



ENCATC praxis

art & culture internships + skills & training + community + career tips

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on your career
in the arts
& culture



ISSUE N°73

TABLE OF CONTENTS

EDITORIAL

Backstage: Unsung heroes of the opera house

3

DID YOU KNOW?

ENCATC launches a new book series with first publication "When Cultural Policies Change: Comparing Mexico and Argentina"

5

SKILLS & TRAINING

- The Rijksmuseum Fellowship Programme
- Sustainable Cultural Management International Intensive Summer Course
- ELARCH Master Course in Structural Analysis of Monuments and Historical Constructions – Heritage and Intervention Design
- ADESTE: Conference "The Future of Audience Development: Research, Training and Practice"

7

COMMUNITY

What's your vision of Europe? Use your artistic inspiration to share your view

11

INTERNSHIPS

Get more experience to add to your CV with this month's selection of 18 internship offers in 10 countries

17–35

CAREER TIPS

How can you get started as a cultural entrepreneur?

12

Backstage: Unsung heroes of the opera house

In the world of the performing arts, stage management skills including organisation, communication, and sympathy with performers are highly appreciated. Why is working backstage at an opera house deemed a daunting profession by cultural operators who have these skills?



Photo credit: Deb West via Flickr CC BY 2.0

In his article "[Backstage: Unsung heroes of the opera house](#)", published on 14 December in [The Stage](#), author Andrew Killian celebrates the skills and triumphs of the men and women who we rarely see, but no opera company could do without for their successful performances.

To highlight the challenges and incredible work done behind the scenes for opera performances, Killian makes the comparison between responsibilities of stage managers working on a play and those working on an opera. Here are just some of the differences:

- Scale: "An opera company will have a full-time orchestra, with whom stage managers will have little direct contact, and a full-time chorus of anything between 24 and 75, with whom they certainly will. Many operas include dancers; children and animals are significantly more

likely to feature. Over an opera company year, perhaps only one production in six will be a new one, so a lot of time is spent on revivals. Sets, costumes and props, plus all the technical plots, will already exist but good documentation and archiving are vital. There must be perfect trust in the paperwork."

- Limitations in scheduling: "In play rehearsals, actors are expected to be available every day. Singers may well have agreed absences on this day or that, months, even years, in advance. The absence of the tenor on Thursday for a concert, plus Friday morning to travel back, is part of the package. It is usual not to ask a singer to rehearse one opera on a day when they are performing another. And principal singers must rest their voice on the day after a

performance. All these form further limitations on the schedule."

- Production period and rehearsals: *"Perhaps the most noticeable difference in stage management working patterns comes in the production period. For a play, the get-in, fit-up, rigging, focusing will all be completed over a few days. There will then be a technical rehearsal, dress rehearsals, perhaps a preview and opening night. The production has technical, artistic and management support in one highly concentrated blitz. In an opera house, after the fit-up and lighting, the singers will get on stage for their first morning rehearsal. But after lunch, it is all taken away, to be replaced by the set for that evening's opera. It will come back the following morning, but again, only until lunchtime, when it will be replaced in the afternoon by a different opera. This will be repeated up to and including the final dress rehearsal. There will then be a two-day gap, to allow singers to rest their voices, before opening night. As there will probably be a rehearsal of the next opera in line that morning, the stage management won't see their set until mid-afternoon."*
- Music cueing: *"Last, but certainly not least, is the fact that opera stage management cues from music, rather than from text. The technique of music cueing can be mastered, even by the inexperienced, with patience and practice. In a play the DSM will relish being alive to every slight variation among the actors, having absorbed their practices in rehearsal. For a stage manager, the inexorability of opera music presents a special challenge, not faced in a play. If a scene change in a play slightly over-runs that is bad, but not disastrous. In opera the music does not stop and at a given point the conductor will cue the music for the singers in the next scene. The curtain simply must have gone out by then, there is not a single second's leeway. It certainly concentrates the mind."*

Thanks to Killian's insight, we can gain a better understanding the professional responsibilities of those who work with such dedication that the audience are completely unaware of the complexities and organization involved behind the scenes.



Photo credit: Deb West via Flickr CC BY 2.0

Next time you're at the opera, perhaps take a moment to sing the praises of the men and women behind the plush velvet curtains and further beyond the towering sets. Then sit back, relax , and enjoy the show!

You can read the full article "Backstage: Unsung heroes of the opera house" here:

<https://www.thestage.co.uk/features/2015/backstage-unsung-heroes-of-the-opera-house/>



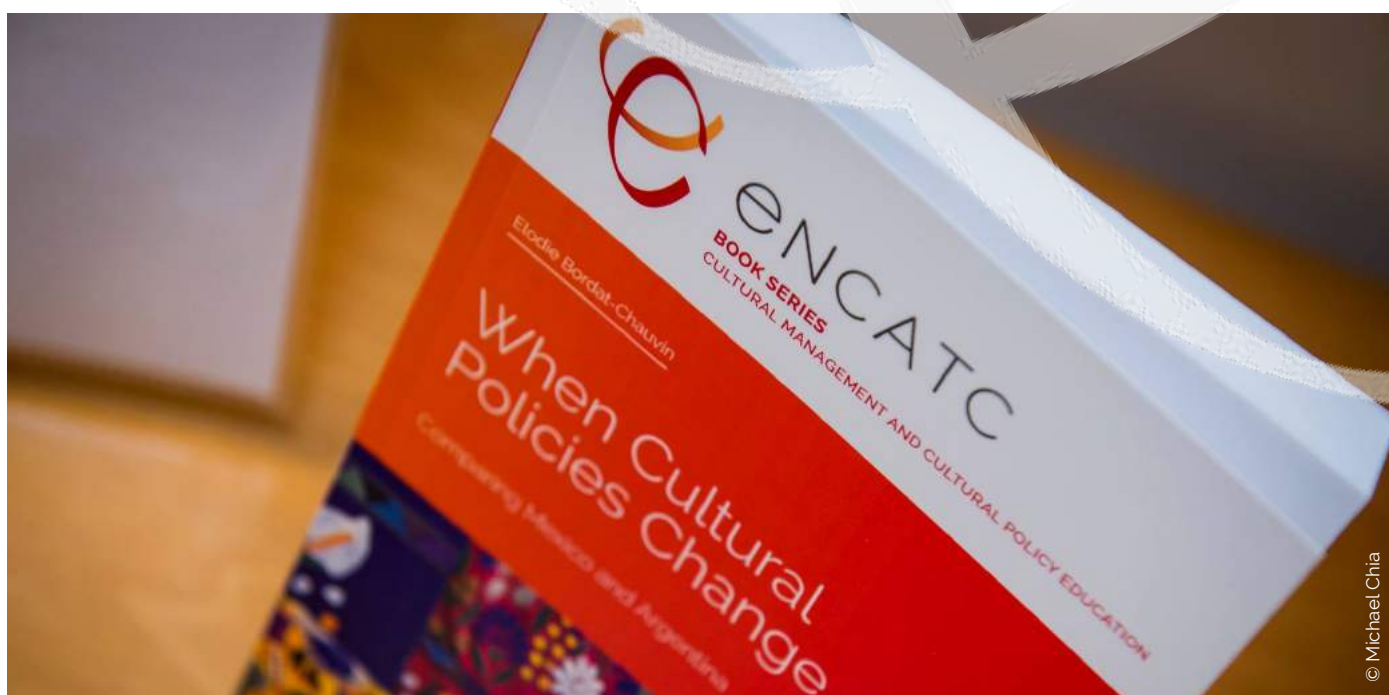
Are you interested in a career with an opera company?

Check out page 28 for the internship at the Opéra National de Paris in France.

DID YOU KNOW?

ENCATC launches a new book series with first publication

ENCATC has published a new book "When Cultural Policies Change: Comparing Mexico and Argentina"



ENCATC is excited to share with you our new Book Series launched with the international publishing house, P.I.E. Peter Lang!

It is becoming more and more evident that education in cultural management and cultural policy cannot and should not be separated from research being conducted in the field. Since its creation, ENCATC has recognised this need and has always been very active in pursuing, publishing, presenting, and disseminating research in arts and cultural management and cultural policy to strengthen the understanding and knowledge of cultural management and cultural policy issues.

ENCATC is a partner in many European research projects in fields like leadership, spillover of the creative industries, and heritage. In line with this

objective, ENCATC's own research activities already include over the past years the publication of the scientific Journal of Cultural Management and Policy, the organisation of a Research Session during our Annual Conference, the organisation of the Forum for Young Researchers, and the organisation of the ENCATC Research Award. To continue pursuing this objective and creating even stronger synergy between education and research, in 2014 ENCATC decided to start the publication of its first Book Series.

The aim of this new ambitious project is to foster critical debate and to publish academic research in the field of cultural management and cultural policy. It intends also open up a forum for discussions and debate on the topics of cultural management and cultural policy among scholars, educators, policy makers, cultural managers, and students. The Book

Series is also intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

To start this new collection of books, we have decided to publish the PhD thesis of the first ENCATC Research Award winner: Elodie Bordat-Chauvin. The publication, "When Cultural Policies Change: Comparing Mexico and Argentina", is a comparative and historical analysis which sheds new light on the emergence, institutionalization and transformation of the cultural policies of two major Latin American countries: Mexico and Argentina.

ENCATC is convinced this publication is an important contribution for the academic and scientific community and will certainly provide academics, researchers, policy makers and practitioners with a unique useful reference tool for the development of cultural policies and practices in Mexico and Argentina. For students it will be a useful reference tool for those researching this topic and for those who wish to deepen their knowledge.

We invite you to learn more and get your copy of "When Cultural Policies Change: Comparing Mexico and Argentina"!



WHEN CULTURAL POLICIES CHANGE: COMPARING MEXICO AND ARGENTINA

How can change in cultural Policy be explained? Through a comparative and historical analysis, this research sheds new light on the emergence, institutionalization and transformation of the cultural policies of two major Latin American countries: Mexico and Argentina.

Elodie Bordat-Chauvin's investigation is based on the material gathered in ethnographic fieldwork conducted between 2008 and 2010. It gathers observations, unique archive material and more than ninety semi-directive interviews with the majority of Secretaries of Culture in office between 1983 and 2010, several intellectuals, interest groups leaders, cultural managers and members of unions who all played a role in these countries' cultural policies in the last thirty years.

This work challenges the common assertions that Mexican cultural policy is characterized by inertia and Argentinean cultural policy by instability. It analyses factors of changes – such as the neo-liberal turn, transnationalization, decentralization and politico-institutional changes – and their consequences – including reductions in cultural budgets, transformations in cultural industries and modifications in the balance of power between national, subnational, public and private actors.

ABOUT THE AUTHOR

Elodie Bordat-Chauvin holds a PhD in political science (Institut d'Études Politiques d'Aix-en-Provence) and has been a researcher at CHERPA since 2014. Her research focuses on cultural policies in Mexico, Argentina and France.

Her work has been published internationally, including in the International Journal of Cultural Policies and Pôle Sud. She currently teaches cultural policy at Aix-Marseille University and comparative political science at Sciences Po Aix.

MORE INFORMATION



ISBN:
978-2-87574-309-1



PUBLICATION DATE:
November 2015



LANGUAGE:
English



PRICE:
38.00€



FIELD:
Cultural policy



NUMBER OF PAGES:
268



TO GET YOUR COPY:
www.encatc.org/en/award/publication/

SKILLS & TRAINING

Need a boost to enhance your skills?

Is there a specific topic where you feel you need more practice, knowledge, and training? Check out these education, training and conference opportunities to help you on the right path!



Call for Applications:

Sustainable Cultural Management International Intensive Summer Course,
6 - 10 June 2016 in Thessaloniki, Greece

This intensive course will explore the role of the performing arts in shaping a more environmentally sustainable society, to share the environmental best practice identified by and for the performing arts, and provide cultural professionals with the means to manage their work effectively within the context of a changing world. What actions can be taken to become more ecological in the way we govern cultural organisations, manage buildings, create and tour productions, collaborate with partners, and engage with audiences? Participants will hear from leading experts and come away with new skills and perspectives to manage their work effectively in the context of environmental sustainability and climate change.

The course aims to:

- Promote sustainable thinking in three ways: in policy making (advocacy), in the profession (new skills and expertise), and in education (training for young professionals);

- Introduce participants to the main reasons for a central role for culture in the global quest for sustainable development;
- Build a common level of environmental literacy, skills and expertise, for the managers and future leaders of cultural institutions;
- Enable cultural professionals to take advantage of the trends that are shaping a green economy and the opportunities that they present;
- Promote the discourse and methods by which environmental sustainability can be embedded in cultural policies;
- Multiply the impact of these topics and develop the leadership potential of participants.

Course themes and workshops will include: the science of climate change, as relevant to the performing arts; how cultural policy is responding to this driver for change; practical guidance, tools and resources to "green" cultural management; trends and ideas that can shape a "green" economy for the

performing arts; communications and engagement methodologies; leadership development; peer learning, discussion and networking with a pan-European group; and action planning.

* The course fees of 1.000 Euros covers the cost of the course, accommodation (single room, in 4* hotel), breakfast and lunch-pack per day. This is not inclusive of travel costs to Thessaloniki, or any per diem compensation.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
15 March 2016



FIELD:
Performing Arts



PLACE:
Thessaloniki, Greece



WEBSITE TO APPLY:
www.scmcourse.com



LANGUAGE(S):
English



COURSE FEE:
1,000 EUR*



TRAINING DATES:
6 - 10 June 2016



CONTACT:
info@scmcourse.com



Call for Applications:

ELARCH Master Course in Structural Analysis of Monuments and Historical Constructions – Heritage and Intervention Design

ELARCH - Euro-Latin America partnership in natural Risk mitigation and protection of the Cultural Heritage project is a mobility and scholarship project funded by the European Commission.

The project is organized by a Partnership of prestigious universities in Europe and in Latin America and aims at fostering scientific cooperation in the field of "risk mitigation and protection of heritages" between European and Latin American Higher Education Institutions. Grants are available (deadline for application is March 20) for Master Students, Postdocs, Staff and Undergraduates.

ELARCH offers a double full Master degree course consisting of two special editions of existing masters

("Structural Analysis of Historical Constructions" at University of Minho, Portugal, and "Heritage and Intervention design" at University of Basilicata, Italy). The double title includes a project-led education (from September 2016 to June 2017) in Guimarães, University of Minho, and on-site education (on-site school from June 2017 to April 2018) in Matera, University of Basilicata. Both locations are UNESCO World Heritage Sites, providing excellent teaching and research infrastructures. This call is a unique opportunity to participate in unique international programmes in conservation of cultural heritage buildings.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
20 March 2016



FIELD:
Heritage



PLACES:
Guimarães, Portugal
Matera, Italy



WEBSITE TO APPLY:
<http://call.elarch.org/>



LANGUAGE(S):
English



MONTHLY ALLOWANCE:
1,000€-2,500€



PERIOD:
September 2016 - April 2018



CONTACT:
http://www.elarch.org/4/contact_us_606551.html



Call for Applications: The Rijksmuseum Fellowship Programme

The Rijksmuseum operates a Fellowship Programme for outstanding candidates working on the art and history of the Low Countries whose principal concern is object-based research. The aim of the programme is to train a new generation of museum professionals: inquisitive object-based specialists who will further develop understanding of art and history for the future. The focus of research should relate to the Rijksmuseum's collection, and may encompass any of its varied holdings, including Netherlandish paintings, sculpture, decorative arts, prints, drawings, photography and historical artefacts. The purpose of the programme is to enable applicants to base part of their research at the Rijksmuseum, to strengthen the bonds between the universities and the Rijksmuseum, and to encourage the understanding of Netherlandish art and history. The programme offers students and academic scholars access to the museum's collections, library, conservation laboratories and curatorial expertise.

Eligibility:

The Rijksmuseum Fellowship Programme provides opportunities for recent graduates (at the Master's level), as well as doctoral and post-doctoral candidates. The programme is open to candidates of all nationalities and with varied specialisms. They may include art historians, curators, conservators, historians and scientists. Candidates should have proven research capabilities, academic credentials and excellent written and spoken knowledge of two languages (English and preferably Dutch or German). Fellowships will be awarded for a duration ranging from 6-24 months, starting in the academic year 2016-2017.

Funding:

Fellowship stipends are awarded to help support a Fellow's study and research efforts during the tenure of their appointment. The stipend amount varies by funding source and Fellowship period. Visit the Rijksmuseum website for further information.

Application Instructions:

Please review the eligibility, funding and application requirements by visiting the Rijksmuseum website. For the 2016-2017 academic year, candidates can apply for:

- The Andrew W. Mellon Fellowship for art historical research
- The Johan Huizinga Fellowship for historical research
- The Migelien Gerritzen Fellowship for conservation research
- The Manfred & Hanna Heiting Fellowship for photo-historical research

All applications must be submitted online and in English. Applications or related materials delivered via email, postal mail, or in person will not be accepted.

Selection will be made by an international committee in April 2016. The committee consists of eminent scholars in the relevant fields of study from European universities and institutions, and members of the curatorial and conservation staff of the Rijksmuseum. Applicants will be notified by 1 May 2016.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
13 March 2016 at 6:00 p.m. Amsterdam time/CET



FIELDS:
Museums, Research



PLACE:
Amsterdam, Netherlands



WEBSITE TO APPLY:
www.rijksmuseum.nl/fellowships



LANGUAGE(S):
English and preferably Dutch or German



STIPEND:
Stipend amount varies



PERIOD:
6-24 months, starting in September 2016



CONTACT:
Marije Spek m.spek@rijksmuseum.nl



Conference and Training Session:

"The Future of Audience Development: Research, Training and Practice",
10-11 March 2016 in Bilbao, Spain



Photo credit: Spiva Arts via Flickr
CC BY 2.0

Are you looking at a future career in audience development? What skills will tomorrow's managers need to lead arts and cultural organisations with an audience-focus?

Students are invited to attend the final conference of the ADESTE project "The Future of Audience Development: Research Training and Practice" next 10-11 March 2016 in Bilbao, Spain.

Participants will unlock key findings, learn about **innovative and effective approaches to audiences**, hear from leading experts, **network with professionals and potential employers** from across Europe and beyond, and **gain new knowledge and skills** to improve audience development results.

The programme's two-day line up includes keynote speeches on the **key role of cultural policies to support organisations in their transition towards audience-based models**; a presentation of the "Study on audience development - **How to place audiences at the centre of cultural organisations**", commissioned by the EU; technical **visits to cultural institutions** in San Sebastián; and a **World Café session** where participants will be part of a lively debate.

The conference will also be a unique moment to meet Jaime Otamendi (Donostia Kultura), Iker Tolosa, and Enara García (**Donostia-San Sebastián 2016 European Capital of Culture**) for an inside look into the audience strategies behind this major project.

There are **no fees** to attend the conference. Participants will be **offered** coffee breaks, a lunch, and a creative networking cocktail. Free bus transportation to and from San Sebastián will also be made available.

Running over the course of 30-months (01/11/2013-30/04/2016) ADESTE (Audience DEveloper: Skills and Training in Europe) project, funded by the European Union's Lifelong Learning Programme, Leonardo Da Vinci – Development of Innovation – aims to support cultural organisations and practitioners in having a greater impact on access to culture and cultural participation.

The ADESTE project is led by ENCATC member, the Fitzcarraldo Foundation. The consortium also includes ENCATC and ENCATC members: Goldsmiths, University of London; Melting Pro-Laboratorio per la Cultura; and the University of Deusto. The Audience Agency and the Danish Center for Arts & Interculture are also project partners.

IMPORTANT INFORMATION



DEADLINE TO REGISTER:
4 March 2016



TOPIC:
Audience Development



PLACE:
The University of Deusto, Bilbao, Spain



WEBSITES:
www.adesteproject.eu/adestes-final-conference and www.adeste.deusto.es



LANGUAGE(S):
English with plenary sessions translated in Spanish.



FEE:
The conference is free to attend, however fees apply for the optional social programme.



DATES:
10-11 March 2016



CONFERENCE CONTACT:
adeste@deusto.es

COMMUNITY

What's your vision of the Europe?

Share your vision of Europe with the wider EU community. Do you like drawing cartoons, writing articles, taking pictures or filming? Join "A Pen for Europe" - a network of young citizens and express your view!

Partage ta vision de l'Europe avec l'ensemble de la communauté. Tu aimes caricaturer, écrire des articles, photographier ou filmer ? Rejoins « A pen for Europe », un réseau de jeunes citoyens reporters !



Labspics via Flickr CC BY-SA 2.0

The 10 best drawings and articles will be displayed on the Esplanade of the European Parliament on 28 May 2016 to celebrate Europe Day.

Express your perception, ask questions and give reactions to the EU on subjects such as the environment, the reception of migrants, human rights, mobility, lifestyle, science, spirituality, culture, sports, etc.

The pictures of our society that we produce, are the pictures of the society we are building.

This project is open to EVERYONE. To send your article or work, a simple online publishing tool will be at your disposal. But first, you need to subscribe by filling in the online form at:

Publie tes dessins et caricatures, tes reportages, articles et photos.

Les 10 meilleurs dessins et reportages seront publiés sur l'esplanade du Parlement européen à Bruxelles, le 28 mai 2016, pour la Journée de l'Europe.

Exprime ta perception, tes questions, tes réactions vis-à-vis de l'UE sur des sujets comme l'environnement, l'accueil des migrants, les droits de l'Homme, la mobilité, le mode de vie, les sciences, la spiritualité, la culture, le sport,...

Les images de notre société que nous produisons, sont celles de la société que nous construisons.

Ce projet est ouvert à TOUS, pour envoyer ton article ou ton œuvre, un outil simple de publication online sera mis à ta disposition. Il faut tout d'abord t'inscrire en remplissant le formulaire en ligne à l'adresse :



www.citizenreporter.eu/join-us

CAREER TIPS

How to get started as a cultural entrepreneur?

ENCATC sat down with Anne Giraud, a young and innovative French entrepreneur to learn about how she created her company La Petite Idée, the challenges she has faced, and lessons learned. We also heard how her collaboration with ENCATC helped to expand her professional profile to a European level.

L'ENCATC a rencontré Anne Giraud, une jeune entrepreneuse française innovante, pour en apprendre plus sur la façon dont elle a créé son entreprise La petite idée, comment elle a relevé les défis qui lui faisaient face et quelles leçons elle en a tiré. Elle nous a également expliqué comment sa collaboration avec l'ENCATC l'avait aidée à donner à son profil professionnel une envergure européenne.



ENCATC: Once you had the idea to launch your company *La petite idée*, how did you go into action to make it a reality?

Anne Giraud: I was still working as a designer when I was first approached to become Creativity Management adviser, initially on an ad hoc basis, then more regularly. In order to obtain a permanent legal status for my new professional orientation and invoice my services, I decided to set up my own occupational structure. To knowingly make a choice, I carefully listened to different opinions about the various legal status available, with their advantages and inconveniences. I finally went for "Coopérative d'Activités et d'Emplois" (CAE), which is quite popular among individual entrepreneurs in Nantes, France. I'm

currently under the still little-known legal status of "entrepreneur-employee".

ENCATC: *Une fois l'idée trouvée, comment l'avez-vous concrétisée ?*

Anne Giraud: *J'étais encore designer quand j'ai commencé à être sollicitée comme conseillère en management de la créativité, d'abord ponctuellement, puis plus régulièrement. C'est donc la nécessité d'avoir un statut juridique pérenne pour accueillir ma nouvelle activité et facturer mes prestations qui m'a poussé à monter ma propre structure. J'ai alors pris plusieurs avis concernant les différents statuts existants, avec leurs avantages et*

leurs inconvénients, afin de faire mon choix en connaissance de cause. Je me suis finalement dirigée vers une « Coopérative d'Activités et d'Emplois » (CAE) qui accueille et accompagne de nombreux entrepreneurs individuels sur la région nantaise. J'ai actuellement le statut – encore très peu connu – « d'entrepreneur-salarié ».

ENCATC: How did you go about getting startup funds and how did you use them? What has been the most unexpected challenge you have faced?

Anne Giraud: The first months, I spent a lot of time meeting network heads and local authorities whose policy lines seemed to match my development axis. I wished to make my field of business more visible and obtain information about the financial support young project promoters could receive. My potential investors found the project to be "original", "interesting", but I was always too young, too qualified, not specialized enough... in order to fit the mould. I now know that this is often the case when you promote new and innovative practices. Instead of losing courage, I preferred to start my business with my own resources: my ideas, my motivation, my expertise and an office I set up in my living room. The rest followed!

It is also true that, even though I had ten years of professional experience, this was my first involvement as an independent entrepreneur. In retrospect, I think I was still lacking the good reflexes and arguments in order to efficiently valorise my project in the eyes of decision makers.

ENCATC: Comment avez-vous obtenu les fonds pour lancer votre entreprise et à quoi les avez-vous consacrés ? Quel a été le défi auquel vous vous attendiez le moins ?

Anne Giraud: Les premiers mois, j'ai passé beaucoup de temps à rencontrer des têtes de réseau et des référents des collectivités territoriales, dont les axes politiques me semblaient correspondre à mes axes de développement. Je souhaitais faire connaître mon activité, et obtenir des informations sur les accompagnements financiers et logistiques possibles pour les jeunes porteurs de projet. Mes interlocuteurs trouvaient le projet « original », « intéressant », mais j'étais toujours trop jeune, trop diplômée, pas assez spécialisée... pour rentrer dans les bonnes cases. Je sais maintenant que c'est souvent le cas quand on porte des pratiques nouvelles et innovantes. Plutôt que de me décourager, j'ai préféré démarrer mon

activité avec mes propres ressources : mes idées, ma motivation, mon savoir-faire, et un bureau aménagé dans mon salon. Le reste a suivi !

Il est également vrai que, malgré dix ans d'expériences professionnelles, c'était ma première expérience en tant qu'entrepreneur indépendant. Avec le recul, je pense que je ne maîtrisais pas encore les bons réflexes et les bons arguments pour valoriser au mieux mon projet auprès des décideurs.

ENCATC: What was your experience working with ENCATC and preparing an ENCATC Breakfast training for our European audience?

I had the pleasure to meet GiannaLia Cogliandro Beyens almost a year ago, thanks to an acquaintance we share. We talked about creativity applied to professional life and she proposed me to lead an "ENCATC Breakfast" in Brussels, in May 2015.

The ENCATC Breakfast is a training series designed for busy professionals and uses a to-the-point and concentrated method to deliver knowledge and new skills. The work I do fits perfectly with the model ENCATC proposed. I was delighted to lead a creative session in this framework on "Brainstorming Express" to teach participants how to effectively generate new ideas to find solutions in the workplace. I introduced proper tools, how to prepare a solid brainstorming framework, how to choose the right cast of participants, and how to avoid many pit falls. Brainstorming seems like an easy concept – it's a well-known creative tool, but few use it optimally! There are many layers and key steps to follow in order to free the mind and let the creative juices and ideas flow! It is a real skill to learn how to prepare, animate and evaluate a successful brainstorming meeting.

I was also excited to do this training because it was an opportunity to reach a wider European and international audience. At this session there were participants from Belgium, France, Slovakia, the United Kingdom, the United States and Argentina! Not only was I able to share my knowledge and expertise, but I too gained new insights from the participants from different cultural backgrounds through the convivial and constructive exchanges. I think as an entrepreneur you always need to be open, seize opportunities to grow your audience, but also learn from them and each experience!

ENCATC: *Quelle a été votre expérience de collaboration avec l'ENCATC et de préparation de la formation pour notre audience européenne.*

Anne Giraud: *J'ai eu le plaisir de rencontrer GiannaLia Cogliandro Beyens il y a presque un an, grâce à une connaissance en commun. Nous avons échangé sur la créativité appliquée à la vie professionnelle, et elle m'a proposé d'intervenir dans le cadre d'un « ENCATC Breakfast » à Bruxelles, en mai 2015.*

Les « ENCATC Breakfast » consistent en des formations conçues pour les professionnels disposant de peu de temps. Elles s'organisent selon une méthode de partage des connaissances et compétences précise et concentrée. Mon travail complète parfaitement le modèle proposé par l'ENCATC. J'étais ravie d'animer une séance créative dans ce cadre, sur le sujet « Brainstorming Express », pour apprendre aux participants comment développer de façon efficace de nouvelles idées face aux problèmes rencontrés au travail. J'ai présenté les outils adaptés, expliqué comment bien préparer une session de brainstorming, comment choisir les bons participants et comment éviter de nombreux pièges. Le brainstorming peut sembler simple – c'est un outil de créativité bien connu, mais peu l'utilisent de manière optimale ! Il y a de nombreuses étapes à suivre avant de libérer l'esprit et trouver l'inspiration ! C'est en effet une compétence à part entière que d'être capable de préparer, animer et évaluer une séance réussie de brainstorming.

Participer à cette formation m'a également permis de toucher une audience européenne et internationale plus large. Lors de cette session, j'ai rencontré des participants de Belgique, de France, de Slovaquie, du Royaume-Uni, des États-Unis et d'Argentine ! C'était l'occasion pour moi non seulement de partager mes connaissances et mon expertise, mais aussi de bénéficier du regard de participants issus de

différents milieux culturels, à travers des échanges conviviaux et constructifs. Je crois sincèrement qu'en tant qu'entrepreneur, on se doit de rester toujours ouvert, de saisir les occasions de toucher une audience plus large, mais aussi apprendre de chaque rencontre et chaque expérience.

ENCATC: **What was the most difficult challenge to starting your own business and how did you overcome it?**

The biggest challenge I had to face when I began was to set up an innovative activity in a very short period of time. Indeed, I needed to make money from my services within six months without knowing much about the daily reality and the priorities of an independent entrepreneur. I had to quickly ask myself the essential questions and rapidly construct an action plan including several options depending of what was working and what was not. This constraint ended up being a major asset because it prompted me to be versatile, develop solutions in collaboration with my professional network and swiftly experiment them.

My business is now more structured. I develop two main axis:

- Education and training to creative tools, "design thinking" and social innovation. The best way of spreading more creative and collaborative practices in professional structures is to experiment with them and test them in a framework without stakes.
- Accompanying businesses and organisations in their efforts for innovation and change. In this context, creative tools are particularly efficient in helping our team to think outside the box, in collaborating differently, in daring to be



creative in a framework that can be restricting (lack of time, resources...). The advantage of this methodology and its "creative toolbox" is also that it adapts to every activity sector and team configuration.

ENCATC: *Quelle a été la plus grande difficulté rencontrée lorsque vous avez lancé votre entreprise et comment l'avez-vous surmontée ?*

Le plus grand challenge à relever à mes débuts, c'était de réussir à équilibrer une activité innovante en un temps record. En effet, je disposais de seulement 6 mois pour commencer à vivre de mes prestations, sans savoir grand-chose de la réalité quotidienne et des priorités d'un entrepreneur indépendant. J'ai donc été obligée de me poser les questions essentielles très rapidement, et de construire un plan d'action express avec différentes options en fonction de ce qui marchait ou pas. Cette contrainte a finalement été un atout, puisqu'elle m'a incité à être polyvalente, à expérimenter rapidement des solutions et à les co-construire avec mon réseau professionnel.

Maintenant, mon activité est plus structurée. Je développe 2 axes principaux :

- *L'enseignement / la formation aux outils de la créativité, au « design thinking » et à l'innovation sociale. La meilleure manière d'essaimer des pratiques plus créatives et collaboratives dans les structures professionnelles est de leur permettre de les expérimenter et de les tester dans un cadre bienveillant et sans enjeu.*
- *L'accompagnement d'entreprises et organisations dans leurs démarches d'innovation et de changement. Dans ce contexte, les outils de la créativité sont particulièrement efficaces pour aider les équipes à penser « outside the box », à collaborer autrement, à oser être créatifs dans un cadre parfois contraignant (manque de temps, de moyens, de ressources...). L'avantage de cette méthodologie associée à sa « boîte à outils créative », c'est aussi qu'elle s'adapte à tout secteur d'activité et toute configuration d'équipe.*

ENCATC: What had you wished you had known before you started your business?

I would have liked to have been told not to worry,



About La Petite Idée:

At the beginning of 2014, given the deep and cross-disciplinary experience and encouraged by the demands of several collaborators, Anne Giraud created "La Petite Idée". She left her job as an integrated designer to become creative potential facilitator.

Today as a consultant in creativity management, she helps companies, as well as organisations, in the development of their creative approach, should it be a one-time or repeated support. The method she adopts combines different tools for idea generation, allows to bring about a large number of new proposals within a very short timeframe, but also makes it possible to go from ideas to practical solutions that suit the matter at hand. La Petite Idée is assisted in its development by l'Ouvre-Boîtes 44, an activity and employment cooperative based in Nantes, France.

Since 2010, Anne has been speaking in various art academies in Nantes (ENSA, ESBA, École de design, LISAA) or in higher education institutions (IPSA of Angers), addressing, among others, the theme "When design meets social and solidarity economy".

As creativity is a process that you have to cultivate on a daily basis, Anne Giraud continues to design unique objects and lead workshops, mainly according to the upcycling* principles.



Learn more and read the description of *La petite idée* in French: www.lapetiteidee.fr

*The process of transforming the materials recovered - or become free products use - in new functional objects better and / or high aesthetic demands .

that being an independent entrepreneur is something you learn. At the beginning, everything was new and complex to me. I was comfortable with my knowledge and experience working with clients. What I had to learn was how to do everything that goes around it: efficient prospecting, building a coherent offer, setting appropriate pricing, handling communication... With time, and the sound advice of people I trust, I learned a lot and I am now able to manage more efficiently the multiple tasks a self-employed person has to face on a daily basis.



ENCATC: Qu'auriez-vous aimé savoir avant de lancer votre entreprise ?

Anne Giraud: J'aurais aimé qu'on me dise : « Pas d'inquiétude, être entrepreneur indépendant, ça s'apprend ! » Au début, tout me paraissait nouveau, complexe, et je ne voyais pas comment tout mener de front en plus de mes interventions : prospecter efficacement, construire une offre cohérente, établir des tarifications adaptées, gérer ma communication... Avec le temps, et les conseils avisés d'un réseau de personnes de confiance, j'ai beaucoup appris, et maintenant je gère bien mieux les multiples tâches que sous-entend le quotidien d'un indépendant.

ENCATC: What advice would you give to students/young graduates looking to start their own business?

Giving advice would be a bit pretentious, I don't have a 30-year experience. But here are a few tips and tricks that helped me when I started my professional life:

- Trusting the collective intelligence: "If you go faster on your own, we go further together", as the African proverb puts it.
- Building and taking care of a professional network you can trust: former students, internship mentors, people that left an impression on you may become your reference tomorrow. Don't hesitate to give your contact information.
- Take every opportunity you are given and do the same to other when you have the chance.
- Break down different parts of your project to test them quickly with final users before testing the whole project. Better to know as soon as possible what works and what does not, instead of waiting to have the "perfect project".

ENCATC: Quels conseils donneriez-vous aux étudiants ou jeunes diplômés désireux de lancer leur propre entreprise ?

Anne Giraud: Donner des conseils serait prétentieux, je n'ai pas 30 ans d'expérience. Mais voici quelques trucs et astuces qui m'ont servi depuis le début de ma vie professionnelle :

- Faire confiance à l'intelligence collective : « Si tout seul on va plus vite, ensemble on va plus loin », comme dit ce proverbe africain.
- Construire un réseau professionnel bienveillant et en prendre bien soin : Les anciens étudiants, maîtres de stage, intervenants qui vous ont marqué sont peut-être vos prescripteurs de demain. Osez donner votre contact.
- Saisir avec enthousiasme les opportunités qu'on nous tend, et rendre la pareille à d'autres quand on en a l'occasion.
- Expérimenter rapidement en version « prototype » tout ou partie de son projet auprès des utilisateurs finaux. Autant savoir dès que possible ce qui fonctionne ou pas au lieu d'attendre de créer « le projet parfait ».

ENCATC: What keeps you motivated and going?

I chose my occupation and the way I do it, how could I not be enthusiastic? If one day I don't have any more pleasure in being a facilitator and adviser in Creativity Management, or if there is no demand for it on the job market, I will move on to something else.

As a daily routine, I continuously work on improving what can be improved, but I also take joy in every smile I get from a workshop's participant, in every new collaboration with someone I esteem, and every time I'm thanked by a satisfied client.

ENCATC: Qu'est-ce qui vous motive et vous fait avancer ?

Anne Giraud: J'ai choisi mon métier et la façon dont je le pratique, comment ne pas être enthousiaste ? Si un jour je ne prends plus de plaisir à être facilitatrice et consultante en management de la créativité, ou s'il n'y a plus de place pour cette pratique sur le marché du travail, je passerai à autre chose.

Au quotidien, je travaille en continu à améliorer ce qui doit l'être, mais je me nourris aussi de chaque sourire de participant à la fin d'un workshop, de chaque remerciement de client satisfait, de chaque nouvelle collaboration avec une personne que j'estime.

Where will you gain professional experience?

ENCATC has scoured interesting opportunities across the arts and cultural sector and the globe for a selection of internships and placements to help you improve your skills and build your resume!



COUNTRIES	HOSTING ORGANISATIONS	CULTURAL FIELDS	PAGE
Australia	Sydney Jewish Museum	Museums & Heritage	18
Belgium	ENCATC	Culture and Education	19
Belgium	Pearle*	Performing Arts	20
Belgium	Galerie Nathalie Obadia Bruxelles	Contemporary Art	21
Canada	The Grand Theatre	Performing Arts	22
Canada	Universal Music Canada	Music	23
China	Art Asia Archive	Contemporary Art	24
China	Rockbund Art Museum	Museums	25
Estonia	AKU Design Agency	Creative Industries	26
Estonia	Art Museum of Estonia	Museums	27
France	L'Opéra national de Paris	Opera	28
France	Solab	Creative Industries	29
France	La SCIC Illusion&macadam / la terre est ronde	Research, evaluation, European development	30
Germany	NON Berlin	Contemporary Art	31
Netherlands	VICE	Music	32
United Kingdom	19e édition du South Ken Kids Festival	Festival	33
United States	Seattle Art Museum	Museums	34
United States	The Chinati Foundation	Museums	35



INTERNSHIP IN AUSTRALIA

Sydney Jewish Museum

The Sydney Jewish Museum is dedicated to documenting and teaching the history of the Holocaust. The world-class museum challenges visitors' perceptions of democracy, morality, social justice and human rights and places the Holocaust in its historical and contemporary context.

The Museum aims to teach racial tolerance; to ensure the evils of the past are not repeated; to serve as a witness to the Holocaust and to stand as a memorial to the six million martyred Jews and the millions of non-Jewish victims. It also tells the history of the Jews in Australia and illustrates the richness of Jewish life by showing its traditions. The Museum's timeline invites you to explore Jewish history from its Biblical origin in the Ancient Near East to the thriving community here in Australia.

The Governor of NSW, Rear Admiral Peter Sinclair AC, officially opened the Sydney Jewish Museum on 18 November 1992. It quickly became an integral part of the cultural life of Sydney, winning the 1994 Award of Distinction in the NSW Tourism Awards for Excellence, and a Commendation in the 1995 Human Right Awards.

Intern responsibilities:

The responsibilities and tasks of the intern will depend on the department in which the internship takes place. These may include: Admissions / Retail; Resource Centre; Curatorial; Education; Marketing; Guides (after the completion of the guide course)..

Intern profile:

The museum is seeking individuals who are committed, dedicated, and conscientious who wish to use this experience, as well as their energy and enthusiasm to ensure the visiting public have a positive and rewarding visit. Having good social and communication skills are necessary to work with different audiences.



CC BY-SA 2.0 via Flickr by Chris League

IMPORTANT INFORMATION



DEADLINE TO APPLY:
Not stated



FIELD:
Museums



PLACE:
Sydney, Australia



WEBSITE:
<http://sydneyjewishmuseum.com.au/about/volunteers-internships/>



LANGUAGE(S):
English



REMUNERATION:
Not stated



PERIOD:
Not stated



CONTACT:
Volunteer Manager on +61 2 9360 7999 or fill in the online [contact form here](#)

ENCATC IS NOT RESPONSIBLE FOR ANY CHANGES TO DATES, DEADLINES, ETC.
IT IS ALWAYS ADVISED TO CONTACT THE INTERNSHIP HOST ORGANISATION DIRECTLY.



INTERNSHIP IN BELGIUM

ENCATC, the European network on cultural management and policy

Founded in 1992, ENCATC counts today more than 125 members in over 40 countries and represents all disciplines in the arts and culture. It is co-funded by the Creative Europe programme of the European Union, is an official UNESCO partner NGO, and is an observer to the Steering Committee for Culture of the Council of Europe. The network plays a crucial role in ensuring the sustainability and in strengthening the competitiveness of the cultural and creative sectors since its members are directly responsible for the education of tomorrow's managers and operators and of the future European citizens who will profit from cultural offers at the European, national and local levels.

Intern responsibilities:

ENCATC is looking for an intern to assist the Communication Department in its day-to-day work. You will be involved in the internal and external communication of ENCATC as a network, including following tasks:

- research of relevant information using Internet based tools, publications, and other sources
- any other relevant activities as agreed with the Secretary General
- assisting in gathering and preparing content for e-magazines (ENCATC News, Digest, PRAXIS, etc.) and ENCATC Google Groups
- assisting in the layout production of ENCATC information and promotional material

- assistance to the development of the content of the new ENCATC website
- translation of content for the ENCATC website, for the communication material as well as content and drafting of texts for the Fondation Marcel Hicter, a founding member of ENCATC.

Profile:

- An MA student (current or postgraduate) or a young entrepreneur with a background in cultural management, cultural policy, European Law, Political Science, EU Studies or International Relations, Economics or business management,...
- Show a genuine interest for the cultural sector
- Have good communication skills, both oral and written
- Demonstrate good skills to organise research tasks, analyse the information collected, and be able to summarize it in a clear manner
- Speak and write English fluently (French is an advantage)
- Have a good computer skills in Microsoft Office

ENCATC offers an intercultural and multilingual work environment in a European and international context with many opportunities for extending your horizon and build a solid working experience. As part of a small team you will learn a lot in a short period and receive personal guidance, feedback, and input on a regular basis during your internship.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
10 March 2016



FIELD:
Culture and Education



PLACE:
Brussels, Belgium



WEB SITE:
www.encatc.org



LANGUAGE(S):
English and French is an advantage



REMUNERATION:
A monthly STIB mobility card for local transportation is available.



PERIOD:
3 months starting from March or April 2016



CONTACT:
Send your CV and letter of motivation to
secretariat@encatc.org

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INTERNSHIP IN BELGIUM

Pearle*-Live Performance in Brussels

Pearle*-Live Performance Europe represents through its members associations about 7,000 theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, producers, comedy, circus and other organisations within the performing arts sector across Europe. It concerns both non-profit organisations and commercial enterprises. It varies from professional small scale production companies, music bands and touring companies, to large theatrical organisations employing over a thousand people.

The aim of this non-profit making international non-governmental organisation is the establishing of a stable environment by supporting sustainability and promotion of the Performing Arts across Europe.

Pearle is looking for an intern to assist the Director in day-to-day work. Pearle* offers an exciting work environment in a European context with many opportunities for extending your horizon on the EU and on the sector. As part of a small team you will obtain the chance and opportunity to learn a lot in a short period. You will receive personal guidance, feedback and input on a regular basis throughout your internship.

Intern Responsibilities:

The intern will be involved in the practice of EU lobbying connected to the 'live performance' sector. Besides you will also be involved in the internal and external communication of Pearle* as a network, including following tasks:

- Be involved on campaigning and advocacy on arts and culture in Europe
- Research good practice examples to support the campaigning
- Coordinate, analyse, summarize internal members survey
- Research of relevant information using Internet based tools, publications, and other sources
- Attend meetings of members or others, possibly also meetings at the EU institutions; prepare, make briefings and do reporting
- Support in the organisation of meetings and events;
- Any other relevant activities as agreed with the Director.

Intern Profile:

- Are an MA student enrolled in university (postgraduate or MaM) with a background in Cultural management, European Law, Political Science, EU Studies or International Relations, Economics or business management,...
- Have some experience of working in the Performing Arts sector and/or show a genuine interest for this culture sector
- Have good communication skills, both oral and written
- Demonstrate good skills to organise research tasks, analyse the information collected and be able to summarize in a clear manner
- Computer literate (Word, Excel, Outlook, PowerPoint,...)

IMPORTANT INFORMATION



DEADLINE TO APPLY:
Not stated



FIELD:
Performing Arts



PLACE:
Brussels, Belgium



WEB SITE:
www.pearle.ws/en/pearle



LANGUAGE(S):
English and French is an advantage



REMUNERATION:
Monthly subsistence for local travel and lunch



PERIOD:
3 months starting in March or April



CONTACT:
Anita Debaere, Director Pearle*
anita@pearle.ws



STAGE EN BELGIQUE

Galerie Nathalie Obadia Bruxelles

Dès la fin des années 1990, la Galerie Nathalie Obadia monte les premières expositions personnelles en France d'artistes reconnus aujourd'hui sur la scène internationale, notamment avec Huma Bhabha ou Fiona Rae, et, en devenant la première galerie en Europe de Jorge Queiroz, Chloe Piene, Laure Prouvost Turner Prize 2013. En ouvrant une antenne à Bruxelles en octobre 2008, Nathalie Obadia se positionne parmi les premières galeries françaises à tracer un axe d'art contemporain entre les deux villes européennes.

Description du poste :

Le ou la stagiaire travaille en étroite collaboration avec l'ensemble de l'équipe, et participe pleinement à toutes les tâches de la galerie :

- Accueil du public
- Préparation et suivi des expositions de la galerie, ainsi que des vernissages
- Préparation et suivi des expositions des artistes de la galerie hors les murs (préparation des dossiers, gestion des documents administratifs, relation avec les institutions, etc.)
- Suivi quotidien de la veille médiatique et mise à jour de la revue de presse
- Réalisation de dossiers de presse (scan numériques, impression de visuels, maîtrise d'InDesign requise)
- Mise en page des communiqués de presse (maîtrise d'InDesign requise)
- Mise à jour des biographies des artistes en anglais et français

- Réalisation et mise à jour de dossiers d'artistes pour les institutions et les collectionneurs (maîtrise d'InDesign requise)
- Suivi de la base de données des œuvres et du fichier contacts (bases en Filemaker requises)
- Iconographie (rangement et archivage)
- Rangement et archivage de documents administratifs liés aux œuvres et aux expositions (scans, tri, etc.)
- Temps plein, du mardi au samedi de 10h à 19h. (Un temps partiel ou un trois-quarts temps est envisageable.)

Profil :

La galerie recherche une personne motivée, rigoureuse et dynamique, souhaitant approfondir sa connaissance du marché de l'art contemporain et des galeries.

- Sens de l'organisation, gestion du temps, et capacité à travailler à des rythmes parfois soutenus
- Ponctualité, sérieux, méticuleux
- Esprit d'équipe, esprit d'initiative, polyvalence
- Bonne capacité rédactionnelle
- Bon niveau d'anglais (écrit et parlé)
- Aisance relationnelle, capacité à travailler en équipe
- Bonne maîtrise du logiciel InDesign (et Photoshop si possible)
- Bonne maîtrise de l'environnement MAC et du Pack Office
- Maîtrise de Filemaker

INFORMATIONS IMPORTANTES



DATE LIMITE DE CANDIDATURE:
10 mars 2016



MILIEU:
Art contemporain



LOCALISATION:
Bruxelles, Belgique



SITE WEB:
www.nathalieobadia.com



LANGUE(S):
Français et anglais



REMUNERATION:
Indemnités de stage selon règlement en vigueur



PERIOD:
3-6 mois



CONTACT:
www.nathalieobadia.com/contact.php?pl=#



INTERNSHIP IN CANADA

The Grand Theatre in London, Ontario



Photo by Siebühr via Flickr CC BY-NC 2.0

The Grand Theatre in London, Ontario is a regional A house professional theatre with an 839-seat main stage and a 150-seat second McManus stage. The Grand Theatre is operational year round and produces a winter subscription series on the main stage from September to May and concurrent presentations for youth and adults in the McManus Studio Theatre.

Intern Responsibilities:

The Apprenticeship will be an introduction to the workings of a large, unionized regional theatre, focusing particularly on the relationships between the various departments and the creative teams and on learning to become part of that team.

Under the supervision of the Production Manager and the Technical Director, the Apprenticeship programme will include budgeting, planning, research and development, realization of design, scheduling, supervision of installation of sets, lights, sound, and special effects on all MainStage projects.

Learning to communicate with designers, directors, actors, crews, production staff and administration will be a primary focus through the entire Apprenticeship.

The Apprentice may also have the opportunity to perform the duties of a full Technical Director on productions in the McManus or on a production on the MainStage. This opportunity will be decided by the Production Manager and Technical Director through an evaluation of the growth and skill sets of the candidate.

Intern profile:

The candidate will be a graduate of a theatre school programme or university equivalent and will have at least one year of professional work experience. The successful candidate will be creative, curious, passionate about theatre, and have the ability to work in a team environment. An understanding of Word, Excel, VectorWorks, and/or AutoCAD would be an asset.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
18 March 2016



FIELD:
Performing Arts



PLACE:
London, Ontario, Canada



WEBSITE:
www.grandtheatre.com/index.php?cID=1327



LANGUAGE(S):
English



REMUNERATION:
To be determined



PERIOD:
Mid July 2016 – April 2017



CONTACT:
Lyndee Hansen, Production Manager
lhansen@grandtheatre.com

ENCATC IS NOT RESPONSIBLE FOR ANY CHANGES TO DATES, DEADLINES, ETC.
IT IS ALWAYS ADVISED TO CONTACT THE INTERNSHIP HOST ORGANISATION DIRECTLY.



INTERNSHIP IN CANADA

Universal Music Canada



Marhs75 via Flickr
CC BY-SA 2.0

Universal Music Canada is the nation's leading music company – and a division of Universal Music Group. It is home to Canadian and international artists like Hedley, Justin Bieber, Jennifer Lopez, Black Eyed Peas, Drake, Rihanna, City & Colour, Eminem, U2, Mumford & Sons, Bon Jovi, Sam Roberts, Taylor Swift and many more.

Universal Music Canada is proud to offer students the opportunity to gain hands on experience in the music industry through our Internship Program. Today's students may be tomorrow's employees and this placement will provide interested students with the chance to work with and learn directly from music industry professionals.

Throughout the year, Universal Music Canada offers a variety of internships in the following areas:

- Communications
- Catalogue Marketing (Marketing the catalogues of music we have on hand ie. Black Sabbath, Beatles, KISS, Spice Girls, Pink Floyd, etc.)
- Digital Marketing
- Interactive Marketing (Web-based design and application)
- Marketing Commercial Affairs (mainly Marketing responsibilities) and
- Promotion

Intern responsibilities:

- Explore career opportunities.
- Develop your knowledge of the Canadian music industry and gain practical hands-on experience.
- Apply classroom theories to the business world.
- Build your own network within the Canadian music industry.

Intern profile:

The internship is open to students who are currently enrolled in university and who are enthusiastic and knowledgeable about current trends and popular culture.

How to apply:

- Cover letter and resume indicating the internship you are interested in applying for.
- Days and hours of availability, along with the number of hours that must be completed.
- Written material from your accredited institution outlining the requirements to successfully complete the placement.
- A sample design of a simple landing page for your favourite artist (only for those applying to the Interactive Marketing internship.)

IMPORTANT INFORMATION



DEADLINE TO APPLY:
18 March 2016



FIELD:
Music



PLACE:
Toronto, Ontario, Canada



WEBSITE:
www.universalmusic.ca/careers/



LANGUAGE(S):
English



REMUNERATION:
Not stated



PERIOD:
Summer Term (May – August 2016).



CONTACT:
resume.ca@umusic.com

ENCATC IS NOT RESPONSIBLE FOR ANY CHANGES TO DATES, DEADLINES, ETC.
IT IS ALWAYS ADVISED TO CONTACT THE INTERNSHIP HOST ORGANISATION DIRECTLY.



INTERNSHIP IN CHINA

Art Asia Archive in Hong Kong

Art Asia Archive (AAA) was initiated in 2000 in response to the urgent need to document and secure the multiple recent histories of contemporary art in the region. It has collated one of the most valuable collections of material on contemporary art in the region. Built of 85% donated material, the collection now holds over 50,000 records, comprised of hundreds of thousands of physical and digital items, and it continues to grow. Accessible free of charge from AAA's physical space and searchable from anywhere in the world, much of the collection is now also available globally via the Collection Online.

Art Asia Archive offers full-time summer internships and part-time spring and fall internships to undergraduate and graduate students from both local and international schools. Internships at present a rare chance to gain insight into a dynamic organisation at the centre of recent art in the region.

The internship programme at AAA is an opportunity to learn how a non-profit organisation runs, to discover new interpretations on recent art, and engage with artists, art professionals, and other students from around the world.

Library Intern

This internship is available for both the first and second summer term.

Intern Responsibilities:

- Sorting and accessioning physical materials
- Maintaining an up-to-date online catalogue collection

Intern Profile:

- Good written and spoken English and Chinese (Cantonese or Mandarin)
- Knowledge of other Asian languages would be an advantage
- Preferably with relevant education or experience in the arts or information management
- Able to work independently and detail-oriented

Development Intern

This internship is available only for the second summer term. As an intern in the Development team, you will gain vital experience and understanding inside a dynamic non-profit arts organisation.

Intern Responsibilities:

- Work closely with the fundraising team to conduct research on donors
- Assist in the production of the summer patron newsletter

Intern Profile:

- Excellent command of spoken and written English is essential
- Working proficiency in Chinese is preferable
- Proficiency in Microsoft Word and Excel
- Interest in arts and knowledge of arts in Hong Kong and Asia is preferable
- Analytically minded
- Good team player

IMPORTANT INFORMATION



DEADLINE TO APPLY:
15 April 2016 and 17 June 2016



FIELD:
Contemporary Art



PLACE:
Hong Kong, China



WEBSITE:
www.aaa.org.hk/Programme/Details/744



LANGUAGE(S):
English and Chinese (Cantonese or Mandarin)



REMUNERATION:
Unpaid



PERIODS:
9 May – 30 June (1st Summer term)
11 July – 2 September (2nd Summer term)



CONTACT:
www.aaa.org.hk/Contact

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INTERNSHIP IN CHINA

Rockbund Art Museum in Shanghai

The Rockbund Art Museum (RAM) is a contemporary art museum which plays one of the finest roles in the creative art scene worldwide. Since its opening in 2010, Rockbund Art Museum has achieved high renown for its exhibitions of acclaimed Chinese and international artists. The museum was founded as an important part of the Rockbund Urban Renaissance project which aims to renovate heritage buildings and revitalize the cultural milieu for the north end of the Bund through arts, fashion, business and leisure programs. Thanks to substantial financial support to the production of original new artworks, the Rockbund Art Museum conceives and organizes temporary art exhibitions, paying the utmost attention to professionalism and quality content in curatorial practice.

The objective of the internship program is to offer practical museum training experience to individuals interested in pursuing careers in the study of contemporary art or art museum administration, and to facilitate the communication between Rockbund Art Museum and other academic institutions.

Intern Responsibilities:

The intern's responsibilities will depend on the division in which the internship will take place:

Administration: The administration division is responsible for the management of museum operation, organizing volunteers, public service, and exhibition tours, etc.

Curatorial Division: Interns in the Curatorial Division will be introduced to issues relating to researches and organizing upcoming exhibitions, including corresponds with artists, curators, galleries, and museums before the exhibits; exhibition installation; produces exhibition catalogues. Interns are also responsible for the maintenance and management of the archives and library holdings.

Marketing and Development: Interns in the Marketing and Development Division must be proficient in graphic design software, and will be involved in the design and production of various printed materials; be enthusiastic to web-media including douban.com, microblogs, etc.; be responsible for internet promotion; assisting in producing a variety of educational and promotional events, including Night @ RAM and Exhibition Press Conferences; public relation, building audiences and supporting audience researches.

Education Division: Interns in the Education Division will assist in producing and coordinating seminars and other exhibition related events and also responsible for the maintenance and management of the archives.

Intern Profile:

All interested college or university seniors or graduate students with relevant majors are eligible to apply for an internship. Contemporary art lovers and those who are interested in pursuing art administrative works may also apply.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
1 May – 15 June 2015



FIELDS:
Museum, Contemporary Art



PLACE:
Shanghai, China



WEBSITE:
www.rockbundartmuseum.org/en/page/detail/308cw



LANGUAGE(S):
English with proficiency in Chinese preferred



REMUNERATION:
Unpaid



PERIOD:
July – December



CONTACT:
volunteer@rockbundartmuseum.org



INTERNSHIP IN ESTONIA

AKU Design Agency



Pöytäpöytä



Music Estonia



Joon



Tallinn Music Week 2015



Cello August



Tõnis Saadoja Exhibition



Tallinn Architecture Biennale 2011



ETV 2



Rotary Klubi



Tallinn Architecture Biennale 2013



Unrational Material



KOKOMO



Kajakorisk



Estonian Design Awards 2012



Interior Architecture Symposium 2014

AKU was founded in 2012 by Alari Orav, Kaarel Kala and Uku-Kristjan Küttis, who share over 35 years of combined experience in graphic design and communications. They have enjoyed working with a wide range of clients from long-standing institutions to fresh start-ups, both locally and internationally.

The agency develops strategies, creates concepts and implements solutions across different media. Its main areas of expertise lay in branding, packaging and designed environments.

Clients have included many arts and cultural players such as: Estonian Centre of Architecture; Estonian Design Centre; Estonian History Museum;

Estonian National Broadcasting / Estonian TV; Estonian National Opera; Estonian Open Air Museum; and Musiccase / Tallinn Music Week.

Intern Responsibilities:

Interns at AKU become a valuable members of the team. They will work on the regular, daily projects at AKU, but will also be given opportunities to do self-initiated projects under our guidance.

Intern Profile:

Applicants will have a strong portfolio demonstrating work that connects well with the work done by the agency and the work they would like to do during an internship.

IMPORTANT INFORMATION



DEADLINE TO APPLY:
1-20 May 2016



FIELD:
Creative Industries



PLACE:
Tallinn, Estonia



WEBSITE:
www.aku.co/about/



LANGUAGE(S):
Not specified



REMUNERATION:
300EUR per month



PERIOD:
2-5 months



CONTACT:
work@aku.co

ENCATC IS NOT RESPONSIBLE FOR ANY CHANGES TO DATES, DEADLINES, ETC.
IT IS ALWAYS ADVISED TO CONTACT THE INTERNSHIP HOST ORGANISATION DIRECTLY.



INTERNSHIP IN ESTONIA

Art Museum of Estonia

The Art Museum of Estonia, founded in 1919, has by today grown into several museums: [Kumu Art Museum](#), [Kadriorg Art Museum](#), [Mikkell Museum](#), [Niguliste Museum](#) and [Adamson-Eric Museum](#).

Intern Responsibilities:

Trainees are instructed individually based on the specifics of their conservation and research work. The Conservation Department can propose topics for the trainees' bachelor's and master's projects. In the course of the practical training, the knowledge acquired at the university is implemented and new experiences added by participating in conservation or research work. Trainees will participate in the everyday work of the Conservation Department, to complete specialised work assignments, and to work as part of a team. They will also implement the knowledge acquired in the course of one's studies by planning and fulfilling assignments related to the preservation and conservation of works of art.

Intern Profile:

Internships at Art Museum of Estonia (AME) museums are available to students who are preparing for professions that are related to museum activities at schools of higher education.

Practical training at the Art Museum of Estonia's Conservation Department is available to students from the Estonian Academy of Art (Heritage Protection and Restoration Department), the Tallinn University of Technology, the University of Tartu and students from other universities whose areas of

specialisation are related to research on creative techniques and materials for the preservation, conservation and creation of works of art (painting techniques, etc.).

How to apply:

Please send an application letter from the school with CV. Based on the museum's needs and opportunities, the chosen candidates will be contacted within one month.



Photo via Flickr jaime.silva CC BY-NC-ND 2.0

IMPORTANT INFORMATION



DEADLINE TO APPLY:
Not stated



FIELD:
Museums



PLACE:
Tallinn, Estonia



WEBSITE:
www.kunstimuuseum.ekm.ee/en/about-the-museum/employment/internship/



LANGUAGE(S):
Not specified



REMUNERATION:
Unpaid



PERIOD:
The duration of the training ranges from two to three months up to one academic year.



CONTACT:
Kersti Tiik, Director of Development
kersti.tiik@ekm.ee

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STAGE EN FRANCE

Opéra national de Paris

L'Opéra national de Paris est l'un des plus importantes scènes lyrique et chorégraphique au monde. Fondé il y a plus de trois siècles par Louis XIV, il dispose aujourd'hui de deux théâtres, le Palais Garnier (1875) et l'Opéra Bastille (1989). Il a pour mission de préserver et de développer le patrimoine lyrique et chorégraphique et donne plus de 350 représentations par an.

Description :

L'Opéra national de Paris souhaite accueillir un(e) stagiaire durant une période de six mois. Au sein du pôle digital, et en étroite collaboration avec l'équipe éditoriale, vous contribuerez à la rédaction de contenus pour le site operadeparis.fr.

Missions :

- Rédaction de contenus éditoriaux à destination du site et du Magazine
- Proposition de sujets
- Veille sur l'actualité de l'opéra, du ballet et de la musique
- Recueil d'informations auprès de différentes sources et contrôle de leur fiabilité

Profil :

Bac+3 et plus (Ecole de journalisme, Masters culturels), vous justifiez d'une première expérience sur une mission équivalente.

De plus, vous disposez des qualités suivantes :

- Très bonne connaissance de l'écriture web (écriture concise qui prend en compte les techniques de référencement naturel et la dimension interactive du web)

- Maîtrise de l'orthographe, de la grammaire, et du code typographique
- Sens de l'actualité
- Autonomie de travail, esprit de synthèse
- Qualités relationnelles
- Intérêt marqué le secteur culturel, le lyrique, le chorégraphique ou la musique classique



Photo via Flickr scarletgreen CC BY 2.0

INFORMATIONS IMPORTANTES



DATE LIMITE DE CANDIDATURE:
Dès que possible



MILIEU:
Opéra



LOCALISATION:
Paris, France



SITE WEB:
www.operadeparis.fr



LANGUE(S):
Français



REMUNERATION:
Minimum conventionnel



PERIOD:
6 mois



CONTACT:
contact@operadeparis.fr



STAGE EN FRANCE

Solab



Photo via Flickr Aurelien Guichard
CC BY-SA 2.0

Solab est une société de production audiovisuelle fondée en 2008, fruit de l'association de 2 producteurs - Nicolas Tiry et Edouard Chassaing - et d'un réalisateur - Romain Chassaing.

Solab a fait ses premières armes dans le clip avant d'élargir son activité vers le brand content, la publicité et le court-métrage.

Depuis ses débuts, la société impose une ligne éditoriale exigeante, ponctuée de projets créatifs et ambitieux.

Solab a notamment produit des clips pour Metronomy, Anna Calvi, Yuksek, Vitalic, Naïve New Beaters, ainsi que des publicités pour Louis Vuitton, Hermès, Stella McCartney, Reebok, Lacoste, SFR, Citroën...

Aujourd'hui, la société compte une dizaine de réalisateurs inspirés et talentueux, un troisième producteur a rejoint ses rangs et un projet de long métrage est en développement après la production

en 2013 de « 216 mois », court métrage primé à travers de nombreux festivals.

Description du poste :

Solab recherche un stagiaire pour travailler au quotidien sur toutes les missions de graphisme et de direction artistique de la structure et notamment sur :

- La mise en page, la composition visuelle et typographique des dossiers d'intentions artistiques de nos réalisateurs
- Les recherches d'images, de vidéos, les constitutions de moodboards, moodfilms.
- La déclinaison des supports de communication (newsletters, ...)

Profil :

Personne motivée, autonome, curieuse, ayant une culture de l'image, du cinéma, de la photo, de la mode et du digital. Maîtrise de la suite Adobe et de Final Cut indispensable.

INFORMATIONS IMPORTANTES



DATE LIMITE DE CANDIDATURE:
15 mars 2016



MILIEU:
Production Audiovisuelle



LOCALISATION:
Paris, France



SITE WEB:
www.solab.fr



LANGUE(S):
Français



REMUNERATION:
554.40€



PERIOD:
Non précisé



CONTACT:
www.solab.fr



STAGE EN FRANCE

La SCIC Illusion&macadam / la terre est ronde

La SCIC Illusion&macadam à Montpellier et la SCOP la terre est ronde à Lyon ont récemment uni leurs forces pour mieux accompagner les professionnels des arts et de la culture sur leurs régions (Languedoc Roussillon / Midi Pyrénées et Auvergne / Rhône-Alpes), en France et en Europe.

A la fois, bureau de production, centre de formation et bureau d'accompagnement, Illusion&macadam / la terre est ronde abrite désormais un département qui conduit des évaluations de projets et de dispositifs, de politiques culturelles et des concertations, des études de faisabilité et de préfiguration et prodigue conseils et réflexions stratégiques pour :

- les collectivités publiques - administrations d'État et collectivités territoriales, institutions internationales ;
- les équipes artistiques et culturelles - festivals, orchestres, ensembles musicaux, centres culturels, théâtres, lieux patrimoniaux, scènes de musiques actuelles, bibliothèques ...

Notamment, ce département conçoit les dispositifs d'évaluation de trois projets lauréats du programme Europe Créative (grande envergure) de la Commission Européenne pour les 3 ans à venir. Il occupe ainsi un positionnement particulier parmi les agences d'ingénierie culturelle et souhaite renforcer sa stratégie nationale et internationale.

D'avril à juillet 2016, l'agence souhaite accueillir un-e stagiaire à temps plein pour les missions suivantes :

- constitution d'une veille pour les appels d'offre d'études et à candidatures ;
- accompagnement des candidatures en cours ;
- soutien à la communication et au développement commercial ;
- assistance à l'élaboration d'outils d'évaluation.

Profils :

Etudiant-es de Master 2 (pro ou recherche) en sciences sociales, sciences politiques, communication, management ou sciences économiques, spécialisé-es sur les arts et la culture ; intérêt pour les études et le conseil aux organisations issues de l'économie sociale et solidaire ; connaissance des programmes européens, pratique courante de l'anglais exigée, agilité informatique.



Photo via Flickr Katherine Strickland CC BY-NC-ND 2.0

INFORMATIONS IMPORTANTES



DATE LIMITE DE CANDIDATURE:
Non spécifiée



MILIEU:
Etudes, évaluation et développement européen



LOCALISATION:
Lyon, France



SITE WEB:
www.illusion-macadam.coop
www.terre-ronde.com



LANGUE(S):
Français



REMUNERATION:
Indemnités légales



PERIOD:
4 mois, prolongement possible



CONTACT:
Pascale Bonniel Chalier, Directrice d'études
pbonnielchalier@laterreestronde.net
33 (0)6 74 19 24 62



INTERNSHIP IN GERMANY

NON Berlin

Established in 2012 and growing fast since 2014, NON Berlin is a hub for Asian and European art, culture and philosophy where various activities and discourses take place. NON Berlin aims to build an international network among artists, directors and alternative art spaces who work in the Asian art scene in Berlin, a city which holds a strong reputation for its rich Infrastructure In the contemporary art scene. Furthermore, NON Berlin pursues an aim to become the hub for Culture and Arts exchange in Asia and Europe through organizing sustainable projects, mapping networks, creating archives and providing up-to-date information.

NON Berlin is open to internship applicants to experience working at a dynamic Asian contemporary art platform in the heart of Berlin. Candidates should have high interest in exchange of Asian and European art, culture and philosophy, in addition, a motivation to participate in diverse activities happening at NON Berlin.

PR & Communication Internship

Intern Responsibilities:

- Marketing/PR writing for website and social media networking sites such as Facebook, Instagram, blogs.
- Interacting within the online and offline community members of NON Berlin such as writing newsletters to our subscribers, writing and sharing blog posts, attending networking events and many more.

Intern Profile:

- Efficient and good research, writing, and communication skills
- Experience, working knowledge or active interest in Asian contemporary art in Europe
- Basic understanding of contemporary art trends and art history is preferred
- Fluency in English (speaking and writing) is required
- Fluency in German is a plus, but not mandatory

Design Internship

Intern Responsibilities:

- Graphic design, web design, research, editing photographs, creation of web-based newsletters
- Designing visual contents for the website, www.nonberlin.com, and print material such as project flyers, brochures, images

Intern Profile:

- Experience working with InDesign, Photoshop, Illustrator
- Basic knowledge and skills about website related language (i.e., HTML, WordPress, etc.)
- Communication ability in English
- Communication ability in German is a plus
- The candidate should be resourceful, responsible, a self-starter, and able to learn quickly

IMPORTANT INFORMATION



DEADLINE TO APPLY:
Not stated



FIELD:
Contemporary Art



PLACE:
Berlin, Germany



WEBSITE:
www.nonberlin.com/job/



LANGUAGE(S):
English, German is a plus



REMUNERATION:
Unpaid



PERIOD:
Minimum commitment of 3 months



CONTACT:
job@nonberlin.com

ENCATC IS NOT RESPONSIBLE FOR ANY CHANGES TO DATES, DEADLINES, ETC.
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STAGE IN NEDERLAND

VICE

VICE is een van de snelst groeiende jonge mediamerken ter wereld. Het bestaat uit een verzameling van fanatieke, jonge en creatieve schrijvers, art directors, fotografen en regisseurs, die actief zijn in de productie en distributie van tijdschriften, websites, IPTV, entertainment programmering, films, dvd's, boeken, events en muziek.

In 1994 kwam het eerste magazine uit in Canada, en inmiddels zit VICE in bijna veertig landen. De documentaires, programma's en artikelen die VICE maakt worden gedeeld via online, lineaire, mobiele en sociale kanalen, en zo worden iedere maand honderden miljoenen mensen bereikt. VICE bestaat uit een internationaal netwerk van digitale platformen, een televisie- en filmproductiebedrijf, een tijdschrift, een platenlabel, een in-house creatief bureau en een uitgeverij.

De verhalen, producties en programma's van VICE hebben onderscheidingen gekregen van onder andere de Academy of Television Arts & Sciences, de Peabody Awards, het Sundance Film Festival, PEN Center, Cannes Lions, Frontline Club, Knight Foundation, American Society of Magazine Editors, LA Press Club en de Webby Awards.

Post Production Coordinator

De intern Post Production Coordinator is verantwoordelijk voor het ondersteunen van de postproductie trajecten van de verschillende video's die door VICE geproduceerd worden. Je bent



Photo via Flickr sebidan CC BY 2.0

betrokken bij de post productie vanaf de montage tot de oplevering, in samenwerking met het VICE-team en aangestuurd door de post productie manager. Dit betekent dat je exact weet wat de oplevering inhoudt en er zorg voor draagt dat alles dat nodig is om een edit af te ronden aanwezig is dan wel gebeurt. Wat dit precies is zal per video verschillen.

Vereisten:

- relevante opleiding en kennis van montage en post productie op technisch én inhoudelijk vlak
- archiefmateriaal en ander beeldmateriaal researchen
- bijhouden en organiseren van het videoarchief
- organiseren en maken van postproductie plannen
- je werkt oplossingsgericht en heel secuur
- je vindt het een uitdaging om zelfstandig iets voor elkaar te krijgen
- beschikbaar voor een periode van minimaal 5 maanden.

BELANGRIJKE INFORMATIE



DEADLINE OM TE SOLLICITEREN:
Niet vastgelegd



GEBIED:
Muziek



PLEK:
Amsterdam, Nederland



WEBSITE:
<http://nl.jobs.vice.com/o/internship-post-production-coordinator>



TAL(EN):
Nederlands en Engels



VERGOEDING:
Niet aangegeven



PERIODE:
Minimaal 5 maanden



CONTACT:
www.vice.com/nl/pages/about



STAGE AU ROYAUME-UNI

19e édition du South Ken Kids Festival

L'Institut français du Royaume-Uni organise la 19e édition du South Ken Kids Festival du 14 au 20 novembre 2016. Parrainé par Quentin Blake, le festival est l'un des plus prestigieux de Londres, accueillant une quinzaine d'auteurs jeunesse français et britanniques au sein d'une programmation très dense (une quarantaine d'événements) qui attire 6000 visiteurs chaque année.

Pour mener à bien ce projet, l'équipe du Bureau du Livre recrute un stagiaire pendant une période de 6 mois. Sous la supervision du maître de stage, les missions du stagiaire seront les suivantes :

- Coordination du festival : contacts avec les éditeurs français et britanniques
- Gestion directe, avec les écoles, des réservations d'ateliers scolaires
- Suivi logistique du festival (réunions techniques, suivi administratif)
- Animation des réseaux sociaux (Facebook, Twitter)

Le candidat doit être parfaitement bilingue en anglais, doué d'une capacité de rédaction exemplaire en anglais comme en français, très organisé et sachant faire preuve d'initiative. Une expérience préalable dans l'organisation de manifestations culturelles est souhaitable.

Le stage est rémunéré par une indemnité de stage s'élevant à environ 500€. Il faut prendre en compte le coût élevé de la vie à Londres (et en particulier du logement), mais l'Institut Français a un réseau très



Photo via Flickr drinksmachine
CC BY-NC-ND 2.0



Screenshot of <http://southkenkidsfestival.co.uk/guests/>

vivant de stagiaires et de bénévoles qui pourront faciliter l'installation au Royaume-Uni.

INFORMATIONS IMPORTANTES



DATE LIMITE DE CANDIDATURE:
15 avril 2016



MILIEU:
Festival



LOCALISATION:
Londres, Royaume-Uni



SITE WEB:
www.institut-francais.org.uk/about/about-us/jobs/



LANGUE(S):
Français et anglais



REMUNERATION:
500€



PERIOD:
6 mois



CONTACT:
Lucie Campos, directrice du Bureau du Livre
lucie.campos@diplomatie.gouv.fr

ENCATC IS NOT RESPONSIBLE FOR ANY CHANGES TO DATES, DEADLINES, ETC.
IT IS ALWAYS ADVISED TO CONTACT THE INTERNSHIP HOST ORGANISATION DIRECTLY.



INTERNSHIP IN THE UNITED STATES

Seattle Art Museum

The Seattle Art Museum (SAM) aspires to be a great art museum for the 21st century. SAM is defined by its outstanding collections, dynamic and inspiring programs, and innovative uses of technology to engage audiences and supporters with great art. As an anchor institution in a forward-thinking global city, the Seattle Art Museum aspires to embody and inspire the Seattle region's dynamism and enhance its global profile while contributing to a healthy and vibrant community and enriching the lives of its citizens.

SAM has been the center for world-class visual arts in the Pacific Northwest since 1933. Collections include Asian, African, Ancient American, Ancient Mediterranean, Islamic, European, Oceanic, Asian, American, modern and contemporary art, and decorative arts and design. Visitors especially enjoy the museum's remarkable Native American galleries and exceptional collection of Australian Aboriginal art.

The museum is carved into the city, as much a part of Seattle's landscape and personality as the coffee, rain, mountains, Pike Place Market, and the Space Needle.

Intern Responsibilities:

The responsibilities of the intern will depend on the department in which in the internship will take place. Departments accepting interns include: Communications; Graphic Design; Curatorial; Education and Public Programs; Development; and Human Resources/Operations.

Intern Profile:

The desired intern profile will also depend on the department in which in the internship will take place. In general, applicants should:

- be a student working towards completing an AA, BA, or some other form of higher education
- have the ability to work with staff and volunteers in a professional manner on a variety of tasks
- have the ability to communicate effectively to staff, volunteers, and public
- have basic filing, typing, and computer skills



Photo via Flickr arcticpenguin CC BY-NC 2.0

IMPORTANT INFORMATION



DEADLINES TO APPLY:
1 April 2016 and 1 August 2016



FIELD:
Museums



PLACE:
Seattle, WA, United States



WEBSITE:
www.seattleartmuseum.org/about-sam/careers#int



LANGUAGE(S):
English



REMUNERATION:
Unpaid



PERIOD:
10–12 week time commitment; minimum of 20 hours per week up to 40 hours per week, schedule flexible within M–F, 9–5 office hours.



CONTACT:
volunteer@seattleartmuseum.org

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INTERNSHIP IN THE UNITED STATES

The Chinati Foundation



Photo via Flickr ydhsu CC BY-NC 2.0

The Chinati Foundation/La Fundación Chinati is a contemporary art museum based upon the ideas of its founder, Donald Judd. The specific intention of Chinati is to preserve and present to the public permanent large-scale installations by a limited number of artists.

The Chinati Foundation is looking for a Development Intern for its Spring/Summer period.

Chinati's development department is responsible for raising a significant part of the museum's budget through contributions, memberships and grants. This internship is an excellent opportunity for recent graduates or early-career professionals who are interested in learning more about the fundraising process, from cultivation to stewardship.

Intern Responsibilities:

- supports the work of the entire department by helping to maintain our database and filing system, conducting research projects and managing our mailings.
- prepares the assembly of proposals and grant applications to government, corporate and foundation prospects.
- assists with the coordination of a variety of museum-related and private events.

Intern Profile:

- should have a genuine interest in learning about museum fundraising.
- must be highly organized and have excellent writing and research skills.
- should possess a B.A. or M.A. and a minimum of one year experience in the development field.

IMPORTANT INFORMATION



DEADLINES TO APPLY:
1 March 2016



FIELD:
Museums



PLACE:
Marfa, TX, United States



WEBSITE:
[www.chinati.org/information/
internship_development.php](http://www.chinati.org/information/internship_development.php)



LANGUAGE(S):
English



STIPEND:
\$100 per week, a furnished apartment on the Chinati grounds, and travel to and from the El Paso or Midland/Odessa airports.



PERIOD:
Six months, 40 hours per week and occasional evening or weekend time for special events.



CONTACT:
schildress@chinati.org

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"[Vespa Vita](#)" by Illusive Photography Flickr CC BY-NC-ND 2.0

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WHERE CAN TODAY'S STUDENTS AND TOMORROW'S CULTURAL MANAGERS GET A JUMP START ON THEIR CAREER? HOW CAN THEY ENHANCE THEIR PROFESSIONAL PROFILES TO TAKE ON TODAY'S COMPETITIVE JOB MARKET?

ENCATC, the European network on cultural management and policy, strongly encourages students and young/early career professionals to have work experience abroad. This is an opportunity for tomorrow's leaders to get a jump start on building their CVs, put into practice their knowledge learned through education and training, and develop and hone their skills in another cultural environment.

PRAXIS e-magazine is a unique information service provided to students enrolled in ENCATC member universities to study cultural management and cultural policy. Each issue aims to cover a wide geographical area and highlight opportunities for professional development across the many disciplines of the arts and cultural sector: festivals, performing arts, heritage, museums, creative industries, music, and many more! Since it was first published in 2008, ENCATC's PRAXIS magazine has published more than 1,000 offers including internships and educational opportunities in over 55 countries in Europe and beyond.

ABOUT ENCATC:

ENCATC is the European network on cultural management and policy. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. Founded in 1992, ENCATC represents, advocates and promotes cultural management and cultural policy education, professionalises the cultural sector to make it sustainable, and creates a platform of discussion and exchange at the European and international level.

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