

A European manual for cultural operators

mobility
common
territories
network
projects

How to develop a European cultural project





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"Trajets de vie, Trajets de ville", ex nihilo, Marrakech (Morocco), 2008 © Martine Derrain

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The European Union provides a new perspective on the development of cultural and artistic projects. After more than 50 years of European integration, it is a natural extension for any type of action: finding new areas of distribution, new trends in artistic expression at the European and global level, additional financing, expansion of the fields of experience and research...

Yet that Europe remains relatively unknown. Today's Union, which has taken on continental dimensions with 27 members, deals with complex neighbourly issues such as integrating the Balkan states and devising new terms for international relations with neighbouring countries. Many questions about Europe's identity and its social and cultural project remain, as it strives for political cohesion to supervise its cultural operations. In this opportunity-laden context, cultural players must show decisiveness.

The goal of this manual is therefore to provide simple markers for the deployment of your European projects, against the lasting image of a "tortuous" Europe. As we aim to clarify the "rules of the game", we will strive to help you see the European stakes and methods as a means for renewal and evolution.

Cultural diversity, interculturality, knowledge-based society, innovation and sustainable development are all getting integrated into our current outlooks. The European dimension will then be the legitimate framework for such an ambition.

Pascal Brunet, Director of Relais Culture Europe

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A group of approximately 15 people is standing on a grassy hillside, looking out over a body of water. The scene is reflected in the water, creating a symmetrical image. The sky is clear and blue. The text "What is a European project?" is overlaid on the image in white, bold font.

What is a European project?



From ideas to action

Europe, a new space for action...

A way to think

Developing a European project means being aware of the European dimension in our lives. This European dimension has become a core part of cultural activity and has an influence both on cultural players and on their professional practices. Europe is changing both the issues at stake and their constituent elements. It thus shapes cultural policy and projects, setting them within new perspectives, both European and global. Over and above emerging cultural practice, Europe invites each of us to explore new areas of social and public-interest (economic, social, educational, environmental, civic etc...). Europe pushes us to rethink our work at a larger scale (local, cross border, macro-regional, European, international). A European cultural project is thus an opportunity for each of us to question what is at stake in our own environment and, more broadly, what is at stake in society as a European space of action.

A way to build...

Developing a European project is at the end an opportunity to contribute to the emerging European worldview. At its heart, it is actually about seeing the European dimension not simply as an add-on, something to be undergone or a restriction on our work, but rather as a space for questioning an environment in which to reformulate our values and our models, a place to (re)construct those things we consider the fundamental building blocks of our society. It is therefore essential that professionals, artists and public authorities move into this new space of work, join up with other new groups or form new interest groupings...

A way to act...

Building a European project also means becoming a full European player. A European cultural project is anything but an isolated initiative. It represents a chance to invent, to experiment and to create new ways of working in your sector and your community as a response to today's European challenges. It is also an opportunity to take possession of the European space – as a place of work, investigation, experiment and debate. It is really about putting forward some new responses to our shared issues and, more broadly, to play a positive part in the construction of the common European space.

aesthetics

diversity

identities

intercultural

citizenship

justice

cohesion

sustainability

cultural market

■ Member States ■ Candidate countries ■ Potential candidate countries



Europe, owning a shared space...

Coming together...

Developing a European cultural project is about thinking, working and experiencing together in a shared project. The fact of exploring new areas and committing to them as a European will create new partnerships, synergies and unexpected groupings, build new ways to socialise and cooperate both within and beyond your professional discipline. This will require you to bring together a range of energies, such as knowing how to bind your entire organisation and the team into the project. This is in fact the opportunity to transform your work and move beyond the narrowly defined and funded project. The wider European projects offer an apprenticeship on many fronts: artistic, cultural, production, dissemination, financial management, languages, links to the public, policies, etc.

Freeing up initiative

Developing a European cultural project is about creating new relationships with your partners. The ensemble of skills should lead to truly cooperative and collaborative ways of working. The project leader actually has the job of animating the group, enabling each player to reach their objectives and to develop a spirit of initiative and autonomy for everyone. To get there, it is necessary to allow for different ways of working, to breathe belief into one's working partners and to create a framework, which is flexible and evolving. This particular kind of governance, a more horizontal one, will ensure that the cooperation is sustainable.

Staying together..

Developing a European cultural project is also about bearing in mind the reality of the European experience within the group dynamic. It is indeed about building a collective sense in a diverse group and move the group forward, in the diverse European environment. Solidarity helps; solidarity implies taking on board everyone's preoccupations, buying into their commitments and making one's voice heard. Rather than simply merging everyone's interests, this is more about defending each and every varied set of interests, creating a community of values and interests, coming up with new answers, investigating new common ways of working and exploring new practices.

assembling

federating

converging

recognising

exchanging

agreeing

sharing

understanding

advancing

solidarity

The size of the cultural economy in GDP %

more than 3% between 2 and 3% between 1 and 2% less than 1%



Europe, a space to be invested in a different way...

Experimenting...

Developing a European cultural project is rather like setting up a laboratory. It is up to you, in this new space, to innovate, explore new fields and to rethink your project and its connectivity. What geographical areas, what kind of aesthetic, what concepts or policies do you want to explore? Is this a chance to test out some new interdisciplinary work? How might it offer the opportunity for new approaches? How could each player (artists and managers) be enabled to use the project as a research opportunity? The project environment cannot simply be a framework, it must also be a substance that you actively investigate, transform and put into perspective. The project must itself be more than a mere activity, but a space for innovation in common with your partners. And each level of results will in turn open up new areas for investigation.

Contributing...

The project itself is a space for research, action and commitment – a space for experiment but also for thinking that is liable to be generalised. This approach will define the project as richly textured, collective and evolving. We are not talking here about superposing a political discourse on top of your project, nor of instrumentalising your concerns, but rather we are inviting you to push your work a bit further, in a collective sense. Seen like this, Europe is both an open space and an emerging political project. You have to take hold of it using whatever participatory methods seem best to you – networks, professional groups, public consultation... it is the opportunity to set your activities in a much larger perspective.

Opening up...

Setting up your European cultural project as a laboratory also means deciding that the processes will be at least as interesting as the products. A European project is where different experiences meet. It thus commits you to constantly change your perspectives, to rethink your reference points, your working methods and put them at the service of your partners. It also represents a chance to exchange good practice, experience and methodologies. Thus, how might your project be a seed of change? How are you, in your own organisation, going to deal with the questions, the "unlearning" and use them as a positive driver rather than a mere destabilising force? How can you capitalise on and transfer this knowledge? In other words, you will need to use it to move towards a learning approach, an innovation approach, an opening to the outside world.

experimenting

watching

listening

discovering

knowing

transforming

opening

moving

decentring

discovering

TRAVELLING

THE "CONVERGENT TERRITORIES" PROJECT

"Starting from the belief that the sustainable city needs innovative and lively responses, the "convergent territory" project proposes to highlight both the diversity and the similarity of urban issues at the European level. Working in a non-competitive framework, the architectural residencies are laboratories, which develop methodological tools that support a more transversal and creative approach to urban projects. Alternative experiences and foreign perspectives on the territories under consideration are a key factor in creating a varied urban space. They help to avoid repetition and enrich projects by offering fresh, concrete answers to the shared urban problems of Europe –geographical growth, the hollowing out of city centres, the transformation of major urban environments or the situation of migrant populations. The on-going exploitation of real experiences will provide a reference point for practice exchange between cities and professionals. The sample of residencies will highlight the obstacles that exist to the mobility of architects or the possibilities for links between creation and spatial analysis. The project is organised by the European Forum for Architectural Policy in cooperation with the Royal Institute of Architects (Ireland), the Centre for Central European Architecture (Prague) and Point (Paris Ephémère)." *Yvette Masson Zanussi, European Forum for Architectural Policies*

Non-national residents (in % of total population, 2006)

■ more than 39% ■ between 10 and 20% ■ between 5 and 10% ■ between 1 and 5% ■ less than 1%

A wide-angle photograph of a large crowd gathered on a grassy hillside. The sky is overcast with soft, grey clouds. In the foreground, there is a festival-like structure with several white, tent-like canopies supported by wooden poles, decorated with colorful flags and banners. The crowd is spread across the hillside, and some people are visible near the festival structure. The overall atmosphere is that of a public event or festival.

The “how” of a European project



From ideas to project

Defining the project

What is your European context?

Before you commit to a European project, you need to understand your own European framework. Make sure you monitor and decode what is at stake, the current evolution of your discipline, your sector, your social context or your locality. What are the current thinking and the emerging practices? What professional changes mark your sector at the European level? What problems and challenges confront your region today? What are the changes in professional practice? Try to analyse in detail how these issues and changes effect your organisation and practice. What, for example, are the most relevant factors – short, mid and long term? Which will impact most on you? What, basically, is at stake for you in European terms? This analysis will contribute to defining a project framework, which is as relevant as possible.

What are you adding to the mix?

Once you have done this, step back and look around, searching for all relevant resources that might give you a critical perspective on the project as you have defined it. Who are the key actors here? This might be locally, nationally or at the European level. What are the current practices and what has already been done, with whom, with what results and how was this funded? What was especially innovative or creative in this and why? This approach will help you to identify the people you need to bring on board and the partnerships you need to build. It will give you some points of comparison with other work and assist in evaluating the relevance of the project and its innovation quotient..... in short, it will define why your project matters.

Which specific issue do you want to address?

Once you understand your context, you will need to make some choices and define more exactly the project you want to develop. The key thing is to formulate the context, the expectations, how you will reach your goals and what the desired results are – and to do this sensibly and realistically. Who is the priority audience for the project? Who are the main actors and where? What problems might this group be facing today? What are the short, mid and long term needs? Which of these needs do you intend to address? How, with what means, and with what goals? What evolutions and changes do you want to kick-start? You have to define a specific issue, which this project will confront, or initiate change. This approach will help you to think of your project as a coherent response system to deal with a given challenge rather than as merely an ensemble of activities to get off the ground.

SOME ADVICE

- ➔ Draw up a clear list of your resources. Think about what you can already exploit (in terms of experience, thinking, etc.).
- ➔ Identify other existing support – studies, reports, statistical information that may help to analyse your project without spending on further research.
- ➔ Identify projects, which have already received European co-funding. The programmes' contact points or web sites can be useful starting points for this.
- ➔ Occupy the new digital spaces that exist (social networks, collaborative platforms, blogs).

TRAVELLING

THE “EUROPEAN INSTRUMENTAL LABORATORY” PROJECT

“After seven years of collaboration in the framework of the International Forum of Young Composers, a first European project focussing on composition, the Aleph ensemble and its partners decided in 2007 to expand their field of work and set up the LIEU network (European instrumental laboratory). Since contemporary music has a precarious position in Europe (limited participants, mainly professional audiences, lack of remuneration, etc.) they chose to bring together operators from eight European countries to support the creation, diffusion and promotion of the music both of today and of the future. Given such a vast field, it has been necessary to narrow down the work to certain areas and to privilege the activities which are on one hand the most relevant and on the other the most efficient given our resources, experience and efforts as regards achieving LIEU’s objectives. We thus hope to contribute to the better recognition of contemporary music as an indispensable tool for the future.”

Marie Perrier, Ensemble Aleph

A TOOL TO DEFINE THE PROJECT

The logical framework is an important methodological tool kit for setting up and following through your project. This toolkit will allow you to structure your project, check its relevance, feasibility and viability and to prepare the ground for your conversations with both project and financing partners. The logical framework should help you to clarify the context, your overall aim, your specific aims, your overall objective, your specific objectives, the hoped results, the target public, the proposed actions as well as the evaluation measures, which you intend to put in place.

Building your partnerships

Which partners will you bring together?

To commit to a European project also means (once the project is defined) bringing together a large group of partners in spirit of openness. Identify and involve the different operators who might be associated with or affected by the project. Identify those who ought to be more directly involved. With which organisations do you share goals? What experiences and skills do you need? Which partner organisations will guarantee a wide range of approaches? Which are the most innovative or efficient in the light of the issues? Which need the project most? This analysis will allow you to build a partnership, which will enrich, add quality and relevance to your project, whether it is local or transnational.

What shared dynamic to create?

Once you have identified the different partners, create a shared dynamic and facilitate everyone's full and direct participation. In transnational cooperation projects this means first and foremost bringing together the frontline partners to build the project together. What, finally is the most pressing issue? What will be the added value of the project from each participant's point of view? What will each organisation's role and responsibility be in carrying out the project? For a local project, this will mean above all creating a dynamic with other players in the territory (public administrations, development agencies, local associations, etc.) What links can be found with existing initiatives? What synergies can be found? What common work programs might be suggested? In each case, this will help you to build the foundations for everyone to be fully engaged, partners or associates, both in and around the project and to integrate each of them as a full actor in the common response to a given problem.

What level of commitment will you commit to?

Work out, before you commit, where you want to do the project and the role you want to play in it. Coordinating a cooperation project (as opposed to being a straightforward partner) requires a very special commitment. Are you willing to ensure the coordination of the project over several years, foresee and manage the changes over the course of the project, to exploit the opportunities and deal with the constraints? Do you want to animate the partnership throughout the project, hand holding and bringing together the different partners, facilitating exchange and the transfer of experience? Will you be capable of making the project into a real motor for development, above and beyond its own objectives, turning it into a vector of development for each of the partners and a foundation for a longer-term project?

📁 SOME EXAMPLES

NETWORKS TO EXPLORE AND GET INVOLVED WITH

➔ Some web portals:

Labforculture.org is a platform of resources on art and culture which allows professionals all across Europe to get together and network. www.labforculture.org

Everybodystoolbox.net is a platform of theoretical and practical tools for the arts, which acts as a space for exchanging artistic experiences.

<http://everybodystoolbox.net>

➔ Networks by discipline:

The International Network for Contemporary Performing Arts (**IETM**) is an international arts network bringing together over 400 organisations in the performing arts, from 45 countries. www.ietm.org

➔ By theme area:

Trans EuropeHalles is the network of independent cultural centres. It has 49 members from 25 countries and shares the goal of supporting emerging artists, innovation and cultural change. www.teh.net

➔ By types of stakeholders (Local authorities):

The association Les Rencontres brings together more than 160 European localities around the common themes of culture, Europe and local authorities.

www.lesrencontres.org

Cités unies animates a network of 3000 public organisations all engaged in decentralised cooperation.

www.cites-unies-france.org

➔ By geography:

Balkan Express works to develop and network the performing arts in the Balkans.

Danse Bassin Méditerranéen supports the development of contemporary dance and theatre arts in the Mediterranean. www.d-b-m.org

📌 SOME ADVICE

- ➔ Take some time to structure your geography of relevant partners. In particular, exploit existing networks (artistic, professional, thematic, etc.).
- ➔ Take the time to think through the project collectively with your partners.
- ➔ Meet with potential partners regularly; set up some simple tools both to animate the project and to share resources properly. Set up systems to allow you to build your own database, to use it on line easily and to share it with others. In this way you will come to use common, high quality "open source" (i.e. open to everyone) resources.
- ➔ Start with various kinds of small-scale exchanges and actions.

👤 TOOLS FOR OPEN SOURCE WORKING

Web 2.0. On line tools can help to enliven the partnership even at a distance – there is a cooperative work system to build here! Think of *Basecamp*, an on-line project management toolkit that allows you to share documents, agendas and messages. Think about *Skype* to keep the contact up even at a distance. Think about *Google Suite*, *Zoho virtual office* or *Webnotes* to take notes, or set up and share a web-based press presence. Think of *Delicious* to expand, save and share your favourite web sites.

Doing the ground work...

How to shape the running of the project?

Getting involved in a European cultural project requires foresight and preparation for the actual implementation.

Identify, anticipate and plan all the elements of the project. What activities do you foresee and when? What are the optimum conditions and what are the preparatory needs and organisational needs for the activities? Which partners will be involved and which players linked? What financial resources are available for each of these groups? What margins should be built in? Answering this will ensure that the organisation and carrying out of the activities is as good as possible, as well as preparing you to respond to any possible changes in the course of the overall project.

What governance structures will you establish?

You also need to define the working methods, which will be capable of delivering the project within the framework of the partnership dynamic. How can each person's contribution be supported and optimised? How should you take into account the structuring of the most vulnerable partners? How can you share the tools and transfer the skills between the different organisations? How will you ensure that the different points of view can be freely discussed and examined? How can the collective dynamic around the common project be best maintained? This is not only about working the organisational methods and how to animate the partnership but in broader terms a question of defining the modes of governance between the partners that will guarantee this common framework.

How to follow up and evaluate?

The project will also require you to prepare follow up and evaluation, over and above the actual implementation.

Define a system and the indicators that will allow you not just to track the work but also to analyse both its results and impact. Do the activities actually carried out correspond to what was planned? Are the results what was expected, both quantitatively and qualitatively? Are the resources brought to bear sufficient and are they used as they ought to be? This will allow you to measure impact and (if necessary) to change direction and ensure that the project is correctly evaluated at the end.

SOME ADVICE

- ➔ Get the management, the tracking and the evaluation organised in advance so that you can concentrate on the content when the project starts.
- ➔ Get up to date on the different tools (such as minutes, evaluation indicators, report back, etc.).
- ➔ Choose your tools with due regard to financial and human resources, as well as the organisational skills and technical means at your disposition. It is pointless establishing overly complicated tool kits if you simply cannot use them on a regular basis due to lack of skills or means.
- ➔ Use straightforward tools that are easy to share. Make sure they are fit for purpose and approved by all the partners.



TRAVELLING

THE “EUROPEAN SOUND DELTA” PROJECT

Running a mobile river residency. “European Sound Delta ran a mobile residency in summer 2008. The project was created with the Rokolectiv festival, from Bucharest, and the Bulgarian team of EU Spaces 21. It concerned two boats travelling along the Rhine and the Danube, with a rota of thirty or so sound artists and involving local partners in some twenty villages in the areas they passed through. To run the project we shared our contacts, the planning and the financial planning. The logistical dimension very quickly became central. Once we had found the boat we ran scouting missions in the villages and set up meetings to validate the choice of resident artists. The navigation plan was our master document. It was constantly updated to indicate on a daily basis the crew composition, the towns and the programmed events. We had an Excel document that was over a metre long! When we set off, this document was sent to the barges and it was consulted on a daily basis throughout the three month long journey.” **Olivier Le Gal, MU Collective**



TRAVELLING

THE “RENDEZ-VOUS” PROJECT

Animating a project around the wider Europe. “IN SITU is a network of associated project organisers working since 2003 on pluri-disciplinary European projects focussed on public space. A new programme, entitled ‘Rendez-vous’, started in 2009, financed by the European Union in the framework of pilot actions to support mobility. In order to support a more balanced relationship between the old and the new member states of the Union, an original governance system was set up, based on the particular responsibilities of each organiser for a particular geographical zone. This created a regional dynamic that can be adapted to each specific context (Hungary, Slovenia, Slovakia, Kosovo, Czech Republic, etc.). This polycentrism is linked to flexible decision-making, tailored to each project, which allows everyone to get involved locally while at the same time maintaining a common identity in artistic choices.” **Jean-Sébastien Steil, In Situ**

Ensuring opportunity

How to guarantee consistency?

Developing a European project requires measuring the relevance of the project against the organisations involved (whether yours or partners). Do not just think about what is at stake in the project but look at the structures themselves. Is the project consistent with their overall aims and objectives? Does it dovetail with their long-term priorities? Will the project mesh with the organisations' activities at the moment of its implementation? Might it represent for the involved organisations a key stage in their establishment and growth, at both the local and European level? Might it serve to crystallise their overall evolution? This reflection will help you to position the project correctly within your organisation.

What gains can be held on to?

Finally, think about what the project will bring you and how to anchor these gains in time, since a European funded project is by its very definition time limited. How will you maintain the benefits of the project? Are you able to exploit the results, the skills acquired and the partnerships you have built? And if so, how? Can you re-use the results in your own work? Might the outcomes be the starting point for a new project, which would depend and complete the work already started? Here we are talking about the sustainability and extension in time not of the activities but the object of the project and its results. This will allow you to contribute to the success of the project while making the most of the opportunities it offers to your organisation.

What resources should be put together?

Measure the human and financial resources that you will require for the project's implementing. Have you anticipated the full range of organisational and financial impacts of the proposed activities? Are the organisations able to run the project with regard to the other activities running at the same time? Do they have internally the right skills and competencies? Do they have the appropriate financial resources? Will the partner organisations have to find co-funders other than the EU? If so, is this the right time? For example, what are the particular sensitivities of the local authorities, which might fund the project, regarding the issues at stake in the project? Does it match their agenda and their strategic priorities? Think this through clearly - it will help you to get involved on the project without endangering your own organisation.

TRAVELLING

THE "GASPARD" PROJECT

Building one's project gradually. "The Sablier Company has been turning to Europe since 1998 to build the resources for its work in emerging urban areas. Over the past ten years this approach has enabled them to build up an artistic programme – first of all in France and then to test them abroad (Lublin, PL–Berlin, DE). Thereafter they adapted the created work in situ to build in real European-level issues such as cultural pluralism and shared identity (Lublin, PL–Brasov, RO–Saint–Herblain, FR). They use two key indicators – the human dimension and the temporal dimension – to evaluate the journey. A "halo effect" means that the succession of different projects in the same place has reinforced the capacity of artistic teams to integrate in these areas, which have been largely deprived of cultural interventions. At the same time, they make local populations more aware of European issues. This dynamic has created longer-term perspectives within the partner networks, and has facilitated the emergence of local work targeted at the people the group met, whether or not the artists have actually been part of the activities."

Mathieu Toubart, The Sablier Company

A TOOL TO ANALYSE YOUR SITUATION

The Strengths, Weaknesses, Opportunities, Threats (SWOT) analysis is an analysis tool kit, which allows you to understand your situation in a given environment. It allows you to decide on the key factors within your action framework and then to prioritise and analyse them. It can be especially useful during the build-phase of the project in order to analyse your capacity to carry it out. Once applied to the question "Is my organisation able to run a European project?", The SWOT analysis will enable you to work out internally the strengths and weaknesses of your organisation and externally the opportunities and the threats that it may faces.

SOME ADVICE

- ➔ Have as clear a view of the situation as possible.
- ➔ Base yourself on as precise an analysis as possible. For example, as soon as the project is defined you need to understand the work required to implement it and thus of the necessary mobilisation of the team given the activities, the calendar and the funding obligations.
- ➔ Bring your colleagues along with you. Above and beyond the decisive personal commitment, the entire organisation needs to be involved to carry out the project successfully.

Finding the finance

How to identify the right European programme for you?

There are many funding possibilities at the European level for cultural projects. Many elements can help you to identify which programme best matches your situation and the project you wish to develop.

A programme, an objective. Except for the Culture programme, the European programmes are not dedicated to culture, but exist within a much broader framework (citizenship, youth, education, life long learning, information and communication technologies, regional competitiveness, dialogue with neighbouring countries, etc.). Identifying clearly the aims and objectives of each of these will help you to decide which funding stream suits you best. It is important to check before committing to a project that the objectives of the funding dovetail very closely with the objectives and results expected.

A programme, a project. European programmes are able to fund local or transnational projects. Transnational projects are those that are run by several European and/or third countries (i.e. non European member countries) Partners. The projects can be developed at several different levels – cross border, euro-regional, European, outside of Europe – and are of varying scales depending on the programmes. So-called local projects do not need a European level of partnership management. They are developed locally, generally run by a single operator and targeted at a specific territory or audience. It is vital to check that the programme closely matches the project type.

A programme, a kind of beneficiary. European programmes can involve a large number of project leaders, public or private, local authorities or associations. Nevertheless, depending on their objectives and the project type, the beneficiaries may be more limited and the very nature of the project will need to be adapted to suit this reality. Check that the programme you have identified is adapted to your situation.

How to exploit a European programme?

Parallel to identifying the right programme, it is important that you pay particular attention to certain working guidelines for European programmes, which will have important consequences for your organisation and your ability to run the project.

A programme, "several" co-funding streams. European funding, which is different in each programme, never covers 100% of the costs of a project. It will always be necessary to find other sources of money. The co-funding might be public (local or national), private (sponsorship/patronage) or own income. Additionally, European funding is not intended to be applied successively to the same project. This means that when you think about evaluating the project you must think about the longer-term viability and its sustainability once the European Union support is finished.

A programme, a cash flow. European funding requires you to anticipate your cash flow needs for the project. Although an advance on the funding is possible, this is not the case in all programmes. In some programmes (such as the regional policy for example), the reimbursement only happens at the end of the project. In all cases, in order to be reimbursed, the expenses have to be justified and proved. The outstanding balance of the funding will be given upon submission of a financial report and a final activities report. You will therefore have to collect the necessary evidential information throughout the project (invoices, timesheets, attendance lists, etc.). Above all, check in advance which expense is eligible to be paid back.

A programme, a timetable. Each European programme works to a specific timetable. In particular, programmes may work to a system or calls for proposal or to a system called "guichet ouvert" (or unrestricted access). It is important to know the timetable of funding and especially when the information meetings take place, the publication dates of calls for proposal, the deadlines for submission and the timetable of participation in consultative programmes run by the Commission.



KEY WORDS

European intervention levels or European co-funding

levels – This refers to the percentage of the budget, which is different for each programme, which European funding can cover.

Direct and indirect funding – The funding may be made directly by the European Commission services. This is called direct funding. In other cases (the so called decentralised programmes), the money is disbursed by the relevant authorities (in France this may be the state or certain local authorities). This is called indirect funding.

General overview of European programmes

This table should help you to understand better what programmes might be relevant for you. Many programmes can have a cultural dimension and the table sets this out with an indication of their main aims and objectives. This allows you to understand the issues and the goals of European funding and therefore to make an intelligent choice in the light of your own projects aims and objectives.

General objective	Specific objective	Programmes
Culture and citizenship Actively engage citizens into the process of European integration	Enhance the cultural area common to Europeans	Culture
	Support the European audiovisual industry	Media
	Promote active European citizenship	Europe for Citizens
	Encourage a sense of active citizenship in young people	Youth in Action
Culture and sustainable growth Favour the harmonious, just and sustainable development of the territories of the European Union Invest in competitiveness	Support convergence for the least-developed Member States and regions	Convergence
	Reinforce competitiveness of the European regions, as well as employment	Regional competitiveness and employment
	Reinforce cross-border, transnational and interregional cooperation	Territorial cooperation

General objective	Specific objective	Programmes
<p>Culture and sustainable growth Favour the harmonious, just and sustainable development of the territories of the European Union Invest in competitiveness</p>	Improve the quality of life long learning	Lifelong learning
	Boost European research and technological development	Research and Development
	Promote enterprise and innovation	Competitiveness and Innovation
<p>Culture and natural resources Favour the development of rural areas, fisheries and protect the environment</p>	Promote rural development	Rural development
	Provide sustainable development in the area of European fishing and aquaculture	Fisheries
	Promote a healthy environment	Life+
<p>Culture and freedom, security and justice Offer European citizens an area of freedom, security and justice</p>	Create an area of freedom, security and justice	Fundamental rights and justice
	Fight against terrorism and promote safer societies	Security and safeguarding Liberties
	Promote the development of common policies for refugees, migration and external borders.	Solidarity and management of migration flows
<p>Culture and European Union as a global actor Promote peace, stability and sustainable growth in the world</p>	Support the accession of both candidate and potential candidate countries	Preaccession
	Cooperate with neighbouring countries for shared prosperity and stability	Neighbourhood
	Promoting sustainable development around the world	Cooperation for development
	Cooperate with industrialised and other high-income countries	Industrialised countries

Handholding... a role for Relais and its partners



Who are we?

In its role as resource centre on Europe and Culture, **Relais Culture Europe supports and accompanies French cultural players, progression or local authority, in developing their European cultural practice**, with the aim of making this dimension of their work sustainable and integrated. Relais Culture Europe is the national contact point for the European Union's Culture Programme.

How do we accompany you and your project?

Relais Culture Europe can offer you a range of support, **which will help you to develop your European projects and strategies**. These include:

- ➔ Information and awareness building about European issues, the funding programmes that are open and the currently existing practices,
- ➔ An individually tailored support to analyse your work, how your projects are devised and the development of your European strategies,
- ➔ Training via short term programmes or longer training cycles organised in Paris or in the regions,
- ➔ A space to think, debate and connect up in national and European networks (working groups, colloquia and seminars).

Who are our regional partners in France?

In order to better serve regional cultural actors and local authorities, Relais Culture Europe has developed in partnership with regional structures the Pôles Régionaux Culture Europe network (Network of Regional Culture Europe Centres). Each of these structures develop a range of activities in partnership with Relais, activities that include information, awareness raising and hand holding activities locally (via information meetings, workshops and study visits...).

How to contact us?

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To find out more...
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A WORD FROM THE TRANSFO ART AND CULTURE IN AUVERGNE REGION, REGIONAL CULTURE EUROPE CENTRE

How a Regional Culture Europe Centre works... "When Le Transfo signed the agreement with Relais Culture Europe in 2008 we had been operating for nearly two years as a regional centre. We have organised info days, individual meetings, set up training, worked with people on collective writing workshops... All these enable us to raise peoples awareness of possible culture-relevant programmes, identify possible projects, gauge the variety of initiatives with real potential and support new activities. We have, in particular, supported projects within the framework of 4.2.3. measure (Small-scale local initiatives) in the European Social Fund (ESF). Currently seven such projects are underway covering literature, theatre and music... Local cooperation projects with Portugal and Romania are being developed through the LEADER programme, in an interesting approach which allows European partners to get to know each other within a flexible and close knit framework. "Europe" does not pose a problem as a working environment as such; there is desire to be involved and many people are involved in "Europe" without "Europe" (by which I mean without European funding). My role today is increasingly sophisticated and focuses on projects as a priority, trying to understand what makes them "European", revisiting their values and only thereafter pushing projects towards funding and not the other way round. ... I also build a working framework where everyone can fully engage in transferring his or her European know-how. But there remain lots of obstacles, whether to do with mobility, money or language... Today, Le Transfo seeks to support mobility and facilitate immersive experiences. We experimented in 2009 in accompanying groups to the Europe Culture Forum in Brussels, or to the plenary sessions of IETM in Vilnius. This experience was very uplifting, they built understanding and solidarity between operators and widened their frames of reference..."

Nicole Combezou, Le Transfo – Art and Culture in Auvergne region

