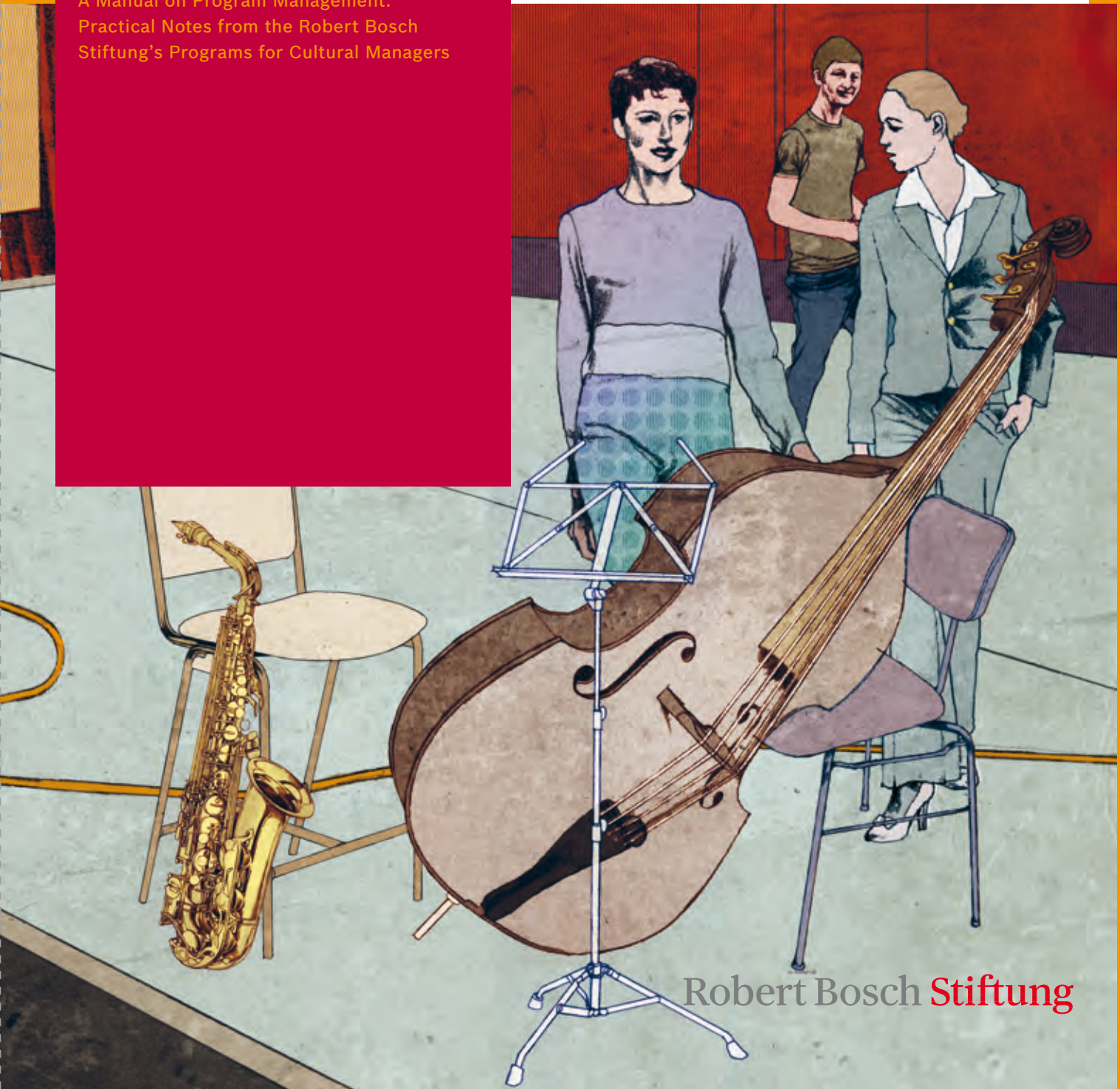# *Curtain Up!*
Learning on European Stages

A Manual on Program Management.
Practical Notes from the Robert Bosch
Stiftung's Programs for Cultural Managers

Robert Bosch **Stiftung**

Why this manual?

Dear Readers,

In partnership with other organizations, the Robert Bosch Stiftung has been implementing funding programs for cultural managers for ten years.

The individuals who engage in the adventure of a one- or multiple-year stay abroad and the local cultural organizations they work collaboratively with are regarded by the foundation as important actors in European social change. These "entrepreneurs in culture and democracy" need laboratories in which to experiment with and implement their visions and creative ideas.

Through fellowships abroad, the foundation's programs give these young cultural managers the opportunity to initiate exchange projects between artists, to explore work in new institutional environments, to gain qualifications through trainings in managerial responsibilities within the context of international cultural exchange, and to act as "ambassadors" for international understanding, roles which may very well continue for much longer than the duration of their fellowships.

The creation of this manual was an opportunity to reflect on and record our experiences. The result is not meant to be an "instruction manual" but to make our knowledge of ten eventful years of directing two international qualification programs in the cultural field available to others. We would like to share these experiences, to provoke questions, and to incite discussions among those who have similar interests and are involved with the development and implementation of programs also in arenas beyond the scope of our own programs.

It is people who make the world go round—that is why targeted funding of individuals outside public educational institutions is so important. Learning in an unfamiliar environment broadens perspectives, strengthens self-confidence, and gives the "other" a chance, rather than seeing it as a threat. Extended stays abroad are imperative for intercultural competence. They also sharpen European self-awareness. No stay abroad is without unpredictability: A program focused on professional support and guidance offers its fellows the necessary safe space to develop their ideas, try out new things, and make their dreams into realities. Such funding programs are rehearsal stages for the future of Europe.

We hope this glimpse behind the scenes is enriching, and we look forward to a constructive and critical exchange of ideas with you!

Ottilie Bälz, Robert Bosch Stiftung
Johanna Holst, Eastern Europe Center, University of Hohenheim
Darius Polok, MitOst e.V.

Stage directions

1

The manual is primarily intended for other foundations and funding institutions —as inspiration for the development and implementation of their own programs.

2

As the funder and initiator of the foundation's programs "Robert Bosch Cultural Managers in Central and Eastern Europe" and "Cultural Managers from Central and Eastern Europe," the Robert Bosch Stiftung has provided this manual in collaboration with the institutions carrying out the programs, the Eastern Europe Center of the University of Hohenheim and MitOst e.V. in Berlin. When the term foundation is used in the text, it refers to the Robert Bosch Stiftung.

3

Over the course of three chapters, this manual describes the various aspects of the fellowship programs, from their conception to their fields of influence, complete with participants' personal impressions and examples from the programs' practical applications.

4

The focus is on the program management's perspective. The fellows' perspective is brought to bear when it determines the program management's actions and the structure of the program.

5

The manual is to be seen as a tool box from which all readers can take the tools useful to them. Checklists, key questions, guidelines, and key statements highlight central elements and consolidate the most important points.

6

According to the focus of each chapter, the three terms fellowship program, funding program for individuals, and qualification program are used, but all share the same meaning.

7

The term program management refers to all structures responsible for the management and implementation of the programs—in the case of the programs for cultural managers, this includes the Robert Bosch Stiftung as funder and both implementing institutions.

8

Depending on the context, the fellowship programs' target groups refer to, on the one hand, the fellows or the cultural managers, whereby the term fellows is used for general discussion, and, on the other hand, the representatives of the host organizations.

9

Host organizations are the organizations where the fellows work during their fellowships.

10

The term network refers to the immediate and the extended environments of both the fellows and the foundation or implementing institution.

11

The performing arts imagery is meant to aid and enrich the reader's experience of this manual. It is used in places where it helps convey a section's content. The participants of the fellowship programs are theater managers, directors, actors, stage designers, technicians, and prompters; they use the stage, rehearsal spaces, and scenery for their work; and as part of an ensemble, they work collaboratively on scripts and the staging of them.

12

Testimonials from participants in the text have all been made anonymous in order to emphasize these statements' general significance rather than their specific contexts.

13

When referring to persons in this manual, we use the plural form of the personal pronomina. Where the singular cannot be avoided, we use the masculine form, which is meant to be read in a gender neutral way.

The Robert Bosch Stiftung's programs for cultural managers

Since 2002 the Robert Bosch Stiftung has been promoting cultural exchange in Europe by sending selected fellows to foreign cultural institutions. The programs aim to foster cooperation structures and intercultural competence of cultural producers throughout Europe.
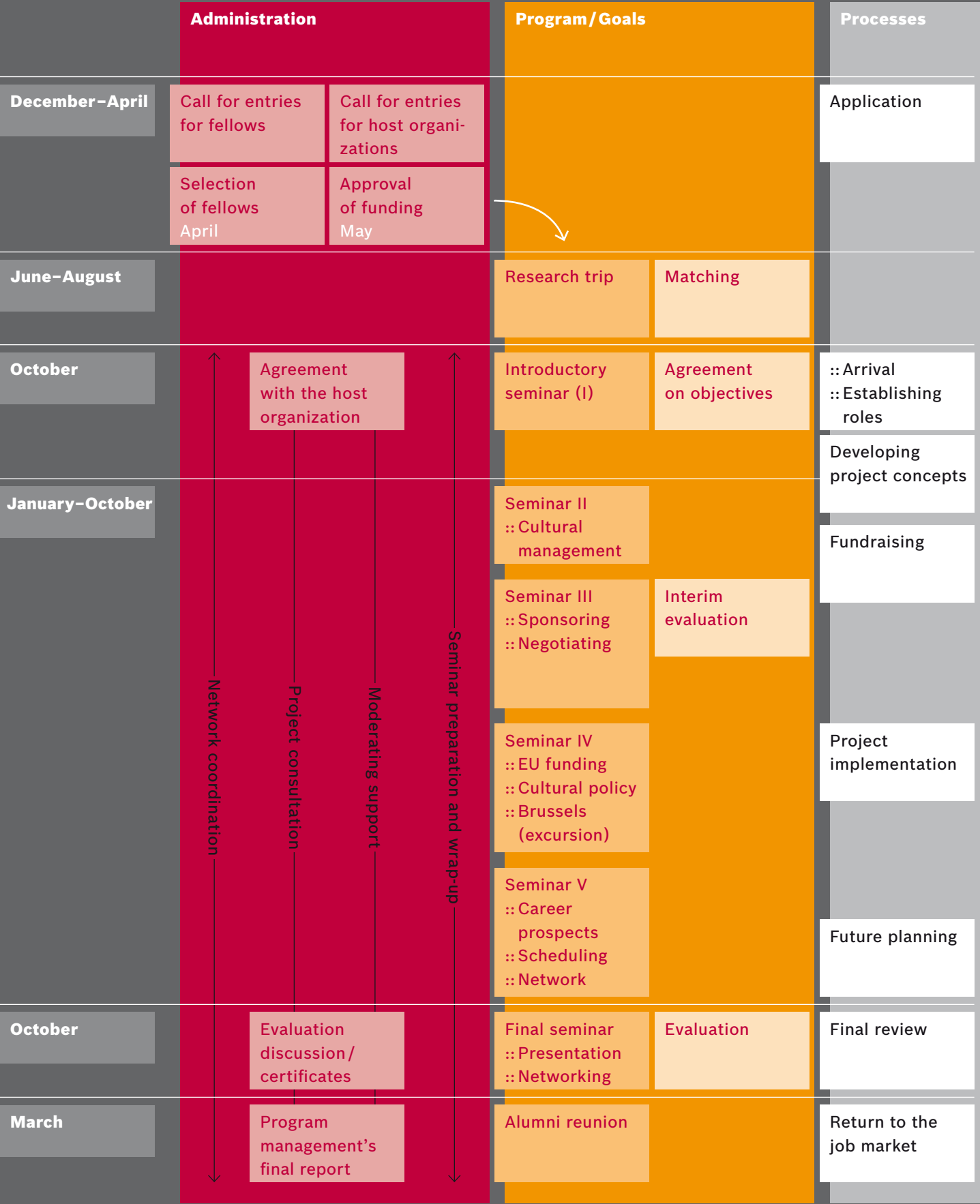
The cultural managers design and organize cultural and educational events. They cooperate with the local teams at their host organizations and experience the workaday world of another country. Not only do they share their specific areas of knowledge, but they also bring a network of contacts to their work and thus help to expand their host organization's international connections. Through innovative projects they offer young artists and cultural workers opportunities to present their work abroad and also convey an up-to-date view of their country of origin.

Both their work on projects in their hosting cultural institutions as well as regular training sessions prepare the cultural managers for leadership positions in the area of international cultural exchange. After completing the program, the fellows work in cultural organizations throughout Europe and remain in touch with one another and with the foundation. The network also includes the fellows' former host organizations.

As part of the program "Cultural Managers in Central and Eastern Europe," 61 fellows from Germany have been sent to cultural organizations in Central, Eastern, and Southeastern Europe between 2002 and 2013. As part of the program "Cultural Managers from Central and Eastern Europe," 108 fellows from Central, Eastern, and Southeastern European countries have come to cultural organizations within Germany between 2004 and 2013.

Information about all the Robert Bosch Stiftung's programs for cultural managers can be found at www.bosch-stiftung.de/kulturmanager

Figure on the right hand side: the program sequence of the program "Cultural Managers from Central and Eastern Europe"

	Administration		Program/Goals		Processes
December–April	Call for entries for fellows	Call for entries for host organizations			Application
	Selection of fellows April	Approval of funding May			
June–August			Research trip	Matching	
October	Agreement with the host organization		Introductory seminar (I)	Agreement on objectives	:: Arrival :: Establishing roles
					Developing project concepts
January–October			Seminar II :: Cultural management		Fundraising
			Seminar III :: Sponsoring :: Negotiating	Interim evaluation	
			Seminar IV :: EU funding :: Cultural policy :: Brussels (excursion)		Project implementation
			Seminar V :: Career prospects :: Scheduling :: Network		Future planning
October	Evaluation discussion/ certificates		Final seminar :: Presentation :: Networking	Evaluation	Final review
March	Program management's final report		Alumni reunion		Return to the job market

Network coordination — Project consultation — Moderating support — Seminar preparation and wrap-up

Cultural Managers from Central and Eastern Europe

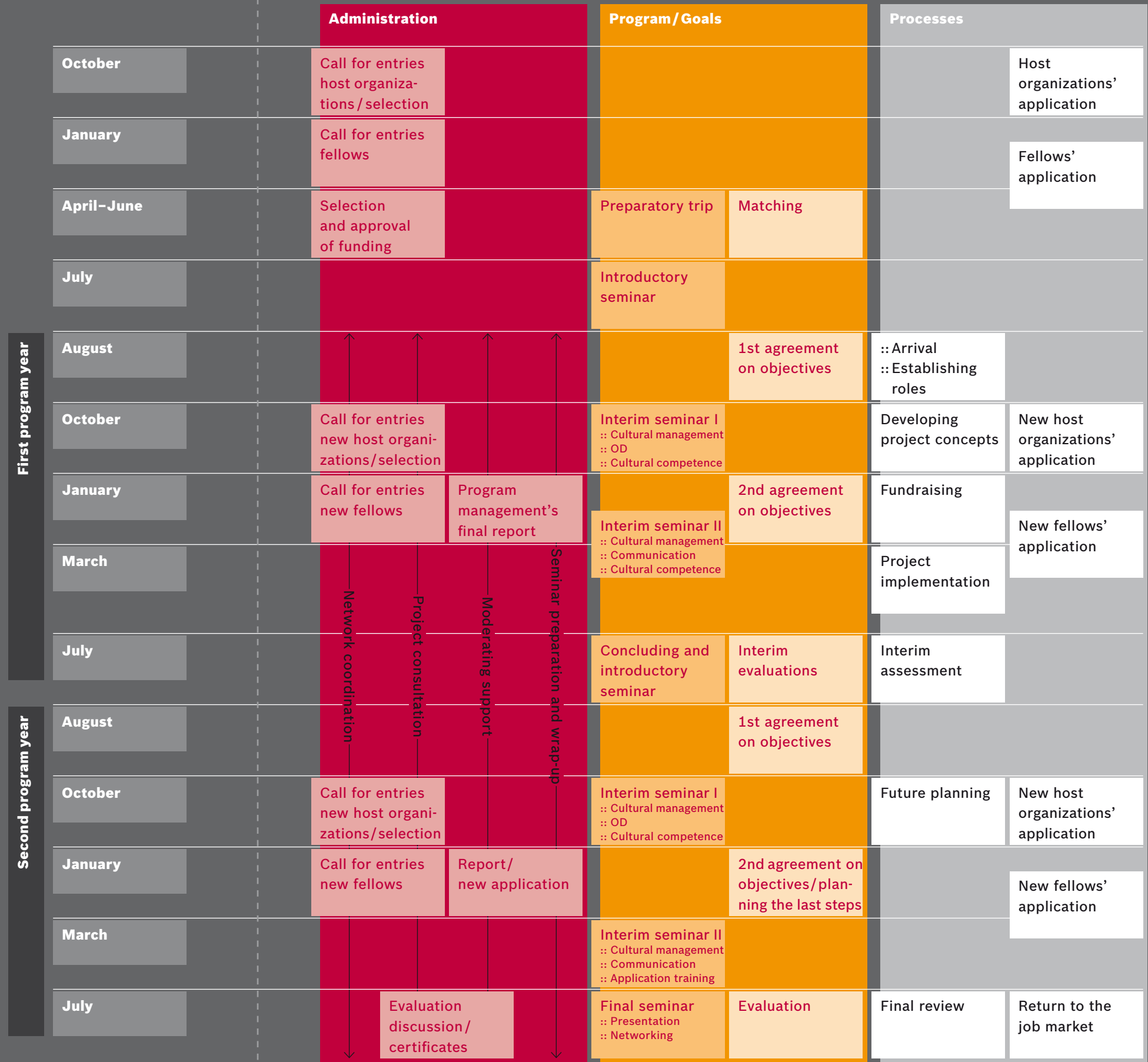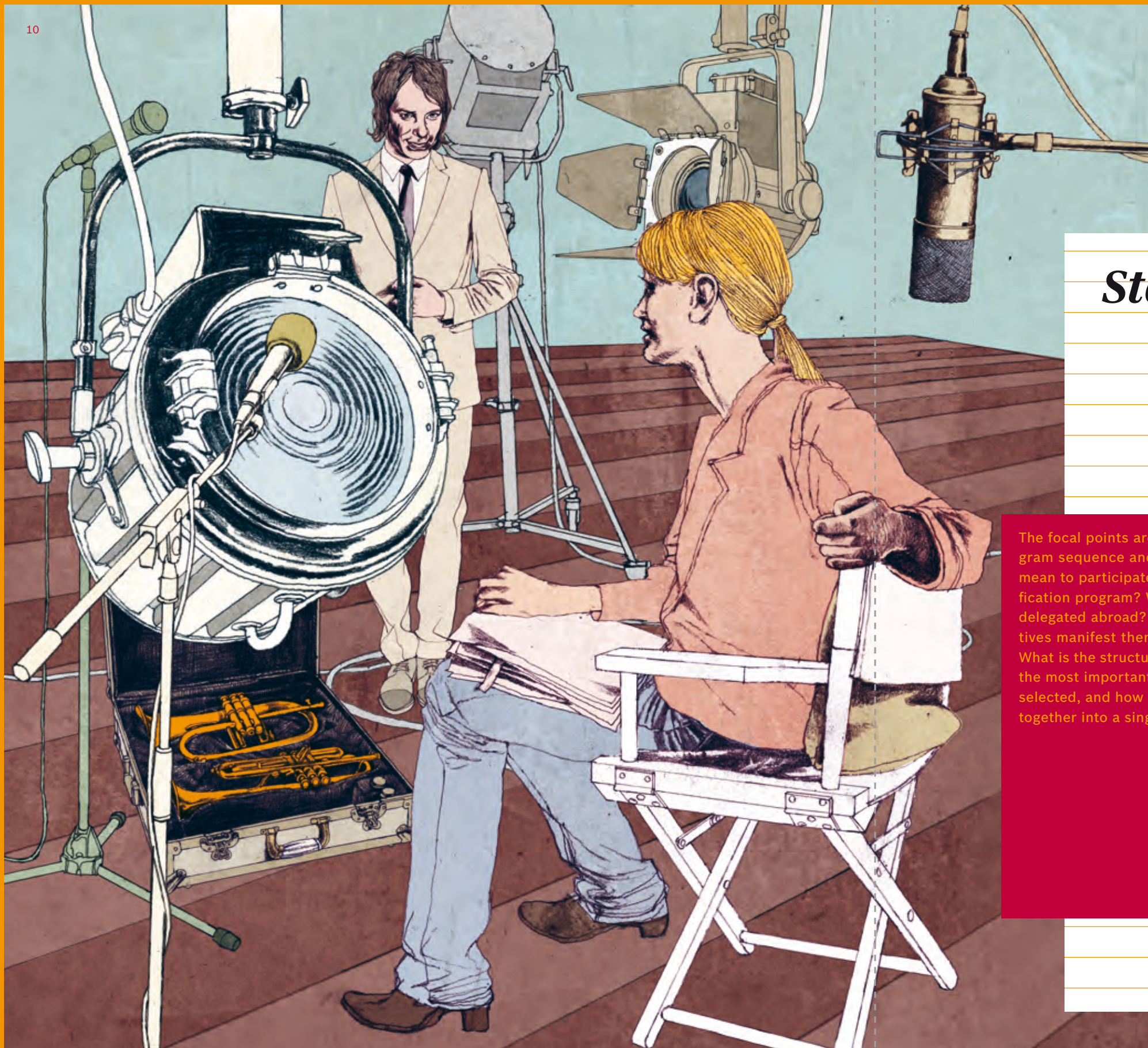|	
Number of participants 2004–2013	**108**
Duration of placement (in months)	**13**
New fellows per program year	**11–13**
Number of host organizations 2004–2013	**84**
Number of countries represented by the fellows	**22**
Percentage of alumni who work in cultural or educational fields	**87 %**

As of summer 2012

Cultural Managers in Central and Eastern Europe

Number of participants 2002–2013	**61**
Duration of placement (in months)	**12–36**
New fellows per program year	**2–7**
Number of host organizations 2002–2013	**38**
Number of countries represented by the host organizations	**18**
Percentage of alumni who work in cultural or educational fields	**79 %**

As of summer 2012

Figure on the right hand side: the program sequence of the program "Cultural Managers in Central and Eastern Europe"

	Administration		Program / Goals		Processes	
October	Call for entries host organizations / selection					Host organizations' application
January	Call for entries fellows					Fellows' application
April–June	Selection and approval of funding		Preparatory trip	Matching		
July			Introductory seminar			
August (First program year)				1st agreement on objectives	:: Arrival :: Establishing roles	
October	Call for entries new host organizations/selection		Interim seminar I :: Cultural management :: OD :: Cultural competence		Developing project concepts	New host organizations' application
January	Call for entries new fellows	Program management's final report	Interim seminar II :: Cultural management :: Communication :: Cultural competence	2nd agreement on objectives	Fundraising	New fellows' application
March					Project implementation	
July			Concluding and introductory seminar	Interim evaluations	Interim assessment	
August (Second program year)				1st agreement on objectives		
October	Call for entries new host organizations/selection		Interim seminar I :: Cultural management :: OD :: Cultural competence		Future planning	New host organizations' application
January	Call for entries new fellows	Report/ new application		2nd agreement on objectives/planning the last steps		New fellows' application
March			Interim seminar II :: Cultural management :: Communication :: Application training			
July		Evaluation discussion/ certificates	Final seminar :: Presentation :: Networking	Evaluation	Final review	Return to the job market

Vertical labels (Administration column): Network coordination · Project consultation · Moderating support · Seminar preparation and wrap-up

Stage, Text, and Actors

The focal points are the framework, the program sequence and the actors. What does it mean to participate in an international qualification program? What does it mean to be delegated abroad? How do the funding objectives manifest themselves in the program? What is the structure of the program? Who are the most important performers, how are they selected, and how are all the actors brought together into a single cast?

Repertory and theater

Program objectives and program architecture

The objective of a fellowship program and all other funding programs for individuals is to promote individuals in a defined field of activity and support them during a specific phase of their professional development. Sometimes the support is only financial. Many fellowship programs additionally include numerous opportunities for further guidance and training. Defining what a fellowship program should accomplish—specifically for fellows within the timeframe of their fellowships, but also on a long-term basis—is the very first step in a program's design.

As a rule, programs created by foundations and other earmarked funding structures have to take overarching goals and funding objectives into account, put them into practice, and bring them to life. The Robert Bosch Stiftung's goal of international understanding plays a central role in the programs for cultural managers: These programs should train young cultural managers to do international cultural work, create networks in the arts and cultural scenes in the participating countries, strengthen cultural relations between Germany and Eastern Europe, and stimulate European cultural exchange—contributing to a better and deeper cultural understanding.

A funding program's architecture rests on the fundament of its stated objectives, which also help define target groups, participating organizations, schedules, as well as administrative structure and its coordination. The architecture of a funding program for individuals should have a stable base, giving individuals and organizations a specific and reliable framework, while at the same time remaining flexible enough to respond to changes and new challenges.

Accordingly, the architecture of the programs for cultural managers rests on many pillars:
:: On the stage, at the center of the action, are the fellows.
:: The host organizations are the program's partners in enabling the cultural manager's project work and training. They give the fellows' activities an institutional platform.
:: The program management is responsible for strategic planning and directing the program, for establishing a framework for the collaborative work between fellows and their host organizations, and for supporting the fellows.
:: A comprehensive network of partners supports the programs' implementation and public relations work.
:: The artists invited by the fellows bring the project plans to life and shape artistic exchange.

In a program whose fellowships involve close collaborations with host organizations, the question of who should be addressed leads to the optimal profile of a host organization: What conditions should it meet so that taking on a fellow proves an enriching experience for both sides?

Once the profiles for both individuals and organizations have been specified, the casting sequence must be determined: Which should be determined first, the fellows or the host organizations? How can it be ensured that both sides receive an adequate informational groundwork from which to make responsible decisions regarding their long-term and close collaborative work?

The fellows should make long-term use of their fellowship experiences for their own professional careers. They should feel an enduring connection to the fellowship program's societal objectives and the founder's mission, acting as multipliers of them—ideally throughout their entire lives.

A fellowship program offers its fellows a venue for both practice and performance. In the programs for cultural managers, the fellows work on multiple stages at once:
:: Everyday work at the host organization is a stage on which fellows experience work as professional cultural managers and colleagues.
:: The cultural managers' projects are stages on which the fellows present their ideas related to contemporary cultural exchange.
:: As a framework, the fellowship program is a stage on which exchange with the other fellows takes place. This can include shared experiences, personal development, crises, and successes.

Main actors

Managers and mediators: the fellows

The first and most important questions arise when designing a program's architecture: Whom should this include? For whom is the program intended? What kind of education, what abilities and experience should those individuals have? And what competences should they gain during their fellowships?

It is the task of international fellowship programs to promote a dialogical attitude. This should play a central role in the selection of fellows and should be promoted by targeted support throughout the program year.

Fellows participating in the programs for cultural managers are required to play many roles: They act as strategists, diplomats, agents, and actors; as experts in certain artistic fields, in regions and countries, in dialog and communication, in intercultural and international activities, in questions of cultural policy, and in networking. They are equally managers and mediators. They have to grow into these roles, and the qualification program gives them sufficient space to do so. However, existing knowledge related to certain key competencies makes beginning on-site work easier:

:: Specialized knowledge and cultural competence: The majority of cultural managers work at cultural organizations with clearly defined profiles. Thorough knowledge of the particular field is very important. Ideally, the applicants have already realized projects in the fields in which they will be working, have strong networks in arts scenes, and thus have points of contact for their work as cultural managers.

:: Project management experience: The realization of projects is at the core of the cultural manager's work. Previous experience with implementing projects and a feel for the fundamentals of management are helpful in starting project work quickly.

:: Language competence: A common language is necessary for intercultural understanding, for smooth communication, and thus for quick integration into an institution and its circles. It is desirable for fellows to have a basic command of the national language that can be built upon quickly. If a fellow does not know the language at all, he should be prepared to learn it very rapidly. Since many cultural managers work not only in bilateral contexts but also realize multilateral projects, very good command of English is also important.

:: National and regional knowledge: Ideally, the applicants are already familiar with the country in which they want to work, its current political situation and recent history, and the main features of its cultural landscape and cultural policy. If this is not the case, they should be prepared to become intensively engaged with it. This makes it easier to begin work, to network, and to assess local needs and opportunities.

:: Competence in dialog: The call for entries can only express in a limited way the fact that it is essential for cultural managers to be able to competently negotiate tensions as they occur among actors and in international circles, while remaining free of conflict themselves. This communicative competence is required on multiple levels: in mediation between groups, sectors, structures, working methods, languages, countries, demands, and customs.

No individual, no organization, no structure for partnership can fulfill all the stated requirements. Therefore, expectations have been met when 70 % of the ideal characteristics are present.

Fellows checklist

:: A fellowship program focuses on individuals it supports in a specific field over a determined period of time.

:: Fellows are not fully trained experts in their fellowships' fields.

:: Outstanding candidates have solid previous experience, an eagerness to learn, and the willingness to try new things.

Open and self-reflective: the organizations

The fellows need a field of activity in which they can make use of all the opportunities that the fellowship offers them. The most important precondition for this is a suitable organization. These host organizations—cultural organizations in the case of the programs for cultural managers—should be prepared to engage with the program's particular framework. They should have an explicit interest in integrating a new individual into everyday working procedures, should be curious about the new temporary team member, support the fellow's ideas, and at the same time allow for the fellow's freedom. It is especially important that the organization is able to precisely define the position that the fellow will take on.

The organization should …

… provide the fellow with an adequately equipped workplace

… should assign the fellow a clear role

… enable the fellow to realize his own ideas

… integrate the fellow into institutional work

… assign a staff member to be a fixed contact person for the fellow

… have staff members with international experience

… be prepared and motivated for a joint learning process

The organization gains …
… a motivated and interested additional team member
… deeper insight into another country's cultural scene
… contacts and new networks
… more experience in international project work
… new points of view related to project management
… new visitors and new target groups

The organization becomes engaged with …
… a predetermined framework for cooperation
… a new configuration of staff members
… an individual who wants to set his own priorities
… intercultural challenges
… an open-ended process

In the cooperative work, the organizations will be faced with unfamiliar situations since the presence of the fellow will initially disrupt the established workflow. Intercultural differences call for special sensitivity in communication, and the complexity of the program structure requires extensive engagement with content, objectives, and procedures. In addition, the host organizations often have to work with time restrictions and limited financial resources. Incorporating a temporary staff member is time-consuming, and only in the course of collaborative work does it become clear whether this will benefit the organization. The organizations' own structural and strategic challenges cannot be solved in the framework of the fellowship program. But the host organizations also learn from the collaborative work with fellows from other countries: They broaden their horizons and gain access to new networks and partnerships. They benefit indirectly from the fellows' qualification process. The interruption of the organization's routine allows for both re-evaluation of its work and opportunities for reflection. As fellows, the cultural managers are at the heart of the programs. However, representatives from the host organizations are closely involved in the programs' overall progress. They are kept up to date with information about and news from the programs and the foundation. Ideally, contact continues after the fellowship is over or is sustained by means of another fellow's placement there. When it benefits both the fellows and the programs' goals, the program management can also provide customized support: consulting in the field of acquisition, study travels to the fellows' home countries, or support in training local successors.

Actors: abilities and challenges

"The most difficult part of making a selection is estimating the applicant's potential for development. It is always a surprise and a joy to meet the fellows, who were selected only months earlier, again at the conclusion of the program. The cultural managers are considerably more mature and professional. They begin the program as novices and leave it as professionals."

A member of the selection committee

"Collaborative work with a cultural manager from a foreign country is a little like a black box: At first, neither side knows what will come of their work together. The fellows initially need a lot of time to settle into their new environment and develop their ideas. So a host organization needs to be patient and have a basic confidence that this particular constellation will be beneficial over the mid-term. The most important conditions for fruitful collaboration: openness, transparency, and respect."

A representative of a host organization

The host organizations' circles are almost as important as their institutional structure. This is where the fellows' work will be noticed and where they will establish points of contact for their ideas and plans. For the programs for cultural managers, good working environments are ones with other cultural institutions that could potentially act as cooperation partners, sizeable potential audiences, and an interested public. Mid-size cities have proven to be good locations, especially those that have populations of between 80,000 and 500,000 inhabitants, have lively but receptive cultural scenes where international actors are present but not dominant, are still "hungry" for cross-border artistic and cultural collaborative work, have a university, and good transportation infrastructure.

The organization must be open to new ideas and situations. The only way to gauge this in advance is through direct conversations. The degree to which the involved individuals and organizations are actually open to new ideas often does not become apparent until the first crisis occurs.

Host organizations checklist
:: Fixed personnel, stable financial and internal organizational structures are important.
:: The organization should be able to define what they expect of the fellow.
:: It is important for the organization to be familiar with the program's goals and procedures.
:: The organization should be prepared to invest time in supporting the fellow.
:: The organization should be well established in local circles.

Casting

Before the fellow sets up his desk at the host organization, both sides go through a multi-level selection process. Central questions guiding this process include: How can the required skills and qualifications of individuals and organizations be assessed? In particular, how can the applicants' communicative competencies and ability to integrate themselves into a team be determined? How can their diplomatic skills be evaluated? And how can one determine whether an organization is prepared to be receptive to a fellow's ideas and plans?

Every selection process involves different phases and proceeds in different ways, determined by the program's architecture: Are both new fellows and new organizations selected every year? Who should be selected first? Should individuals be selected for whom specific organizations can then be found? Or should the organizations be determined first, allowing applicants to apply for site-specific fellowships?

Every phase of the selection process must include sufficient time buffers to accommodate unforeseen situations.

In the programs for cultural managers, there is a period of six months from the call for entries to the time when the fellows and the organizations are brought together. This period includes windows of time that provide a buffer in case decisions take longer than expected, selected individuals or organizations decline, or the call for entries has to be put out again.

Call for entries and selection

The call for entries must reach the right individuals and organizations and pique their interest in applying for the program. All possible channels should be used to this end: the networks of the funding institution and the implementing institution, the program partners' mailing lists, organizations affiliated with the program and multipliers of the target groups, universities, national and international industry-specific networks and, if necessary, the employment section of selected national newspapers. The international call for entries for host organizations can also be supported by local research in the respective countries or informational sessions that provide details about the program through personal conversations. Recommendations from former or current program participants or host organizations also play an important role.

The network of the partners in a fellowship program can start to play an active role as early as the selection process. In the programs for cultural managers, collaborative work within a committee of experts comprised of various actors with different perspectives has proven successful. This can include:
:: Representatives from the funding and implementing institutions, on both managerial and operational levels
:: Representatives from the program's partner organizations
:: Former cultural managers (alumni representatives)
:: Representatives from other fellowship programs
:: Individuals with technical expertise
:: Individuals with country expertise

This committee conducts the application interviews or makes selections based on written applications. In forming this group, a proper balance should be struck between continuity (repeated appointment to the selection committee) and fresh perspectives (new members). The selection process is facilitated by a fixed core group of individuals who know the program and its requirements and can make good assessments and are able to discuss their decisions thoroughly. The selection committee can also be seen as an advisory council: Its members are involved with the program through the course of its year and are important actors in its networking and lobbying.

In the selection process, the applicants' formal qualifications are reviewed thoroughly. Social competencies like capacity for dialog or openness to new ideas and situations can be more difficult to assess. Therefore, reasonable assumptions have to be made based on submitted information and resumes.

Bringing individuals and organizations together: matching

Bringing an individual together with an organization—"matching"—is central to the selection process. Successful matching is an important precondition for a fellowship's success, for a fellow and an organization to be able to define common objectives, to be prepared to mutually support one another in their work, and for them to want to work together. This negotiation process between fellow and organization is a special challenge. Before they even really know one another, both sides will

be asked to enter into a partnership. In order for this to happen, they have to be prepared to engage in a process of readjustment. The program management gives equal attention to the individual and the organization and serves as the link between them. It offers advice, compiles necessary information, supports the process of adjusting expectations, and leads both sides to an agreement on objectives.

Matching a fellow with an organization is a special challenge. They are asked to enter into a partnership together before they even really know one another. Therefore, they have to be prepared to engage in a period of readjustment.

If the fellows choose their respective organization themselves or if the organizations choose their fellows from a pool of multiple applicants, time and a budget should be planned to accommodate travel, a process of becoming acquainted, and potentially for shadowing internships for those fellows already selected. If the program management largely assumes responsibility for the matching, then it is responsible for detailed research on and screening of the organizations. In doing so, it has to rely on experience and a strong ability to evaluate individuals and organizations, because, in this case, organizations and fellows do not get to know each other personally until after their selection.

Thinking the ensemble

Group structure is also important in fellowship programs that expect group activities in which the fellows are supposed to encourage and motivate each other and to implement project ideas together. Ideally, this is woven into the selection process so that applicants are selected not only based on their individual skills and motivations, but also on the following considerations: How would theses persons work with others? What can they contribute to the group? What do they have in common with the other fellows? Are differences among them assets or potential areas of conflict? It makes sense for the core members of a group to have had similar experiences, be of similar ages, and have common interests.

Selection process

Selection and matching for "Cultural Managers in Central and Eastern Europe"

1 Call for entries for host organizations in selected countries and application period

2 Preliminary visits and selection of potential host organizations

3 Call for entries for fellows for the selected organizations

4 Matching in the context of interviews:
:: Three to nine candidates per location are invited to personal interviews with a selection committee; interviews are in groups of three candidates per location.
:: During this period, the application materials of those candidates invited to interviews are sent to the respective host organizations.
:: The program management relays the selection committee's recommendation to the host organization.
:: The host organization communicates its agreement.
:: Selected candidates are notified of their acceptance into the fellowship program.
:: The program management establishes contact between the host organization and its future fellow and provides future fellows with further information about their host organizations and the program (program book).
:: The fellow signs the fellowship's notice of acceptance.
:: The host organization confirms its acceptance of the cultural manager's placement.
:: The fellows visit their future locations. If the location is new to the program, the fellows are accompanied by the program management. If not, the new fellows meet their predecessors on site (the program management visits within the fellowship's first six months). Initial on-site conversations about roles, tasks, project ideas, work situations, and expectations take place between the fellow and the organization.

5 Introductory seminar for the fellows without host organizations, a clarification with the program management of realistic goals and expectations for the fellows; collaborative work begins; four weeks after the beginning of the fellowship the host organization and the fellow complete an initial joint agreement on objectives.

Selection and matching for "Cultural Managers from Central and Eastern Europe"

1 Call for entries for fellows and application period

2 Call for entries for host organizations and acceptance into the "pool"

3 Selection of the fellows in a jury session, telephone interview, acceptance from the foundation

4 Matching through a research trip:
:: The program management recommends three to five suitable organizations per fellow.
:: The fellows make contact with potential host organizations, introduce themselves, voice their interests, and plan a time to visit.
:: With support from the program management, the fellows plan a research trip of up to one week, during which they visit two to four potential host organizations.
:: The program management sends documents to the fellows (program book, questionnaire) to prepare for the conversations with the organizations' representatives, helps with the planning of the trip, and sends information to the organizations to be visited.
:: At the program management's suggestion, conversations between a fellow and an organization and detailed on-site research should last one day per organization. During this time, it is important to clarify any questions regarding on-site support, tasks, project ideas, and expectations.
:: After the research trip and consultation with the program management, the fellow chooses an organization.
:: The organization gives its consent.
:: Confirmation and a cooperation agreement are sent to the host organization.

5 Introductory seminar for fellows with an informational session for representatives from the organizations, development of an initial joint agreement on objectives between fellows and their host organizations; beginning of collaborative work.

Selection process checklist
:: An international fellowship program has to allow at least six months for its
   selection process.
:: The distribution list for the call for entries should be specific to the target groups.
:: An online application system reduces the total workload.
:: If the fellows are allowed to choose the organizations themselves, it is useful to
   have a pool of potential institutions.
:: If groups are to interact, group structure should be taken into consideration
   during the selection process.
:: A selection committee comprised of external experts brings different perspectives
   into the process.

Preparation for placement

When the matching is complete and selected fellows and organizations have re-
ceived notification of their acceptance from the funding organization, the prepara-
tory phase begins. The fellows enter into a dialog with their organizations about
the organizations' programs and expectations, as well as their own expectations
and ideas. They establish contact with potential partners and funders in their home
countries. The host organization learns more about the program, its mission, and
the future fellows. Potential concerns from all parties should be voiced and cleared,
so that everyone is in the right position to begin collaborative work.

The program management provides guidance in this preparatory phase:
:: A program book summarizes the most important information about the course
   of the program year.
:: A list of terms and conditions clarifies the program's general conditions and
   defines the fellow's rights and obligations.
:: A preliminary trip allows a fellow to make deeper personal contact with the
   potential host organization, city, country, and their actors before beginning the
   actual work.
:: A preparatory seminar takes place before the fellowship begins. Here, the new
   fellows get to know one another and the program management, learn more about
   the program, and the funding organization's philosophy, and have the chance to
   meet other current and former fellows. They start to get a sense of the program's
   character. The schedule includes a chance to adjust expectations and for all par-
   ticipants to network.

To prepare for the program, a fellow should …
… become acquainted with the country, the city, the organization and the language
… establish contact with current and former fellows from his home country, working
   in the same field, and living in the city where his fellowship will take place
… establish contact with the most important institutions and actors in his home
   country's cultural scene, relevant for his future project work
… formulate his initial goals for his fellowship
… research opportunities for funding in his home country
… make plans to relocate and, with assistance from the program management,
   arrange for visas, residence permits, etc.

Directors and prompters

A targeted call for entries, careful selection, successfully bringing fellows together with organizations, and thorough preparation are the necessary conditions for the fellowship's successful launch. Challenges and unforeseen events are always a part of going abroad and collaborative work in completely new team configurations. In order to aid fellows in this regard, the programs for cultural managers have created an extensive support network based on the following key questions: How can efficient support be clearly designed for all parties? How can disappointments and misunderstandings be avoided? What are the limits to support? Where do the cultural managers themselves start to reach their limits?

Program management

The program management is the supporting actor, the on-call aide, and first responder in case of emergencies. It supervises, mediates, networks, guides, and gives strategic encouragement—both throughout the course of the program and in alumni work. Its objectives are to support the fellows in attaining qualifications, to enable their successful work in their new environments, and to detect crises early. Therefore, the program management is in constant contact with the fellows and asks them to take advantage of the continuous personal consultation and support. Regular conversations take place on the telephone or through e-mail, and, if necessary, include the host organization. During the seminars, the fellows' expectations and objectives are discussed in a group or individually, the achievement of objectives is jointly evaluated, and, most importantly, individual questions and challenges are discussed, and joint solutions to problems are sought.

Competent program management with comprehensive support services is the key to success of a funding program for individuals.

Both sides—fellows and the program management—have expectations of each other in their collaborative work.

The fellows expect the program management to provide ...
... information about and suggestions for work
... encouragement and support
... loyalty and solidarity
... an open and neutral attitude in regard to problems
... feedback for questions of communication
... easy ways for fellows to contact it
... basic knowledge of cultural development and the arts scene in Europe

The program management expects the fellows to provide ...
... continuous information about their work, particularly in difficult periods
... early indications of potential conflicts in order to reduce the need for emergency measures
... a willingness to learn and try out new strategies
... notice of extended absence from the project location

Providing the fellows with comprehensive support establishes security and trust, both of which are of prime importance for successful work, especially in another country. Guidance should always be seen as a way to help fellows help themselves, as impetus and encouragement for independent problem-solving.

Persons of trust and mentors

The collaborative work is new for all parties and thus it is important to have a fixed contact person from the organization. This establishes a sense of reliability. The role of a person of trust can be formalized as a mentor: A permanent member of the organization's staff takes responsibility for supporting the fellow, for the fellow's integration into the organization and participation in institutional work. This staff member also supports the realization of the fellow's planned project. With the program management's assistance, collaborative work is regularly re-examined, potential challenges are discussed, and, where appropriate, readjusted.

The person of trust or mentor should ...
... be a permanent member of the organization and the team
... work in the same field as the fellow
... express interest in the fellow's work and home country
... ideally have experience abroad and be familiar with intercultural issues
... be aware of their role as a mediator between the fellow and the host organization and be active in assuming it
... be empathetic and diplomatic
... enjoy playing guiding and supportive roles and want to invest time doing so

The organization also benefits from a mentoring or guiding relationship: Regular exchange, discussion of the fellow's role and expectations, and experience of another way of working ideally form a mutual learning process. The persons of trust

have a chance to step out of their usual context and gain a new perspective on their own work. They further benefit from the program's network and, since the fellows can directly implement what they have learned, the guides also benefit from the fellow's training. They gain insight into the fellow's home country, have the chance to network with other institutions, and gain intercultural competence through the collaborative work.

In the programs for cultural managers, the host organization selects the person of trust or mentor after the program management has communicated its requirements and expectations. It is not always the case that enough time is invested in this procedure, that tasks are clearly defined, or that adequate experience or talent in playing supportive roles is on hand. Sometimes the person of trust and the fellow simply do not work well together. Therefore, an important precondition for good collaborative work is openness from both sides, a reliable framework that involves regular meetings, and jointly formulated objectives that are continually re-examined.

Individuals outside the organization can also fill additional mentoring and supporting roles: Representatives from partner institutions and actors in the working context may be addressed as consultants. Individuals in key roles may be able to open doors for future career paths. Or even former fellows, as tandem partners, can act as guides for the fellows or be contacted ad hoc to answer specific questions either throughout the entire duration of the fellowship or in certain phases of it. Address books and location surveys can help fellows find colleagues in their fields or in other states.

Collegial partnerships

In addition, collaborative work within the group of fellows should be trusting and professional, so that they can provide one another with mutual support—in submitting proposals for projects, in addressing institutional challenges, in providing feedback, and reflecting on work. Important experiences can be passed on through overlapping program years. The younger fellows benefit in specific ways from the experience of older ones, the fellows in their second year from the enthusiasm of fellows in their first year.

Dynamic group structures that welcome exchange have an important impact: The stronger the group identity, the more interested the fellows are in one another and in each other's countries or in the countries they are visiting as cultural managers. This can result in transnational collaborative work that extends beyond bilateral

exchange. And this fosters knowledge of other countries and regional competence that the fellows acquire over the course of their participation in the program.

The program management cannot require fellows to participate in collegial consultation or share their experiences among one another, but it can encourage them to do so. The program management can provide adequate time for informal exchange at seminars and initiate group discussion for collegial exchange.

For your own storyboard
:: What are our program's objectives?
:: For whom is the qualification program intended?
:: What key qualifications should applicants have?
:: Do our target groups include organizations?
:: What kind of profile should the organizations have?
:: What is the program's timeframe?
:: For whom is our call for entries intended?
:: What is the best sequence for the calls for applications?
:: How will individuals and organizations be brought together?
:: What support services can we offer?

Rehearsal and Performance

Focal points include the implementation of program objectives through the fellows; their placement in their locations, their activity and collaborative work with the other actors; the fostering of the fellows' competencies for everyday work and beyond. Where should the cultural managers be placed on the stage? What kinds of staging prove successful? Who goes on tour? Where does the audience come from?

Defining roles

Establishing objectives/expectations

The program is the stage for the fellows' activities. The script is set by its objectives, its architecture, its sequences, and the expectations towards the fellows. The script is to be individually interpreted by each fellow and used as a fundament for staging. How successful the fellows are depends on their stated personal objectives and on how they fill their roles in their new environments. Receiving funding entails taking center stage with one's own ideas and objectives. Being part of the fellowship program entails adjusting to specific framework conditions that one can also shape actively.

First, the fellows have to find their roles in terms of the other actors' field, have to locate themselves in their new working environments. They are new to well-established structures and will be asked to clarify their objectives and plans to their partners and teammates in order to find their niches: first in their host organization, with respect to colleagues and superiors; then in their working environments, where they become visible through their projects and plans and reliant on partners and audiences; and finally in their extended network, in the field of other cultural-political actors, and—with regard to their professional futures—with potential employers.

The various levels of work in the programs for cultural managers produce a communicative area of tension among the fellow, the program management, the host organization, cultural-political actors, host country, and home country. The fellows have to act sensitively and at the same time self-confidently in terms of this tension. They have to learn to make constructive use of it.

In the programs for cultural managers, networking is one of the fellows' key tasks. Here, the fellows have to work independently, be proactive, open doors, and prove themselves to be reliable project partners with engaging ideas. The program management offers support and guidance: It provides contacts to diplomatic representatives, cultural organizations, and cultural mediators and fosters awareness of the importance of working and thinking in networks.

Given the international context of the programs for cultural managers, the fellows' intercultural competence is an important factor in role definition and localization.

"As a cultural manager from Kosovo, I'd like to bring German society closer to young, contemporary Kosovan culture. […] In my opinion, art and music can cross all (cultural) borders. The program "Cultural Managers from Central and Eastern Europe" will open a door for my future career."

A fellow before the beginning of her fellowship

"Before I began my work in Germany, it was important for me to think about what was waiting for me, what I expected, and what I wanted to achieve. But everything turned out to be different. Full of surprises and new discoveries. Once on site, I readjusted my goals and expectations. I had to set them out first, so that once I arrived I could put them into perspective."

A fellow in an evaluation discussion

"The most important goals that I set for myself were: to get to know a region (CEE) and its political and social discourse and to learn the Czech language; to work on an exhibition hall's team, gaining demonstrable professional experience that would make it easier for me to begin work at a similar institution in Germany; to boldly and confidently plan and implement projects that would reach a wide audience, and promote discussions that would be both critical and participatory."

A fellow in the final report

Localization in the organization

"Having a fellow here gave us an outside perspective and broke the routine of our institutional work. While the fellow learned a lot from "German perfection", we benefited from the fellow's flexibility and gained perspective on new and unconventional problem-solving."

Representative of a host organization

"The host organization has to show interest right away. Otherwise there is a danger of the fellow feeling disconnected early on and only considering the host organization as a platform for his own work. He might even withdraw."

Representative of a host organization

"We have sometimes found that the fellows overestimate themselves and, at the same time, are overestimated by their organizations. If that isn't resolved, it can lead to long-term discontent for both sides. That's another reason why it's especially important to develop a job description together as part of localization. And of course to continuously disclose and communicate one another's expectations."

From an evaluation report

It is a precondition for equitable interactions when dealing with a diversity of working methods, opinions, and orientations and allows for potential misunderstandings to be recognized in a timely fashion. This intercultural competence is a product of the fellows' relevant social, emotional, and communicative competencies, along with their knowledge of the country, its history, and its language.

Finding the "perfect hat" in the organization is anything but easy, since both sides—organization and fellow—have certain ideas about the role and position and their own expectations for the collaborative work.

In the organization

Localization in a new organization, and in a new working environment, is a process that inherently takes time and requires a special sensitivity. The hierarchies and forms of communication specific to the organization, as well as the organization history, for which its staff members are responsible, all have to be explored and understood. To achieve personally satisfying work, each new team member should embrace the organizational culture and seek ways of identifying with the organization.

During a temporary placement in a foreign country as part of a fellowship program, various complicating factors including cultural differences in systems, stereotypes, and prejudices can surface. The fact that the collaborative work is temporary also means that one cannot realize everything that one wants and plans to do. Since the fellows are not regular employees of the host organization, they are not exactly part of the organization's hierarchy and therefore maintain a special status.

A clear title helps the fellows to establish themselves in their new roles at the host organizations and to position themselves in the overall structure: Whether as cultural manager, project manager, project or program leader, or guest curator—it is important to set upper and lower boundaries appropriate to the program's stage and script. One complication in this is that one can also wear "more than one hat"—one must take on different roles in different contexts and with different individuals. In the case of the Robert Bosch Stiftung's programs for cultural managers, the fellows are delegated by the foundation, although they are not the foundation's employees. Fellows have a special status

A fellow is neither an intern nor a business manager. A fellow should assume a function on equal terms with the organization's core team.

Networks

in the organization but should still be considered members of the staff. Ideally, they are deeply integrated into the organization's procedures and at the same time have enough freedom to realize their own ideas. They are seen as a country's cultural managers, but they often aspire to develop cross-border and international projects.

These various "hats" also provide opportunities for multifaceted work. Enthusiasm and flexibility can enrich the work itself, creating new experiences for the fellow and the organization. Dealing with possible challenges can lead to mutual learning and inspiration.

In the broader working environment

The organizations where the fellows work are not self-contained, but rather work—sometimes more, sometimes less—with numerous partners. The new temporary members of the team have to find their places in these extended working environments and ask themselves: Who are the actors within my working arena? How can I ensure that they consider me a partner and a source of new ideas? How can I convey my goals well?

The cultural managers' working arenas include all the actors with whom they come in contact through their work: cultural institutions and artists, local and regional actors, funders, and the media. Here, the fellows have to position themselves very specifically: as partners, sources of new ideas, mediators, advisors and advisees, and applicants. The densest area of influence is in the host organization's immediate environment, or in the city and the region where the cultural managers live and work. But the full radius of influence extends into their home countries, when partners, funders, and participants for projects are involved and when the fellows position themselves in terms of their professional future.

If localization into the organization is successful and the fellow feels certain of his role, his function, and, most importantly, the support of his colleagues, then orientation in his working arena will not be difficult. The organization will support him, introduce him to the most important actors, and will point out the particularities of local cultural life.

The cultural managers' working networks include
:: local cultural institutions (museums / theaters / literary organizations)
:: municipal public actors (mayors / agencies)
:: national and international artists and cultural workers
:: local international cultural institutions
:: universities and schools
:: local commercial enterprises
:: national public actors (ministries of culture)
:: the media
:: diplomatic representatives and national cultural organizations of other countries
:: the Robert Bosch Stiftung and its programs
:: other cultural managers and other Robert Bosch Stiftung's fellows
:: other private foundations, both within the country and abroad
:: the European Union's funding programs

In the (cultural) political context

Fellows from foundations also act in the context of the foundation's purpose. The Robert Bosch Stiftung's fellows make the foundation's objective of improving international relations a reality. In the field of cultural exchange—as in the programs for cultural managers—this also means addressing issues of cultural policy in both their home countries and their host countries with open-mindedness and curiosity. They should ask themselves how they can contribute to cultural interaction and understanding in the cultural-political field.

As non-governmental funding programs, the programs for cultural managers can emphasize new directions and present unofficial aspects of the national art and culture. The cultural managers have to answer for themselves: Who are the cultural-political actors? How is cultural policy organized in the country I am working in or the country I come from?

The cultural managers act within the context of the foundation's objectives and foreign cultural policy. They are not simply private citizens abroad, but rather are automatically seen in their host countries as representatives of their home countries.

It is not important that they represent a given (cultural) political line, but rather are invited to maintain a healthy critical distance. They are "ambassadors" but not necessarily representatives of the cultural policy of their country. They are allowed to and should ask themselves whether they can identify with their location's cultural-political orientation, whether they can contribute anything to the realization of the cultural-political objectives there, or whether they would prefer to work with different focal points.

Realizing personal objectives

The fellows set specific objectives as early in the process as their applications—objectives for their potential fellowship period but also for their professional and personal development. They concretize these objectives in the preparatory phase and on site, which means adjusting and adapting to certain realities: Which of my ideas can I actually realize on site? What do I want to learn in the process? What is especially important to me? How do my personal objectives correlate with my host organization's objectives and how can I fulfill potential expectations? In what order should I pursue my ideas for projects?

The way the fellows utilize the extensive opportunities for attaining qualifications, the on-site contacts, the program's network, and the experience of everyday work is their own responsibility. It is expected that some elements of their projects will continue after they are gone and that the fellows will steadily fill their tool boxes with new instruments to help them later in their professional lives.

In this process of setting, revising, and realizing objectives, the program management becomes actively supportive, repeatedly asking the fellows about their current progress and whether things have gone as they imagined. In this context, tools that create clarity and give perspective are important assets. For example, the agreement on objectives—made by the fellow, host organization, and the program—defines the framework for collaborative work and, at the same time, cements the fellow's own objectives. It is set up at the beginning of collaborative work by the host organization and the fellow and continually referred to. An agreement on objectives helps define expectations, shapes the beginning phase, and brings the fellow's personal objectives into harmony with the organization. In this way, it is the precondition for collaborative work that is satisfying and beneficial for both sides. Not least of all, the agreement on objectives is a useful support in planning how the fellows will wrap up their on-site work and in the transition to further professional life.

Collaborative work: points of reference and agreements on objectives

Sustainability
Institutionalization of a program; visible and recognizable programs; reproducible changes; influence on a discourse (initiation, exertion of influence); increased demand

Public activity
Press, publications of, e.g., results from workshops, name recognition; number of participants and feedback from participants; addressing target groups; feedback from actors / authorities in the field; surveys, entries in journals

Networking
Strong contacts, e.g., from potential partners; prioritized partners and contacts; support and / or active collaboration with staff and partners from the organizations; forging strategic alliances; knowing the partners' "attitudes" and / or interests; "transferable" documentation of the contacts

Project management
Planning objectives realistically, time and resources / finances (e. g., budget maximums); distribution and delegation of responsibilities, monitoring guidelines; reproducibility of plans; implementation of planning tools

Social competence
Handling conflicts, etc.; ability to integrate in a new culture; interaction with colleagues and superiors

Personal satisfaction
Balance between work and free time, setting boundaries; implementation of one's own ideas; knowledge of one's own factors for success, ability to share success, and receiving recognition; involvement in one's social environment, creating pillars and columns; having one's own perspective and pursuing it; having learning objectives and learning spaces

Career and life planning
Preparation for life after the end of the fellowship; attending trainings; personal development regarding managerial skills

Goal	Indicator	Procedure	Date	Host organization's comment	Program management's comment
Everyday communication in the Bulgarian language	Bulgarian proficiency at level B1	Language course (private lessons), 2 x 2 hrs / week	End of the year	Lessons begin in September, but communication in Bulgarian is slowly becoming possible.	It is important to give the language course priority, even if you have a busy daily routine.
Establishing a series of films	The film series begins	Finding funders, selecting films, organization, PR, and integrating trainees	End of the year	OK	A nice personal touch in the program right from the start
Strategic financial planning	Effective sales / profit planning, cost and performance management, etc.	Regulating / Reviewing the current financial position, implementing controlling mechanisms	End of the year	OK	Achieving these last three goals by the end of the year may be ambitious or may take a little longer! They are all very useful!
Additional revenue: improved marketing of the institution, merchandizing	More public interest, more donations, number of newsletter subscribers	Development and sale of merchandize, training staff members for interaction with groups of visitors	End of the year	Measures are already being taken.	See above
Improved office technology and organization	Additional computers (for trainees), central server / network with online capacity	Financing, purchasing, and installation of computers and servers	End of the year	Hopefully!	See above

Example for a first agreement on objectives

Tools
and techniques

Effective training is a mixture of theory and practice. It can expand knowledge and impart methods, but in order for this new knowledge to be secured, it needs to be practiced in everyday work. In terms of the young professionals' training in international exchange, the programs for cultural managers utilize this close relationship between theory and practice. During their fellowships, fellows should enhance their profiles for their further careers.

Cooperating with local colleagues at the host organizations and realizing projects on site is part of the training. Learning from one's own experiences—and mistakes—plays a central role. Through the professional and intercultural challenges, and fulfilling the various roles required, the fellows' communicative and strategic skills are strengthened: They learn to communicate with partners, in networks, and with funders. They must successfully navigate through a great number of incentives and opportunities. When faced with challenging situations, they have to come up with quick solutions. They learn long-term planning skills and how to formulate sustainable strategies to implement their work. They begin to see how to negotiate a complex system with numerous actors and their often conflicting interests and expectations. Flexibility and adaptability, sensitivity and diplomatic skills are crucial in this context. They also have to be persuasive in regard to their own ideas, demonstrate perseverance, and learn to assert themselves. And they have to be team-oriented and collegial.

One of the program management's tasks is to guide and illustrate the learning processes that accompany the on-site work. Fellows reflect on personal development and professional growth, incorporating it as successful learning.

The second type of training takes place over a series of seminars that foster knowledge on various levels: In the short-term, for the work at the organizations and, in the long-term, for the fellows' professional futures. Over the course of the whole fellowship, training seminars will focus on the core competencies of cultural management and international project work. In this regard, a combination of recurring themes and flexible programs adjusted for the respective groups of fellows has proved useful:

:: Cultural management: The fellows expand their knowledge in project and time management, in the organization of major events, in press and public relations, in marketing, and in the acquisition of third-party funding.

:: Managerial competence: Where necessary, the fellows are trained in the fields of organizational development and personnel management.
:: Cultural competence and specialized knowledge: The fellows become experts in their host organization's discipline and receive a solid general overview in the various cultural fields.

A pool of trainers and experts supports the qualification process. They are expected to demonstrate openness in regard to the special challenges that occur in international and intercultural working environments. The seminars also attempt to take the fellows' everyday needs into account. When possible, local experts are involved who serve as important sources of inspiration and can most accurately assess the need for and courses of action in the host organization's circles.

Training checklist
:: In a fellowship program, the fellows' daily work is an important part of attaining qualifications.
:: If qualification is one of the fellowship program's explicit objectives, a further training program should accompany the fellowship.
:: The fellows should be able to implement directly the content of the further trainings, but it should also be applicable to their future careers.
:: Recurring collaborative work with the same experts and trainers should build a sense of trust.
:: At the same time, the seminar program should be open to new issues and experts.
:: Collaborative work with a university is useful if the training should be certified.

Training

A perfect seminar …
… is implemented by compentent trainers and experts who are responsive to the participants
… strikes a balance between input and periods for reflection
… is interactive and allows for work in small groups
… works with examples from relevant practical applications and enables practical use of the imparted knowledge
… offers a forum for multifaceted exchange, motivation, opinions, and discoveries
… creates a positive group atmosphere and a sense of cooperative learning
… allows enough time for individual exchange between program management and the fellows as well as for exchange among the fellows themselves
… offers a professional environment (premises, accommodation, catering)
… offers a relaxing break from everyday routines at its respective location
… sends fellows back to their everyday work feeling mentally rejuvenated and inspired

"The further training program usually starts with conveying the groundwork of project management. In a second module, the participants' knowledge is activated and experts from the field share their experience. The final goal is implementing this knowledge into the fellows' own projects."

A longtime trainer

Staging and directing

The most visible result of the work and staging prepared by the fellows placed in cultural managers' programs are their projects. Project work—in addition to and as a constituent part of the qualification process—forms the core of the fellowship. Projects should convey art forms, strengthen artistic exchange, link cultural workers, and awaken interest in the respective culture. To this end, fellows should also use their project work to experiment with different methods and formats. They are not fully trained project professionals or event managers, and often discover as they go along what works well and what might be more difficult to implement. The tools with which the further trainings have equipped the fellows, the host organization's experience, the program management, and ideally the advice of a mentor will also support the fellows in their work.

The cultural managers implement a broad scope of projects. They range from exhibitions, concerts, performances, readings, workshops, and discussion platforms to large festivals. The objectives of the foundation and its programs—dialog, understanding, and sustainability—can be met in a number of ways. Projects that meet these objectives especially well are those which enable participation among target groups, promote ample exchange and interaction, lead to long-term cooperation among participants, produce collaborative artistic productions, involve numerous partners, and make use of the program network.

Particularly challenging to the fellows in their project work is …
… to develop an idea in the new local context: Where to start from?
… to forge links with partners and participants—in the local scene and in the home country: Whom to contact and to involve? Where to get the artists from?
… to recognize and to bear in mind the differing planning deadlines and planning practices in the host organization and country
… the right time management with the specific challenge of the limited length of the deployment
… the fundraising, that is, the need to raise a large part of one's own funding within a relatively short period of time
… to anchor the project idea within the host organization, with the contrariety of the short deployment and the sometimes longer planning horizons of the organizations
… the press and public relations work, as, aside from the language barrier (fellows are usually not native speakers), it is challenging to become familiar with the characteristics of the local media landscape and to build up personal contacts in a field that relies on them heavily, within a short period of time

Public relations work plays an important role in the implementation of the project idea, as well as in the fellow's visibility. Fellows participating in the programs for cultural managers are expected to …
… actively pursue media coverage for their projects
… behave professionally in their working environment and effectively communicate their own role in the project, as this is the best form of self-advertisement
… mention the program and the foundation in their communications
… inform the project management about the results of their public relations work and make their material available for the project management's own public relations work

If active project work is expected in a fellowship program, it is advisable to provide a budget. In the programs for cultural managers, this budget can only provide a portion of the total financing for the project; other funds must be acquired. As a component of training, the acquisition of external funding is supported by the program management. An allocation of funds for networking projects may also act as an incentive for collaborative project work among fellows, including alumni. These projects not only strengthen the network, but also promote relationships among host organizations.

Project work checklist

:: A project budget helps at the project's initiation and provides the basis for the acquisition of further funding.
:: The involvement of local project partners strengthens acceptance of the project.
:: Advance clarification of participants' demands and expectations is important in the project work.
:: In fellowship programs of limited length, the scope and duration of the projects is also limited.
:: Different attitudes to project and time management can prove particularly challenging in international fellowship programs.
:: The program's project budget should be large enough, so that smaller projects can be fully implemented, and small enough, so that there is a clear incentive to acquire additional project funds from other sources.

Handing over the keys

The conclusion of the program and preparation for a return to one's home country is just as much a part of foreign exchange as one's placement in a new environment at the outset. As such, it should be carefully planned so that it proceeds in a satisfactory way. Fellows are often deeply involved in project work until the very end, while simultaneously having to grapple with their future. They must disengage and plan new endeavors. They must record their experiences, document the results of their work and their network, and transfer their tasks to a staff member of the organization or, as the case may be, a successor.

At the conclusion of the program, fellows are expected to …
… complete the project work on site and settle accounts
… compose a final report—concerning accomplishments, particular challenges, and any potential unfinished business
… take leave of important partners and, if applicable, announce their successor
… document the results of their work and their networks for colleagues in the organization or for potential successors
… reflect on their personal and professional successes

Even after the fellows depart, the host organization should know where and how to contact artists and partners in the fellows' countries, which programs and artistic inquiries are currently underway, and what has to be observed in collaboration with foreign partners.

Dealing with the question of one's professional future is also part of the final portion of a fellowship. What comes next? Where would I like to work in the future, and do I have a chance in this job market? How can I use what I have learned to position myself well? Should I be self-employed and, if so, what does that mean?

Within the programs for cultural managers, the program management aids in this process: In seminars, it broaches the topic of the fellowship's conclusion and the fellows' return. It makes recommendations (e. g., "no projects in the last two months") and provides fellows with standardized instruments (transfer protocols, guidelines for evaluation discussions). It also conducts regular personal talks with fellows about their professional desires, goals, and plans. Guidance in job applications and rhetoric forms a part of the training program, as does the envisioning of possible career fields and successful occupational models. Before the

Artistic and cultural education

"I see my work as a hinge between individuals, ideas, and cultures. I want to open doors for cultural exchange, because creativity develops when people can enter new conceptual spaces. It is important to shape not just content but also the conditions themselves: Through a direct exchange with cultural workers in Skopje and the surrounding region, personal relationships developed which have laid the groundwork for formulating collective goals for a growing European cultural scene and putting new ideas into action."

A fellow in the program newsletter

"As a cultural studies scholar, the interface between politics and art lies at the center of my work. I was able to trace the notable importance of culture in developing Bosnia and Herzegovina: The aesthetic space is often the only one that provides for an open and unprejudiced debate in the country. To this end, I brought in international artists and provided the local scene with a stage. Through residence projects, exhibitions, and workshops, I reached a wide audience, fostered intensive exchange, and laid the base for long-term collaboration."

A fellow in her final report

Project example: "Scene: Moldova"
Eight days of contemporary theater, dance, film, photography, and music from the Republic of Moldova in the Societaetstheater in Dresden
The Republic of Moldova featured in a theater festival for the first time in another European country. The work of mostly younger artists representative of the Republic of Moldova was selected for the festival "Scene: Moldova" in the Societaetstheater in Dresden, and dealt primarily with the country's conflicts and path in / towards Europe. To this end, the problem of sex-trafficking was discussed in "The Seventh Coffeehouse". The piece "Sugar-free" by the Mobile European Trailer Theater from Chişinău also premiered at the festival. The theatrical performances were complemented by panel discussions, concerts with contemporary music, and film screenings. The festival took place in May of 2008 and deliberately ended on Europe Day.

Project example: "SouthEast 24–7 Photo Marathon"
Ten pictures in 24 hours in seven cities
In 2010, the project "SouthEast 24-7" extended an invitation in seven Eastern, Central and Southeastern European cities to a photo marathon. Photographers had 24 hours to express ten terms such as dream house, utopia, or made in Romania / Bulgaria / Hungary, etc. in digital pictures taken in their cities. The best picture from each of the ten categories was printed as a postcard and published in local newspapers. The most interesting, critical, or funniest pictures from each category and city were entered into an international competition. The winning pictures from each category were presented in a final exhibition at the "European Capital of Culture Pécs 2010" in the presence of the photographers, and were printed as a postcard set. A project by Robert Bosch cultural managers in Sibiu (Romania), Banja Luka (Bosnia and Herzegovina), Osijek (Croatia), Pécs (Hungary), Pristina (Kosovo), Ruse (Bulgaria), and Skopje (Macedonia)

end of the fellowship, fellows receive training in career planning and job searching, and re-entry into their home countries' job markets is supported to a limited extent by integration fellowships or returning funds. The program management provides contacts, forwards job postings, and offers itself as a reference. Alumni of the program receive a certificate from the Robert Bosch Stiftung for their participation. Furthermore, the extensive lobbying accomplished through the network will serve to position the cultural managers well in their future field of work.

For your own storyboard
:: Which roles will fellows take on in their field of activity?
:: What challenges can arise with their placement?
:: How can the fellows' personal goals be supported?
:: Is project work expected from fellows and, if so,
*   how are they being supported?*
:: What explicit qualification measures are provided?
:: Which experts and trainers should be involved?

Behind the Scenes

The backstage area of a fellowship program reveals answers to the following: How many people are involved in the work? What is the budget to be planned for? With which partners does the program management work? On which international stages are they present? What of the production remains? When does one seek feedback from theater critics?

Building the stage

Organizational structure

Fellowship programs that fund individuals must have a well-established organizational structure and sufficient personnel to support and guide the fellows. The complexity of personnel and administrative structures increases when programs work in conjunction with other institutions and are internationally oriented, or take place in multiple countries. It further increases if the program claims to be a high level qualification course and realizes this claim through an elaborate training program.

A funding program for individuals entails elaborate administration and support measures, and the fundamental question is whether one wants to coordinate this in-house, or whether program management should be transferred to a external institution carrying out the program. The Robert Bosch Stiftung has outsourced the implementation and administration of both programs for cultural managers to two implementing institutions: The program "Cultural Managers from Central and Eastern Europe" is operated by MitOst e. V., and the program "Cultural Managers in Central and Eastern Europe" by the Eastern Europe Center at the University of Hohenheim. This allows for a division of areas of responsibility and eases the burden on the funding institution. The funding institution maintains a broad vision, determines strategic focus in cooperation with the implementing institutions, formulates content and objectives, makes decisions about requirements and facilities, and is responsible for lobbying and public relations work in larger networks. It takes on overall responsibility and supports the institutions carrying out the program. The implementing institution takes care of the operational day-to-day business and contact with fellows and host organizations.

Outsourcing program management can relieve a certain burden, but it can also demand increased effort in communication and a possible loss of control. Therefore, clear communicative structures, regular meetings, common objectives, and absolute trust are imperative.

The decision to outsource management is a major one and should be considered very carefully. Outsourcing allows for an administrative structure that is very flexible and suits the program perfectly. It transfers personnel and financial responsibilities to a cooperation partner. The experience, network, and perspective of the partner may be utilized, which strengthens the positioning within the relevant field.

By the same token, outsourcing may pose new challenges in communication and coordination and cause losses due to friction between different working styles and interests.

Managerial cooperation should always apply the rule: "Keep it short and simple."

Program cooperation checklist

:: The division of tasks and competencies must be clearly defined and contractually set.
:: Strong trust between partners is imperative.
:: A sound basis of similar topics, objectives, individuals, and institutional structures is important.
:: Both sides must be prepared to invest in the partnership.
:: The implementing institution must have a professional, functional administration, including accounting, a stable internal organization and financial structures.
:: The implementing institution should not be so large that program decisions take a long time.

Personnel requirements

The personnel selected for the implementation of the fellowship programs depends on the programs' focus and objectives. The number of individuals receiving funding and organizations involved is one factor, along with the demand for support and attaining qualifications, the design of the public relations work and lobbying, and networking and alumni activities. For international fellowship programs, the program management should have intercultural and foreign experience, as well as their own experience with fellowships. A familiarity with all levels of the program architecture is just as important as experience with their organization and administration. Project work is expected of fellows, so the program management should also be skilled at project management. Strategic thinking, communication skills, and networking knowledge are essential.

In the programs for cultural managers, the fellows are continuously supported and guided, a strong emphasis is placed on networking, and the implementing institutions are involved in the strategic further development of the program. All of this is decisive for personnel composition. Both implementing institutions have a program manager and a program assistance, supported by accounting and—in particular during the seminar and organization heavy introductory and closing periods—student assistants, interns, or volunteers, as necessary. The management represents the program externally, has extensive cultural and project management experience, has an affinity to art, culture, and cultural policy, and is familiar with fundraising

There is no routine for the program management.
Each program year presents new and unique challenges.

and the administration of large budgets. The program assistance also has cultural, project, foreign, and administrative experience. The implementing institutions assure expertise they cannot provide themselves through cooperation with a permanent group of experts, trainers and moderators.

Personnel requirements checklist
:: The demanding nature of guidance in a fellowship program is reflected in appropriate staff to fellow ratios.
:: For a fellowship program of 10 to 15 fellows, two fixed permanent staff members should be provided, one of them in a managerial capacity and one assistant, in addition to a part-time accountant.
:: Programs should remain flexible in the design of their staff and be able to increase the number of staff during busy periods.
:: Should the program management have to travel frequently, a program assistant who can run the office in their absence is important.
:: Program management should have decision-making authority on all operative questions.
:: Ideally, program employees should already have experience with fellowship programs.
:: The accountant should be present regularly several times during the week.

Financing
The more complex the program architecture, the more sophisticated the financial structure. In most fellowship programs, a financial challenge is posed by more than administration and fellowships. In the programs for cultural managers, insurance and funds for the support in career placement after the fellowship's end must also be calculated as additional costs of the fellowships. Moreover, fellowships entail a number of other costs, such as travel or language acquisition. A significant portion of funds is devoted to the training program and project funds. Expenses for program management and direction include not only administrative and personnel costs, but also expenses involved in the selection process, public relations work, and program evaluation.

For a fellowship program with 12 fellows and a duration of one year, total costs are around 500,000 euros. These costs can be distributed according to the following approximate expenses:
:: 40 % for fellowships, including additional expenses such as insurance, return grants, language courses, travel, etc.
:: 10 % for funding the fellow's projects (3,000–5,000 euros per person)
:: 20 % for a training program (seminar expenses, fees, travel costs) and the fellows' travel
:: 10 % for program coordination (selection of fellows, the program management's travel expenses, public relations work)
:: 20 % for administrative costs, including personnel expenses for the program management.
With the support of their host organizations and the program management, the fellows acquire third-party funding for projects. Each year, projects with an average total budget of 200,000 euros are implemented.

Financing checklist
:: Fellows comprise the principal part of the budget.
:: Fellowship amounts may be based on a normal rate for doctoral fellows.
:: The program management encourages awareness of the fact that while fellowships offer less income and stability than permanent positions, they are complemented by an investment in attaining qualifications and receiving career guidance.
:: It is advisable to pay a fixed stipend regardless of the fellowship's location. At the same time, there should be some flexibility for special costs.
:: A financial reserve should be planned for unexpected costs.

Within the network

Partners

Fellows benefit from the fellowship program's anchoring within the network of the institution carrying out the program: They can make use of contacts, receive advice, and find cooperation partners and guidance for their professional plans. At the same time, the funding institution also benefits from the fellowship program: Their objectives are reinforced and made visible within their network. Partnering institutions can provide important impetus for the further design and development of fellowship programs, and profit in their turn from a collaboration in which they can draw on the expertise of the fellows and the implementing institutions.

A program's partner network should be established in advance, according to the following questions: Who are the major players and experts to be involved? How can the fellowship program best position itself and make itself known? How does the interplay of the individual players work? Relevant members of the network of the programs for cultural managers include diplomatic representatives and cultural institutions of involved countries, cultural players on a European level, networks and umbrella organizations for various artistic disciplines, foundations with a similar focus, as well as local and regional cultural organizations, associations, and forums. They should recognize the programs for cultural managers as cultural actors and the fellows as their partners.

A successful fellowship program creates new connections between the local networks of the fellows and host organizations and the existing networks of the program management.

Cooperation with local and regional actors is also important for the success of the programs for cultural managers, as well as with institutions involved in the fellows' direct working environment: cultural offices and other local cultural and educational institutions, as well as regional cultural administrative organizations (if any exist). They offer a platform for sustainable collaborations, which ideally remain in place after the end of the fellowship. Among local and regional actors, there is a definite awareness of the prestige of "having a cultural manager in the city," and an interest in continued cooperation with the program management.

The network of the programs for cultural managers also includes former fellows still currently active in international cultural exchange. The care and expansions of the program's own network is just as important a goal as positioning itself within pre-existing cultural networks, and is one of the core tasks of the program management.

Public relations and lobbying work

Public relations brings attention to the program, the fellows' activities, the fellows' projects, and the fellows themselves; attracts an audience; and provides media exposure. Lobbying work is long-term and contributes to the program and its goals within the awareness of relevant actors—policy makers, potential partners, employers, and important contacts within the network.

Fellows are primarily responsible for on-site, short-term public relations work, in particular traditional media outreach, which takes place mainly within a local context and within the working environment. Complementing this, the program management is responsible for the public relations work for the overall program. It invites the media to flagship projects, prints brochures and informational material, and is responsible for the presence of the program on the internet. Program management also takes principal responsibility for lobbying work. It is guided by the question: Are the programs positioned adequately? The aim of the lobbying work for the programs for cultural managers is to secure partners and to increase the visibility of the fellows' work within potential future career fields.

Within this communication work, the program management plays an important liaison role. It has the right position and knowledge to contact relevant actors within the network, reach the key point people from important institutions, and represent the content and goals of the fellowship program and the fellows' potential. It attends conferences and symposia and may even initiate its own events and background discussions.
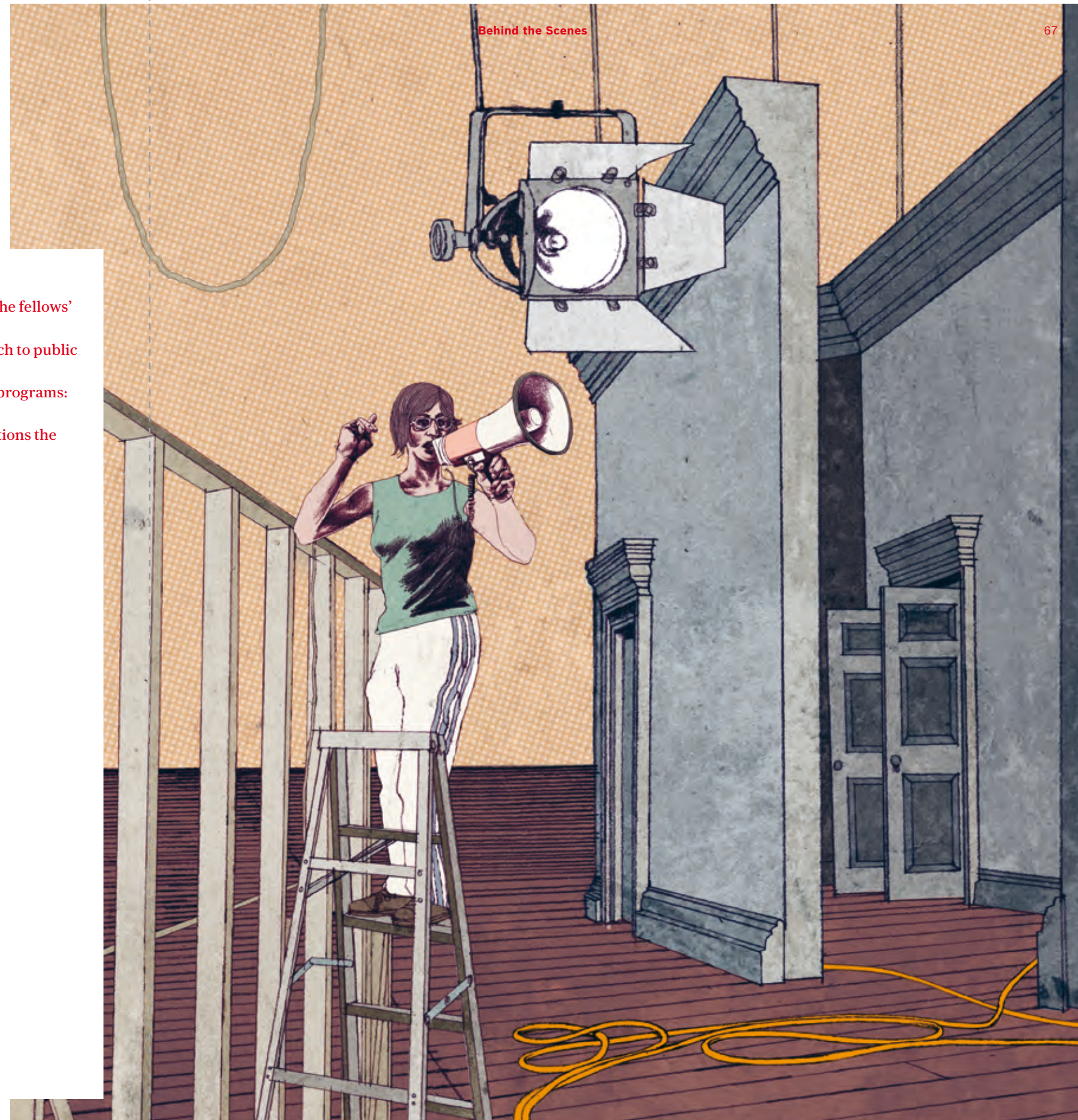
Additionally, decentralized and important contributions to lobbying also come from the fellows: Their work itself is convincing. The wide-reaching and positive perception of their work is the best advertisement for the program. The fellows' actions, their communications, their projects, and their standing are also a calling card for the program and the institutions carrying it out.

Lobbying is a top priority: It should be considered from the beginning and must take place within the program management.

Checklist for public relations and lobbying work

:: Communications work takes place on two levels: as publicity work for the fellows'
activities and as lobbying work for the overall program.

:: Attention can only be called to the program through a strategic approach to public
relations and media coverage.

:: Online media have a particular importance in international fellowship programs:
They are fast, cover vast distances, and appeal to younger audiences.

:: Lobbying work is a management issue: The program management positions the
program and its participants within the right contexts.

Ensuring quality

A fellowship program that focuses on current developments, seeks to address so-cially and (cultural-) politically relevant issues, and has high aspirations for its con-tent and objectives, participating individuals and organizations, must constantly review and analyze itself. It is important to find out whether the objectives the fund-ing institution set for itself at the beginning of the fellowship program can actually be achieved and where there is a possible need for optimization and improvement.

In the programs for cultural managers, the program management takes respon-sibility for a regular evaluation: Individuals' and organizations' satisfaction with the prevailing circumstances is evaluated through recurring informal discussions, and the practical application of program design is reviewed. Seminar evaluations in the form of questionnaires and feedback sessions help to gauge the suc-cess of qualification measures and additional needs. External perspectives on and assessments of the program are sought from experts and trainers. To moni-tor and evaluate the relationship between the host organization and the fellow, the target agreements are useful. Personal development is assessed during one-on-one discussions between the program management and the fellows, and plays a crucial role in the evaluation discussions at the end of the program year. After completing a pilot phase, both programs also commissioned an external evaluation, which led to major adjustments in the program content.

Aside from the quality of the program content, the impact of the programs may also be monitored through evaluation. Thus, in the programs for cultural managers, the question is posed: Can fellows actually shape their field of work actively and set new trends in cultural exchange? Do they become sufficiently qualified through the fellow-ship in international cultural management to then take on key positions in cul-tural institutions? Is the deployment of the fellows at the host organizations of use to them in order to reach their objectives and achieve organizational development? To these questions, the cultural managers' programs find answers in the reports of the program participants and in the evaluation discussions. In addition, the career paths of the program's alumi are closely followed and documented.

A clear definition of program objectives, a stable institutional basis, and regular evaluations accompanying the program are prerequisites for optimizing the program's success.

It is more difficult to measure effects that cannot be formulated as objectives: the indirect effects of program networks, which develop autonomously and are not guided by the program management, or the effects that the programs for cultural managers exert on the activity of actors close to the program. In order to keep track of them, recent developments in the program's network and in the (cultural) politi-cal environment are monitored continuously.

Quality assurance checklist

:: Ongoing evaluation will ensure that the program's objectives and architecture are consistently given constructive criticism.
:: Regular personal talks with program participants are important in assessing the target group's needs and wants.
:: Both quantitative and qualitative instruments should be used for evaluations.
:: Agreements on objectives are important tools for quality assurance.

Achieving sustainability

A fellowship program's success is closely connected to its long-term effect on the people and organizations involved. In the context of a program of limited dura-tion, indicators for lasting or sustainable effects should be determined early on and relevant data should be collected continuously. Close contact with the program's alumni and representatives of the host organizations as well as a career history survey (which is often complex) all provide good sources of such information. The sustainability of a funding program for individuals can be investigated via the fol-lowing questions:

:: Have contacts remained intact? Are there further collaborations even without funding?
:: Can the effects of the fellows' work still be felt after they have left?
:: How closely connected with the foundation are the fellows, the host organizations, and the program partners over the mid- and long-term?
:: Are the fellows able to work in their desired field and has their fellowship contributed to this?
:: How stable and independent is the network that has been created?
:: What long-term changes in awareness have taken place?
:: What long-term momentum has been established?
:: Was the program able to set points of emphasis in a higher level political context, provide inspiration, initiate new discourse, or develop completely new fields of work?

Effects

A comprehensive assessment of a fellowship program's impact—the stage, its actors, the directors, and the audience—is only possible with time and distance. Bearing in mind the objectives and architecture of the programs for cultural managers, it will be possible to speak of a lasting effect if three years after the program's finish ...

... 90 % of the former fellows are active within the cultural or educational sector

... 50 % work in international contexts

... 25 % hold leading positions

... 80–90 % attribute an improvement in their professional profiles to their program participation

... 75 % are available for alumni-network activities

... the experiential knowledge individuals gained during the fellowship has been maintained

... fellows' participation in the program is retroactively perceived as "life-changing"

... an active alumni network exists

... the majority of host organizations are still in touch with the foundation, the cultural managers, the artists, and cultural organizations

... sources of funding and partnerships cultivated by the cultural managers are still available to the host organizations

... networking has been established between art scenes from the participating countries

... the programs were able to stimulate (foreign) cultural policies of the participating countries

An important benchmark for the lasting success of the program is the former fellows' subsequent paths, their continued professional journey. One relevant question to ask of programs for cultural managers is whether they actually succeed in training young professionals for international exchange. There are many different ways to connect to international project work after the end of a fellowship.

Former cultural managers ...

... work for institutions in their home countries with international exchange programs related to the fellow's former host country

... work as cultural managers or curators at institutions involved with various art forms

... work for the national cultural organizations and diplomatic representatives of their home countries

... work independently within their own offices on international cultural projects

"*In countries with a functioning job market in the cultural field, cultural managers have good chances of finding suitable positions after their fellowships. Qualifications obtained in Germany are highly valued, and, paired with the prestige of having worked abroad, they help with applications. Return grants can be very helpful. Fellows generally find an interesting position within a half year at most. The low income within the cultural field is often the biggest problem.*"

From an evaluation report

"*Generally, I found it very important to see how seriously the program management and the foundation take evaluations, and how persistently they work to improve the program.*"

A fellow in her final report

"*From the very beginning I was entrusted with a responsible, exciting and active position. I rose to each new challenge and was able to learn a lot on this way. It is quite certain that it would have been hard for me to find an equally challenging occupation in Germany directly after university graduation. In the course of my diverse work, I gained self-confidence and a clear judgment of my personal skills and knowledge.*"

A fellow in her final report

... have successfully transferred to another, related sector—educational management or the creative industry

... hold leading positions in foundations, public cultural affairs' offices, or cultural organizations

... work actively as freelance cultural managers in international cultural exchange

The activity of the alumni network is also a good indicator of a funding program's long-term impact. It is important to distinguish between alumni activities, which are limited to exchange and contact between former fellows, and a broader networking effort that is related to the program's objectives.

With the establishment of an alumni network and corresponding long-term maintenance of contacts, the lasting impact of a funding program for individuals is secured.

Within the programs for cultural managers, alumni activities are actively encouraged. Former fellows act as multipliers and lobbyists for the programs. Alumni are involved in the Robert Bosch Stiftung's network, solicited as mentors, advisors, and experts, invited to events, and informed about interesting job offers and calls for project applications. A regular newsletter relates news from the programs for cultural managers and other foundation activities. The foundation provides a budget for alumni activities and offers financial incentives for collaborative projects between former and current cultural managers. In return, former fellows are expected to organize alumni activities independently. These activities can only be brought to life by the actors themselves. They should identify with this work, consider themselves feedback providers and partners in brainstorming, gladly bring their expertise to the programs, and network independently among themselves.

On principle, expectations should not be too high, alumni activities must be tailored to the actual needs of the former fellows, with respect to their professional status, work focus, location, and available time.

Continuous contact to the former host organizations is also important for the program management. Representatives will continue to be informed about the foundation's activities, considered network partners, and recommended as such. The fellows' local successors will be supported if needed on an individual basis.

Alumni activities

Network meeting in Pécs

In March of 2010, alumni and current fellows from the Robert Bosch Stiftung's cultural managers programs met in Pécs, Hungary. The aim was to improve communication between fellows and alumni, exchange experiences through networking meetings and thematic group discussions, and discuss ideas and initiatives for European cultural policy. There was a joint critical discussion of the topic "Cultural Capital Pécs 2010" and walking tours of the city to learn about the preparations for its European Capital of Culture program. The meeting in Pécs was the impetus for a continuation and deepening of network activities, for example in the form of smaller and more specified forums, and meetings with focus on certain regions or distinct artistic fields.

"The expertise of the former cultural managers, and thus the potential of the alumni network, is immense. To focus this potential and make use of it, to launch network initiatives and utilize their know-how for the benefit of current cultural managers and the further development of our engagement within the cultural arena, these are the tasks I see for alumni activities in the Robert Bosch Stiftung."

From an evaluation report

Ideally, the alumni network develops into a network of experts who consider themselves actors (in the case of the programs for cultural managers, cultural policy actors) and are actively involved in current discussions and other networks.

For your own storyboard

:: Should we conduct the fellowship program ourselves or in cooperation with other organizations?
:: Which responsibilities should program partners take on?
:: What are the personnel requirements?
:: Where should we begin with our public relations and lobbying work?
:: Who are the actors in our network?
:: Which tools can be used for quality assurance?
:: What long-term, lasting effects are to be achieved with the program?

Epilog

This publication began with the idea of recording the experiences we had in implementing the Robert Bosch Stiftung's programs for cultural managers and making them available to our colleagues. Looking back at the last ten years, especially in regard to similar work that could take place in the future, there are points that we see as essential for the success of a funding program for individuals and which we would always take into consideration again:

Show trust and interest
A safe environment is imperative for the fellows' personal development and the development of new ideas.

Set realistic objectives
The participants in a funding program for individuals vary in their degrees of preparation for challenges and their new roles. To avoid demanding too much of them, it is important to support the fellows in clarifying their roles in their new environments and in the development of realistic objectives.

Consider individuals and their environments
Learning is constantly taking place in and with the working environment. From the beginning of the program, it is important to consider not only the fellows but also the host organizations (the environment) as target groups in the focus of one's own work.

Allow freedom for exchange with the group
Free and willing exchange within the group and undirected collaborative approaches to questions and solutions strengthen the group's self-organization.

Encourage networking
Cooperating in a larger ensemble makes it possible to create something that could not be imagined at the outset.

Travel is educational
This is also true within a program that funds individuals abroad. Visiting other places and having conversations with partners far away from where one has been placed broadens horizons and leads to a new, clear perspective on the structures of one's own organization.

Give feedback
Feedback is an important part of positioning oneself in a new environment. This is often lacking in a new colleague's circle. It is all the more important for trainers and program management, among others, to provide the participants in a funding program for individuals with assessments of their performance and actions.

Learn from participants
The participants themselves have the best ideas for improving a program. The program management's tasks are to listen well, to be open to suggestions and criticism, and to implement suitable evaluation tests.

Work with partners
Many good ideas come from exchange and cannot be implemented without committed partners. When the program itself exemplifies close collaborations with partners, the fellows will do the same.

:: What has your experience been?

Robert Bosch Stiftung
The Robert Bosch Stiftung is one of the major German foundations associated with a private company. Established in 1964, it represents the philanthropic endeavors of Robert Bosch (1861–1942), focussing on the fields of science, health, international relations, education, society, and culture.

MitOst e.V.
MitOst a Berlin based non-profit and non-governmental association carrying out international projects focusing on citizenship education and cultural exchange in Europe and its neighboring regions. The association was founded in 1996 and has 1,300 members in 40 countries. International understanding and civic engagement are the basic principles for all programs of MitOst as well as for the manifold voluntary projects of its members.

University of Hohenheim's Eastern Europe Center
The Hohenheim University center for research, teaching, advanced training and consultancy was established in 1995 to facilitate cooperation with scientific institutions in Central and Eastern European countries. As a cross-faculty institution the center consolidates the scientific competence of the University of Hohenheim in the fields of natural sciences, agricultural sciences, economics and social sciences to initiate scientific research cooperation with partners from Central and Eastern European countries and to coordinate cross-border interdisciplinary projects.