

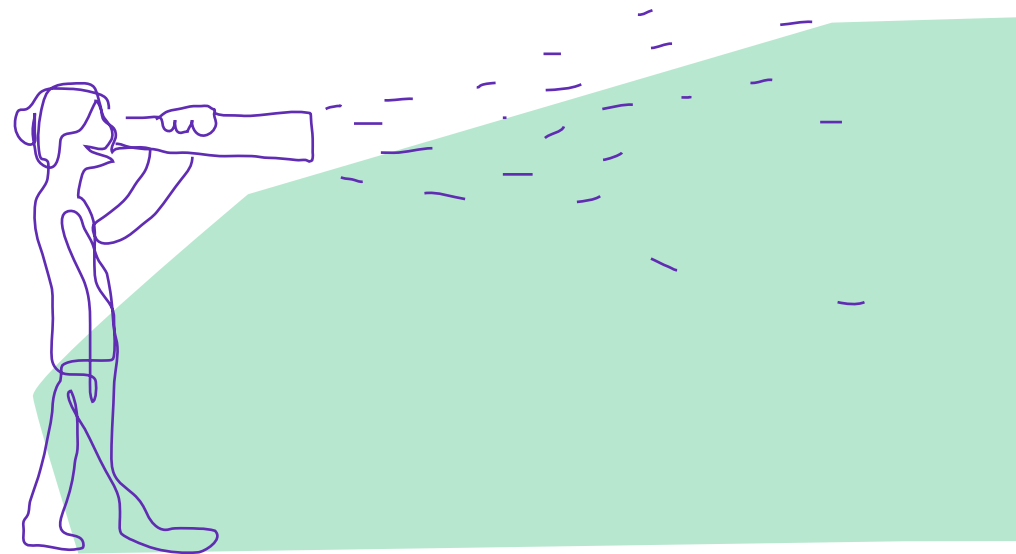
How to take your staff exchange programme to the next level

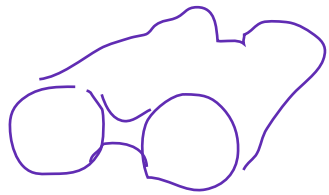
A toolkit for organisations (interested in)
running a learning/mobility programme.

by Maia Sert

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Foreword

Since 2019, On the Move has been collaborating with the European Network of Cultural Centres (ENCC) on research about the impact of the ENCC's flagship staff exchange programme, Bridge Between European Cultural Centres (BECC), which has been running since 2008. This internal evaluation, which was finalised in Spring 2021, produced insights into the BECC programme's impacts between 2008 and 2019. More specifically, it highlighted *what* impacts the programme generated, for *whom*, *how* and *why*. Its key findings were:

- BECC is a community facilitator
Not only within the ENCC network but among the BECC participants
- BECC is an individual booster
Hard and soft skills, professional and personal development
- BECC is an inspiration enhancer
Partnerships and cooperation projects at bilateral and multilateral levels
- BECC is a framework of possibilities
Subtle balance between tangible journeys and intangible destinations

Interestingly, both the ENCC and On the Move have benefitted from staff exchanges themselves.

It was thanks to the BECC programme that Kasia Skowron was first introduced to the ENCC, learning about the organisation during her 2010 exchange in Brussels. Two years later, she left her position at a local cultural centre in Warsaw, Poland, to embark on a career shift that would take her to the heart of a European cultural network. Starting in project management in 2012, she moved on to general coordination before focusing on capacity-building and becoming the BECC coordinator in 2015. Kasia has contributed to the recent evolution of the BECC programme, introducing topical focuses in the yearly editions as well as more regular evaluations by the participants themselves.

As for On the Move, Marie Fol got involved with the network thanks to an unexpected meeting with transartists founder Maria Tuerlings in Munich, in 2009. Maria was at the time a board member of On the Move and told Marie about the network. First

as an intern and then as a staff member of transartists, Marie completed two static staff exchanges with On the Move, conducting remote translation, communication and research work on the topic of artistic residencies from her base in Amsterdam. The reciprocal trust between Marie and On the Move has allowed her to build expertise in international mobility issues and her professional network, all the while contributing to On the Move's editorial policy in view of providing clear, free and up-to-date information.

These stories of change have taken the ENCC and On the Move to the next level and hopefully this guide will take your staff exchanges and their beneficiaries even higher!

About the ENCC

The [European Network of Cultural Centres](#) was founded in 1994 to promote dialogue and cooperation between social-oriented cultural centres in Europe.

It gathers local, regional and national networks of cultural centres, as well as individual cultural centres in direct interaction with communities and citizens. It is also open to individual cultural organisations and professionals as associate members.

Today, the ENCC represents over 3,500 cultural centres in 27 countries, with quite diverse structures, practices and audiences.

The network's main action lines are capacity building, networking and advocacy. Empowering socio-cultural centres and their communities is its priority.

About BECC programme

[Bridge Between European Cultural Centres \(BECC\)](#), the ENCC's flagship staff exchange and training programme, has been running since 2008. Open to young cultural workers from ENCC membership and beyond, it offers international work experience and a European perspective. The programme typically starts with an intensive training seminar combining soft skills and cultural management elements, and moves on to staff exchanges between participants. Besides acquiring new competences and skills, participants build links with colleagues across Europe who may become cooperation partners but also friends.

Since 2008, over 100 cultural organisations have participated in BECC exchanges. Through this programme, the ENCC supports cultural centres' staff members, building their capacities to face new professional and social challenges, reinforcing

European cooperation and working communities, and reflecting and exchanging in a European and global context.

Introduction

WHY THIS TOOLKIT?

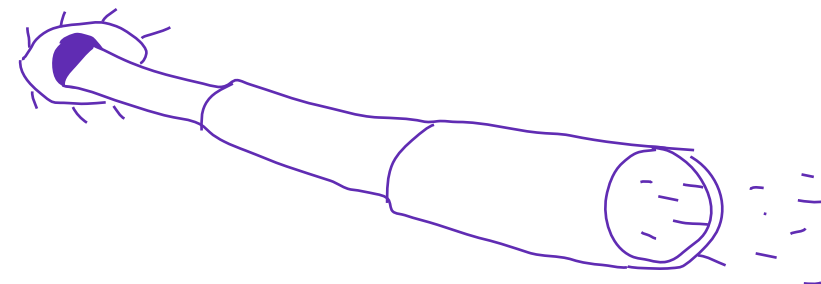
As a type of training and capacity-building programme, staff exchanges are commonly implemented at the European level in different sectors: from youth hostels ([European Union Federation of Youth Hostel Associations](#)) to research ([Marie Skłodowska-Curie Actions / Horizon 2020](#)), but also within INTERREG programmes.

The cultural and creative sector, which includes European cultural networks, is also active in promoting staff exchanges. The ENCC launched its BECC (Bridge Between European Cultural Centres) programme in 2008. Meanwhile, Circostrada is the latest organisation to develop a new staff exchange scheme, having launched its Time Capsule programme in 2020.

In 2012, the Trans Europe Halles network produced a *DIY guide for setting up a staff exchange programme*, drawing on its experience. Since then, no related publication has been published by any other European cultural network.

In 2016, it was already estimated that 20% of our working time should be dedicated to learning new skills and developing new competencies, as the next two years may bring a change in our work's scope and content, or even a change in our working environment.¹

Today, more and more professionals are considering a career change and the COVID-19 pandemic has brought the word “reorientation” into the spotlight, along with “resilience” and “reinvention.”



Inspired by the BECC programme as well as 10 other staff exchange programmes run by European networks,² this toolkit has been designed by the ENCC and On the Move as a practical resource. It also refers to two other toolkits published in relation with the BECC programme: [The BECC toolkit for cultural centres professionals and not only!](#) and [The Evaluation Journey: A Toolkit for Cultural Operators](#).

Titled *How to take your staff exchange programme to the next level*, this toolkit aims to provide tips and food for thought for all organisations that are interested in offering or upgrading existing opportunities for professional mobility via staff exchanges. It is structured with 5 main questions in mind: Who, What, When, Where and How?

1 Page 54 in [The BECC toolkit for cultural centres professionals and not only!](#)

2 See [Annex 1](#)

1. Who?

Who can participate in a staff exchange? Who is considered “staff”?

Several factors are considered when defining the profile of staff exchange participants at individual and organisational levels:

JOB POSITION

The term “staff” can describe any job position (project manager, director, artist, officer, technician, etc.) from any department (artistic direction, general management, communications, audience development, building/stage management, etc.).

The principle of equal opportunity means that participants can be professionals with no previous experience in a specific staff exchange, or “first-timers,” as mentioned by the European Jazz Network.

By targeting a specific position, participants can develop specific skills: for example, technicians can

learn how to set up lighting equipment for outdoor events.

Staying open to different job positions can create more (and sometimes unexpected) connections and opportunities for future collaboration: for example, when a choir’s music teacher meets a festival director, they may receive an invitation to the next edition of the festival.

JOB STATUS

The term “staff” can refer to employed staff members but also to freelancers, board members, trainees and volunteers, working part- or full-time.

Trans Europe Halles requires that candidates have one year of experience at the organisation represented by the staff exchange, so that they can share more information about their working and organisational environment.

IETM specifies that freelancers can participate if they can provide a valuable experience within an established organisation to a visiting staff exchange participant.

Targeting only employed staff members can be easier in terms of participation: support from the employers, limited impact on the organisation, etc.

Including workers with all types of job status can feed exchanges about working conditions and foster adaptability to different professional settings.

AGE

Staff exchange participants can be any age.

Several networks such as the European Jazz Network and the European Music Council encourage the participation of young professionals. The ENCC goes further and has set an age limit at 35 years old.

Targeting a specific age category can support a specific generation of professionals in need of training and capacity-building programmes.

Including all age categories can create opportunities for beneficial, intergenerational peer learning.

COUNTRY

“Staff” can be from any country.

The ENCC applies a geographical focus, which is set in the yearly BECC guidelines. Thanks to this initiative, participants from non-EU countries (that is to say, European countries outside the EU and more specifically Serbia, Ukraine, Georgia and Kosovo) have been able to join the BECC adventure.

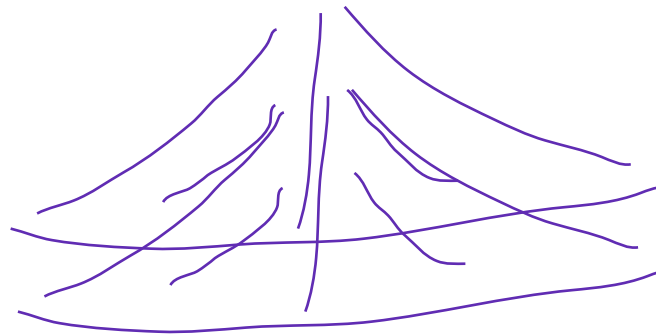
Targeting specific countries or regions can contribute to intercultural exchange, through the participation of professionals from countries that are usually less represented in transnational projects.

Including all countries can foster the participation of professionals in need of training and capacity-building programmes from all around the world.

With remote work becoming more and more common, some participants may live in a different country than the country where their organisation is based. It can be useful to ask for information about a candidate’s country of residence at the application stage, to make sure all geographical criteria are met.

TYPE/SIZE OF ORGANISATION

“Staff” can work for small or big organisations, individual entities or networks, operating on local, national or transnational levels.



Targeting a specific type/size of organisation helps ensure participants have a smooth immersion experience during their exchange in a similar organisation.

“ BECC is a good school to be involved in the ENCC network.”

2011 BECC participant

Including any type/size of organisation can help participants step back and reflect on their preferred working environments and management styles.

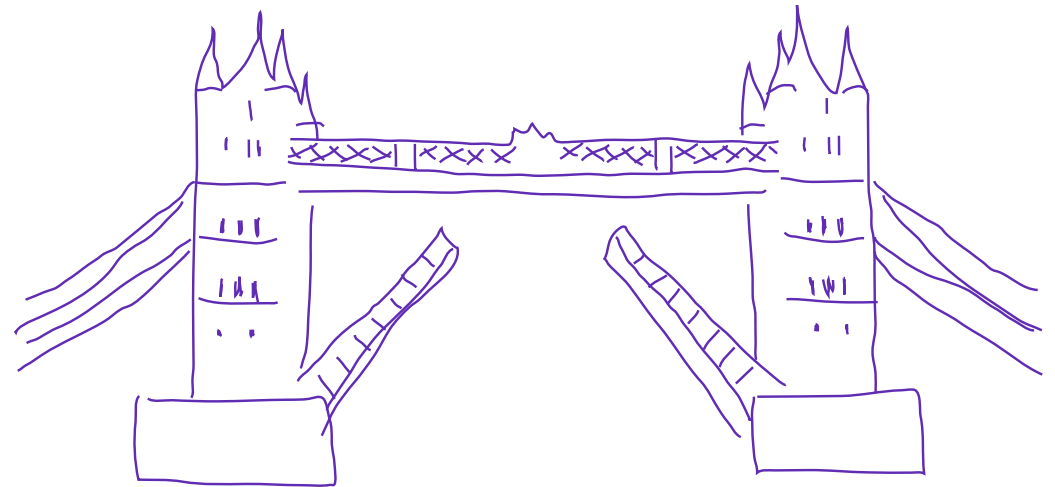
MEMBERSHIP

Organisations and networks offering staff exchange programmes may be membership-based or not. In membership-based organisations and networks, eligibility criteria for “staff” may vary.

The European Music Council and the ENCC open their staff exchange programmes to non-members.

Targeting only member organisations can dynamise internal networking dynamics.

Including non-member organisations can contribute to the organisation or network's development, with staff exchange participants joining as new members after the programme.



Focus on collective participation

Staff exchanges are individual experiences. However, some networks offer a team experience.

- European Creative Hubs Network

The P2P programme requires participating teams to be made up of two hub representatives: a member of the hub's managing team and a hub member.

- Europa Cinemas

The Next/Change programme makes it possible for maximum of two staff members to take part in the same exchange. The staff members must have different job positions within the same exhibition company.



Open questions

How could an alumni community create more opportunities?

How could staff exchanges provide opportunities for their participants after the initial exchanges?

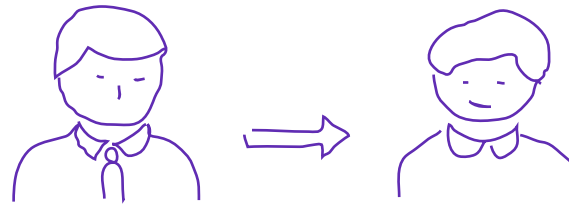
2. What?

What are the different types of staff exchange? What are their goals?

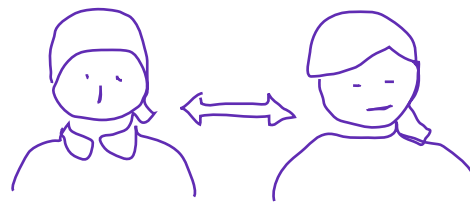
If the term “staff” can apply to different beneficiaries, “exchanges” can also mean different concepts and criteria. These may or may not be clearly specified in the staff exchange guidelines, and may include:

DYNAMICS

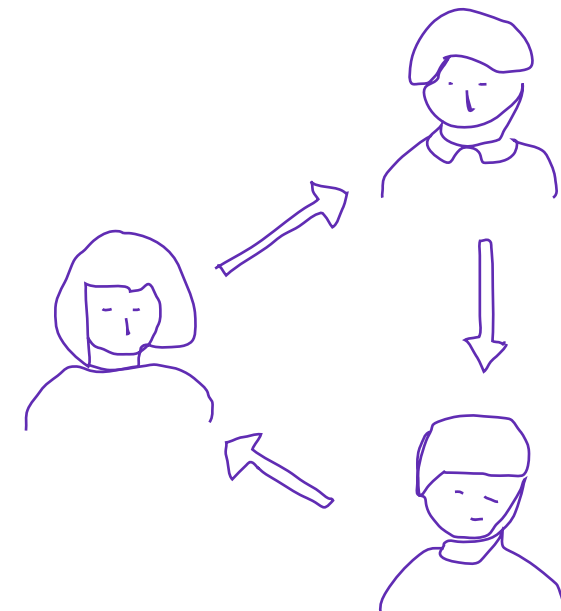
We can distinguish three types of exchange programme: one-way or unidirectional programmes, like the European Jazz Network; two-way or bilateral/reciprocal programmes, like Circostrada with its strong emphasis on immersion for the participants; and three-way or triangular exchange programmes, like IETM’s, with more connections among the participants.



1-way or unidirectional exchanges



2-way, bilateral or reciprocal exchanges

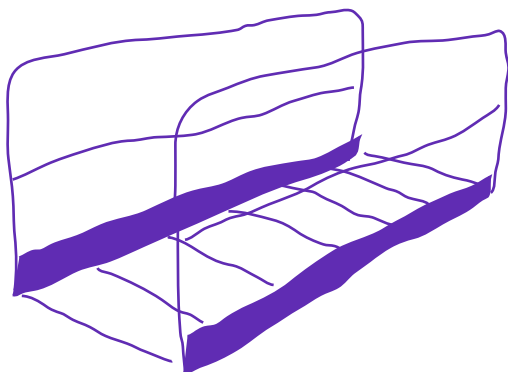


3-way or triangular exchanges

ACTIVITIES

Participants can exchange at three different on-the-job levels.

Job swapping consists of two staff members exchanging jobs, with one working in lieu of the other. There are no vacant positions.



Job shadowing involves observing how another staff member works at her/his workplace, sharing good practices and sometimes completing some tasks. A position is left vacant temporarily.

Job visiting mixes job shadowing and placement, with a staff member observing another staff member but also developing a project or activity.

Job shadowing is the most common activity for staff exchanges run by European cultural networks. It is the title of the programme run by EUNIC.

Job swapping is more likely to be implemented within a big organisation, for employees with transversal skills to discover different departments. For example, an administrative assistant from the human resources department can swap with an administrative assistant from the finances department. Meanwhile, job visiting is more results-oriented, with something tangible emerging at the end of the exchange.

||
I find it an excellent personal and professional development programme, with its international nature and also its power to inspire, give motivation and show examples of good practices in the cultural management field.

2017 BECC participant

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BENEFITS

Staff exchanges can produce various benefits for the participants themselves, as well as for their sending and hosting organisations. Moreover, the benefits can be immediately tangible during the exchanges as well as after, i.e., in the following months or years.

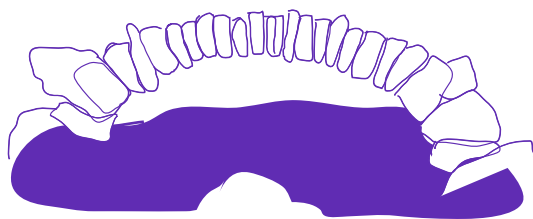
Three main types of benefits can be identified:

- skills

A participant can improve her/his English and then her/his organisation can develop its international network; a participant can deepen her/his intercultural communication skills and then her/his organisation can create more projects with diverse audiences; a participant can discover a new database system and then her/his organisation can redesign its contact listings; a participant can learn some collaborative tools and her/his organisation can develop a more agile style of management; etc.

- partners

Short-term or long-term projects can be developed right after the exchanges or later, at bilateral or multilateral levels, with or without EU funding.



- confidence

Staff exchanges can support participants' confidence regarding their jobs or competencies and/or boost their overall self-esteem. They can also reiterate the importance of lifelong learning.

It is also interesting to follow the unexpected outcomes of staff exchanges, such as career changes. For instance, in 2011, a Slovenian BECC participant completed a staff exchange as a cultural manager but soon afterwards launched a beer factory, Pivarna.



Open questions

How could the skills and knowledge acquired thanks to staff exchanges be recognized?

What about the Europass Mobility?

Focus on preparation

Staff exchanges start before a participant travels to another professional's workplace. They require some preparation.

IETM gathers all the participants online as a first step for the matchmaking process. However, the ENCC is the only network that organises a kick-off meeting, in view of preparing the participants but also training them on a specific topic with external trainers.

Preparation also encompasses the various steps that participants complete individually, as described in *The Evaluation Journey: A Toolkit for Cultural Operators*, in the section *How to pack your evaluation suitcase?*¹ as well as in the *BECC toolkit* in the section *Start of the learning journey*.² All the staff exchange participants are asked to identify their learning style (activist, reflector, theorist, pragmatist), to define the scope of their exchange and their learning expectations, and to share a draft programme with their hosting organisations, as a means of co-creating the best conditions for the exchange and ultimately evaluating the impact.

1 Pages 9-11

2 Pages 23-25

3. When?

What is the typical timeframe for a staff exchange programme?

Staff exchanges can be organised according to different temporalities:

LENGTH

The exchanges themselves can be limited in time.

In our comparative study, the shortest possible length is 2 days (European Music Council) and the maximum length varies in number of days (5, 7, 10 or 30), weeks (2 or 4) and months (3).

The longer the exchange, the more immersive the experience can be.

In 2012, the length of the BECC exchange was capped at 10 days but a BECC participant could go on exchange at the IETM office for 2 months. There, s/he could not only discover practical tools such as

a new membership database, but also meet new partners among IETM's member base, for Erasmus and later Creative Europe projects.

It was inspiring to see the ENCC upgrade the BECC programme to make the length of exchanges almost completely customizable (minimum 7 days but no maximum).

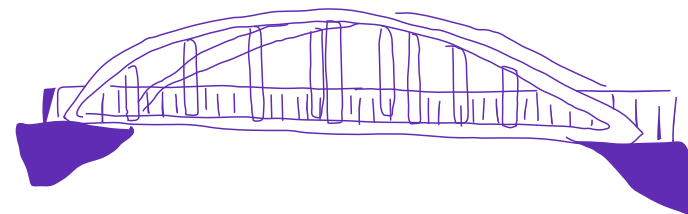
PERIOD

Exchanges can take place within a dedicated period: from 1 month, to 3 months, to 4 months, to 6 months, to a year.

The longer the period, the easier it is for participants to plan ahead and fit the exchanges in their calendar.

Conversely, the shorter the period, the easier it is for the organisers to coordinate the staff exchange.

- ! Consulting potential participants (at least hosting and sending organisations) *before* launching the staff exchange can also help organisers target the period where most participants will be available.



Open questions

How could exchanges be segmented?

European Jazz Network specifically mentions "up to maximum 10 consecutive days," but what about the possibility of splitting the mobility experience into several periods, as in the i-Portunus scheme?

4. Where?

How can we define the location of a staff exchange?

Staff exchanges can be organised in any workplace, in collaboration with a hosting organisation. The exchange must entail a mobility experience to another:

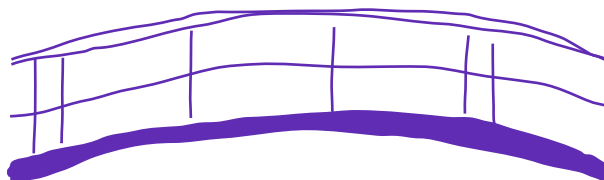
COUNTRY

Participants travel to the country and thus connect their local issues to a more global context.³

In 2021, because of the COVID-19 situation, Trans Europe Halles encouraged the participants of its staff exchange programme to “explore more places within their own country or region and visit places closest to their borders.”

3 Page 55 in [The BECC toolkit for cultural centres professionals and not only!](#)

! Visas can be an obstacle for some participants: in 2019, the ENCC selected two participants from Kosovo who ultimately could not take part in the exchanges because of visa issues. [Mobility Information Points](#) can provide tips to overcome these administrative difficulties.



WORKING ENVIRONMENT

“Evaluation is empowerment,” according to *The Evaluation Journey: A Toolkit for Cultural Operators*.⁴ So is staff exchange, which extracts participants from their daily professional and personal environment and creates a context for self-evaluation.

4 Page 8 in [The Evaluation Journey: A Toolkit for Cultural Operators](#)

“The confrontation with other realities helps you to better define yours and re-evaluate it.”

2019 BECC participant

Focus on online experience

Staff exchanges lead to transnational mobility but the Internet offers virtual opportunities.

- On the Move

For practical reasons and to harness skills that were exchangeable online, On the Move ran static staff exchanges from 2012 to 2017.

>>

>> Focus on online experience

- ENCC

The 2020 edition of the BECC programme was moved online due to the COVID-19 situation. After the 5-day kick-off meeting in December 2020, which mixed Zoom, Padlet and Google Classroom, organisers offered the possibility of setting up exchanges in-person or online, depending on the mobility restrictions. Despite their strong motivation, none of the participants were able to travel and all the exchanges took place online. They were beneficial nonetheless, according to the evaluation seminar (also organised online, in May 2021) and reports. Though in-person exchanges were definitely missed, new “horizons” were reached.

- European Dance Network

EDN introduced a new format in 2021. Instead of travelling to other dance houses, participants are invited to join virtual journeys (four times for two hours, over four to six weeks, in one of three specific periods).

- European Creative Hubs Network

ECHN has launched a new programme, [Ambassadors of Change](#), which aims to tackle the knowledge gap surrounding arts in the pandemic. It identifies and highlights good practices that emerged during the COVID-19 crisis, while also facilitating the sharing of these new methodologies and ideas in an interactive way.

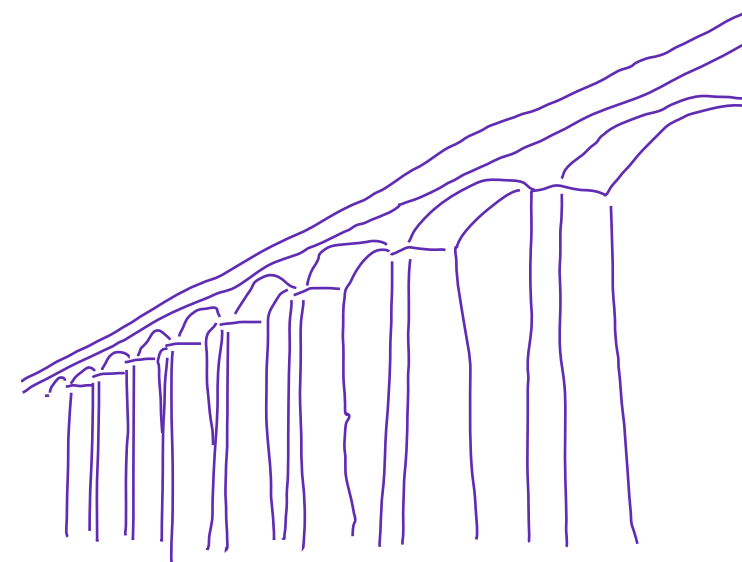
Fourteen initiatives were selected. In June 2021, EHCN opened the possibility of booking an online session to meet the selected organisations, and to get insight into the knowledge they gained while implementing these new good practices.



Open question

How could staff exchanges integrate hybrid mobility?

In 2020, the Tandem 360° programme organised a hybrid forum via meetings in Morocco, Libya, Tunisia, Egypt, Sudan, Lebanon and Jordan, bringing together participants living in the countries as well as alumni participants. In Morocco, three participants and two alumni met in Casablanca.



5. How?

How is a staff exchange programme organised and structured?

Staff exchanges can be organised in different steps:

SELECTION

A call for participation is launched, with guidelines and, if applicable, specific information related to a theme or format.

Then, the selection is based on an application process conducted via an online form (sometimes a PDF form or email request) with a set deadline.

The committee in charge of the selection can be a mix between team members of the organisation running the staff exchange programme, board members involved in the organisation/network, and external experts (such as the trainers of the kick-off meeting in the case of the ENCC).

MATCHMAKING

In other words, who goes where/with whom?

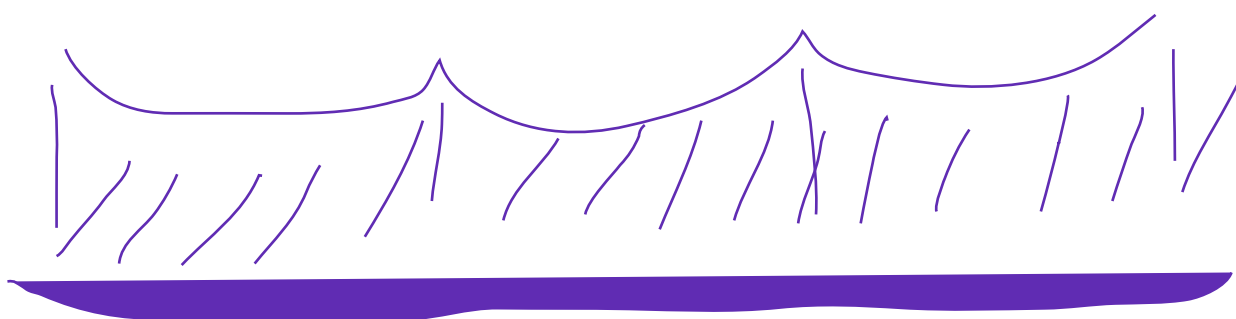
Matches are based on the participants' declared choices. Participants can also ask for support from

staff exchange organisers with choosing a host organisation (European Dance Network, Europa Cinemas, European Creative Hubs Network, EUNIC).

Circostrada and European Theatre Convention also consult their Steering Committee and Board to decide on the matchmaking.

These choices must involve consideration of the participating organisations' hosting capacity and the intercultural added value for the participant. Thus, it might be decided that a Romanian participant will go to a Swedish organisation instead of a Greek organisation because:

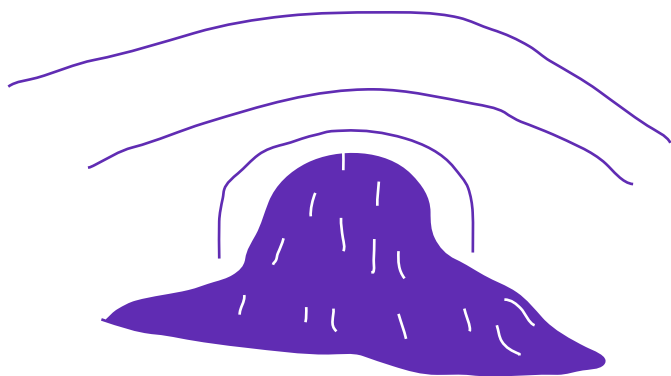
- the Swedish organisation is more similar in size to the Romanian sending organisation, which could facilitate the immersion;
- the Romanian participant is a cultural manager with 5 years of experience, whereas the Swedish participant is a cultural manager with 10 years of experience, so the exchange could be inspiring in terms of career planning;



- the Romanian participant speaks Greek and English but is less fluent in English, so it might be more advantageous to go to Sweden where s/he would have no choice but to speak English.

PARTICIPATION FEES

There are no participation fees for staff exchanges organised by European cultural networks, except for the EDN's 2021 online edition (100€) and the ENCC since 2020 (50€ for non-ENCC members).



FINANCIAL CONTRIBUTION

Mobility costs are an important factor to consider. The type of support offered by staff exchange organisers can vary: it can be a fixed amount or a percentage, cover all the costs or only some, and cover a maximum number of days/nights or not.

The European Creative Hubs Network also offers a budget to cover the costs associated with implementing an activity (400€ if the activity is only for the members of the hosting hub or 700€ if it is a public event).

“ BECC is valued because it is somehow tangible. ”
2011 BECC participant

EVALUATION

After their exchange, participants fill out evaluation reports, questionnaires or forms with pictures,

videos and/or sometimes administrative documents (invoices, receipts, programme, etc.) to share their experiences.

Circostrada, Europa Cinemas, European Jazz Network, European Dance Network and EUNIC share some excerpts on their websites.

According to the description of the P2P programme run by European Creative Hubs Network in 2019-2020, a representative of the network visited the hosting hubs during the exchanges and attended the dissemination events, in order to evaluate the methodology and strengthen the relationships within the network.

The European Jazz Network also asks hosting organisations to fill out a short survey.

Between 2009 and 2011, the ENCC organised a yearly evaluation seminar. Each time, it was hosted in a different city from the one where the kickoff meeting was located. It was then reintroduced for the 2020 edition, but in an online format, as a way of adapting to the COVID-19 situation and gathering all the participants after their exchanges for a collective evaluation exercise.

Focus on open selection

Staff exchanges are limited in terms of participation and some networks rely on flexible selection methods.

- European Jazz Network

The staff exchange programme gathers approximately 12 participants each year. They are selected on a first-come-first-served basis, with a deadline for applications.

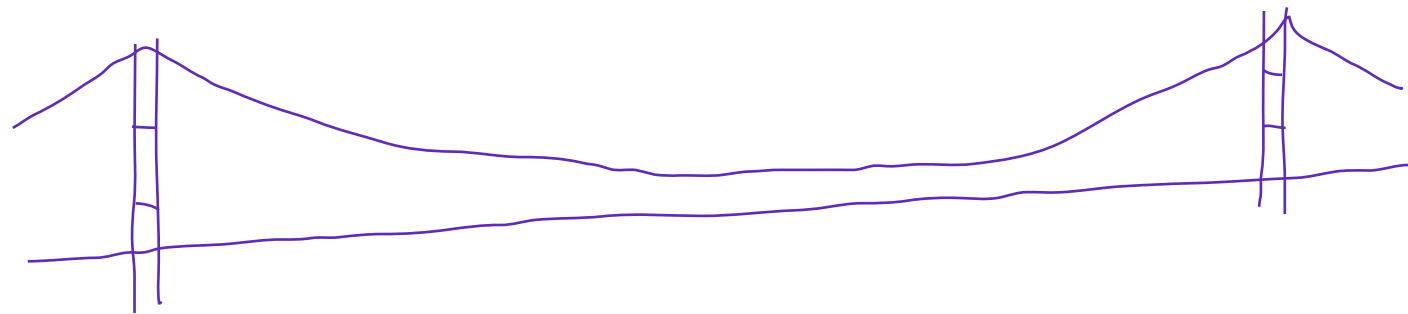
- Europa Cinemas

The participants are also selected on a first-come-first-served basis, with rolling admissions throughout a year. Candidates must submit their application at least one month before their intended trip.



Open question

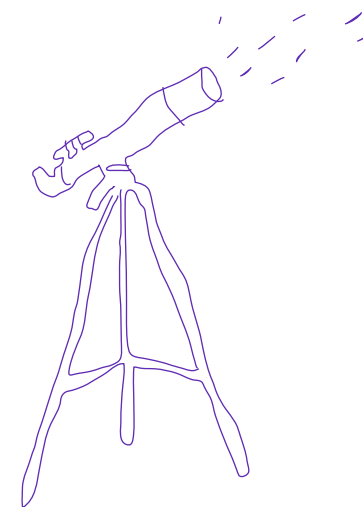
How could staff exchanges be evaluated on an ongoing evaluation, to give more visibility to their results and impacts?



Conclusion

There is no single answer to the 5 main questions structuring this toolkit. Accordingly, our principal conclusion is that staff exchange programmes must be adaptable. They must tailor their format and content to the opportunities they seek to offer and the limitations they wish to overcome.

	Opportunities	Limitations
Who?	Anyone Collective participation	Random matchmaking No informal meeting within the group
What?	Flexible format Professional and personal development Preparation	Evaluation Replicability Capacity of adaptation
When?	Flexible timing	Coordination
Where?	Transnational mobility Online exchanges	Visa issues Too virtual exchanges
How?	Open selection and matchmaking Participation fees and financial contribution Embedded evaluation	Intercultural dimension Economic discrimination Additional communication work



“ BECC is a playground for experimentation ”

2012 BECC participant

However, and as already mentioned as one of the key findings of the BECC internal evaluation, a staff exchange programme is above all a “framework of possibilities” whose main objective is to maximise short- and long-term professional and personal benefits for the participants, in keeping with their objectives and expectations.

Finding the right balance between the framework and possibilities for development is definitely the best way to take your staff exchange programme to the next level!

Annex 1: Staff exchanges overview

Organisation	Programme title	Year of creation	Age	Country	Non-members	Preparation	Exchange format	Online experience
ENCC	BECC	2008	Under 35 y/o	Geographical focus ⁵	Yes	Kick-off meeting		Yes – 2020 edition
IETM		2015				Online meeting	3-way	
European Jazz Network		2017	Any Young candidates encouraged				1-way	
European Theatre Convention		2017						
European Music Council		2018	Young candidates encouraged		Yes			
EUNIC	Job shadowing	2019						
European Dance Network	Carte blanche	2014						Yes – 2021 edition
Trans Europe Halles		2011						
Circostrada	Time Capsule	2020					2-way	
Europa Cinemas	Next/Change	2016						
European Creative Hubs Networks	P2P Exchange	2019						Yes – for its new programme, Ambassadors of change

⁵ Malta, Cyprus, Spain, Italy, Bosnia Herzegovina, Moldova, Montenegro, Albania and North Macedonia in 2020.

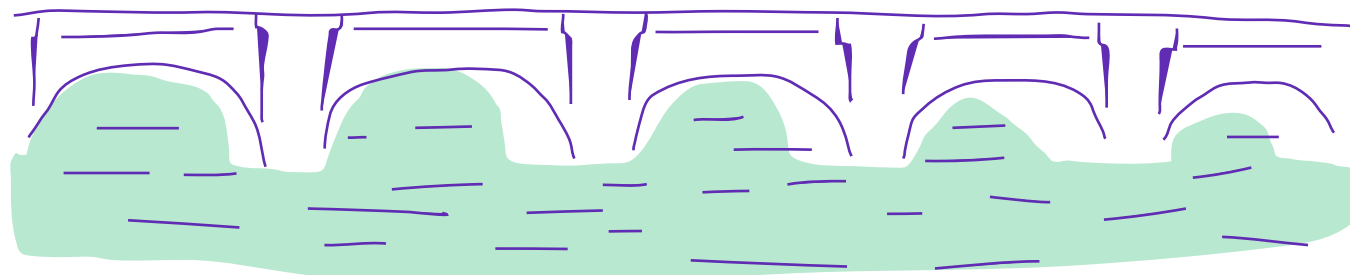
Organisation	Programme title	Selection	Matchmaking based on the participants' choices	Participation fees	Financial contribution by the organisers	Evaluation
ENCC	BECC		+ trainers of the kick-off meeting	50€ for non-members since 2020	800€/participant	Reports
IETM						
European Jazz Network					Transportation, accommodation (max. 60€/day), daily allowance (max. 50€/day)	Reports shared online + survey for hosts
European Theatre Convention		First-come-first-served basis			Transportation (max. 300€), local expenses (max. 20€/day for max. 30 days)	Reports
European Music Council					Transportation (max. 300€), accommodation and meal costs (max. 300€)	Reports + videos
EUNIC	Job shadowing		Possibility of asking the organiser for support		Partial coverage	Questionnaires
European Dance Network	Carte blanche		Possibility of asking the organiser for support	100€ since 2021		Reports
Trans Europe Halles					Transportation and accommodation costs (max. 400€)	Reports
Circostrada	Time Capsule				500€/participant	Reports
Europa Cinemas	Next/Change	First-come-first-served and rolling basis (application 1 month before the trip)			Transportation (max 50%, max. 150€), accommodation (max 50%, max. 75€/night for max. 7 nights)	Reports
European Creative Hubs Networks	P2P Exchange		Possibility of asking the organiser for support			Documentation

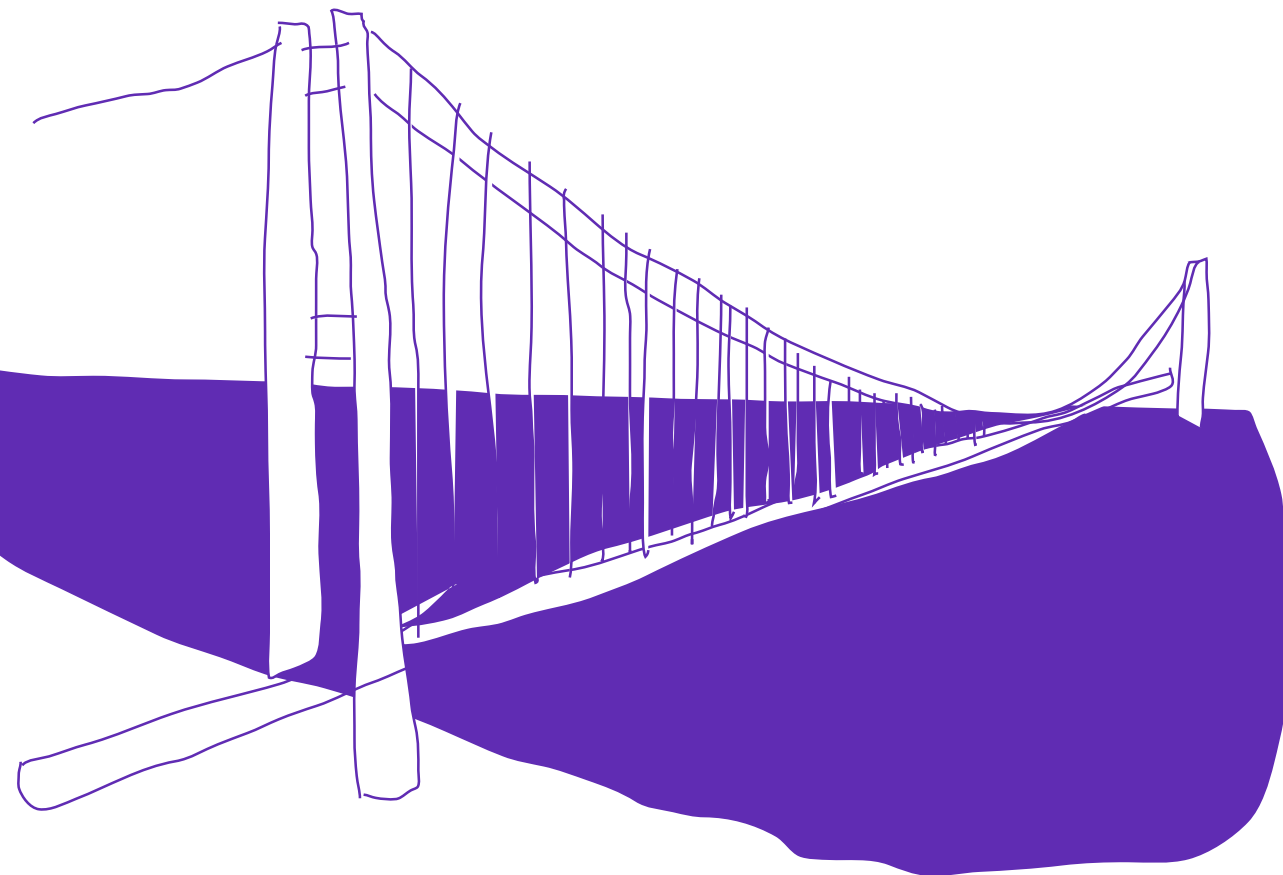
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WHO IS BEHIND THIS TOOLKIT?

Maïa Sert works in the field of intercultural cooperation in France and internationally. She has been a passionate advocate for staff exchange programmes since her first Paris-based job in 2009, where she benefitted from two exchange opportunities in Indonesia and Mexico. While coordinating World Heritage projects, she learned some Indonesian and improved her Spanish. But not only that: she navigated cultural clashes, scaled up her fundraising and multi-tasking skills, and gained confidence in public speaking by giving speeches in many unusual places—including a tennis court, a church and even a temazcal (Mexican sweat lodge)!

Maïa subsequently redirected her career toward the performing arts and the solidarity economy. There is no doubt her experience with staff exchanges enhanced her curiosity and adaptability, and thus oriented her professional journey: from setting up EU-funded projects for venues and festivals to promoting international cultural mobility and working with cultural third places, with a strong focus on food. Maïa is a lifelong learner at heart, with strengths in cocreation and evaluation. She is currently building new skills in generative scribing and data visualization, to help others see the invisible.

How to take your staff exchange programme to the next level?

by Maia Sert

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