

ORGANISERS' CHECKLIST

Designing professional development programmes with an international focus for live art workers

trajectories.eu



Learning Trajectories – Advancing European performing arts mentoring programmes – is an ERASMUS+ funded project, coordinated by EUNIA (Sweden), in collaboration with FACE - Fresh Arts Coalition Europe (France), Matera Hub (Italy) and On the Move (Belgium).

PARTNERS



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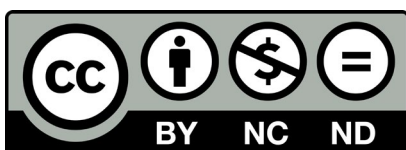
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Organisers' checklist

This checklist is a tool created using the contents of the Learning Trajectories' Handbook: Designing professional development programmes with an international focus for live art workers. It aims to help organisers of international professional development programmes and guide their thinking and to ask themselves pertinent questions.

I. Sourcing & selecting

Are we going to source potential participants and facilitators via:

- An open call to apply to be participants or facilitators?
- Asking our arts community or network to nominate people?
- Privately inviting pre-selected members of our arts community?

In selecting participants and facilitators, are we:

- The unilateral decision-maker?
- Including participants and/or facilitators in the process?

II. Formats & approaches

What kind of relationship between ourselves (the organising entity) and the participants do we want to establish?

- Top-down
- Bottom-up
- A mix of the two

Does the programme consider participants as:

- Individuals?
- A collective?
- A mix of the two?

III. Timeframes

Which of the following are we providing in the beginning (induction)?

- An avenue to express discomfort
- A space to present motivations, intentions and purpose of participation
- A space and method to define aspirational and current goals
- Guidelines with regards to the roles and responsibilities of participants and facilitators
- A list of answers to FAQ by participants and/or facilitators
- A schedule of the programme
- The contact information of all participants and facilitators
- A periodic feedback form

Have we prepared a check-in method around the mid-way point?

- Yes
- No

Have we prepared tools or methods to reflect on:

- The wins and successes?
- The areas of improvement?
- What's next for the participants?

IV. Which of the following topics are we going to cover in our programme?

- Creative development
- Marketing, branding & communication
- Networking opportunities
- Export strategies
- Internal (re)structuring
- Collaborative projects
- Working conditions & legalities
- Ethical issues

V. Is our programme taking place in:

- A virtual space?
- A physical space?
- Both, simultaneously?
- Both, at different times?

VII. Documentation and evaluation

Which of the following methods are we using to collect feedback?

- A periodic feedback form
- Individual entry, mid-term and exit interviews with some or all of the participants and/or facilitators
- Group evaluation sessions that emphasise collective discussion
- Participant workbooks (regularly filled out) that focus on the process of participants' professional development
- Facilitator records with their planning and notes.

Do I plan to contact the participants and/or facilitators for further feedback after the programme has finished?

- Yes
- No

VIII. Money

Does the retribution provisioned for facilitators cover:

- Travel expenses?
- Presence at various events and meetings?
- Preparation time?
- Time spent on documentation and evaluation?

Are participants compensated financially by the programme?

- Yes
- No

Are participants paying to take part in the programme?

- Yes
- No

About the Learning Trajectories project

Learning Trajectories aims to investigate ways to best design and implement mentoring programmes supporting the international career development of live arts professionals.

Nowadays it is generally recognised that internationalisation can benefit the overall performing arts sector in terms of enhancement of artistic, economic and human relations, impacting both the career of the individual art worker and the wellbeing of the entire sector. However, there is still a knowledge gap among organisations and professionals with regards to methods, approaches and practices. Key challenges include how to organise and implement these schemes, how to deal with specific needs and circumstances, how to properly facilitate programmes and what the hosting context is during the internationalisation experience.

In addition, the COVID-19 crisis has made it even more imperative to rethink internationalisation processes, given its impact on mobility and on the finances of performing arts institutions and organisations.

The partners' objectives are, on the one hand, to highlight best practices and examples of mentoring programmes developed, supported or facilitated by intermediary organisations or funding organisations, and on the other hand to advance the quality of mentoring programmes that support the internationalisation of the European performing arts sector.

This project has been articulated around three main areas of investigation and experimentation:

- Which mentoring methodologies and tools can be used and further developed to support culture professionals in their internationalisation journey?
- How can the access to key resources and relevant professional information from other countries and markets, different cultural spaces and ecosystems be facilitated?
- How can curated mobility experiences and prospecting trips for live art stakeholders be organised, from preparation to implementation and follow-ups?

The partners collaborate to:

- design three guides/online practical toolkits to 1) help live art professionals and organisations to initiate and further develop international mentoring programmes, 2) propose ways for the performing arts sector to be better equipped to engage in a new context (country, region, sector, etc.) and 3) strengthen the capacity of intermediary organisations to support the overall prospecting process;
- provide opportunities to share and exchange best practices (both

internally and externally), to engage in professional development for all staff members and to develop a more dynamic and timely professional setting where the challenges of today can be addressed, both in each partner organisation's context as well as on a European level;

- develop improved and accessible working methodologies to encourage international prospecting as a solid strategy to be embedded in mentoring schemes, while working together to increase the arts and culture sector's capacity and ability to operate internationally, particularly in the aftermath of the COVID-19 crisis.

All documents prepared on the course of the project target:

- trainers and mentors of intermediary organisations providing expertise to cultural managers, producers and artists who seek to operate internationally but who still lack the tools and methodologies to do so;
- cultural managers, producers and artists seeking to develop their capacity to operate in a European or international context and who currently have limited experience or who need to strategize their approach in a better way;
- European networks and platforms that support the international capacity of their members to operate in a European or international context and that have limited experiences or a need to strategize their approach in a better way.

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