



**APPLICATION FORM**

**EUROPEAN DIPLOMA  
IN CULTURAL PROJECT  
MANAGEMENT  
2018/2019**

# **EUROPEAN DIPLOMA IN CULTURAL PROJECT MANAGEMENT 2018/2019**

The European Diploma in Cultural Project Management is a training and learning experience fostering cultural diversity and interregional exchanges as a way of giving culture a stronger place in Europe and abroad.

Through its content and methodology, this pan-European programme is specific in the way that it does not only aim at improving the skills of cultural managers in the field of cultural management, but also at helping participants to develop understanding of these fields in a changing Europe.

Its main aims are to empower the participants and to develop capacities and tools needed for creative cultural cooperation in Europe and abroad.

## **TO CONTACT THE ASSOCIATION HICTER**

**ASSOCIATION MARCEL HICTER  
1 AVENUE MAURICE  
B – 1050 BRUSSELS  
BELGIUM**

**TEL +32 2 641 89 80  
FAX +32 2 641 89 81  
E-MAIL: [contact@fondation-hicter.org](mailto:contact@fondation-hicter.org)  
SITE: [www.fondation-hicter.org](http://www.fondation-hicter.org)**

## **I - OBJECTIVES OF THE EUROPEAN DIPLOMA**

Since the establishment of the European Diploma in 1989, as a follow-up of the Council of Europe's programme "Culture and Regions", 570 professionals from 45 European and world countries, active in the field of cultural project management, took part to this training programme which is characterised by its innovative methodological approach and European open-mindedness.

The main objective of the programme is twofold:

- \_ to enable cultural managers, having already good management capacities, to better integrate their co-operation projects - which link identity, culture and economy - in a European perspective.
- \_ to insert European projects in regional cultural development policies.

### **TO ACHIEVE THIS OBJECTIVE, THE EUROPEAN DIPLOMA FOCUSES ON:**

- Strengthening skills and competencies in the field of cultural policies and cultural management.
- Forging a framework open to other cultural ways of thinking/doing which constitute a source of mutual enrichment.
- Developing a network of European cultural managers, as well as attitudes and skills related to networking. Building strong relations among participants from various regions of Europe and other continents in order to facilitate subsequent co-operation - multiplying the impact and the added value of the training.
- Promoting transnational co-operation and professional mobility bringing Europe closer to its citizens and enhancing their role in the creation and diffusion of cultural projects.

### **WHO IS THE TRAINING FOR?**

The programme is designed for project-oriented European cultural managers from public and private organizations. Applicants must have at least two years of professional experience in developing and spreading artistic / cultural projects.

Participants should have a good knowledge of European, national and regional cultural policies and developed skills in the management of cultural projects.

The selection is based on existing qualifications and relevant professional experience, as well as on the quality of the submitted project.

The training is conducted mainly in English; sometimes in French. If needed, simultaneous translation is provided during the plenary sessions.

Applicants must therefore have a fluent knowledge of English.

During the evaluation phase, the communication is only in English.

## PERMANENT PARTNERS

### COUNCIL OF EUROPE

Council for Cultural Co-operation  
Avenue de l'Europe  
F-67000 Strasbourg

### FEDERATION WALLONIE-BRUXELLES

- **Wallonie-Bruxelles International**  
Place Saintelette, 2  
B - 1080 Brussels

### GREECE

**European Cultural Centre of Delphi**  
Frynihou, 9  
GR-10558 Athens

## II - EUROPEAN DIPLOMA 2018/2019

The European Diploma 2018/2019 is the 28<sup>th</sup> edition of this pan-European training programme.  
It is organized by the **ASSOCIATION MARCEL HICTER**

In collaboration with and supported by:

### MACEDONIA

The Ministry of Culture of Macedonia  
[www.kultura.gov.mk](http://www.kultura.gov.mk)

### MALTA

### III. CONTENT, ORGANIZATION AND SCHEDULE

The training includes three elements - theory, practice and evaluation - which are organized in five stages: two residential phases that last 9 days in the partner countries of the Diploma, interspersed by a phase of field work in the participant's home country and a one week period spent in another European region, plus one week evaluation phase.

#### A - The residential phases (two times nine days)

The residential phases have four main objectives:

1. Provide theoretical and practical references as well as information on European cultural policies and practices;
2. Give participants from different regions the opportunity to benefit from the contact with other participants and experts in various cultural fields;
3. Create conditions in which the participants' own projects are critically reviewed;
4. Foster exchanges of information at various levels and cultural operators networking's skills.

The *issues* which are addressed during these periods concern:

- Europe and Culture (key concepts of culture, European cultural institutions and their policies, etc.);
- Territorial development (regional / local / urban strategies);
- Strategic planning and operational management of cultural projects

The methodology of these residential phases includes theoretical and practical inputs by experts, round-table discussions, debates, working groups, as well as visits of cultural institutions in the host regions.

Work on the participants' projects – and "confrontation" with other participants' projects – are part of an ongoing process, which is monitored throughout the training

#### B - The practical phase

The practical training takes place over two periods of 5 months (when participants are back to their jobs) and consists of two parts :

1. *Field experimentation*: in the framework of his/her activities, each participant is asked to further develop his/her project, using the knowledge acquired and the analytical tools and methods developed during the residential phases.

2. *Comparative study visit* : each participant does a one week case study in another region of Europe. The aim is to enable participants to temporarily distance themselves from the problems they face daily; to compare different practices; and to enhance the European dimension of their own projects. The practical organization and costs of this phase are borne by the trainees.

## **C - Drafting of a report :**

The project's report will integrate theoretical and methodological inputs as well as practical elements. The report will include a study of the problems encountered while implementing it; its reappraisal; an analysis of the actions taken and the results obtained as well as a first evaluation.

The document should demonstrate the participant's capacity to put into practice the acquired knowledge and skills with his own creativity.

## **D - The evaluation phase: Presentation of the projects and Seminar**

Before and during this phase, the trainee should demonstrate his/her :

- ability to relate his project to cultural challenges in Europe and internationally;
- skills to co-ordinate actions which connect different "transnational" partners;
- ability to evaluate his action and to propose a strategy for future actions;
- active participation to the seminar groups.

*The evaluation phase will include two elements:*

- *a cluster discussion on the future of both projects and personal career*
- *the organisation of a seminar around challenges facing cultural operators today and tomorrow.*

## **SCHEDULE**

**May 2018 : from the 11<sup>th</sup> (arrival) till the 20<sup>th</sup> (departure)**

**First residential phase in Macedonia**

**From May till October 2018**

Back to job and work on the project in home country + comparative study in another region

**October 2018: from the 7<sup>th</sup> (arrival) till the 15<sup>th</sup> (departure)**

**Second residential phase in Malta**

**From October 2018 till May 2019**

Back to job and further development of the project in home country

**June 2019**

**Evaluation phase of one week in Delphi**

*To take part to the evaluation phase, participants have to attend the complete residential training sessions, without exception.*

## IV - CONTRIBUTORS TO THE TRAINING

Various cultural experts contribute to the European Diploma in Cultural Project Management. They are active:

- **in the Orientation Board** : which is responsible for the quality and continuity of the European Diploma. It establishes the guidelines and assessment criteria: *Christopher Gordon (Chair), Milena Dragicevic-Sesic, Lluís Bonet, Vanessa Reed, Franco Bianchini*.
- **in the training team** : which manages and co-ordinates the training process and the on-going evaluation.
- **as lecturers** : they present topical issues relevant to the European Diploma and interact with the participants on their projects.
- **as tutors** : they act as resource persons and help the participants in the conceptual and methodological development of their project.

### Contribute and / or contributed to European Diploma sessions :

*Ugo Bacchella*, Director, Artlab/Fitzcarraldo, Turin, Italy; *Franco Bianchini*, University of Hull, UK; *Anne Biéler*, Geneva, Switzerland; *Paul Bogen*, Director of Olivearte Culture Agency, UK; *Pascal Brunet*, Director of Relais Culture Europe, Paris; *Eric Corijn*, Director, Programme in European Leisure Studies, Vrije Universiteit Brussels; *Trevor Davies*, Director of the Copenhagen International Theatre, Denmark; *Eduard Delgado*, former Director of Interarts, Barcelona; *Mercedes Giovino*, Director, Interarts, Barcelona; *Milena Dragicevic-Sesic*, Professor, University of Arts Belgrade, Serbia; *Rod Fisher*, Goldsmith University, London; *Christopher Gordon*, Cultural Consultant, UK; *Etienne Grosjean*, ancien Directeur Général adjoint, DG Culture, Fédération Wallonie-Bruxelles; *Dragan Klaić*, Permanent Fellow; Felix Meritis Amsterdam; *Philippe Langevin*, Professor, Aix-Marseille University; *Arian Leka*, President of Poeteka, Tirana; *Sonja Licht*, director, Center for Political Excellence, Serbia; *Jerzy Limon*, Director, Gdansk Shakespeare Theatre, Poland; *Brian Martin*, former Professor, Herriot Watt University, Scotland/UK; *Ritva Mitchell*, Director of Research, Cupore, Foundation for Cultural Policy Research, Helsinki; *Bernard Loughlin*, Director, SmART INNS Ltd, Lleida, Spain; *Kim Oosterlinck*, Professor of Cultural Management, ULB Brussels; *Robert Palmer*, former Director of Culture, Council of Europe; *Michael Quine*, Professor City University London; *Kiril Razlogov*, Director, Russian Institute for Cultural Research, Russia; *Gerald Raunig*, European Institute for Progressive Cultural Policies, Vienna; *Ferdinand Richard*, Directeur, Aide aux Musiques Innovatrices, Marseille; *Tarja Richard*, Chief of Unit, Euromed, Marseille; *Gilles Roussel*, Professeur, Lubumbashi; *Julia Rowntree*, cultural fund raising consultant, London; *Pier Luigi Sacco*, Dean of Cultural Economics, IULM University, Milan; *Louise Scott*, Consultant, Media Antenna, Scotland; *Ljiljana Simić*, consultant and intercultural trainer, Brussels; *Michel Simonot*, écrivain et metteur en scène; *Bogusław Sonik*, former Director, Committee of European cultural towns, Krakow; *Chris Torch*, artistic director, Intercult, Stockholm; *Claudio Torres*, Director, Campo Arqueológico, Mertola, Portugal; *Herman Voesgen*, Subject leader of Kulturarbeit, Fachhochschule Potsdam; *Raymond Weber*, President of the Association Marcel Hicter; *Andreas Wiesand*, Director of Zentrum für Kulturforschung, Bonn; *Sergey Zuev*, Director, Centre for Cultural Technologies, Moscow etc.

*The names of the experts who will take part in the 2018/2019 European Diploma will be confirmed soon*

## V. APPLICATION PROCEDURE & FINANCIAL PARTICIPATION

### Application procedure

1. To apply to the European Diploma in Cultural Project Management, you have to fill in the attached application form, including the description of the cultural project you want to develop during the training. The complete file must be sent before **January 15<sup>th</sup> 2018** to the Association Marcel Hicter, by e.mail and by post.
2. The Selection Committee will communicate its decisions by end January 2018. Successful applicants and the organizations that sponsor them will be advised without delay.
3. Upon reception of this notice, the applicants shall confirm their participation by fax (+32 2 641 89 81) or e-mail (contact@fondation-hicter.org).
4. At the same time, the sponsoring body or the applicant shall pay the tuition fee of 3.500€ by bank transfer to the Association Marcel Hicter :

BNP- PARIBAS -FORTIS BANQUE,  
Flagey Branch,  
Place Flagey,  
B-1050 Brussels,  
Account n° 001-0839697-44  
IBAN: BE 55 00 10 83 96 97 44  
BIC: GEBABEBB

### Financial participation

The training programme is partly financed by partners.

- \_ Each participant will pay a financial contribution of 3.500 Euros.
- \_ The costs of the residential and evaluation phases (lodging, meals, internal trips, training costs, documents, copies, translation, etc.) are supported by the organizers.
- \_ Personal expenses, costs of the practical phase as well as travel expenses between the participant's country of residence and the three residential training locations are borne by the participants.

*Note 1: In case of financial difficulties, quickly contact the Association. We could, for instance, agree to split the fee into two or three instalments.*

*Note 2: In case of obvious and serious difficulty in finding funds covering the travel expenses, these might be partly covered by the Association Marcel Hicter. This should be clarified with the organizers as soon as the candidate is accepted. No later request will be taken into account.*

*Note 3: No refund will be made in case of cancellation.*

# APPLICATION FORM

To be filled in by the applicant and returned, along with its 3 appendixes and preferably, by e-mail, before **JANUARY 15<sup>th</sup> 2018** to the following address :

## ASSOCIATION MARCEL HICTER

Jean Pierre Deru, Director

1, Avenue Maurice

B - 1050 Brussels

Tel : + 32 2 641 89 80 Fax : + 32 2 641 89 81

E-mail : [contact@fondation-hicter.org](mailto:contact@fondation-hicter.org)

**Your photo**

*N.B. : Limit your answers to the space provided after each question. Please type.*

Name & Surname :

Date of birth :

Sex :

Nationality :

Married/non married :

Children :

Work address :

Employer :

Your position :

Address :

Telephone number :

Mobile number:

E-mail :

Home address

Home telephone number :

E-mail :

Knowledge of the two working languages : (mark an X in the relevant box)

Applicants must have a fluent knowledge of English.

I write English

|   |                      |   |
|---|----------------------|---|
| – | fluently             | 0 |
| – | well                 | 0 |
| – | with some difficulty | 0 |

I speak English

|   |                      |   |
|---|----------------------|---|
| – | fluently             | 0 |
| – | well                 | 0 |
| – | with some difficulty | 0 |

**Project title :**

- I. Name of the organization which sponsors you and name of one of its executives:

Who will pay your tuition:

*Please attach as appendix 1 a letter from the organization which supports your application.*

- II. How did you learn about the European Diploma:

- III. Give a brief summary of your professional activities. Describe your actual professional activities on 2 typed pages maximum. According to you, which one will expand in the next 12 months. (*appendix 2 to the present document*)

- IV. Project.

Give, in maximum 5 pages, a description of the project of cultural cooperation you want to submit for this course (*appendix 3*).

-situate it in relation with the economic, political and cultural context of your region ;  
explain your view of this project in relation with your organization ;  
explain the European/International aspects of your project.

Describe the project, its objectives, the strategic plan, the short-term goals, the ways and means of its realisation, the negotiations it entails, the expected constraints, and the elements you wish to develop in the course of the training

- V. Challenges

What are, following your experience, the two main challenges facing cultural managers which could be discussed during the Seminar (last leg of the training programme):

- VI. Give the names, addresses, phone and e-mail of two personalities who could give extra information about your professional activities in the cultural field:
- VII. Are there any extra-professional activities you think would benefit your application:
- VIII. What is your educational background:
- IX. Give two main reasons why you wish to apply:
- 1.
  - 2.
- X. What do you expect from the course in order to improve your professional performance:
- XI. In case of non-admission, what alternative have you foreseen:
- XII. Describe yourself in a few lines: