Creative Europe
Sub-programme Culture

How to build strong partnerships, find partners and how to do project management

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MODULE 1

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1. How to build strong partnerships, find partners and how to do project management
2. How to address the programme priorities and to develop a strong methodology and substantiated strategy:
3. Evaluation of the Creative Europe projects
4. How to secure strong communication and dissemination strategies
5. How to do the Creative Europe project budget, financing and final reporting
6. Writing the application

2019 series of workshops

All information slks.dk
& Facebook page

What motivations to work internationally?

Important to analyse your motivations / expectations:

- **Financial viability**: e.g. the internal market is not wide enough or funding sources are not open to deliver your goals

- **Artistic dialogue**: working with artists from other contexts (collaboration makes 'sense' or some feel the urgent need for development of artistic content with foreign artists/in foreign contexts) – aesthetic renewal, R&D, new ways of working, etc.

- **Cultural dialogue**: e.g. confronting the work to new audiences words, learn from an international practice (touring, visa, administration, borders, taxes, etc.)

What motivations to work internationally?

- **Prestige**: the desire to increase visibility and gain recognition (from professionals, media, institutions, funders, etc.)

- **Use opportunities**: e.g. the existence of a grant to develop a production in collaboration with operators abroad / Grant to tour (mobility, subtitles, etc.) / Grant to welcome artists from this area

  - BUT, careful to some motivation: the desire to "open your world", to have fun, the concept of working holiday, experience the international dimension (bad opportunity, dangerous environment ...)

  - Eventually, it's quite easy to travel abroad (and you don't always have to tour a show to discover the world...)

What motivations to work internationally?

Let's go through a quick **roundtable**:

• Is leading/collaborating to international projects part of your mission?

• Are your partners/funders able to support?

• Did you identify funding sources for international projects? e.g. for performing arts:

  • "Fund Finder" published by IETM

  • "Funding opportunities for Performing Arts organisations through EU programmes (2014-2020) " by Pearle

  • www.on-the-move.org > funding guides per country

What is an international partnership?

Some **key words**:

• Partnership = Action

• Together = Stronger

• Cooperation ≠ Competition (an opportunity for changing the game of our usual professional life)

• Defining the **meaning** of the cooperation is the main challenge (a combination of each partners perspectives and a global necessity)

• Thinking in terms of eco-system (different scale, sustainability issues)

Where to find international partners?

Let's go for the **obvious**!

- Sectorial or thematic international networks (funded by the EU or not)
- European-funded projects and platforms activities
- Sectorial or cross-sectorial meeting places, including 'official' ones
- Finding partners means having **live meetings** with colleagues, i.e.
  - Travel abroad to workshops & seminars, exploratory trips, annual conferences, etc., joining formal networks that are the most relevant
  - Attend gatherings for professionals both in your country and abroad (from CINARS to Avignon Festival, CPH Stage to ICE HOT, etc.)
  - Dedicate human and financial means…

EU networks & platforms (sample)

Design, Visual Communication and Visual Arts

- PARALLEL – European Photo Based Platform
- ADCE – Art Directors Club of Europe
- Conseil des Architectes d'Europe
- Distributed Design Market Platform
- European Photography Platform
- Future Architecture Platform

Education

- ENCATC – European Network of Cultural Administration Training Centres
- EARN – European Artistic Research Network
- ELIA – European League of Institutes of the Arts
- RESEO – European Network for Opera and Dance Education

EU networks & platforms (sample)

Museum & Heritage

- Europa Nostra
- ICOM – International Council of Museums
- NEMO: An independent network of national museum organisations.
- European Route of Industrial Heritage
- Future for Religious Heritage

Performing Arts

- Aerowaves

- IETM – international network for contemporary performing arts
- ISPA – International Society for the Performing Arts
- Opera Europa
- Circostrada
- CircusNext
- European Dancehouse Network
- European Theatre Convention
- FEDORA Platform

EU networks & platforms (sample)

Music

- AEC – Association Européenne des Conservatoires
- Live DMA
- Classical Futures Europe
- ECSA – European Composer & Songwriter Alliance
- European Choral Association Europa Cantat
- Europe Jazz Network

- European Music Council – Network of European Music Organisations
- European Talent Exchange Programme
- EuroPluck – European Guitar Collaborative
- Jeunesses Musicales International
- Liveurope
- REMA – European Early Music Network
- IMC – International Music Council

EU networks & platforms (sample)

General & Trans-disciplinary

- Culture Action Europe
- Eurocities
- LIKE – European Cities and Regions for Culture European Heritage Alliance
- ICORN – International Cities of Refuge Network
- On the Move
- Trans Europe Halles

- AMATEO – The European Network for Active Participation in Cultural Activities
- European Festivals Association
- European Network of Cultural Centres
- European Storytelling Network
- EUNIC – EU National Institutes for Culture
- IMZ – International Music + Media Centre
- Magic Carpets

Pathway for establishing a good partnership?

Small and big questions to be answered:

- What your current needs/the ones of the field you are active in?
- What could be the next challenges? i.e. identify the weak signals
- The needs & challenges you see, are they relevant at European/ international level?
- Are these needs directly connected to your core business/the field/ society at large?
- What is achievable/doable?

Ecology of the Arts

Integrated value chain of processes (ACP, 2008-2011, Policy guideline)

Education

- Formal, informal, non-formal
- Artistic / professional training (development)
- Youth / amateur practice, outdoor creation)...

Creation

- Process (not output oriented): experimentation / lab
- Creativity (competence to be enhanced)
- Means...

Production

- Project (beginning & end)

- Delivery (output oriented)
- Means...

Distribution

- Touring/exhibition
- Showcasing
- Mobility

Documentation

Professional information

Collection of data

Media

Academic research...

Interlinking between 5 elements

Interaction with audiences / citizens

Pathway for establishing a good partnership?

Back to your 'pathway':

- Ready to meet with potential partners, creating opportunities, taking time? It may start at your door (your neighbour have hidden resources) or on the other side of the world (answers to your needs)
- Ready to be moved by others? You might need to change your original ideas, adapt your plans using propositions from your potential partners
- 2 'attitudes' to be clear about: 'my project' ≠ 'our project'

What is a strong partnership?

- From a "club of players" having the same profile (e.g. consortium of festivals) to innovative partnerships (e.g. with universities, businesses, social organisations)

- Do you focus on similarities or complementarities? How to avoid "silos"?

- Does having strong partners (with lots of staff members, a big financial turnover, regular public funding, etc.) necessary mean to have a strong partnership?

Consortium: key principles

The partnership should:

- Reflect the commitment of the project to being European

- Bring new and different strengths to the project (complementarity)

- Be clear in its structure and in the role of each one

- Enable each partner to have a good involvement, i.e. collective ownership and implementation

- Each partner helps achieve the project's aims and objectives, i.e. collective solution finding if problems emerge
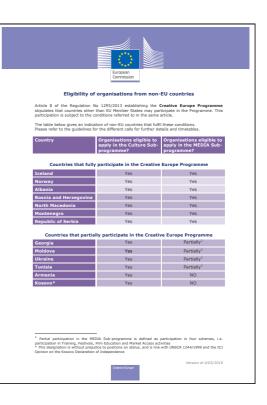
- Must come from an eligible country

Consortium: practical aspects

- **Profile**: Can be any type of organisation provided they are legally established (university, local authority, profit-making, not-for-profit...)
- **Background**: Project leader must be in a position to demonstrate their existence as a legal entity for at least 2 years (individuals may not apply) - all partners should be active in the Culture field
- **Amount** of partners: min. 3 for small-scale, min. 6 for large-scale
- **Geographical scope**: Where are they based? Within or outside EU?

Eligible countries

EU Member States +

Austria, Belgium, Bulgaria, Croatia, Republic of Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden (UK?)

European Commission

Eligibility of organisations from non-EU countries

Article 8 of the Regulation No 1295/2013 establishing the **Creative Europe Programme** stipulates that countries other than EU Member States may participate in the Programme. This participation is subject to the conditions referred to in the same article.

The table below gives an indication of non-EU countries that fulfil these conditions. Please refer to the guidelines for the different calls for further details and timetables.

Country	Organisations eligible to apply in the Culture Sub-programme?	Organisations eligible to apply in the MEDIA Sub-programme?
Countries that fully participate in the Creative Europe Programme		
Iceland	Yes	Yes
Norway	Yes	Yes
Albania	Yes	Yes
Bosnia and Herzegovina	Yes	Yes
North Macedonia	Yes	Yes
Montenegro	Yes	Yes
Republic of Serbia	Yes	Yes
Countries that partially participate in the Creative Europe Programme		
Georgia	Yes	Partially[1]
Moldova	Yes	Partially[1]
Ukraine	Yes	Partially[1]
Tunisia	Yes	Partially[1]
Armenia	Yes	NO
Kosovo*	Yes	NO

[1] Partial participation in the MEDIA Sub-programme is defined as participation in four schemes, i.e. participation in Training, Festivals, Film Education and Market Access activities
* This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo Declaration of Independence

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Creative Europe

Consortium: practical aspects

- **Investment**: All partners are expected to contribute and spend the eligible budget (% of matching funding)
- **Third Countries**: Costs of activities in Third Countries or the involvement of individuals from Third Countries can be covered up to a maximum of 30% of the overall eligible costs – and expenditure only via partners
- Other (associated) partners can participate in the activities of the project but not expected to have a specific/essential role in the design & implementation, nor to contribute funds
- **Leader**: Legal co-signatory for the contract awarded by the Agency, co-ordinating role in the design & implementation of the project

eForm: Quality of the partnership

- How is the partnership defined and to what extent does it ensure a strong involvement of all partners and a clear division of tasks between them?

- How will the partnership be made to last beyond the duration of the project?

- To what extent does the partnership go beyond the organisations' direct geographical neighbours and draw partners from a diverse geographical range of participating countries?

- Only for projects involving partnership with organisation(s) established in those countries referred to under points 2, 4 and 5 of section 6.1 of these guidelines: To what extent does the partnership with operators from outside the EU reflect the concept of the role of culture in the EU's external relations, as spelt out in the European Agenda for Culture?

Challenges to be expected

- Culture **shock**

- **Intercultural** competences

- **Governance**: roles and responsibilities evolving during the implementation

- Circulation of information, not only among partners but also internally as staff members that are not always fully aware of **stakes and rules**, have too little understanding of the project

Questions for you:

- What is a good partner?

- What is a good leader?

THANK YOU

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