FRAMEWORKS). IF YES, PLEASE LIST THE PROGRAMMES:

OTHER, PLEASE DESCRIBE:

37. IS YOUR PROGRAMME/INSTITUTE A MEMBER OF ANY NATIONAL OR EUROPEAN NETWORKS OR OTHER INTERNATIONAL ORGANISATIONS? IF, PLEASE LIST ORGANISATIONS:

SELF EVALUATION

PLEASE CHOOSE ONLY ONE ALTERNATIVE.

38. MY PROGRAMME / COURSE PREPARES STUDENTS MAINLY FOR THE PRESENT DAY LABOUR MARKETS:

IN MY OWN COUNTRY

IN MY GEOGRAPHICAL REGION (E.G. NORDIC COUNTRIES, SOUTH-EAST EUROPE)

IN EUROPE

39. MY PROGRAMME / COURSE IS MOSTLY:

SKILLS BASED

KNOWLEDGE BASED

PROFESSIONAL ADVANCEMENT BASED

40. WHAT ARE THE STRENGTHS OF YOUR PROGRAMME / COURSE?

41. WHAT ARE THE WEAKNESSES OF YOUR PROGRAMME / COURSE?

## FUTURE

42. WHAT DO YOU PERCEIVE THE FUTURE THREATS TO YOUR PROGRAMME TO BE?

43. WHAT DO YOU PERCEIVE THE FUTURE POSSIBILITIES FOR YOUR PROGRAMME TO BE?

## CONTACT INFORMATION

44. NAME OF THE RESPONDENT:

45. STATUS OF THE RESPONDENT:

46. E-MAIL ADDRESS:

47. POSTAL ADDRESS:

48. COUNTRY:





**ANNEX II****CHAPTER 1 : TRAINING PROGRAMMES WITH TRANSNATIONAL / INTERNATIONAL FOCUS**

EUROPEAN PROGRAM-  
MES WITH INTERNATIO-  
NAL / TRANSNATIONAL  
FOCI

Fondation Marcel Hicter : European Diploma in Cultural Project Management	
Qualification	European Diploma in Cultural Project Management
Content	<ul style="list-style-type: none"> <li>- Definition of culture</li> <li>- Cultural policy objectives and strategies</li> <li>- Culture and development in Europe/ cultural policy and urban development in Europe</li> <li>- Working internationally at a time of globalization : the dialectics of the local and the international</li> <li>- Fundraising in the field of culture:</li> <li>- Mondialisation / globalization and new roles to be played by cultural policies</li> <li>- Europe an funding for culture – ways and means</li> <li>- Cultural Project Management – trends and tools</li> <li>- Arts managers and Ethics: Artists versus Arts managers – art management ethics revisited; arts marketing versus arts experience – artists view</li> <li>- Co-operation projects in a European environment (global policies methodology , networking, partnerships, etc)</li> </ul> <p>Final evaluation session in Delphi (Greece)</p> <ul style="list-style-type: none"> <li>- Delphi thematic seminars</li> <li>- Cluster presentations of the participants' project of co-operation</li> </ul> <p>Each participant has too abroad to realize a comparative study in an organisation active in his/her field of activity (2 weeks)</p>
Methods used in teaching issues relevant to European cultural co-operation	<ul style="list-style-type: none"> <li>- The Europe an Diploma is a “nomadic” training . It moves to at least two different countries each year.</li> <li>- Short lectures and interaction with the participants.</li> <li>- Group work on the participants co-operation projects.</li> <li>- Individual tutorials and personal work</li> <li>- Mini-audits in local cultural organisations</li> <li>- Lectures of local cultural operators</li> <li>- Round tables on local and regional cultural policies</li> <li>- Thematic visits to cultural organisations</li> <li>- Meeting operators</li> </ul>
Language(s) of instruction	English / French
Entry requirements	<ul style="list-style-type: none"> <li>- 3 years experience in cultural management</li> <li>- to run a cultural co-operation project</li> <li>- to speak French and English</li> </ul>

De Montfort University : MA in European Cultural Planning	
Qualification	MA (also Postgraduate diploma, Postgraduate Certificate) (180 ects)
Content	<ul style="list-style-type: none"> <li>- Research Methods in Cultural Planning and Policy (30 ects)</li> <li>- European Urban and Regional Geographies (30 ects)</li> <li>- European Cultural Policies (30 ects)</li> <li>- Cultural Planning (15 ects)</li> <li>- European Identities (15 ects)</li> <li>- Dissertation (60 ects)</li> </ul>
Methods used in teaching issues relevant to European cultural co-operation	<ul style="list-style-type: none"> <li>- Lectures by invited experts</li> <li>- Tutorials</li> <li>- Preparation of reading packs</li> <li>- Seminar discussions</li> <li>- Visits to organisations in different European countries</li> </ul>
Language(s) of instruction	English
Entry requirements	<ul style="list-style-type: none"> <li>- 2:1 honours degree in a related discipline or equivalent</li> <li>- English language at IELTS level 6,5 or equivalent</li> <li>- All non-standard applications will be carefully considered</li> </ul>

City University London: MA: in Arts Management; Museum & Gallery Management; Arts Critism and Management	
Qualification	MA (also M Phil, PhD, Diploma in Cultural Management and Postgraduate Diploma in Cultural Management)
Content	<p>Core modules:</p> <ul style="list-style-type: none"> <li>- Arts Management in Practice (MA Arts Management) or</li> <li>- Museum &amp; Gallery Management (MA M &amp; G Management) or</li> <li>- Managing the Visual Arts (MA M &amp; G Management) or</li> <li>- Critical Framework (MA Arts Criticism and MA Arts Criticism and Management)</li> </ul> <p>And</p> <ul style="list-style-type: none"> <li>- Cultural Governance (MA Arts Management) or</li> <li>- Museum &amp; Galleries Framework (MA M &amp; G Management) or</li> <li>- Theory of Criticism (MA Arts Criticism and MA Arts Criticism and Management)</li> </ul> <p>And</p> <ul style="list-style-type: none"> <li>- Practical Criticism (MA Arts Criticism)</li> </ul> <p>Optio nal modules:</p> <ul style="list-style-type: none"> <li>- Arts Audiences &amp; Marketing</li> <li>- Finance &amp; Business Management</li> <li>- Education in the Cultural Sector</li> <li>- Human Resource Management</li> <li>- Music Management</li> <li>- Art Markets</li> <li>- International Dimension of Cultural Governance and Co-operation</li> </ul> <p>Its aims are:</p> <ul style="list-style-type: none"> <li>- To provide a comparative study of cultural policies, issues, models of trends and support in different countries, as well as policy and development issues at intergovernmental and international level</li> <li>- To chart the history, context, policies, structure and practices in culture and the arts in different countries and to compare diverse models of support</li> <li>- To examine the roles and policies of international agencies, pan-European bodies and national cultural institutes</li> <li>- To provide an international perspective and context for cultural policy development</li> <li>- To identify, develop and apply generic and specific professional values and skills pertinent to the study of, and employment in, the sector</li> </ul> <p>Beyond this formal module, international and cross-national themes and issues inevitably arise in just about every module.</p>
Methods used in teaching issues relevant to European cultural co-operation	N/A
Language(s) of instruction	English
Entry requirements	<ul style="list-style-type: none"> <li>- Some professional work experience</li> <li>- A first degree</li> <li>- English language at IELTS level 7 of equivalent</li> <li>- Familiarity with the cultural sector and its challenges</li> </ul>



Goldsmiths University of London: MA Arts Administration and Cultural Policy	
Qualification	MA Arts Administration and Cultural Policy
Content Note: Degree is not built only on a module system, the courses mentioned are nominal	<p>Core:</p> <ul style="list-style-type: none"> <li>- Policy and Practice</li> <li>- Policy and Practice 2 (includes comparative cultural policies in Europe)</li> <li>- Audience Development: Marketing</li> <li>- Fundraising</li> <li>- Intercultural practice</li> <li>- Arts Education Practice</li> <li>- Arts Business Planning</li> <li>- Dissertation</li> </ul> <p>Optional:</p> <ul style="list-style-type: none"> <li>- Radical Directors</li> <li>- Contemporary Directors</li> <li>- The Sociology of the Musical</li> <li>- Over 20 music courses taken at M. Mus level</li> </ul> <p>- Internships for 3 months with an arts organisation undertaken in the UK and internationally - Leading to a placement report.</p>
Methods used in teaching issues relevant to European cultural co-operation	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Seminars</li> <li>- Project based learning</li> <li>- Active learning</li> </ul>
Language(s) of instruction	English
Entry requirements	<ul style="list-style-type: none"> <li>- A good honours degree at BA level preferably distinction plus any relevant experience</li> <li>- English language at IELTS level 7</li> </ul>

University of Barcelona: Post-graduate Programme in International Co-operation and Cultural Management	
Qualification	Postgraduate Diploma (25 ects)
Content	<p>Six teaching modules:</p> <ul style="list-style-type: none"> <li>- Culture, co-operation and development (3 ects)</li> <li>- Fundamentals and strategies of cultural policy development (3 ects)</li> <li>- Economic and legal aspects of international cultural co-operation (3 ects)</li> <li>- Cultural co-operation strategies and resources (3 ects)</li> <li>- Project management (3 ects)</li> <li>- Project design (10 ects)</li> </ul>
Methods used in teaching issues relevant to European cultural co-operation	<ul style="list-style-type: none"> <li>- Conference</li> <li>- Relevant readings</li> <li>- Workshops</li> <li>- Visits to relevant institutions</li> <li>- Simulation games</li> <li>- Case studies</li> </ul>
Language(s) of instruction	<p>Spanish (for the Ibero-American group)</p> <p>English (for the Euro-International specialisation)</p>
Entry requirements	<ul style="list-style-type: none"> <li>- University degree, diploma or equivalent university qualification</li> <li>- Professional experience is an advantage</li> </ul>

International Centre for Culture & Management: MBA International Arts Management - Leadership in Culture	
Qualification	MBA (76,5 ects)
Content	<p>Core modules:</p> <ul style="list-style-type: none"> <li>- General Management (14 ects)</li> <li>- Cultural Studies (13,5 ects)</li> <li>- Financial Management (12,5 ects)</li> <li>- Law for the Arts and the Media (3 ects)</li> <li>- Marketing &amp; Audience Research (7,5 ects)</li> <li>- Project &amp; Process Management (5 ects)</li> <li>- ICT Technologies &amp; New Media (3 ects)</li> </ul> <p>Optional modules: ICT Project Management or Marketing or General Management (1 ects)</p> <ul style="list-style-type: none"> <li>- Master Thesis (15 ects)</li> <li>- Master Thesis defense (2 ects)</li> </ul>
Methods used in teaching issues relevant to European cultural co-operation	<ul style="list-style-type: none"> <li>- International lectures especially for soft skills</li> <li>- Parts of the programme take place in US and China</li> <li>- Interactive learning method that actively involves participant in future oriented solutions</li> </ul>
Language(s) of instruction	English
Entry requirements	<ul style="list-style-type: none"> <li>- An academic degree or comparable qualification (e.g. at least 4-years experience in a managerial position in a cultural field)</li> <li>- Proof of English fluency</li> </ul>

Sibelius Academy : Arts Management	
Qualification	Bachelor (150 ects)
Content	<p><b>MAIN SUBJECT MODULES, 64 CREDITS (ECTS)</b></p> <p>Arts Management Special Subjects, 52 Credits (ECTS)</p> <p><b>Framework, 16 ECTS</b></p> <ul style="list-style-type: none"> <li>- Introduction to Arts Management, 4 ects</li> <li>- National Policy-making in the Arts, 2 ects</li> <li>- European Framework, 2 ects</li> <li>- Municipal Framework, 2 ects</li> <li>- Law and the Arts, 2 ects</li> <li>- Organisation Visits &amp; Visiting Lecturers, 4 ects</li> </ul> <p><b>Management &amp; Leadership, 20 ECTS</b></p> <ul style="list-style-type: none"> <li>- Human Resources Management, 2 ects</li> <li>- Producing, 2 ects</li> <li>- Art and Technology, 2 ects</li> <li>- Management Communication Skills, 2 ects</li> <li>- Multicultural Communication Skills, 2 ects</li> <li>- Project Management, 2 ects</li> <li>- Leadership Theory, 2 ects</li> <li>- Strategic Management, 6 ects</li> </ul> <p><b>Finance &amp; Marketing, 16 ECTS</b></p> <ul style="list-style-type: none"> <li>- Marketing the Arts, 4 ects</li> <li>- Fund-raising &amp; Sponsorship, 4 ects</li> <li>- Basics of Financial Management 1-2, 4 ects</li> <li>- Audience Development &amp; Education, 2 ects</li> <li>- Media Relations, 2 ects</li> </ul> <p><b>Additional Main Subject Studies, 12 ECTS</b></p> <ul style="list-style-type: none"> <li>- Evaluation Seminar &amp; Tutorials, 4 ects</li> <li>- Compulsory Literature, 4 ects</li> <li>- English (as a second language), 4 ects</li> </ul> <p><b>THESIS AND SUPPORTING STUDIES, 54 CREDITS (ECTS)</b></p> <ul style="list-style-type: none"> <li>- Thesis, 40 ects</li> <li>- Research Seminar 1-4, 8 ects</li> <li>- Research Methodology, 4 ects</li> <li>- Statistical Description, 2 ects</li> <li>- Maturity Test, 0 ects</li> </ul> <p><b>OPTIONAL STUDIES, 45 CREDITS (ECTS)</b></p> <p>Examples:</p> <ul style="list-style-type: none"> <li>- Literature, up to 15 ects</li> <li>- Work experience, 2-10 ects</li> <li>- Music Management, 2 ects</li> <li>- Rock Music Management, 2 ects</li> <li>- Theatre Management, 2 ects</li> <li>- Visual Arts Management, 2 ects</li> <li>- Arts Entrepreneurship, 2 ects</li> <li>- Project, 2-10 ects</li> </ul> <p>Additional language studies might be required by the Sibelius Academy. The language requirements for the Master's Degree are defined by the general degree standards of the Sibelius Academy</p>
Methods used in teaching issues relevant to European	Invited specialist in this area, emphasise funding opportunities



University of Arts: MA in Cultural Policy and Management ( Interculturalism and Mediation in the Balkans)	
Qualification	MA, (120 ects) (also PhD)
Content	<p>Core Modules</p> <ul style="list-style-type: none"> <li>- Cultural policy (6 ects)</li> <li>- Cultural management (6 ects)</li> <li>- Management and methodology of cultural projects) (6 ects)</li> <li>- Intercultural art projects (4 ects)</li> <li>- Méthodologie de recherches (5 ects)</li> <li>- Economy of culture (6 ects )</li> <li>- Cultural rights (4 ects)</li> <li>- Marketing in culture and public relations (6 ects)</li> <li>- Organizational analysis and human resource management (4 ects)</li> </ul> <p>Optional modules:</p> <p>Cultural heritage and cultural tourism (5 ects)</p> <ul style="list-style-type: none"> <li>- Publishing industry and library management (5 ects)</li> <li>- Management des médias (5 ects)</li> <li>- Museum management and marketing (5 ects)</li> <li>- Performing arts and festival management (5 ects)</li> <li>- Reading the image of the Balkans (3 ects)</li> <li>- Philosophy and theory of arts (3 ects)</li> <li>- European culture: past, present and future (3 ects)</li> </ul> <p>and other themes from departments of UAB</p> <ul style="list-style-type: none"> <li>- Internship (20 ects)</li> <li>- MA Thesis (40 ects)</li> </ul>
Methods used in teaching issues relevant to European cultural cooperation	<ul style="list-style-type: none"> <li>- Lectures</li> <li>- Reading assignments</li> <li>- Project based learning (students develop and implement an international cultural project during study period)</li> <li>- Debate</li> <li>- Study trips to explore international competence and study successful international projects</li> </ul>
Language(s) of instruction	English and French
Entry requirements	<ul style="list-style-type: none"> <li>- Bachelor / Maitrise (4 year university degree)</li> <li>- English language, preferable also French</li> <li>- 2 years experience in managing cultural projects</li> </ul>

**ANNEX III****CHAPTER 1 : VANIA QUESTIONNAIRE TO (YOUNGER) PROFESSIONALS WORKING IN THE FIELD OF CULTURE****VANIA QUESTIONNAIRE 2  
TRAINING INSTITUTIONS  
PROFESSIONALS  
WORKING IN THE FIELD  
OF CULTURE**

- PLEASE, ANSWER AS COMPLETELY AS POSSIBLE. FOR THOSE QUESTIONS WITH TICK BOXES OR THE LIKERT SCALE, PLEASE HIGHLIGHT THE ALTERNATIVE YOU CHOOSE WITH THE HIGHLIGHTER COLOUR FROM THE FORMATTING TOOLBAR. YOU CAN ANSWER IN ENGLISH OR IN FRENCH. WE MAY CONTACT YOU LATER FOR MORE INFORMATION.
- PLEASE, RETURN THE QUESTIONNAIRE BY 15TH OF MAY 2006 THE LATEST.
- SEND THE RTF-FORMAT FORM BY E-MAIL TO: [anna.kanerva@cupore.fi](mailto:anna.kanerva@cupore.fi)
- ALL RESPONSES WILL BE KEPT IN STRICT CONFIDENCE.
- FOR MORE INFORMATION ON THE VANIA -PROJECT AND THE SURVEY, PLEASE CONTACT: [ritva.mitchell@cupore.fi](mailto:ritva.mitchell@cupore.fi)





## CULTURAL MANAGEMENT EDUCATION

PLEASE ANSWER THE FOLLOWING QUESTIONS IN RELATION TO EDUCATION / TRAINING IN CULTURAL MANAGEMENT REFERRING TO QUESTIONS 2 AND 3.

4. PLEASE DESCRIBE HOW THE COMPLETION OF THIS PROGRAMME / COURSE HAS AFFECTED YOUR SKILLS AND COMPETENCIES IN THE FIELD OF TRANS-EUROPEAN CULTURAL CO-OPERATION?

UNIVERSITY LEVEL EDUCATION:

OTHER TRAINING (PLEASE, NAME THE COURSE):

5. PLEASE DESCRIBE HOW THE COMPLETION OF THIS PROGRAMME / COURSE HAS AFFECTED YOUR CAREER DEVELOPMENT AND EMPLOYABILITY, GIVING CONCRETE EXAMPLES WHEN POSSIBLE

UNIVERSITY LEVEL EDUCATION:

OTHER TRAINING (PLEASE, NAME THE COURSE):

6. PLEASE DESCRIBE HOW THE COMPLETION OF THIS PROGRAMME / COURSE HAS AFFECTED YOUR NETWORK CONNECTIONS, GIVING CONCRETE EXAMPLES WHEN POSSIBLE

UNIVERSITY LEVEL EDUCATION:

OTHER TRAINING (PLEASE, NAME THE COURSE):

7. PLEASE DESCRIBE HOW THE COMPLETION OF THIS PROGRAMME / COURSE HAS AFFECTED YOUR PARTICIPATION IN EUROPEAN CULTURAL CO-OPERATION PROJECTS, GIVING CONCRETE EXAMPLES WHEN POSSIBLE

UNIVERSITY LEVEL EDUCATION:

OTHER TRAINING (PLEASE, NAME THE COURSE):

### LABOUR MARKET SITUATION / CAREER DESCRIPTION

8. ARE YOU PRESENTLY WORKING IN THE FIELD OF ARTS AND CULTURE?

YES, I AM WORKING IN:

NO, I AM WORKING IN:

9. ARE YOU CURRENTLY:

IN FULL-TIME EMPLOYMENT

IN PART-TIME EMPLOYMENT

SELF EMPLOYED / ENTREPRENEUR

FREELANCER

UNEMPLOYED

STUDENT

OTHER, PLEASE DESCRIBE:

10. AT THE MOMENT DO YOU WORK MAINLY IN PROJECTS IN:

YOUR OWN COUNTRY

YOUR GEOGRAPHICAL REGION (EG. NORDIC COUNTRIES, SOUTH-EAST EUROPE)

EUROPE

THE REST OF THE WORLD

11. DURING YOUR WORK HISTORY HAVE YOU PARTICIPATED IN TRANS-EUROPEAN CULTURAL CO OPERATION PROJECTS?

NO, IF NO GO TO QUESTION NO 12

YES, IF YES PLEASE DESCRIBE (THREE MOST IMPORTANT PROJECTS):

BRIEF PROJECT DESCRIPTION:

NUMBER OF PARTNER COUNTRIES:

WHEN DID THE PROJECT TAKE PLACE:

YOUR OWN TASKS:

THE MOST RELEVANT SKILLS AND COMPETENCIES YOU NEEDED:

DIFFICULTIES ENCOUNTERED WITH THE PROJECT:

BRIEF PROJECT DESCRIPTION:

NUMBER OF PARTNER COUNTRIES:

WHEN DID THE PROJECT TAKE PLACE:

YOUR OWN TASKS:



THE MOST RELEVANT SKILLS AND COMPETENCIES YOU NEEDED:

DIFFICULTIES ENCOUNTERED WITH THE PROJECT:

BRIEF PROJECT DESCRIPTION:

NUMBER OF PARTNER COUNTRIES:

WHEN DID THE PROJECT TAKE PLACE:

YOUR OWN TASKS:

THE MOST RELEVANT SKILLS AND COMPETENCIES YOU NEEDED:

DIFFICULTIES ENCOUNTERED WITH THE PROJECT:

12. WHAT ARE YOUR FUTURE PLANS CONCERNING TRANS-EUROPEAN CULTURAL CO-OPERATION PROJECTS?

## EVALUATION

13. WHAT DO YOU CONSIDER TO BE THE KEY COMPETENCIES AND SKILLS RELEVANT TO EUROPEAN CULTURAL CO-OPERATION PROJECTS?

14. A) WHAT ARE THE MOST IMPORTANT COMPETENCIES AND SKILLS RELEVANT TO YOUR CURRENT WORK SITUATION (1 = UNIMPORTANT, 2 = OF LITTLE IMPORTANCE, 3 = MODERATELY IMPORTANT, 4 = IMPORTANT, 5 = VERY IMPORTANT)? PLEASE MARK APPROPRIATE NUMBER.

1. KNOWLEDGE OF EU INSTITUTIONAL FRAMEWORK 1 2 3 4 5
2. KNOWLEDGE OF EU FUNDING PROGRAMMES 1 2 3 4 5
3. KNOWLEDGE OF FUNDING PROCEDURES OF DIFFERENT EUROPEAN AGENCIES 1 2 3 4 5
4. KNOWLEDGE OF EUROPEAN LEGAL SYSTEMS (COPYRIGHTS, CONTRACT LAW, TRADE LAW) 1 2 3 4 5
5. KNOWLEDGE OF EUROPEAN WORKING CONDITIONS (TAXATION, SOCIAL SECURITY, ETC.) 1 2 3 4 5
6. KNOWLEDGE OF DIFFERENT NATIONAL / REGIONAL CULTURAL POLICIES IN EUROPE 1 2 3 4 5
7. ABILITY TO UNDERSTAND DIFFERENT SOCIAL, POLITICAL AND ECONOMIC CONDITIONS IN EUROPE 1 2 3 4 5
8. PROJECT PLANNING AND ORGANISING SKILLS AT THE NATIONAL LEVEL 1 2 3 4 5
9. PROJECT PLANNING AND ORGANISING SKILLS AT INTERNATIONAL LEVEL 1 2 3 4 5
10. APPLICATION WRITING SKILLS 1 2 3 4 5
11. BUDGETING SKILLS 1 2 3 4 5
12. MARKETING, PR AND COMMUNICATION SKILLS 1 2 3 4 5
13. NEGOTIATION AND TEAM WORK SKILLS 1 2 3 4 5
14. CONTRACTING SKILLS 1 2 3 4 5
15. ICT SKILLS 1 2 3 4 5
16. LANGUAGE SKILLS 1 2 3 4 5
17. STRESS MANAGEMENT SKILLS 1 2 3 4 5
18. MULTITASKING SKILLS – ABILITY TO MANAGE SEVERAL PROJECTS

- CONCURRENTLY 1 2 3 4 5
19. ANALYTICAL SKILLS 1 2 3 4 5
20. INTERCULTURAL COMMUNICATION SKILLS 1 2 3 4 5
21. TOLERANCE AND ABILITY TO UNDERSTAND DIFFERENT VIEWPOINTS 1 2 3 4 5
22. KNOWLEDGE OF DIFFERENT CULTURAL TRADITIONS 1 2 3 4 5
23. KNOWLEDGE OF CULTURAL NETWORKS AND THEIR ACTIVITIES 1 2 3 4 5
24. NETWORKING SKILLS 1 2 3 4 5

B). ANY OTHER SKILLS AND COMPETENCIES?

2.4.3 HOW WELL HAS YOUR EDUCATION / TRAINING PROVIDED THESE SKILLS AND COMPETENCIES

15. HOW WELL HAS YOUR EDUCATION / TRAINING PROVIDED THESE SKILLS AND COMPETENCIES (1 = VERY POORLY, 2 = POORLY, 3 = SATISFACTORILY, 4 = WELL, 5 = VERY WELL)? PLEASE CIRCLE APPROPRIATE NUMBER.

	UNIVERSITY LEVEL CULTURAL MANAGEMENT EDUCATION	OTHER TRAINING IN THE FIELD OF CULTURAL MANAGEMENT
1. KNOWLEDGE OF EU INSTITUTIONAL FRAMEWORK	1 2 3 4 5	1 2 3 4 5
2. KNOWLEDGE OF EU FUNDING PROGRAMMES	1 2 3 4 5	1 2 3 4 5
3. KNOWLEDGE OF FUNDING PROCEDURES OF DIFFERENT EUROPEAN AGENCIES	1 2 3 4 5	1 2 3 4 5
4. KNOWLEDGE OF EUROPEAN LEGAL SYSTEMS (COPYRIGHTS, CONTRACT LAW, TRADE LAW)	1 2 3 4 5	1 2 3 4 5
5. KNOWLEDGE OF EUROPEAN WORKING CONDITIONS (TAXATION, SOCIAL SECURITY, ETC.)	1 2 3 4 5	1 2 3 4 5
6. KNOWLEDGE OF DIFFERENT NATIONAL / REGIONAL CULTURAL POLICIES IN EUROPE	1 2 3 4 5	1 2 3 4 5
7. ABILITY TO UNDERSTAND DIFFERENT SOCIAL, POLITICAL AND ECONOMIC CONDITIONS IN EUROPE	1 2 3 4 5	1 2 3 4 5



	UNIVERSITY LEVEL CULTURAL MANAGEMENT EDUCATION					OTHER TRAINING IN THE FIELD OF CULTURAL MANAGEMENT									
8.	PROJECT PLANNING AND ORGANISING SKILLS AT THE NATIONAL LEVEL					1	2	3	4	5	1	2	3	4	5
9.	PROJECT PLANNING AND ORGANISING SKILLS AT INTERNATIONAL LEVEL					1	2	3	4	5	1	2	3	4	5
10.	APPLICATION WRITING SKILLS					1	2	3	4	5	1	2	3	4	5
11.	BUDGETING SKILLS					1	2	3	4	5	1	2	3	4	5
12.	MARKETING, PR AND COMMUNICATION SKILLS					1	2	3	4	5	1	2	3	4	5
13.	NEGOTIATION AND TEAM WORK SKILLS					1	2	3	4	5	1	2	3	4	5
14.	CONTRACTING SKILLS					1	2	3	4	5	1	2	3	4	5
15.	ICT SKILLS					1	2	3	4	5	1	2	3	4	5
16.	LANGUAGE SKILLS					1	2	3	4	5	1	2	3	4	5
17.	STRESS MANAGEMENT SKILLS					1	2	3	4	5	1	2	3	4	5
18.	MULTITASKING SKILLS – ABILITY TO MANAGE SEVERAL PROJECTS CONCURRENTLY					1	2	3	4	5	1	2	3	4	5
19.	ANALYTICAL SKILLS					1	2	3	4	5	1	2	3	4	5
20.	INTERCULTURAL COMMUNICATION SKILLS					1	2	3	4	5	1	2	3	4	5
21.	TOLERANCE AND ABILITY TO UNDERSTAND DIFFERENT VIEWPOINTS.					1	2	3	4	5	1	2	3	4	5
22.	KNOWLEDGE OF DIFFERENT CULTURAL TRADITIONS					1	2	3	4	5	1	2	3	4	5
23.	KNOWLEDGE OF CULTURAL NETWORKS AND THEIR ACTIVITIES					1	2	3	4	5	1	2	3	4	5
24.	NETWORKING SKILLS					1	2	3	4	5	1	2	3	4	5
25.	OTHER, WHAT:					1	2	3	4	5	1	2	3	4	5

16. WHAT ARE YOUR TRAINING NEEDS CONCERNING MANAGEMENT OF TRANS-EUROPEAN CULTURAL CO-OPERATION PROJECTS?

17. WHAT IS THE ROLE OF EDUCATION / TRAINING IN THE FIELD OF TRANS-EUROPEAN CULTURAL CO-OPERATION?

18. HOW SHOULD TRAINING BE ORGANISED IN THE FIELD OF TRANS-EUROPEAN CULTURAL CO-OPERATION?

IT HAS TO BE INTEGRATED WITHIN UNIVERSITY CURRICULUM

IT HAS TO BE DEVELOPED IN THE FORM OF A SHORT TRAINING (PART OF CONTINUOUS PROFESSIONAL DEVELOPMENT)

IN OTHER WAY, PLEASE DESCRIBE HOW:

## PERSONAL BACKGROUND

19. AGE:

20. GENDER

MALE

FEMALE

21. CONTACT INFORMATION

E-MAIL ADDRESS:

TELEPHONE:



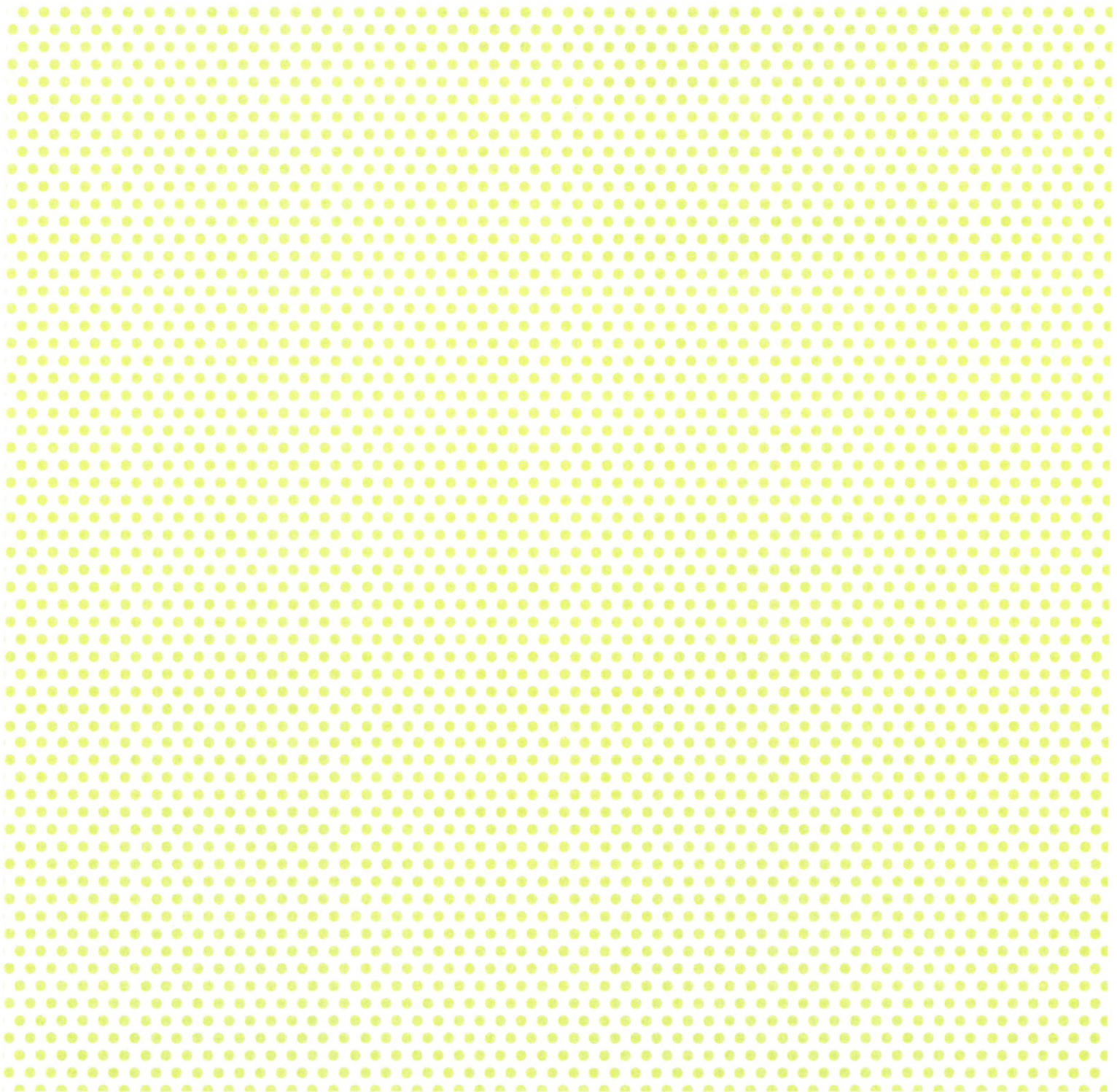
22. I AM READY TO GIVE FURTHER INFORMATION, IF NEEDED

YES

NO

THANK YOU FOR YOUR REPLY!

VANIA -PROJECT





## ANNEX IV

## CHAPTER 1 : RATING BY YOUNGER PROFESSIONALS OF IMPORTANCE OF SKILLS AND COMPETENCIES RELEVANT TO THEIR WORK

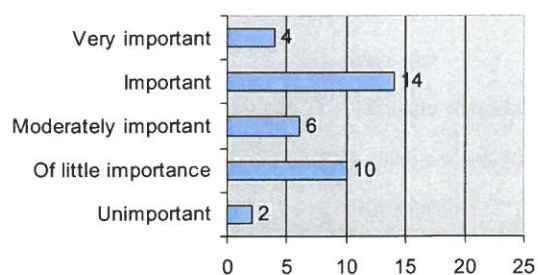
LIKERT - WHAT ARE THE MOST IMPORTANT SKILLS AND COMPETENCIES RELEVANT TO YOUR WORK SITUATION?

NB. *Two respondents did not answer this question (n=36).*

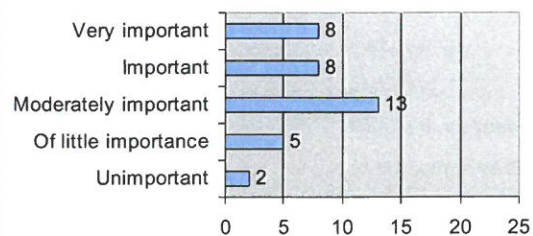
## SCALE:

1 = UNIMPORTANT, 2 = OF LITTLE IMPORTANCE, 3 = MODERATELY IMPORTANT,  
4 = IMPORTANT, 5 = VERY IMPORTANT, 6 = NO ANSWER

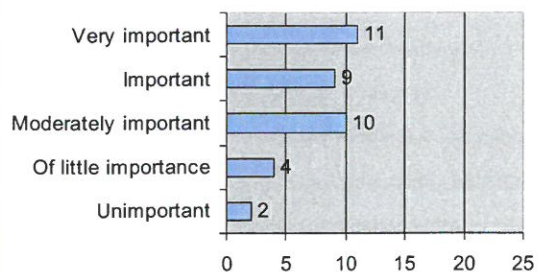
### 1. Knowledge of EU institutional framework



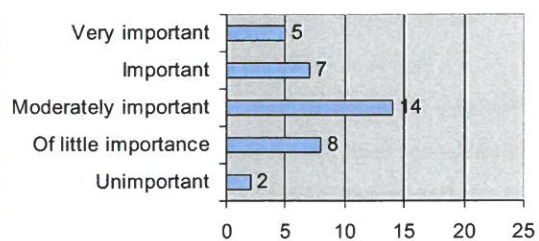
### 3. Knowledge of funding procedures of different European agencies



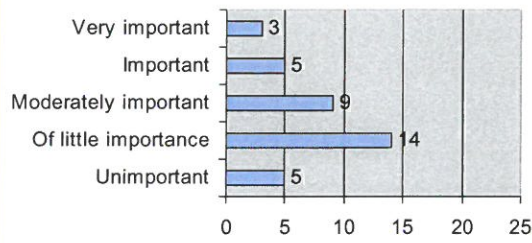
### 2. Knowledge of EU funding programmes



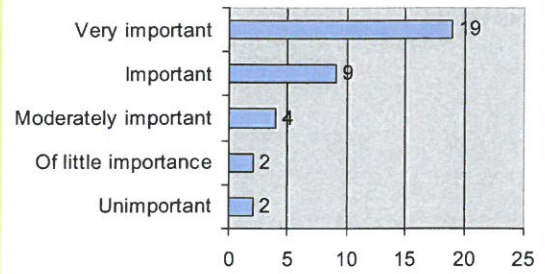
### 4. Knowledge of European legal systems (copyrights, contract law, trade law)



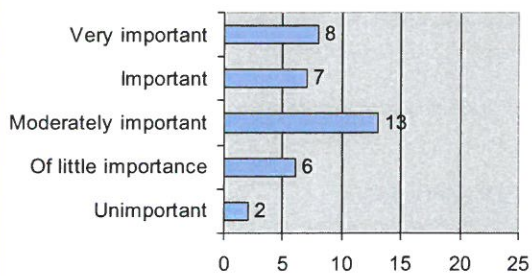
5. Knowledge of European working conditions (taxation, social security, etc.)



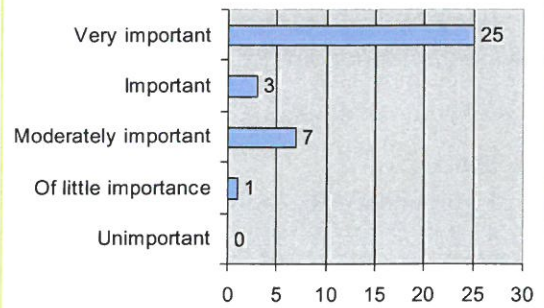
9. Project planning and organising skills at international level



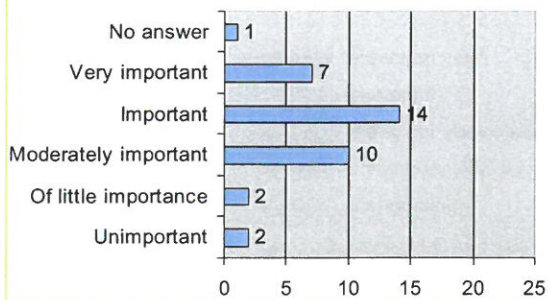
6. Knowledge of different national / regional cultural policies in Europe



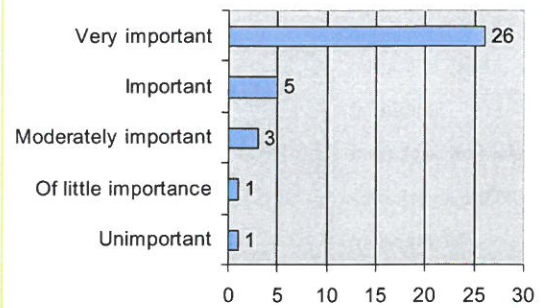
10. Application writing skills



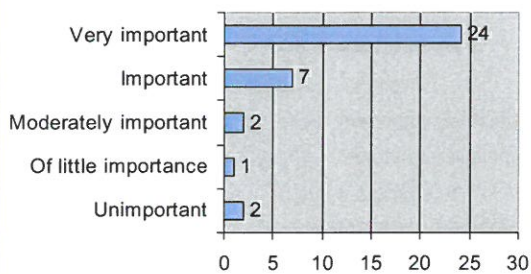
7. Ability to understand different social, political and economic conditions in Europe



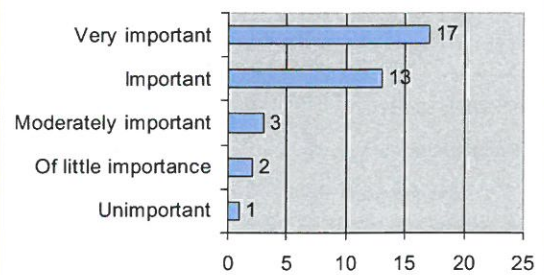
11. Budgeting skills

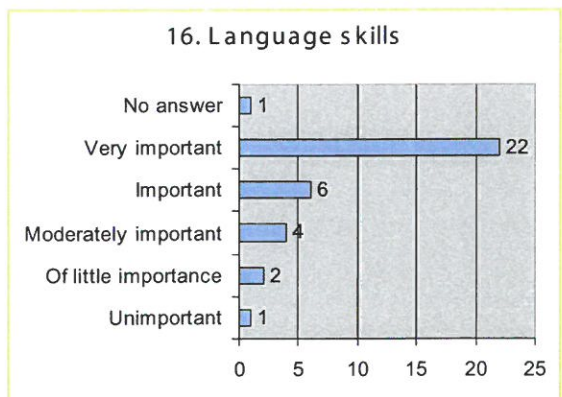
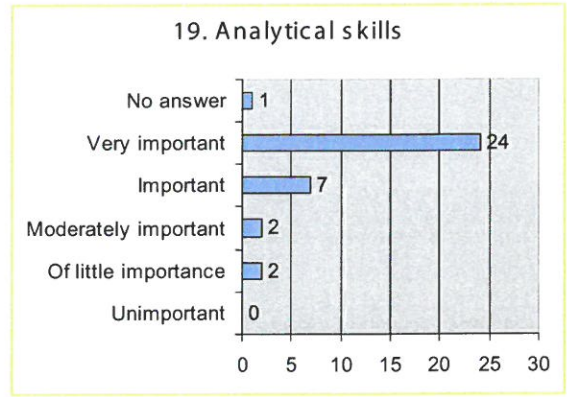
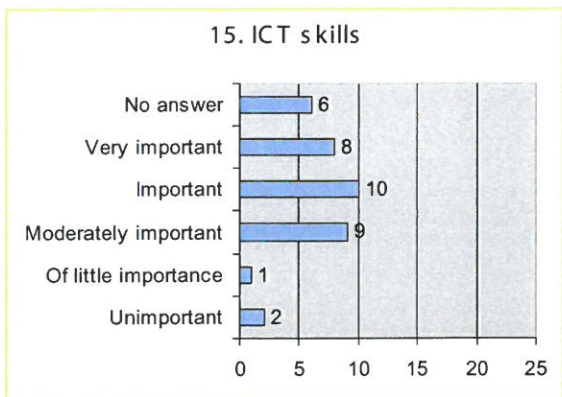
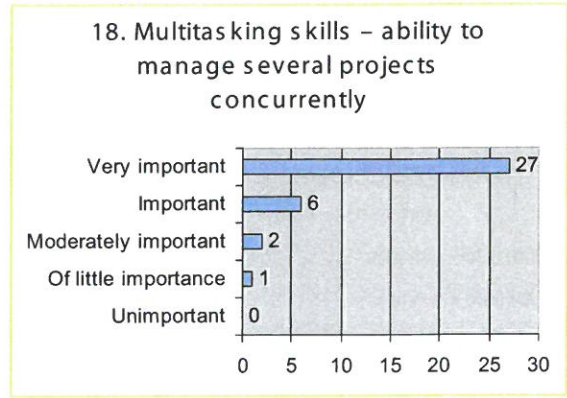
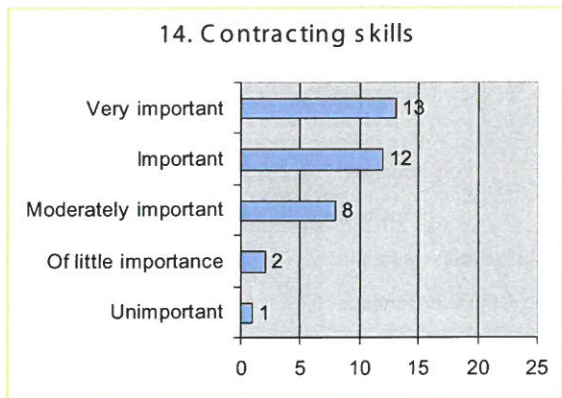
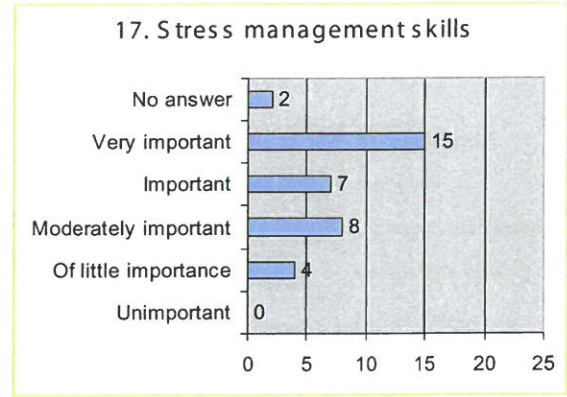
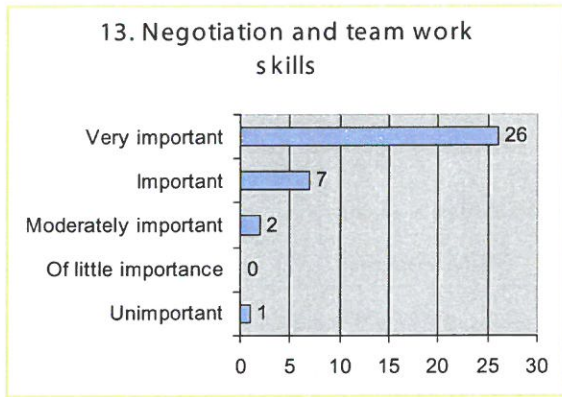


8. Project planning and organising skills at the national level

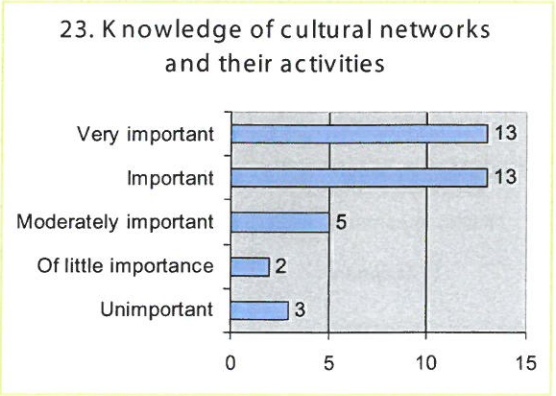
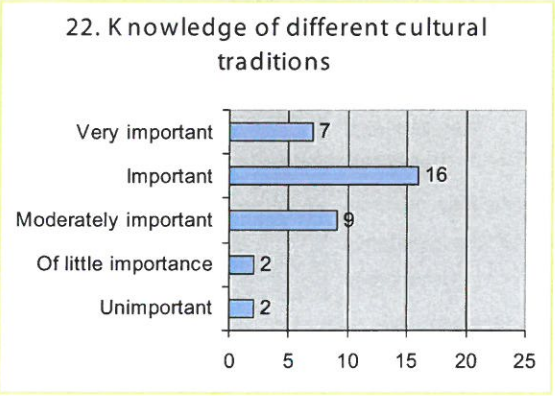
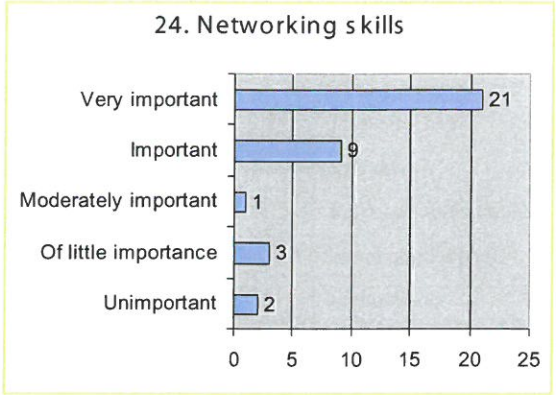
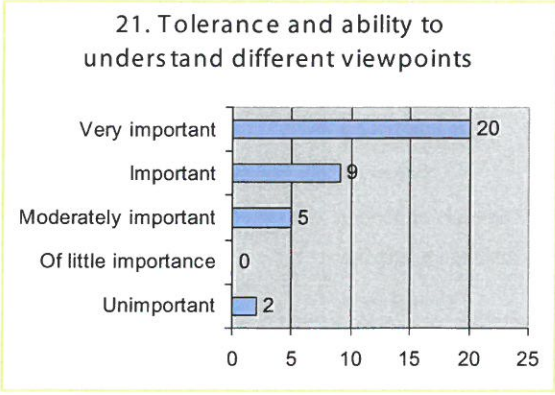


12. Marketing, PR and communication skills









## ANNEX V

### CHAPTER 2: SKILLS ANALYSIS - QUESTION SETS FOR SENIOR PRACTITIONERS IN THE CULTURAL SECTOR

#### • INTRODUCTION AND AIMS OF THESE QUESTIONS

International Intelligence on Culture, in association with the Marcel Hicter Foundation, Brussels; CUPORE, Helsinki; and EVREMATIA, Athens, is involved in a two-year research project (VANIA) for the European Commission's LEONARDO Programme. This initiative seeks to determine the skills and competencies needed by managers engaged in trans-national co-operation projects in Europe and to develop appropriate training standards for the cultural sector.

VANIA's principal aims are to:

- Produce a comprehensive review of the skills and competencies needed in the future by managers of projects organised on a collaborative basis across frontiers;
- analyse innovative methodological approaches that have been adopted in recent year to enable cultural managers to acquire those skills;
- develop standards for the field;
- and organise a European seminar in Athens in conjunction with cultural networks and other active stakeholders to debate the key issues and

propose innovative solutions for the sector, including the need for European certification.

During the First Phase of the research training institutions and past students of cultural management courses etc. were surveyed to determine the type of training provided and the nature of the skills and competencies they consider necessary for the management of international cultural co-operation projects.

Now, in Phase Two, we need to verify the core skills needed to manage such projects and the appropriate training, by ascertaining the views of a small number of experienced practitioners in Europe. Consequently we shall be grateful if you will answer the following questions as fully as possible. Responses should take no more than 15 minutes and will be treated in confidence.

For more information on the VANIA project and survey contact Rod Fisher (rodfisher@intelculture.org; tel+44 (0)20 7403 6454)

Please return your answers to the address given by Monday 2 October.

*(For written questions only)*

1. NAME OF INDIVIDUAL
2. NAME OF ORGANISATION AND DESIGNATION (IF APPROPRIATE)
3. CONTACT DETAILS (TEL, EMAIL, ADDRESS)
4. PLEASE INDICATE HOW YOU RATE THE FOLLOWING COMPETENCIES AND SKILLS RELEVANT TO TRANS-NATIONAL CULTURAL CO-OPERATION PROJECTS IN EUROPE.

(1 = UNIMPORTANT, 2 = OF LITTLE IMPORTANCE, 3 = MODERATELY IMPORTANT, 4 = IMPORTANT, 5 = VERY IMPORTANT) PLEASE MARK APPROPRIATE NUMBER.

25. KNOWLEDGE OF EU INSTITUTIONAL FRAMEWORK 1 2 3 4 5
26. KNOWLEDGE OF EU FUNDING PROGRAMMES 1 2 3 4 5
27. KNOWLEDGE OF FUNDING PROCEDURES OF DIFFERENT EUROPEAN AGENCIES 1 2 3 4 5
28. KNOWLEDGE OF EUROPEAN LEGAL SYSTEMS (COPYRIGHTS, CONTRACT LAW, TRADE LAW) 1 2 3 4 5
29. KNOWLEDGE OF EUROPEAN WORKING CONDITIONS (TAXATION, SOCIAL SECURITY, ETC.) 1 2 3 4 5
30. KNOWLEDGE OF DIFFERENT NATIONAL / REGIONAL CULTURAL POLICIES IN EUROPE 1 2 3 4 5
31. ABILITY TO UNDERSTAND DIFFERENT SOCIAL, POLITICAL AND ECONOMIC CONDITIONS IN EUROPE 1 2 3 4 5
32. PROJECT PLANNING AND ORGANISING SKILLS AT THE NATIONAL LEVEL 1 2 3 4 5
33. PROJECT PLANNING AND ORGANISING SKILLS AT INTERNATIONAL LEVEL 1 2 3 4 5
34. APPLICATION WRITING SKILLS 1 2 3 4 5
35. BUDGETING SKILLS 1 2 3 4 5
36. MARKETING, PR AND COMMUNICATION SKILLS 1 2 3 4 5
37. NEGOTIATION AND TEAM WORK SKILLS 1 2 3 4 5
38. CONTRACTING SKILLS 1 2 3 4 5
39. ICT SKILLS 1 2 3 4 5
40. LANGUAGE SKILLS 1 2 3 4 5
41. STRESS MANAGEMENT SKILLS 1 2 3 4 5
42. MULTITASKING SKILLS – ABILITY TO MANAGE SEVERAL PROJECTS CONCURRENTLY 1 2 3 4 5
43. ANALYTICAL SKILLS 1 2 3 4 5
44. INTERCULTURAL COMMUNICATION SKILLS 1 2 3 4 5
45. TOLERANCE AND ABILITY TO UNDERSTAND DIFFERENT VIEWPOINTS 1 2 3 4 5



46. KNOWLEDGE OF DIFFERENT CULTURAL TRADITIONS 1 2 3 4 55
47. KNOWLEDGE OF CULTURAL NETWORKS AND THEIR ACTIVITIES 1 2 3 4 55
48. NETWORKING SKILLS 1 2 3 4 5

B). ANY OTHER IMPORTANT SKILLS AND COMPETENCIES NOT LISTED ABOVE?

5. DOES EXISTING TRAINING PROVISION MEET THE NEEDS OF PRACTITIONERS INVOLVED IN TO TRANS-NATIONAL CULTURAL CO-OPERATION PROJECTS IN EUROPE?

YES

NO

IF NOT, WHAT ARE THE GAPS OR WEAKNESSES IN CURRENT TRAINING PROVISION?

6. IN WHAT WAYS (IF ANY) DO YOU CONSIDER THE SKILLS AND COMPETENCIES NEEDED FOR TRANS-NATIONAL CULTURAL PROJECT MANAGEMENT DIFFER FROM THOSE OF MANAGING CULTURAL PROJECTS GENERALLY?

7. IN YOUR VIEW ARE COMMUNICATION AND ETHICAL SKILLS SUCH AS INTERCULTURAL COMMUNICATION, INTERPERSONAL SKILLS, OPENNESS, TOLERANCE AND CULTURAL SENSITIVITY CAPABLE OF BEING TAUGHT (WHETHER IN CONTINUING OR IN-SERVICE TRAINING)?

8. IF A EUROPEAN STANDARD OF TRAINING FOR TRANS-NATIONAL CULTURAL PROJECT MANAGEMENT WERE TO BE INTRODUCED, HOW (IF AT ALL) DO YOU CONSIDER IT WOULD BENEFIT THE CULTURAL ENVIRONMENT IN WHICH YOU WORK?

9. IN SELECTING STAFF TO WORK ON TRANS-NATIONAL CULTURAL CO-OPERATION PROJECTS, WOULD YOU BE MORE LIKELY TO FAVOUR AN INDIVIDUAL WHO HAD COMPLETED SUCH TRAINING, OR WOULD THE APPLICANT'S DIRECT EXPERIENCE AND/OR PERSONALITY BE MORE LIKELY TO INFLUENCE YOUR JUDGEMENT?

10. IF YOU HAVE ANY OTHER OBSERVATIONS YOU WOULD LIKE TO CONVEY PLEASE DO SO HERE.

## ANNEX VI

## CHAPTER 2 : SKILLS ANALYSIS - LIST OF SENIOR CULTURAL PRACTITIONERS WHO SUBMITTED EVIDENCE

## LIST OF SENIOR CULTURAL PRACTITIONERS WHO SUBMITTED EVIDENCE

• **Interviews:**

JOHN ASHFORD OBE, Theatre Director, The Place (International dance venue), London, and founder of Aerowaves, a network of dance specialists in 30 European countries and partner in the IDEE (Initiative in Dance for European Exchange) project.

PRAKASH DASWANI, Director, Cultural Co-operation and of the International Music Village Festivals etc.

SUE HARRISON, Freelance consultant; former Director of Arts, British Council, former Chief Executive, North West Arts, Manchester

SUE HOYLE, Deputy Director, Clore Leadership Programme, UK; former Deputy Director, British Council, Paris; and Deputy Secretary General, Arts Council of England.

VANESSA REED, consultant with ABL, London; former Grants Officer, European Cultural Foundation, Amsterdam

YVETTE VAUGHAN JONES, Director, Visiting Arts, UK; ex head Cardiff 2008, European City of Culture bid, former cultural adviser Wales European Office, Brussels, and founder of Wales Arts International.

CLAIRE WHITAKER, Director, Serious (international music promoters), London.

• **Email questionnaires:**

FERDINAND RICHARD, Director, Centre National de Developpement pour les Musiques Actuelles, Marseille.

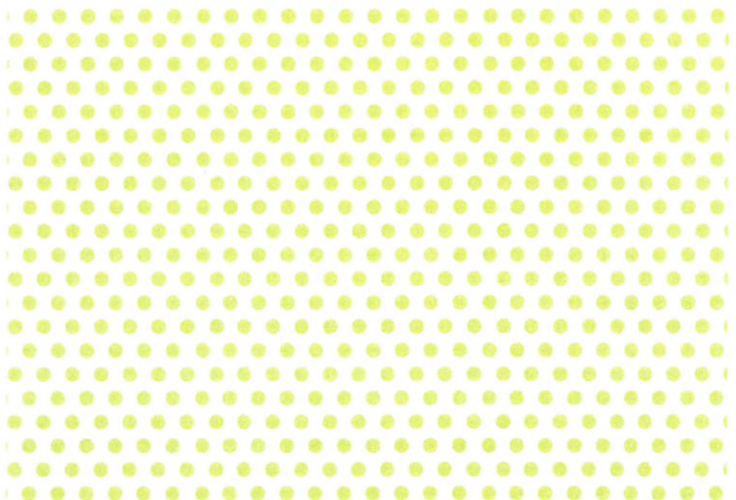
CHRIS TORCH, Chief Executive & Artistic Director, Intercult, Stockholm; researcher, producer and lecturer in international cultural exchange, networking and cultural policy.

STEVE AUSTEN, President, Amsterdam-Maastricht Summer University and founder Gulliver network.

MARY ANN DE VLIEG, Director, International Network for Contemporary Performing Arts (formerly Informal European Theatre Meeting), Brussels

STELLA HALL, (for Andrew Dixon, Chief Executive Officer, Newcastle-Gateshead Initiative, a former Director of Arts Council: North of England).

JACEK PURCHLA, Director, International Cultural Centre, Krakow; writer and lecturer on cultural heritage.





**ANNEX VII****CHAPTER 2 : SKILLS ANALYSIS – BUSINESS SECTOR REFERENCE GROUP****BUSINESS SECTOR: REFERENCE GROUP****CARL GILLEARD**

CEO, ACR (Association of Graduate Recruiters)

**THEODORA MILENKOVIC**

Asset Manager, Delta Generali Insurance

**CHRISTIAN SAUBLENS**

Director, EURADA (European Association of Development Agencies), Brussels

**COLIN TWEEDY & PHILIP SPEDDING****COLIN TWEEDY**

CEO, A&amp;B (Arts &amp; Business)

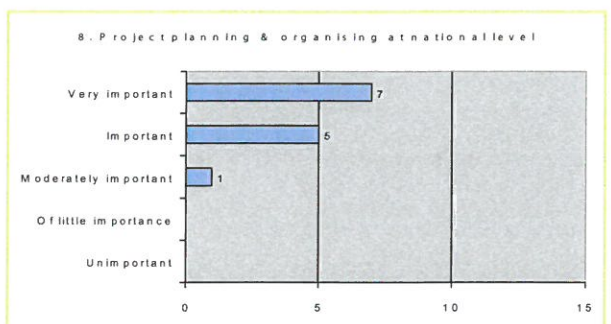
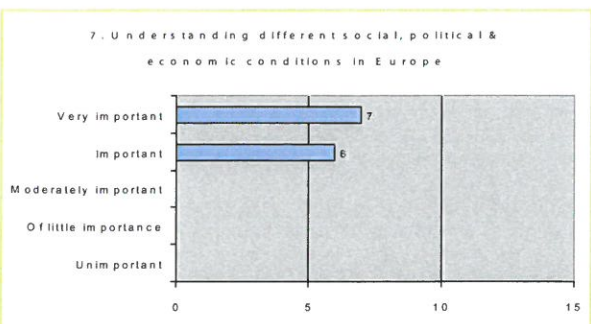
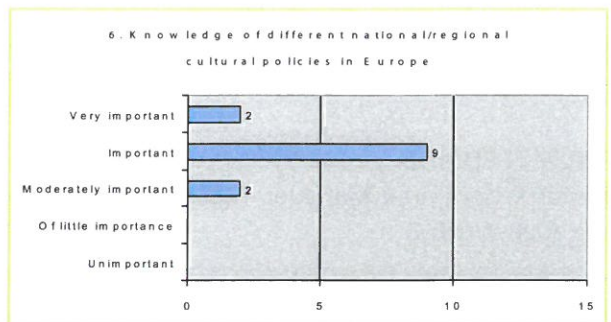
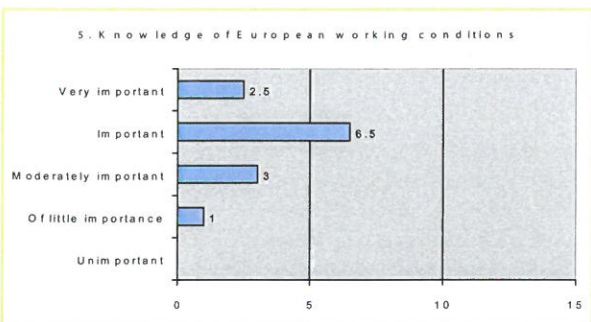
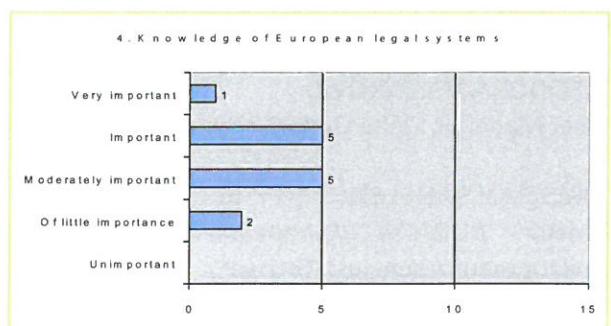
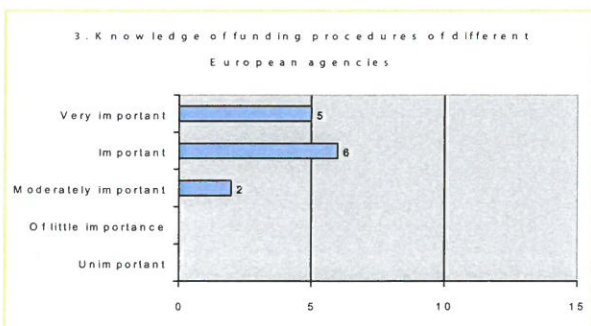
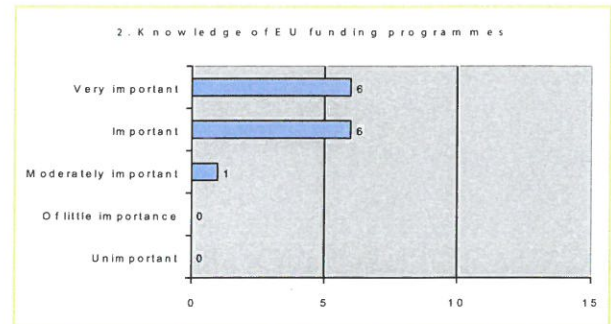
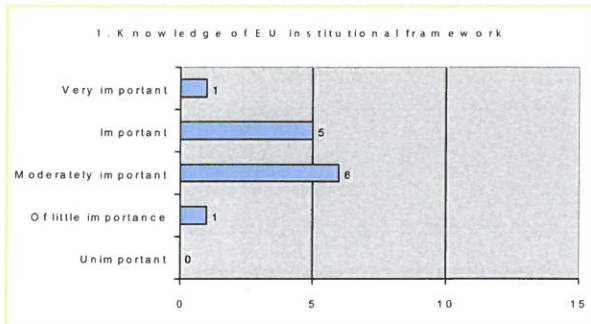
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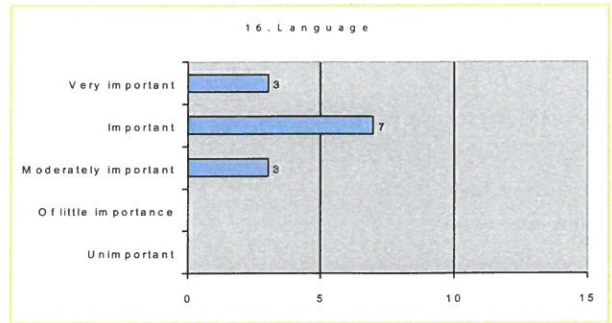
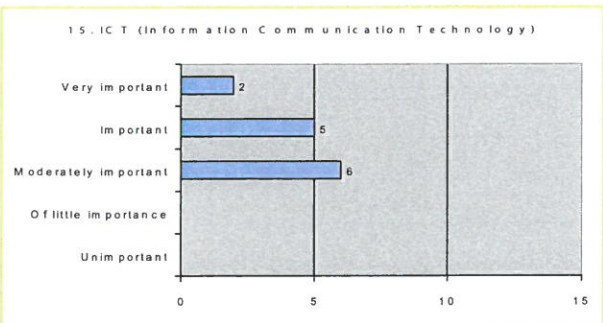
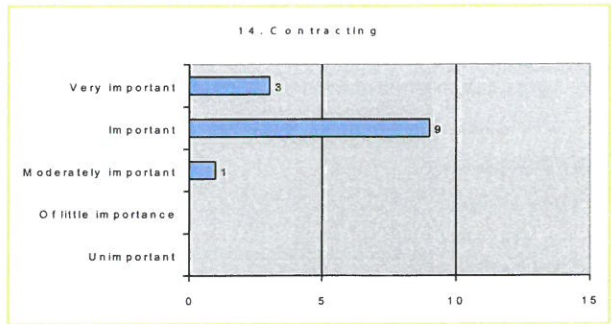
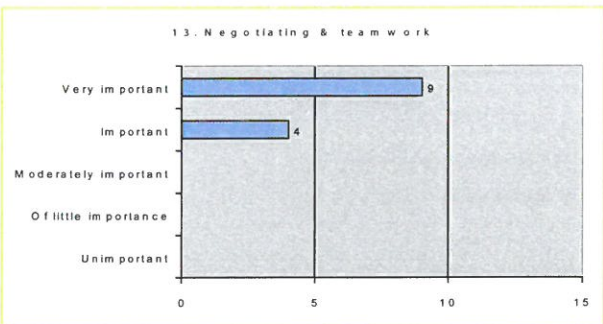
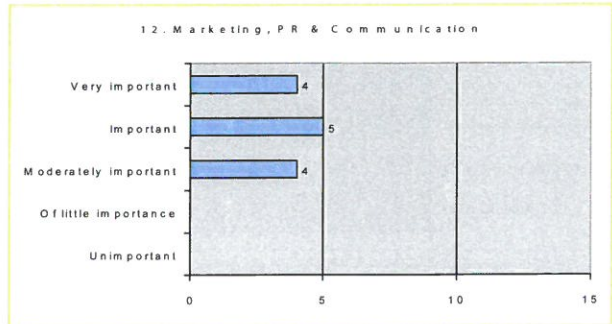
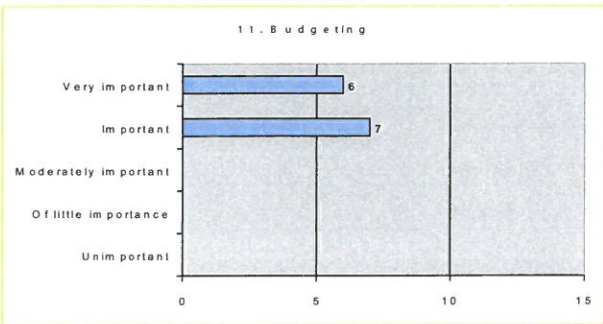
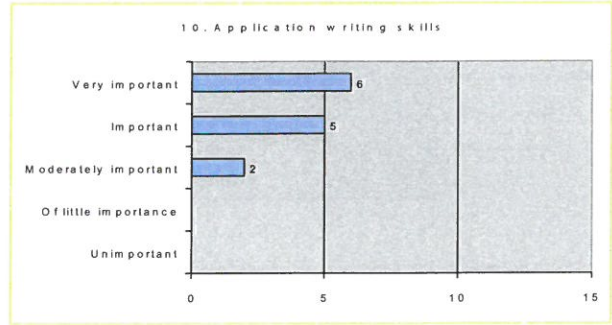
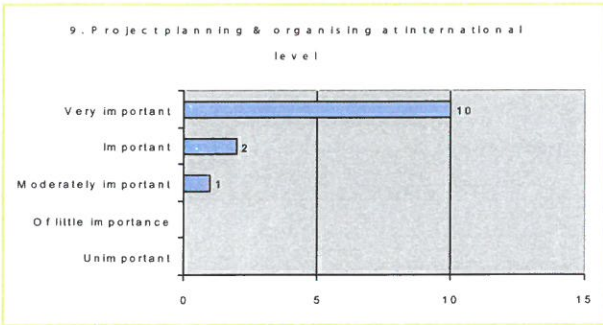
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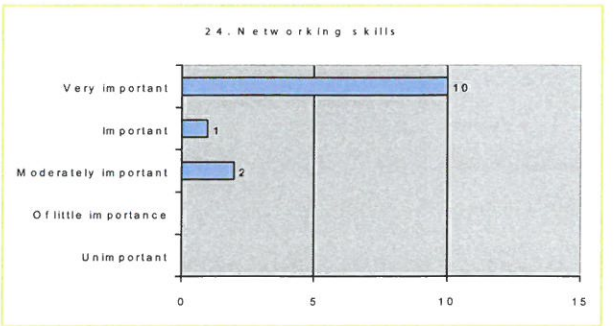
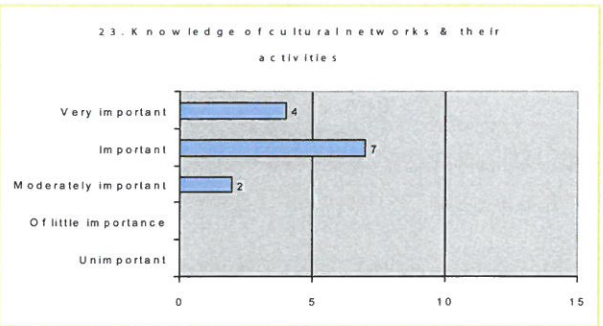
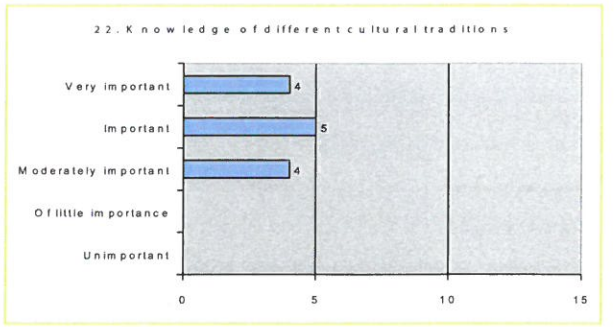
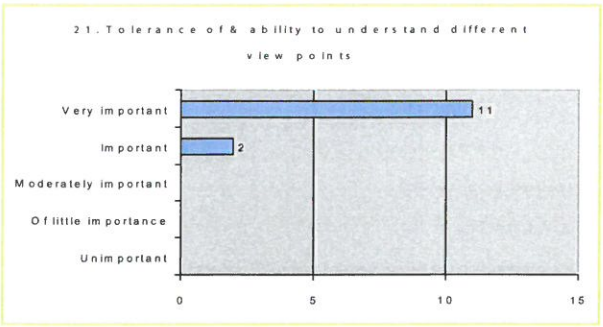
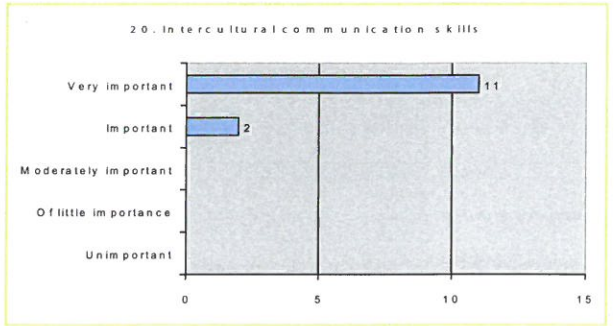
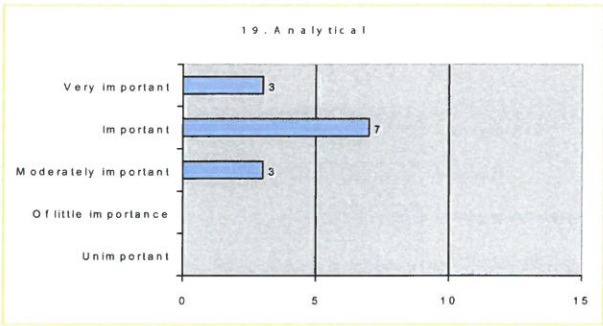
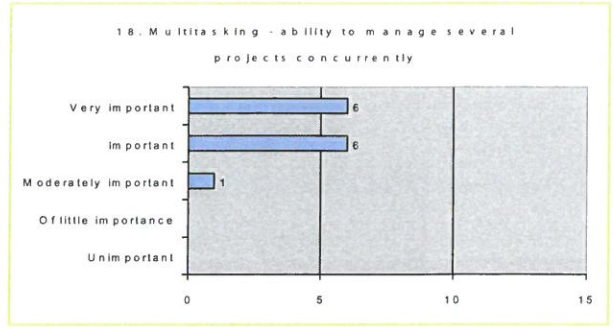
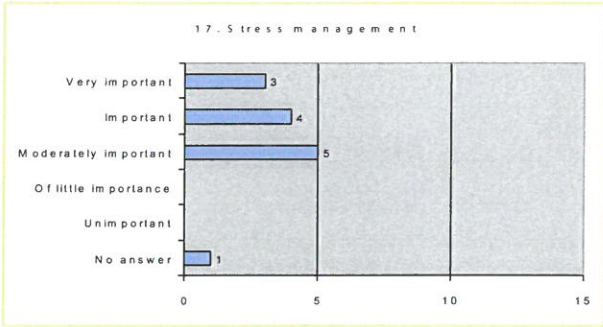


## ANNEX VIII

## PHASE TWO: SKILLS ANALYSIS – RATING BY EXPERIENCED PROFESSIONALS OF SKILLS AND COMPETENCIES RELEVANT TO TRANSNATIONAL CULTURAL PROJECTS









## ANNEX IX

## CHAPTER 3 : TEACHING TRANSNATIONAL CULTURAL CO-OPERATION – RESEARCH METHODOLOGY

## RESEARCH METHODS

**Interviewing.** A selected number of teachers and trainers, as well as programme directors, had been chosen to answer specific issues relevant to teaching transnational cultural co-operation. <sup>1</sup>Some of them had been selected because of their involvement in diverse forms of teaching: from teaching students to training professionals, or because of their teaching experiences in different contexts, or of organizing international teams in their programmes focusing on raising expertise and regional development, etc.

The questionnaire included several “control” questions. The survey of training tools had to be limited to the materials collected through several network meetings<sup>2</sup> and visits to training institutions, as well as analysis of the information available through the web.

**The collected material** encompassed the following information and teaching resources at the disposal of the students:

- Bibliographies (with videographies, DVDs and webographies)
- Presentations – explanation of the programme and teaching methods (in ENCATC directory, booklets, brochures, web page/links)
- Books, manuals and yearbooks (guides) used in training courses
- Documents, conventions (EU Treaty, Schengen Opera document, UNESCO Conventions: on cultural diversity, human rights, etc)
- Handouts, Power Point presentations
- Simulation games
- Intercultural projects realized within the programme (if the students are coming from different countries)
- Presentation projects (incoming arts): festivals (FIST), screenings
- Case studies: presentation of biographies, co-production projects, touring, international experiences, international projects (European Cultural Capitals, etc)

<sup>1</sup> Interview comprised head of department and teachers/trainers as follows :

Ruth Bereson, Univ. of Buffalo (ex Columbia, New York), Pascale Bonniel Chaliier, Lyon; Lluis Bonnet, Barcelona; Burcu Cavus, Bilgi University, Istanbul; Sanjin Dragojevic, Zagreb; Rod Fisher, City University and Goldsmiths College, University of London; Karolina Jakaite, Irena Alperyte, Vilnius; Kaari Kitsak Prikk & Merja, Tallin; Dragan Klaić, Amsterdam – Utrecht, SUN CEU Budapest; Janko Ljumovic, Montenegro; Ritva Mitchell, Jyväskylä; Emil Orzechovsky, Krakow; Mireille Pongy/Philippe Teillet, I.E.P., Grenoble; Violeta Simjanovska, Multimedia; Corina Suteu, Romanian Cult. Center New York /expert trainer for the OntheMove.org; Chris Torch, Intercult, Sweden; Lidia Varbanova, Corina Suteu, ind. experts (Utrecht, Dijon, Belgrade...); Karin Wolf, Terese Kaufman, Vienna; Sergey Zuev, MSSES Moscow.

<sup>2</sup> Mobile Studios Workshop, Forum Goethe Institute, Berlin, 17-19 February 2006; Skopje 29. March 2006; Faculty for Drama and Film, Tbilisi, 3-5 April 2006; ENCATC GA in Bratislava 18 – 21 May 2006; ICCPR conference 12-16 July, 2006 Vienna; ELIA Board meeting in Amsterdam; Visits to Helsinki (I.E.T.M. meeting on mobility) November 2006; Grenoble (I.E.P.) December 2006; Cetinje, Montenegro, Faculty of Drama Arts January 21 2007; Oracle meeting Vienna, February 2007; Brussels, March 2007; Vilnius and Krakow, 11-15 April 2007...

- Arts projects as case studies of intercultural dialogue (success or misunderstanding) – “cultural translation” through arts<sup>3</sup>
- Meetings and conferences (international debates: organization and./or participation abroad)
- Study trips, plans and reports
- Internships abroad
- Internet: special Web sites (On the move; LabforCulture; Euclid, Compendium, Policies for culture, etc) or other potential internet tools<sup>4</sup> (blogs, etc.); Web portals, www.eurozine.com
- Evaluation indicators (to assess the extent and the outcomes of cultural co-operation actions).

Books as a source for learning transnational cultural co-operation, including books which are used in complementary courses such as the sociology of culture, which might give important insights about working in the arts field internationally<sup>5</sup> are rare in university curricula in cultural policy and management. Those that are published mostly originate from Canada, USA and Australia. Despite the interest for Europe today, no European publishing house is specialized in the issue. However, organisations such as Boekmanstichting in Amsterdam have published results of recent research on cultural co-operation in the context of the EU for the European Cultural Foundation / Lab for Culture<sup>6</sup> as well as international themes on behalf of the CIRCLE network.

Of course in Europe a number of guidebooks have been produced since the beginning of the 1990s, such as PAYE (Performing Arts Yearbook in Europe), or More Bread and Circuses, a directory on funding possibilities for cultural projects and co-operation. Visiting Arts has produced a series of national guides on culture, aiming to facilitate international cultural co-operation and contacts. The Arts Council of Great Britain also produced a num-

ber of directories in the first half of the 1990s when Rod Fisher was there. These covered such issues as Networking in Europe, Who Does What in Europe? (on the role of the EU, Council of Europe, etc), On the Road: The Start up Guide to Touring in Europe. Its successor, Arts Council England commissioned the International Arts Bureau (now International Intelligence on Culture) to produce a series of country briefings (pocket books on cultural policies and structures on several European countries as well as Japan, South Africa, Canada and the USA). However, these are mostly out of print.

The only possible analytical approach in analyzing training tools has to be a qualitative interpretative method which would help us understand:

1. What are the values the training tools are promoting?
2. What are the concepts they are applying (cultural management, cultural policy, “translation in-between cultures”)?
3. What are the learning outcomes?

The research has been done in several phases, through collecting data and interviewing (until January 2007), text analysis and interpretation (started in October 2006 and continued until end of February 2007), and development of educational policy statements (and models) until June 2007. In the final phase seminar, the data was discussed and analyzed among those who should be the end users of the data – ENCATC professors of transnational cultural co-operation.

<sup>3</sup> Brener, *Third World Cultural Activist*; Komar & Melamid, *The Most Wanted Paintings*; Kulik: *To bite or to lick*; Perjovski – *Cultural policy*; Hacke - *Arts and its sponsors*; Sanja Ivekovic – *Luxembourg project*

<sup>4</sup> In the research of Culture Mondo, prepared for the department of Canadian Heritage, in March 2005, the majority of web portals regard professionals and not students as a target group; and here we come to the crucial distinction to other university degrees – the majority of cultural management degrees are focusing on professionals.

<sup>5</sup> Anderson: *Sociology of Art*, and Lechner & Boli: *World Culture: origins and consequences*.

<sup>6</sup> Dodd, D Lykema M and Dittich van Weringh, K., *A Cultural Component as an integral part of the EU's Foreign Policy?* 2006, and Fisher, R, *A Cultural Dimension to the EU's External Policies – From Policy Statements to Practice and Potential*, 2007, Amsterdam, Boekmanstichting and LabforCulture.



**ANNEX X****CHAPITRE 3 : MÉTHODOLOGIES INNOVATRICES ET OUTILS PÉDAGOGIQUES: LE DIPLÔME EUROPÉEN EN ADMINISTRATION DE PROJETS CULTURELS DE LA FONDATION MARCEL HICTER - UNE ÉTUDE DE CAS (RESUMÉ).****MICHEL GUÉRIN POUR LA FONDATION MARCEL HICTER ASBL**

## 1 . VALEURS FONDAMENTALES

- La Fondation Marcel Hicter pour la démocratie culturelle s'appuie sur le concept de démocratie culturelle qui désigne à la fois l'égalité légitimité des expressions artistiques et culturelles, quelle que soit leur situation sociologique, et l'accès de tous aux outils nécessaires à cette expression. Ce concept implique également une dynamique de participation collective visant la transformation de la société pour contribuer à l'élargissement de la démocratie. En participant à la production symbolique, en chargeant de sens créations et actions culturelles, les artistes, opérateurs et managers culturels proposent des outils d'interprétation et de transformation du monde.
- Par ailleurs, toute personne possède des savoirs et développe des pratiques dans des situations concrètes. La valorisation et la mise en commun de ces savoirs et pratiques dégage un savoir collectif qui, confronté aux différentes disciplines et apports théoriques des sciences humaines, développe l'argument et l'esprit critique.
- L'espace européen se caractérise par une diver-

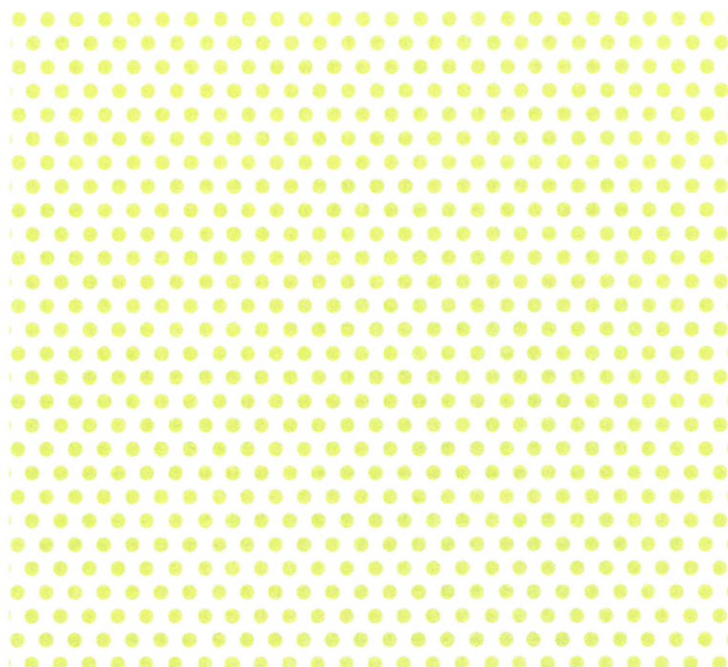
sité forte des cultures qui forgent des identités singulières, en constante évolution. En ce sens, l'identité est un processus construit, fait d'accumulations de modes de pensées et de faire, de références et d'habitudes qui évoluent et se transforment au rythme de l'accélération des échanges. L'identité n'est donc pas un état « figé » mais relève d'un processus dynamique de changement et d'adaptation aux réalités du monde.

- Si l'espace européen constitue le terrain de référence pour l'action des participants, il n'est pas un espace replié à l'intérieur de ses frontières, délimité par les états qui le constitue. Dans le cadre de cette formation, l'espace européen est un espace en évolution, ouvert aux autres contrées du monde. La dimension de coopération culturelle, principalement ancrée sur l'Europe, s'ouvre à une coopération internationale au sens mondial du terme.
- Toutefois, c'est à partir d'un ancrage déterminé (dans un contexte socio-économique précis) que se formule le projet. En référence à son contexte politique d'émergence (réunion du Conseil de



l'Europe en 1989 dans le cadre du programme « Culture et Régions »), cette formation propose des méthodologies et des outils de travail qui créent les conditions d'une articulation entre la dimension locale, régionale et européenne en associant dans le projet culturel les partenaires transnationaux, créateurs et populations locales dans une perspective de développement pour chaque pôle d'action participant.

- Basés sur ces références, les contenus et méthodologies structurant la formation ne sont jamais définis une fois pour toutes. Au fil des années et de l'expérience acquise, le programme de formation est devenu un véritable laboratoire permanent dans lequel s'inventent et se testent continuellement des méthodes d'intervention et de participation à partir du potentiel des participants et de la dynamique des groupes. Composés en moyenne de 15 à 20 nationalités différentes, la dimension européenne, avant même d'être enseignée, se découvre, se vit et s'exprime à l'intérieur même de chaque groupe.



## 2 . ORGANISATION GÉNÉRALE DE LA FORMATION

Le Diplôme Européen en Administration de Projets Culturels est une formation basée sur la reconnaissance de la diversité culturelle en Europe. Il permet aux participants d'élargir leurs connaissances au management de projets de coopération culturelle internationaux et de développer une réflexion critique au sein d'une Europe en mutation.

Pour atteindre ces objectifs, la formation vise à :

- Développer les connaissances, les compétences et les références théoriques dans le domaine des politiques et de la gestion culturelles.
- Construire un cadre mental ouvert à différentes questions culturelles, à d'autres sensibilités, moyens de pensée/d'action qui constituent une source d'enrichissement mutuel.
- Développer un réseau de gestionnaires culturels européens, ainsi qu'une attitude et des connaissances facilitant la mise en réseau.
- Créer des relations fortes entre les participants de diverses régions afin de créer les conditions d'une véritable coopération.
- Promouvoir la coopération transnationale et la mobilité professionnelle pour que la diversité des cultures en Europe, et dans le monde, prenne sens auprès du citoyen.

### 2.1 DYNAMIQUE DE LA FORMATION

Le fonctionnement de cette formation repose sur

une combinaison dynamique d'éléments que l'on peut décrire au travers des trois caractéristiques suivantes :

- C'est d'abord **une formation « nomade »**, sans lieu fixe de résidence. Ce nomadisme est une composante essentielle des phases de formation. Elle plonge obligatoirement participants, organisateurs et intervenants dans un contexte différent de celui dans lequel ils évoluent habituellement, forçant le décalage avec les repères habituels de chacun
- La seconde caractéristique renvoie aux participants eux-mêmes. L'origine différente des participants fournit au groupe la **diversité nécessaire** dont il a besoin pour travailler. Les participants doivent être capables de présenter leur projet et de le situer dans un contexte de politiques culturelles locales, régionales et nationales. Par une méthodologie de travail adaptée, chaque participant est régulièrement confronté aux projets des autres participants et est amené à le questionner en suivant les étapes de la structuration et de réalisation d'un projet.
- Dans le prolongement du point précédent, un réel apprentissage ne devient possible qu'à partir du moment où ce décalage organisé et cette diversité mise à l'épreuve engendre **une forme de déstabilisation** de chacun, où à tout le moins, une interrogation profonde sur ce qui fonde (son) ses modèles et sa grille de lecture du travail de la culture. C'est en soi une étape nécessaire qui se franchit par un travail progressif de déconstruction et de relecture de ses propres pratiques. Ce travail suppose d'ailleurs



à son tour et au préalable d'avoir déjà clairement identifié ses propres valeurs et convictions en matière de travail de la culture.

## 2.2 ORGANISATION PRATIQUE DE LA FORMATION

La formation s'organise en cinq temps différents échelonnés sur une période de 12 mois: deux périodes résidentielles de deux semaines dans les pays partenaires du Diplôme Européen, entrecoupés d'une phase pratique de travail dans le pays d'origine du participant et d'une période d'une à deux semaines dans une autre région d'Europe (stage), ainsi qu'une semaine d'évaluation au Centre Culturel Européen de Delphes (Grèce).

- **Les phases résidentielles** (2 fois quinze jours) ont pour objectifs d'apporter des références théoriques sur les politiques et les actions culturelles significatives en Europe, d'organiser la rencontre et l'échange de manière à ce que l'expérience propre des participants mette à jour les diversités régionales et soient réfléchies de façon critique, de favoriser la mise en réseau d'opérateurs culturels en donnant aux participants la possibilité de bénéficier de contacts avec des opérateurs culturels du pays d'accueil et de comprendre les politiques culturelles des pays d'accueil.

- **La partie pratique de la formation** (deux périodes de cinq mois), comprend deux volets:

- **L'expérimentation sur le terrain** : mise en œuvre de son projet en utilisant les outils théoriques et méthodologiques acquis durant les phases résidentielles.

- **La phase « recherche »** : stage d'une semaine dans une autre région d'Europe pour permettre aux participants de comparer différentes pratiques d'un même secteur et de mettre en lumière la dimension européenne de son projet.

### • L'évaluation

**La première partie de l'évaluation** porte sur la présentation d'un rapport<sup>1</sup> qui intègre les apports théoriques et méthodologiques, ainsi que les éléments pratiques de la formation. Il est conçu comme un outil de réflexion sur le processus mis en œuvre.

**La deuxième partie de l'évaluation** porte sur l'organisation d'un séminaire présentant les travaux et conclusions auxquelles les sous-groupes ont abouti au terme d'une préparation d'un an.

## 2.3 LES ACTEURS DE LA FORMATION

- **Le Conseil d'Orientation**<sup>2</sup> est responsable et garant de la qualité du Diplôme Européen. Il établit les lignes de conduite pour l'ensemble de la formation. Il est impliqué dans le processus général de formation en assurant notamment le tutorat individuel des participants pour la phase de rédaction des rapports et intervient en tant que personne ressource dans le cadre des séminaires.

- **L'encadrement pédagogique**<sup>3</sup> gère et coordonne l'ensemble du programme de formation. Il est garant de son bon déroulement et assure l'encadrement général des sessions, le suivi individuel des participants, l'encadrement des séminaires et le suivi hors temps de session résidentielle.

- **Les experts**<sup>4</sup> invités interviennent sur des thématiques<sup>5</sup> liées à la gestion et aux politiques culturelles et travaillent avec les participants sur leur projet.

- **Les tuteurs** externes, viennent compléter le travail de tutorat effectué par les membres du Conseil d'Orientation. Ils agissent comme personnes ressources et aident les participants dans le développement de leur projet d'un point de vue théorique et pratique

- **Les opérateurs culturels participant à la formation** : Acteurs principaux du programme de formation, les participants sont des gestionnai-

<sup>1</sup> Voir proposition de présentation de rapport, sur [http://www.fondation-hicter.org/uk/Forma/Diplome%20files/page21\\_4.doc](http://www.fondation-hicter.org/uk/Forma/Diplome%20files/page21_4.doc)

<sup>2</sup> Voir en annexe 1 la composition du Conseil d'Orientation

<sup>3</sup> Voir en annexe 2 les C.V synthétiques de l'équipe pédagogique.

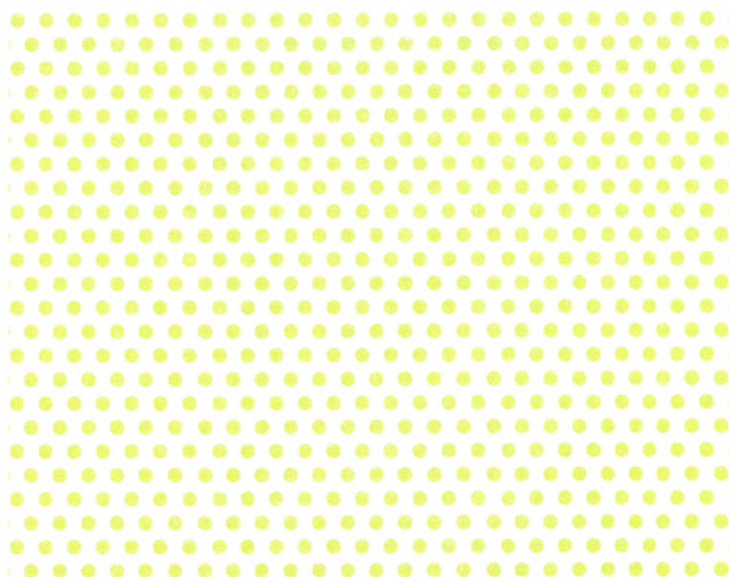
<sup>4</sup> Voir en annexe 3 la liste des experts invités depuis le début de la formation

<sup>5</sup> Voir point 4 « contenus de formation »



res culturels dotés d'expériences significatives et orientés vers la création de projets. Ils proviennent d'origines géographiques diverses et de disciplines artistiques et culturelles variées.

La sélection<sup>6</sup> est basée sur les qualifications et l'expérience professionnelle, ainsi que sur la qualité et la faisabilité du projet envisagé. De manière à préserver la diversité du groupe, il n'y aura pas plus de deux participants par pays. Les candidats doivent posséder impérativement une connaissance active d'une des deux langues de travail (français et anglais) et une bonne connaissance passive de l'autre langue.



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<sup>6</sup> Voir dossier de candidature sur [http://www.fondation-hicter.org/fr/Forma/Diplome%20/files/page21\\_2.doc](http://www.fondation-hicter.org/fr/Forma/Diplome%20/files/page21_2.doc)

### 3 . LE SENS DU PROJET

Le projet est la forme privilégiée pour le dépôt d'une candidature et en même temps, l'outil pédagogique qui permettra de suivre concrètement le « trajet » du stagiaire durant sa formation. Toutefois, la réalisation du projet n'est pas l'élément principal qui est évalué dans le procès de formation et le projet en tant que tel peut changer complètement de nature durant la formation : c'est la dynamique de management que le projet implique et les capacités et compétences à mettre en œuvre (à acquérir ou à renforcer) qui formeront l'objet principal de travail.



## 4 . PRINCIPAUX CONTENUS DE FORMATION

Durant les sessions résidentielles, le programme aborde un certain nombre de thèmes qui font régulièrement l'objet de discussions au sein du Conseil d'Orientation. Selon l'évolution des problématiques et enjeux culturels en Europe, les contenus s'adaptent pour rester au plus près des débats européens et internationaux relatifs aux politiques culturelles publiques et privées.

### 4.1 EUROPE ET CULTURE

Présentation des grandes Institutions et organisations Européennes. Enjeux et défis de la Politique culturelle en Europe par rapport à la mondialisation, à la construction européenne et au développement durable. Une démarche éthique fondée sur les droits culturels, la démocratie et la société civile.

### 4.2 DÉVELOPPEMENT TERRITORIAL ET STRATÉGIES URBAINES

Rôle, fonctions et aménagements de la ville dans l'histoire récente de l'urbanisation en Europe. Politiques culturelles urbaines et stratégies de mise en œuvre pour un développement durable en lien avec le développement économique, social et environnemental en intégrant la notion de « développement humain ».

### 4.3 MANAGEMENT ET ÉTHIQUE DU PROJET DE COOPÉRATION CULTURELLE.

Méthodologie générale du management d'un projet transnational de coopération culturelle, Tendances du management culturel dans la société contemporaine. Responsabilités éthiques du manager culturel.

### 4.4 COOPÉRATION CULTURELLE : STRATÉGIES ET MODÈLES DE LA COOPÉRATION CULTURELLE INTERNATIONALE

Motivations des individus, organismes et Services Publics dans la coopération culturelle internationale. Histoire de la coopération internationale, le rôle des réseaux. De la coopération bilatérale à la coopération multilatérale, la dimension culturelle de l'intégration européenne vue dans un contexte global.

### 4.5 FINANCEMENT DE LA CULTURE

Changer le rapport de la culture avec le monde des affaires. « Ce que la culture apporte au business, ce que le business apporte à la culture ». Fonder la recherche de financement sur un échange et un véritable partenariat en inversant le rapport traditionnellement « réservé » entre art et culture.



#### 4.6 FINANCEMENT DE LA CULTURE PAR LES INSTITUTIONS ET ORGANISATIONS EUROPÉENNES PUBLIQUES ET PRIVÉES : VOIES ET MOYENS

Analyse des programmes dédiés spécifiquement au financement de projets culturels (programme « culture 2007-2013») ainsi que d'autres programmes visant essentiellement le développement régional. Apprendre à trouver l'information utile.

#### 4.7 LES RÉSEAUX CULTURELS EUROPÉENS

Présentation des principaux réseaux culturels européens, évolutions majeures dans la dernière décennie, rôles et fonctions des réseaux. La pratique du « networking », une compétence indispensable à acquérir pour le manager de projets de coopération culturelle internationale.

**Note :** En matière de ressources, les participants ont accès au site de la Fondation qui leur réserve un accès personnel à une documentation en ligne offrant notamment un certain nombre de textes de références (guidelines) pour les différents travaux à réaliser en cours de formation.

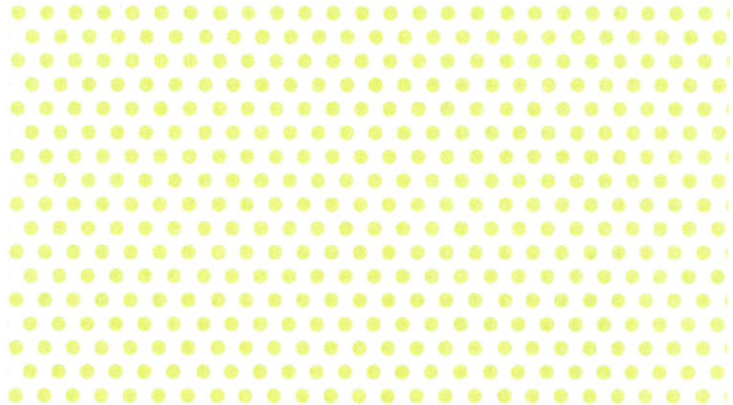
Le site offre également une bibliographie générale portant sur la coopération culturelle. Cette bibliographie est mise à jour régulièrement et notamment par les différents experts qui interviennent dans la formation.

#### 4.8 LES INTERVENANTS LOCAUX

En complément à ces interventions, des experts locaux sont invités à présenter un certain nombre d'aspects et d'analyses relatives aux politiques culturelles du pays d'accueil. Le programme de formation prévoit également l'organisation d'une ou de deux « tables rondes », qui mettent en confrontation des opérateurs culturels du pays (managers et artistes), des représentants des administrations (ministères de la culture notamment) des élus et responsables politiques. Selon les cas et possibilités, se joignent à l'auditoire, en plus du groupe en formation, d'autres opérateurs et intervenants divers du monde de la culture de manière à ce que

s'organise une vraie discussion sur des thématiques et enjeux réels pour ces différents acteurs

Il convient également de souligner la prise en compte de la *dynamique artistique et culturelle* du pays d'accueil. Selon l'offre culturelle, des visites, spectacles et rencontres artistiques sont programmées de manière à ce que les participants puissent entrer en contact avec les artistes et opérateurs culturels locaux.



## 5 . LA MÉTHODOLOGIE

### 5.1 LES INTERVENANTS

- Tous les intervenants et experts invités lors des sessions résidentielles reçoivent avant la session les fiches de présentation donnant un résumé du C.V des participants et une synthèse du projet. Les experts ont pour consigne de préparer leurs interventions en s'appuyant sur ces fiches de manière à impliquer au mieux les participants.
- En concertation avec l'équipe pédagogique, ces interventions donnent lieu à des sous groupes de discussion durant les sessions de manière à travailler la réappropriation des contenus.

### 5.2 LE TRAVAIL EN SOUS-GROUPES

Le travail en sous-groupes est un élément important de la méthodologie mise en œuvre dans la formation. Ces sous-groupes ont pour objectif d'une part d'approfondir la discussion entre participants et d'autre part, de faire en sorte que tous les participants aient l'occasion d'échanger avec chaque participant. C'est un espace privilégié pour approfondir la connaissance de l'autre en confrontant différents points de vues.

Au delà des sous-groupes organisés durant (ou après) un exposé, quatre types de sous-groupes sont formés pour l'année de formation.

#### • *Pour le suivi du projet*

Ce sous-groupe fonctionne durant toute la formation et chaque participant poursuit l'échange de notes avec le responsable pédagogique. Avant la seconde session, les participants rédigent une note d'évolution de projet. Les objectifs de ce sous-groupe sont les suivants :

- Travailler la méthodologie générale du projet,
- Organiser la discussion entre les participants sur les différents projets selon un découpage méthodologique maîtrisé,
- Apprendre à présenter son projet, en expliquer et justifier les fondements à d'autres personnes de formation et de bagage culturel différents et inversement, écouter et comprendre des dispositifs de projets qui peuvent procéder de logiques autres que la sienne.

#### • *Pour le séminaire de Delphes*

Ces sous-groupes sont constitués sur base de trois thématiques qui serviront de base à l'organisation d'un séminaire à Delphes lors de la session finale d'évaluation.

Ces thématiques sont extraites des questionnaires de candidature dans lequel le (la) candidat(e) a proposé l'une ou l'autre question ou enjeu qu'il (elle) souhaiterait traiter durant la formation.

Le séminaire poursuit les objectifs suivants:



- Partant de la pratique des participants, créer les conditions d'une réflexion plus théorique sur une thématique choisie,
- Inciter les participants à se documenter par la lecture, l'analyse de cas, le voyage d'étude ainsi qu' à organiser les échanges nécessaires tout au long de l'année de formation,
- Organiser la discussion en sous-groupe pour que les participants fassent l'apprentissage de la coopération culturelle en matière de confrontation d'idées, de réflexion, de clarification de concepts utilisés. Etablir les convergences et divergences en matière d'analyse.
- Présenter au groupe élargi et au Conseil d'Orientalion la conclusion de ces travaux en animant un débat général sur la thématique choisie.

#### • **Pour la présentation du rapport final (Cluster)**

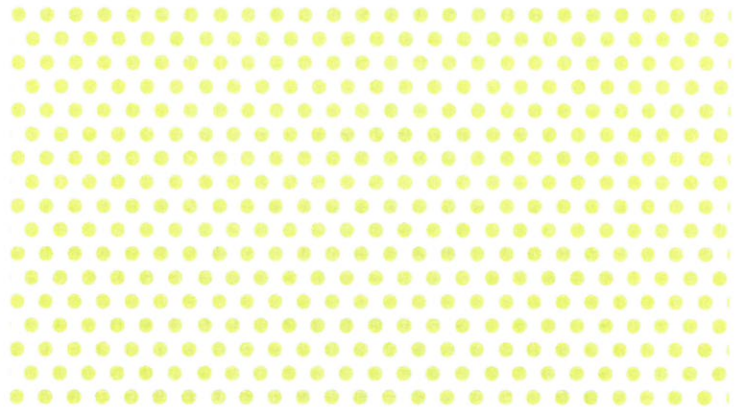
Un troisième type de sous groupe est encore formé pour la présentation des rapports lors de la session finale d'évaluation.

Le « cluster » est un sous-groupe qui se constitue durant la seconde session. Il est composé de deux à trois personnes maximum qui travailleront sur la présentation de leurs rapports respectifs d'une part mais également sur une problématique commune aux membres du sous groupe.

L'objectif de ce type de sous groupe est de dépasser la présentation individuelle du projet en présentant une question ou un thème commun aux projets présentés<sup>7</sup>.

#### • **Pour les « mini audit »**

Un dernier type de sous groupe s'organise encore à l'occasion de visites et discussions avec des opérateurs culturels du pays d'accueil. Nos partenaires<sup>8</sup> sélectionnent et proposent un certain nombre de lieux culturels ou d'opérateurs qui développent une action novatrice dans le domaine artistique ou culturel. Ces rencontres feront l'objet d'une présentation en fin de session.



<sup>7</sup> Voir en annexe 5 la note méthodologique relative aux « clusters »

<sup>8</sup> Le partenariat du pays d'accueil, formé pour accueillir le groupe durant les sessions résidentielles s'articule généralement autour d'une équipe de plusieurs « anciens participants du Diplôme Européen » qui se mobilisent pour organiser le séjour du groupe. A ceux-ci s'ajouteront, selon les situations rencontrées dans ces pays, des représentants d'autorités locales, régionales et nationales via leurs institutions culturelles spécifiques.

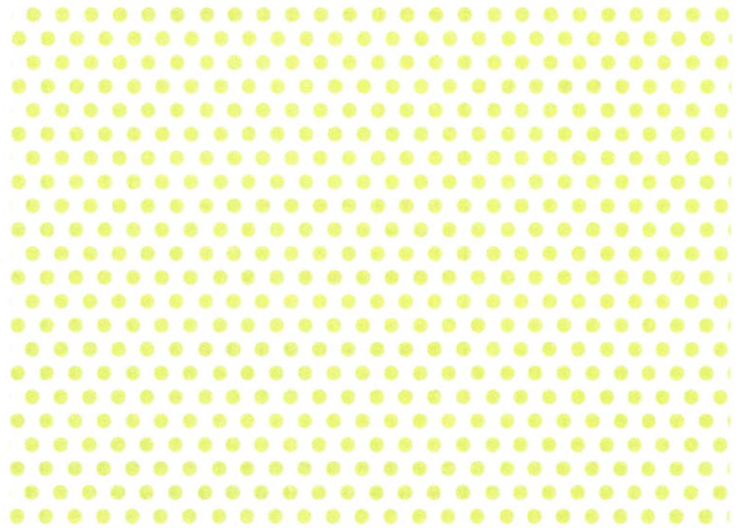


## 6. COMPÉTENCES ET OUTILS PÉDAGOGIQUES

Une approche en termes de compétences cognitives, fonctionnelles, éthiques et personnelles (auxquelles nous ajoutons une compétence esthétique) est mise en rapport avec les concepts, les méthodes et outils utilisés dans le cadre de cette formation.

Compétences		Concepts	Méthodes et outils
<b>Cognitives</b>	Multilinguisme	Culture	Lectures, bibliographies, sites web, documentations en ligne, Matériel audio, power point, rétroprojecteur, documents papier  Exposés interactifs  Exposé « ex-cathedra »  Débats internes  Discussions en groupe  Travail en sous-groupes (séminaire, cluster, projet)  Exercices d'application  Panels  Etudes de cas  Témoignage  Jeux de rôles  Rapports de synthèse, notes d'évolution de projet  Etude comparative à l'étranger
	Communication	Diversité culturelle	
	Marketing	Inter culturalisme	
	Connaissances des Politiques Cult. nationales, traditions culturelles	Multiculturalisme	
	Connaissance des Institutions internationales	Transculturalisme	
	Dispositions légales, conditions de travail en Europe	Minorité culturelle	
	Sources financement	Relativisme culturel	
	Analyse sociopolitique, économique, culturelle internationale	Nationalisme	
	Méthodologie du projet de coopération international	Idéologie	
	Langages artistiques, domaine de connaissance culturel spécifique	Transition	
	Connaissance des Publics	Libéralisme	
		Privatisation	
		Marché	
	Industries culturelles		
	Coopération culturelle		
	Espace public, société civile		
	Région et territoires		
	Développement culturel		
	Développement durable		
	Développement humain		
	Cohésion sociale		
	Identité		
	Conservation, patrimoine		
	Mondialisation/Globalisation		
	Société civile		
	citoyenneté		
	Urbanité		
	Démocratie		
	Participation		
	Accessibilité		
	Démocratie culturelle		
	Hégémonie culturelle		
	Politiques publiques		
	Inclusion, intégration		
	Institution		
	Modernisme, post.		

A titre indicatif, nous reprenons ci-dessus un modèle schématique (compétences cognitives) dans lequel nous établissons des correspondances. Ce même type de tableau peut ainsi être construit pour les autres formes de compétences en regard desquelles un référentiel de concepts (extraits des interventions des experts) est mis en relation avec des méthodes et des outils pédagogiques. Considérant que « la compétence est la mobilisation ou l'activation de plusieurs savoirs, dans une situation et un contexte donnés »<sup>9</sup>, la répartition des compétences par pôles reste schématique. En regard de ces compétences à acquérir (ou à renforcer) les méthodes et outils utilisés se combinent pour l'ensemble du programme de la formation.



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<sup>9</sup> LE BOTERF (G), 1995, *De la compétence, essai sur un attracteur étrange*, Paris, Editions d'organisation

## 7 . L'ÉVALUATION DES SESSIONS RÉSIDEN- TIELLES

Au terme de chaque session résidentielle, l'équipe pédagogique organise une évaluation qui se centre d'une part sur l'évolution du projet et d'autre part sur l'évolution de la capacité du stagiaire (accroissement des compétences) à mettre en œuvre un projet de coopération culturelle international.

En synthétisant les principales tendances des évaluations produites sur ces cinq dernières années, on relève les caractéristiques suivantes :

- Une appréciation générale positive de la qualité des contenus abordés par les différents experts « routiniers » de la formation,
- Un réel accroissement des compétences de chacun dans le management de son projet (résultat du travail en sous-groupes projet),
- Un vif intérêt pour le travail de préparation du séminaire qui aiguise l'appétit en fait de lectures et de recherches,
- Le sentiment profond et partagé d'avoir vécu une expérience unique en fait de rencontres et d'échanges et d'avoir de manière dynamique et conviviale découvert de l'intérieur des formes de diversité culturelle,
- Un temps d'organisation et de travail « trop chargé », une demande de temps libre pour digérer la masse de contenus abordés et retravailler des notes individuellement ou en sous-groupe,
- Une opportunité extraordinaire pour construire des partenariats et mettre en place des projets de coopération culturelle entre les participants du groupe (chaque année, ces sessions de formations donnent lieu à la création de nouveaux projets de coopération)



## 8. L'ÉVALUATION GÉNÉRALE, LA SESSION DE DELPHES

A la suite d'une évaluation générale du dispositif de formation (Delphes, 1998) le Conseil d'Orientation a estimé que les modalités d'évaluation en cours (classiquement apparentées au mode de présentation et de défense d'un mémoire universitaire devant un jury extérieur) ne correspondaient pas à la dynamique de formation mise en œuvre. La session d'évaluation de Delphes devenait contre-productrice en ce sens qu'elle clôturait un cycle de formation dans le stress, le formalisme, l'individualisme et la sanction alors que toute la formation incitait à l'ouverture, l'échange et la créativité.

Cette session s'est transformée en une troisième session de formation dans laquelle s'impliqueraient davantage tous les participants. D'une part, en venant à Delphes, le participant obtenait automatiquement le diplôme<sup>10</sup>, ce qui éliminait le caractère stressant de cette session et, d'autre part, le statut de l'ensemble des participants changeait, considérant qu'en fin de compte, nous étions tous (participants, équipe pédagogique et membres du Conseil d'Orientation) des professionnels de la culture disposant de savoirs et d'expériences différentes que l'on se devait d'activer dans une dynamique d'échanges et d'apprentissages réciproques.

<sup>10</sup> Le diplôme ne s'obtient plus uniquement sur la présentation et défense du rapport lors de la séance d'évaluation finale. Il s'obtient « automatiquement » dans la mesure où le participant a répondu de manière satisfaisante à l'ensemble des obligations durant tout le processus de formation (travaux individuels, travaux de sous-groupes, rédactions de notes intermédiaires, suivi individuel par l'équipe pédagogique, etc.). En réalité, les personnes qui n'obtiennent pas ce diplôme sont généralement celles qui abandonnent le processus de formation en cours de route.

## 9. L'APRÈS FORMATION ET LE POTENTIEL D'ORACLE

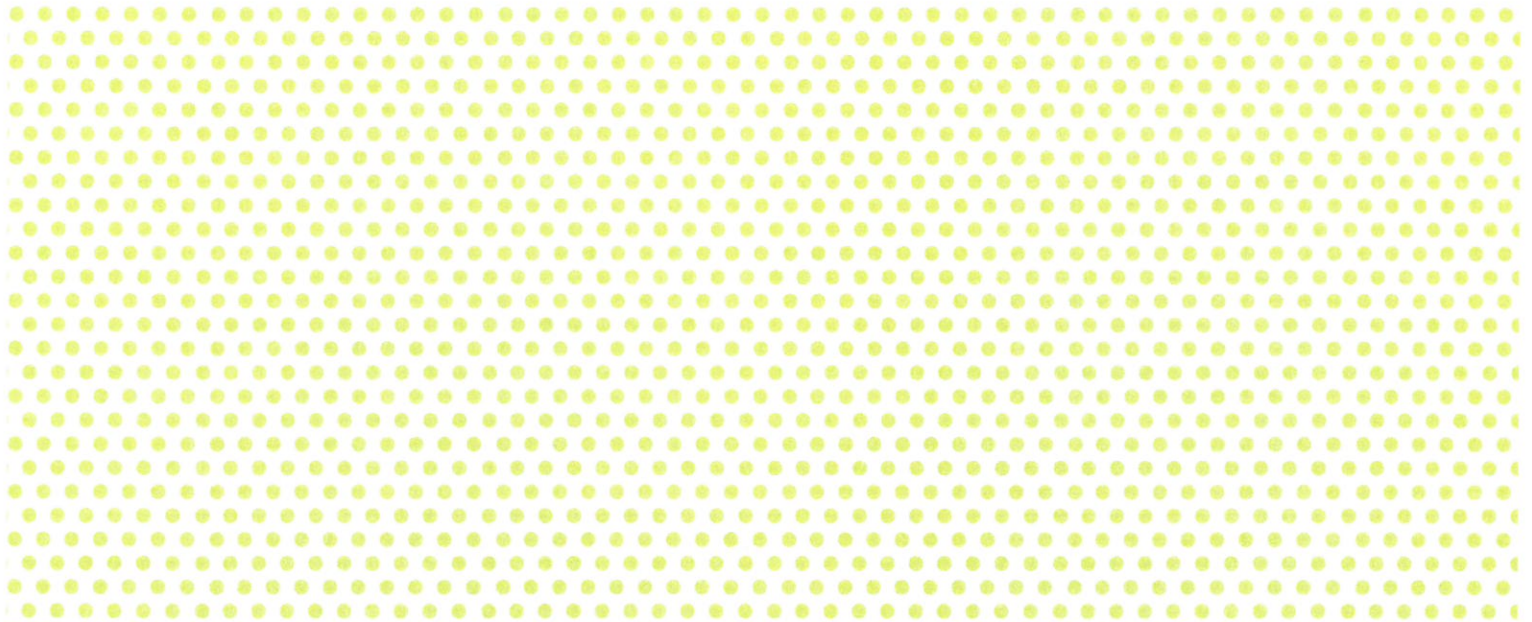
Le souhait de poursuivre les contacts et de mettre en œuvre des projets de coopération a donné naissance en 1991 à la création du réseau « Oracle », réseau prioritairement accessible aux participants qui ont suivi la formation de la FMH.

« Oracle » est avant tout un réseau de personnes, opérateurs culturels (il n'y a pas de « représentants » institutionnels) engagés dans des projets de coopération culturelle transnationaux. Outre le fait de se présenter comme une plateforme d'échanges, sa principale activité consiste à organiser annuellement un séminaire sur un thème en relation avec les enjeux et défis actuels en matière de coopération culturelle.

## 10 . CONCLUSIONS ET IMPACT DE LA FORMATION

L'impact (ensemble des effets directs, indirects, induits et environnementaux) de cette formation n'a pas encore fait l'objet d'une évaluation spécifique. Toutefois, au-delà de l'acquisition de techniques et d'approfondissements théoriques, il apparaît surtout que des résultats s'observent dans le fait qu'une majorité de participants ont pu intégrer dans leurs pratiques la dynamique de réseau en initiant des projets de coopération culturelle internationaux. Leur capacité à construire des partenariats durables, chargés de sens, construits sur de véritables enjeux de politique culturelle, a d'ailleurs amené certains d'entre eux à assumer des responsabilités importantes au sein d'institutions publiques et privées.

Un peu plus de 480 opérateurs culturels de 38 pays, principalement situés en Europe, mais aussi au Sénégal, Liban, Maroc, Géorgie, Canada et Philippines partagent aujourd'hui cette « culture commune » et cette dynamique d'échanges que la formation s'efforce de transmettre. C'est ce réseau informel, mais opérationnel, qui vivifie la diversité culturelle et le dialogue des cultures. C'est un des objectifs majeur de cette formation.





**ANNEX XI****CHAPTER 3 : INNOVATIVE METHODOLOGIES AND PEDAGOGICAL TOOLS: THE FONDATION MARCEL HICTER'S EUROPEAN DIPLOMA IN CULTURAL PROJECT MANAGEMENT – A CASE STUDY (ABSTRACT).*****MICHEL GUÉRIN FOR THE THE FONDATION MARCEL HICTER ASBL.***

## 1. FUNDAMENTAL VALUES

- The Fondation Marcel Hicter is based on the concept of cultural democracy, which covers both the equal legitimacy of artistic and cultural expressions, whatever their sociological situation may be, and access for all to the tools necessary for this expression. This concept also implies the dynamics of collective participation aiming to transform society in order to contribute to the enlargement of democracy. By participating in symbolic production, giving meaning to cultural creations and actions, the cultural artists, participants and operators offer tools for the interpretation and transformation of the world.
- Furthermore, every individual has knowledge and develops practices in concrete situations. Promoting this knowledge and these practices, and making them available to all, gives rise to a collective knowledge which, when brought into contact with the different disciplines and theoretical contributions of the human sciences, develops discussion and a critical spirit.
- The European zone is characterised by a great

diversity of cultures which form particular identities which are constantly developing. In this sense, identity is a process which is built up - made up of the accumulation of ways of thinking and acting and of references and habits which evolve and mutate as exchanges increase. Identity is thus not a fixed state, but rather a dynamic process of changing and adapting to the realities of the world.

- While the European zone constitutes the field of reference for the participants' action, it is not a zone turned in on itself within its borders and restricted to the states which make it up. In the framework of this training, the European zone is in full development, open to other parts of the world. The dimension of cultural co-operation, principally based upon Europe, is open to international co-operation.
- However, it was from a precise socio-economic context that the project was formulated. In reference to the political context in which it emerged (a meeting of the Council of Europe in 1989 in the framework of the "Culture and Regions" pro-

gramme). This training proposes working methodologies and tools which create the conditions of a connection between the local, regional and European dimensions by bringing together, in the cultural project, the international partners, creators and local population in a perspective of development for each participating centre of activity.

- Based on these references, the contents and methodologies constructing the training are never defined once and for all. As the years go by and experience is acquired, it has become a permanent laboratory in which methods of intervention and participation, arising from the potential of the participants and the dynamic of the groups, are continually invented and tested. Made up on average of 15 to 20 different nationalities each year, the European dimension, even before being taught, is discovered, experienced and expressed within each group.

## 2. GENERAL ORGANISATION OF THE TRAINING

The European Diploma in Cultural Project Management is training based on the recognition of cultural diversity in Europe. It enables the participants to broaden their knowledge to the management of international cultural co-operation projects and to develop critical reflection within a changing Europe.

To achieve these objectives, the training aims to:

- Develop the knowledge, skills and theoretical references in the field of cultural policies and management.
- Build up a mental framework which is open to different cultural questions, other sensitivities, ways of thinking/action, which constitute a source of mutual enrichment.
- Develop a network of European cultural managers as well as an attitude which facilitate networking.
- Create strong relations between the participants from different regions so as to set up the conditions for real co-operation.
- Promote international co-operation and professional mobility so that the diversity of cultures in Europe, and in the world, takes on a meaning for the citizen.

### 2.1 DYNAMICS OF THE TRAINING

The way this training works is based on a dynamic combination of elements, which can be described by the three following characteristics:

- It is first of all "nomadic" training, with no real fixed abode. This nomadic nature is an essential component of the stages of training. It obliges the participants, organisers and contributors to plunge into a different context from that which they are used to, imposing on everybody a break with their everyday bearings.
- The second characteristic involves the participants themselves. Their different origins provide the group with the necessary diversity which it needs in order to work. The participants must be capable of presenting their project and situating it in a context of local, regional and national cultural policies. Using an adapted work methodology, each participant is regularly faced with the projects of the others and has to question them, following the stages of structuring the project.
- Following on from the previous point, real learning only becomes possible from the moment when this organised shift and this diversity, put to the test, gives rise to a form of destabilisation in everybody or, at the very least, a thorough questioning



of what forms the basis of the individual's model(s) and reading of culture. This is in itself a necessary stage, which is developed by a progressive work of deconstruction and re-reading of one's own practices. This work in turn also supposes that people have already clearly identified their own values and convictions as regards culture work.

## 2.2 PRACTICAL ORGANISATION OF THE TRAINING

The training is organised in five different phases spread over a twelve-month period: two two-week residential periods in the partner countries of the European Diploma and, in between, a practical stage of work in the participant's original country and a period of one week in another region of Europe (comparative visit and project work), as well as a week of evaluation at the European Cultural Centre in Delphi (Greece).

- **The residential stages** (two periods of two weeks) have as their objective to provide theoretical references on cultural policies and activities in Europe, to organise the meeting and exchange in such a way that the participants' own experience throws light on regional diversities and can be considered in a critical manner, and to stimulate the networking of cultural operators by giving the participants the possibility to profit from contacts with the cultural operators from the host country.

- **The practical part of the training** (two periods of five months), is in two parts:

- **Field experimentation**: setting-up of the individual's project, using the theoretical and methodological tools acquired during the residential stages.

- **Comparative study visit**: a one-week course in another region of Europe to enable the participants to compare different practices within one same sector and to throw light on the European dimension of his project.

- **The evaluation**

**The first part of the evaluation** concerns the pres-

entation of a report, which includes the theoretical and methodological inputs and also the practical elements of the training. It is conceived as a tool for reflection on the process used.

**The second part of the evaluation** concerns the organisation of a seminar presenting the works and conclusions which the sub-groups have reached at the end of a year of preparation.

## 2.3 THOSE INVOLVED IN THE TRAINING

- **The Orientation Board** is responsible for, and the guarantor of, the quality of the European Diploma. It establishes the lines of conduct for the whole of the training. It is involved in the general process of training, ensuring, among other things, the individual tutoring of the participants for the report-editing stage and it intervenes as a resource contact in the framework of the seminars.

- **The pedagogic team** manages and co-ordinates the whole of the training programme. It is the guarantor of its proper procedures and provides the general supervision of the sessions, the individual follow-up of the participants, the supervision of the seminars and the follow-up outside the time of the residential sessions.

- **Invited experts** invited intervene on issues of management and cultural policies and work with the participants on their project.

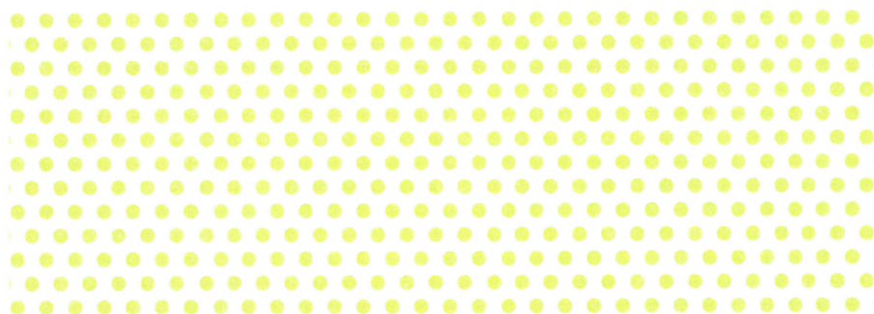
- **The tutors** from outside complete the tutoring work done by the members of the Orientation Board. They act as resource contacts and help the participants in the development of their project, both theoretically and practically.

- **The cultural operators** participating in the training: The participants are cultural managers with significant experience and oriented towards the creation of projects. They come from varied geographical origins, artistic and cultural disciplines.

The selection<sup>1</sup> is based on qualifications and professional experience, and on the quality and the feasibility of the project envisaged. In order to

<sup>1</sup> See application file on <http://www.fondation-hicter.org/uk/Forma/Diplome%20Diplome.html>

maintain the diversity of the group, there will be no more than two participants per country. The candidates must have an active knowledge of one of the two working languages (English and French) and a good passive knowledge of the other.



### 3 . THE MEANING OF THE PROJECT

The project is the preferential form for making an application and, simultaneously, the pedagogical tool which will make it possible to follow a participant's progress during his/her training. However, the realisation of the project is not the main element which is evaluated in the training process and the project in itself can completely change its nature during the training: the management dynamics which the project implies and skills and competences to be acquired or improved are the real main work objective.



## 4 . MAIN CONTENTS OF THE TRAINING

During the residential sessions, the programme looks at a certain number of themes which are regularly the subject of discussion within the Orientation Board. Depending on how the cultural problems and issues develop in Europe, the contents are adapted to remain as close as possible to the European and international debates concerning public and private cultural policies.

### 4.1 EUROPE AND CULTURE

Presentation of key European organisations and institutions; Issues and challenges of cultural policy in Europe in relation to globalisation, the building of Europe and sustainable development; An ethical approach based on cultural rights, democracy and civilian society.

### 4.2 TERRITORIAL DEVELOPMENT AND URBAN STRATEGIES

Role, functions and development of cities in the recent history of urbanisation in Europe; Urban cultural policies and implementation strategies for sustainable development linked to economic, social and environmental development, integrating the concept of "human development".

### 4.3 MANAGEMENT AND DEONTOLOGY OF THE CULTURAL CO-OPERATION PROJECT

General methodology of the management of an international cultural co-operation project; Trends of cultural management in contemporary society; Ethical responsibilities of the cultural manager.

### 4.4 CULTURAL CO-OPERATION: STRATEGIES AND MODELS OF INTERNATIONAL CULTURAL CO-OPERATION

Motivations of the individuals, organisations and public services in international cultural co-operation; History of international co-operation and the role of networks; From bilateral co-operation to multilateral co-operation: the cultural dimension of European integration seen in an overall context.

### 4.5 FINANCING OF CULTURE

Changing the relationship of culture with the business world; "What culture contributes to business and what business contributes to culture"; Basing the search for financing on an exchange and a real partnership by reversing the traditionally "re-served" relationship between art and culture.

#### 4.6 FINANCING OF CULTURE BY THE PRIVATE AND PUBLIC EUROPEAN INSTITUTIONS AND ORGANISATIONS: WAYS AND MEANS

Analysis devoted specifically to the financing of cultural programmes together with other programmes aimed essentially at regional development. Learning to find the appropriate information.

#### 4.7 THE EUROPEAN CULTURAL NETWORKS

Presentation of the main European cultural networks, major developments of the last decade, roles and functions of the networks; The practical side of networking, a vital skill to be acquired for the manager of international cultural co-operation projects.

#### 4.8 THE LOCAL CONTRIBUTORS

As a supplement to these interventions, local experts are invited to present a certain number of analyses relating to the cultural policies of the host country. The training programme also provides for the organisation of one or two "round tables" bringing together cultural operators of the country, representatives of the administrations of elected political officials. Depending on the situation and possibilities, there will also be the presence of other operators and various participants, so as to organise a discussion on the real themes and issues for these different parties.

Emphasis is also given to *the artistic and cultural dynamics of the host country*. Depending on what is culturally available, visits, shows and artistic meetings are scheduled so that the participants come into contact with local artists and cultural agents.

## 5 . THE METHODOLOGY

### 5.1 THE CONTRIBUTORS

- The task of the experts is to prepare their interventions to involve the participants.
- In co-operation with the pedagogical team, these interventions give rise to discussion sub-groups during the sessions in such a way as to enhance understanding of the contents.

### 5.2 THE WORK IN SUB-GROUPS

The work in sub-groups is an important element of the methodology applied in the training. These sub-groups have as their aim on the one hand to deepen the discussion between the participants and, on the other hand, to ensure that all the participants have the opportunity for exchanges with each other. It is a special space for deepening knowledge of the other participants through encountering different points of view.

Beyond the sub-groups organised during, or after, a lecture, four sorts of sub-groups are formed per training year.

- ***For the follow-up of the project***

- This sub-group is functional during the whole of the training and each participant continues the exchange of notes with the person pedagogically responsible. Before the second session, the partici-

pants draw up a note evaluating the project. The objectives of this sub-group are as follows:

- Working on the general methodology of the project,
- Organising discussion between the participants on the different projects in accordance with agreed methodologies,
- Learning to present, explain and justify a project and its basis to other people with different cultural training and backgrounds, and listening to and understanding the operations of projects which might stem from a logic other than one's own.

- ***For the Delphi seminar***

These sub-groups are constituted on the basis of three themes which serve as a basis for the organisation of the seminar in the evaluation session.

These themes are taken from the application questionnaires in which the applicant proposed some question or issue which he/she wished to deal with during the training.

The seminar has the following objectives:

- Starting from the practice of the participants, to create the conditions for a more theoretical reflection on a chosen theme,
- Encouraging the participants to obtain documentation through reading, case analysis and study



travel and to organise the necessary exchanges throughout the training year,

- Organising discussion in sub-groups so that the participants get to know cultural co-operation through the exchange of ideas, reflection and the clarifying of concepts used. Establishing the convergences and divergences as regards analysis.
- Presenting, to the enlarged group and to the Orientation Board, the conclusion of this work by leading a general debate on the chosen theme.

• ***For the presentation of the final report (Cluster)***

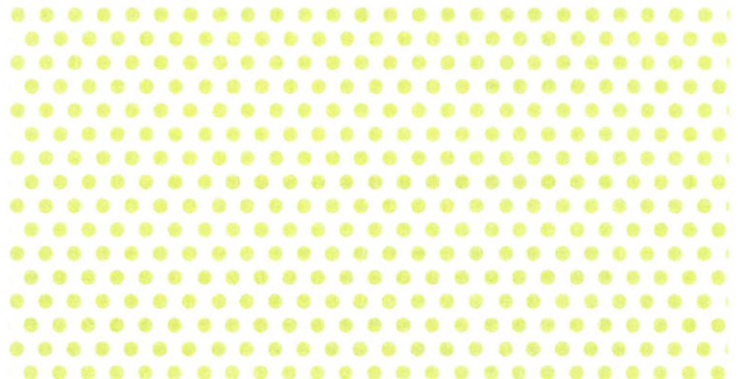
A third type of sub-group is formed for the presentation of the reports in the final evaluation session.

The "cluster" is a sub-group made up during the second session. It is composed of two to three participants who work on the presentation of their respective reports, but also on a problem common to the members of the sub-group.

The objective of this sub-group is to go beyond the individual presentation of the project by presenting a question or a theme common to the projects presented.

• ***For the "mini-audits"***

A final sub-group is organised on the occasion of the visits and discussions with cultural operators from the host country. Our partners select and propose a certain number of cultural sites or operators who have developed an innovative activity in the artistic or cultural domain. These meetings will be the subject of a presentation at the end of the session.

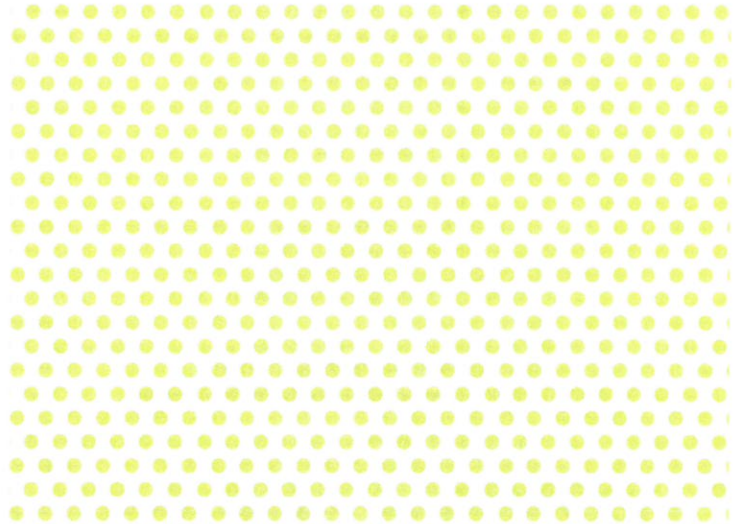


One an approach in terms of cognitive, functional, ethical and personal skills (to which we would add an aesthetic skill) is to juxtapose the skills with the concepts, methods and tools used in the framework of this training.

## 6 . SKILLS AND PEDAGOGICAL TOOLS

	Skills	Concepts	Methods and tools
<b>Cognitive</b>	Multilinguism	Culture	Reading, bibliographies, web-sites, on-line documentation, Audio material, power point, overhead projector, paper documents  Interactive speeches  "Ex cathedra" speech  Internal debates  Group discussions  Work in sub-groups (seminar , cluster, project)  Application exercises  Panels  Case studies  Accounts  Role play  Synthesis reports, notes on project development  Comparative study abroad
	Communication	Cultural diversity	
	Marketing	Interculturalism	
	Knowledge of the national cultural policies, cultural traditions	Multiculturalism	
	Knowledge of the international institutions	Transculturalism	
	Legal clauses, working conditions in Europe	Cultural minority	
	Finance sources	Cultural relativism	
	Analysis: socio-political, economic, International, cultural	Nationalism	
	Methodology of the international co-operation project	Ideology	
	Artistic languages, field of specific cultural knowledge	Transition	
	Knowledge of the Public	Liberalism	
		Privatisation	
	Market		
	Cultural industries		
	Cultural co-operation		
	Public space,		
	Region and territories		
	Cultural development		
	Sustainable development		
	Human development		
	Social cohesion		
	Identity		
	Conservation, heritage		
	Globalisation		
	Civil society		
	citizenship		
	Urbanism		
	Democracy		
	Participation		
	Accessibility		
	Cultural democracy		
	Cultural hegemony		
	Public policies		
	Inclusion, integration		
	Institution		
	Post Modernism		

As a rough illustration, we indicate above a schematic model for cognitive skills in which we establish the relationships. A similar type of table can thus be made for the other forms of skills (functional, ethical, etc) in which a concept (based on interventions of experts) is related to the pedagogical methods and tools. Concerning the skills to be acquired (or improved), the methods and the tools used are combined for the whole of the training programme.





## 7 . EVALUATION OF THE RESIDENTIAL SESSIONS

At the conclusion of each residential session, the pedagogic team organises an evaluation of the project and of the development of the participant's ability to implement a project of international cultural co-operation.

By synthesising the principal tendencies of the evaluations done over the last five years, we find the following characteristics:

- A positive general appreciation of the quality of the contents provided by the different "regular" training experts,
- A real increase in everybody 's skills in the management of his/her project (a result of the work in sub-group project),
- A lively interest for the seminar preparation work which whets the appetite for reading and research,
- A deeply-felt and shared feeling of having had a unique experience through the meetings and exchanges and of having discovered from the inside, in a dynamic and convivial manner, forms of cultural diversity,
- An overload of work, and a request for free time to digest the mass of contents approached and to rework notes individually or in sub-groups,
- An extraordinary opportunity to build partnerships, to set up cultural co-operation projects between the group participants (every year, these training sessions give rise to the creation of new co-operation projects).

## 8 . GENERAL EVALUATION, THE DELPHI SESSION

Following a general evaluation of the training system (Delphi, 1998) the Orientation Board considered that the methods of evaluation in use (traditionally related to the means of presenting and defending a final university paper in front of an outside jury) did not correspond to the dynamics of training implemented. The evaluation session became counter-productive in that it closed a training cycle in conditions of stress, formality, individuality and sanctions, whereas from the very outset, all of the training encouraged openness, exchange and creativity.

Subsequently, this session was changed into a third training session in which all the participants could be more involved. First, by coming to Delphi, the participant automatically obtained the diploma<sup>2</sup>, which eliminated the uncertain and thus stressful nature of this session, and secondly, the status of all the participants changed, considering that, at the end of the day, we were all (participants, pedagogic team and members of the Orientation Council) professionals in culture with different knowledge and experiences, which we should express in a dynamic of reciprocal exchanges and learning experiences

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<sup>2</sup> The diploma is not obtained only by the presentation and defence of the report during the final evaluation session. It is obtained "automatically" insofar as the participant has satisfactorily met all the obligations during the training process (individual works, work in sub-groups, editing of intermediary notes, individual follow-up by the pedagogical team etc). In fact, those who do not obtain this diploma are generally those who abandon the training process along the way.

## 9 . THE POST-TRAINING AND THE ORACLE NETWORK POTENTIAL

The desire to keep the contacts and to set up co-operation projects gave rise, in 1991, to the creation of the "Oracle" network accessible to the participants who have followed the European Diploma.

"Oracle" is first and foremost a network of cultural operators (there are no institutional "representatives") engaged in international cultural co-operation projects. Apart from being a platform for exchanges, its principal activity consists of organising an annual seminar on a theme related to the current issues and challenges as regards cultural co-operation.



## 10 . CONCLUSIONS AND IMPACT OF THE TRAINING

The impact (all the direct, indirect, provoked and environmental effects) of this training has not yet been the subject of a specific evaluation. However, over and above the acquisition of techniques and the improvement and deepening of theory, it appears that the results can be seen in the fact that the majority of the participants have been able to integrate the networking process into their practices by initiating international cultural co-operation projects. Their ability to build up long-lasting and meaningful partnerships, based on real issues of cultural policy, has furthermore enabled some of them to take on important responsibilities within public and private institutions.

480 cultural operators from 38 countries, mainly situated in Europe, but also Senegal, Lebanon, Morocco, Georgia, Canada and the Philippines, now share this "common culture" and this dynamic of exchanges which the training strives to transmit. It is this informal, yet operational, network which enlivens cultural diversity and dialogue between cultures. This is one of the major achievements of the training.

