

Participants		
Chantal Lamarre	Culture Commune - Loos en Gohelle (présidente de séance)	CL
Guillaume Senhadji (Thurs 21)	Culture Commune - Loos en Gohelle	GS
Julie Laville	Culture Commune - Loos en Gohelle	JL
Frédéric Kapusta	Culture Commune - Loos en Gohelle	FK
Mathilde Vautier	ZEPA (Coordinatrice)	MV
Anna Jania (Thurs 21)	ZEPA (Coordinatrice administrative et financière)	AJ
Patrick Sandford (Thurs 21)	Nuffield Theatre	PS
Joe Mackintosh	SeaChange Arts - Great Yarmouth	JM
Sian Thomas	Hat Fair - Winchester	ST
Dave Reeves	ZAP ART - Brighton	DR
Daniel Andrieu	Atelier 231 - Sotteville-lès-Rouen	DA
Anne Le Goff	Atelier 231 - Sotteville-lès-Rouen	ALG
Michèle Bosseur	Le Fourneau - Brest	MB
Claude Morizur	Le Fourneau - Brest	CM
Jean-Pierre Marcos (Thurs 21)	Pôle National Cirque et Arts de la Rue	JPM
Philippe Macret	Pôle National Cirque et Arts de la Rue / Le Hangar	PM
Ann Rezé	Traductrice	AR
Apologies		
Tanya Peters	Brighton Festival	TP

CL welcomes the partners in Culture Commune.

1. SHARED COMPANIES

Please refer to the 'Shared companies' document.

A few points raised:

- **Compagnie n.8:** the French partners suggest the British partners to program the company's smaller scale show.
- **Urban Playground:** the French partners will consider programming the company if it can reduce their number of artists involved
- **Luc Amoros:** Interest from the British partners.
- **'Natural theatre' company,** found by JL on the British Council's website.
JL to send infos to the British partners.
- In 2011 and 2012, SeaChange Arts' budget will be mainly allocated to the associate companies project, hence the need to look for more money to keep the artistic content of the festival.

2. ZEPA MARKETING / COMMS

FK presents the ZEPA promotional materials - brochures, flags, table flags. Raises the issue of ZEPA's visibility to the general public, as a partner in the creation of street-arts, in the future communication tools.

After discussing the production of new communication tools, the partners agree that there is sufficient number of marketing tools with the brochure and the website; what is needed is human resources.

Reduce the number of marketing tools could also help save money and allocate it to other communication activities or to the book.

Each partner's needs are different; a 'one-size-fits-all' approach might not be the right solution.

Hence a communication strategy, including:

0) Remaining communication budget: 28,633€

Costs for promotional materials so far = €12,450 (VAT inc), divided into:

- Brochure, for 20,000 copies (Graphist designer - 3200€ VAT exc, print - 1,720€ VAT exc)
- Flags - €3,990 (VAT exc, 2 x partner)
- Table flags - €1,000 VAT exc
- Transport/distribution - €500 VAT exc

a) ZEPA communication analysis

Type of marketing (festival programs, etc.), target, press articles, public touché, article presse, seminars, etc.).

↘ *MV will send a doc to compile what the partners already do.*

b) Promotional materials

20,000 copies of the brochure, 2 big flags, small table flags.

↘ *FK suggest banners to hide security barriers - to be cost out.*

c) Optimise and strengthen the use of the ZEPA website

Le Fourneau + MV coordinating + a few hours for an 'communication assistant' (a 'do-er') who would update the website.

The website enables the creation of e-marketing tools, e.g newsletters, Facebook account, etc.)

All need to play the game.

↘ *Le Fourneau to cost out a few hours from a communication assistant, and look into setting up a Facebook account.*

d) Professional meeting / press conference

1 in France, 1 in the UK en Grande-Bretagne

- Artistic presence necessary
- One strategy per country to comply with national specificities

Suggestions for France: in February, in Hors Les Murs in Paris (also include ZEPA meeting, to reduce transport costs)

Contact 'press clubs' from Brittany, Picardie and Nord-Pas de Calais regions, generally quite active.

Suggestions for the UK: in Brighton in May, or during an ISAN meeting.

General suggestions:

- Invite professionals (from the sector, but also people from the Cultural Olympiades in the UK, French reps in the UK and vice versa), as it is difficult to get the journalists to attend.
- Involve press officers on both sides of the Channel (Anne Lacombe in France?). Develop a press kit - MV ?
- MB says that Hors les Murs has agreed to host the press conference / professional gathering and include a 4 page article in Strada.

e) Purchase of advertising space

Insert with the dates of the NoFit State Circus and Générrik Vapeur ZEPA tours.

↘ MV to look into the prices of advertising space in specialized French magazines (*Cassandra*, *Strada*, *La Scène*, *Mouvement*).

f) Second tier partners symposium

Could also be an important communication event for ZEPA.

g) Book

See below.

The suggestions linked to the above strategy will be cost out for the beginning of Nov.

The issue of who leads on the ZEPA communication is pending, as Culture Commune fulfilled their objective of setting up the communication budget and produce marketing tools. MV is a coordinator, not a leader or a doer on the various ZEPA projects.

3. BOOK

DA's suggestion:

- **Format of the book:** 2,000 copies, illustrated by 120 photos, 160 pages (same format than the Landscape Theatre book).
- **2 parts** (distribution between the two to be defined: associate companies 60 % (30% + 30%), individual projects =40%)

1) Associate companies, common link through the project

Each partner commits to provide between 5 to 10 good quality pictures for each company, whether they show the process or the actual show. The selection of these pictures will probably be made after Sept 2012.

2) Individual projects

Each partner's director will get given a double page to emphasise a ZEPA project they are particularly keen to show.

Choose 5 to 10 photos here again. « You are the writer of your own story » says DA.

- **Approach**

- Writing the book - to be defined: 1 French journalist for both GV and NFS in France, 1 UK journalist in the UK for both associate companies.

OR 1 British writer who tells the GV story and a French writer for NFS.

- Need for interviews.
- Publisher: Les Editions Entre Temps, Landscape Theatre book publishers.
- Graphic design - Benoît Elliot from Carnets de Rue publication.
- Photographer: the budget does not allow a photographer for now.

- **Translation**

Importance of a good translation (the translation of Landscape Theatre was poor)

On the initial budget, 1500€ were allocated to translation, but DA recommends to put it 4000€.

- **Budget and number of books per partner**

	Atelier 231	Culture Commune	Le Fourneau	Le Hangar	Zap Art	Brighton Festival	Southamp ton	Hat Fair	SeaChange Arts
Distribution of the 45,504€ budget	5 900	5819	6048	6395	3011	2894	3979	2894	8564
Nbr of books per partner (total here = 1 040)	120	120	120	120	70	70	70	70	160

The JTS seems to be allowing invoices to run after 2012. To be checked.

- **Book distribution**

The books will be distributed free initially, then a selling price will be set. Would the book be sold both in France and in the UK (knowing that Landscape Theatre hadn't been sold in the UK)?

The partners would pre-purchase the book, which would allow invoices to be eligible, and the publisher could co-finance it and keep the proceeds on 500 copies.

Actions

- British partners to put forward names of potential British writers.
- DA to refine the proposal for next meeting.
- AJ to check possibility of having invoices after 2012 with JTS.

4. FINANCIAL UPDATE

- **Second payment claim**

Currently with the auditor.

1st week of Nov: AJ to send the claim to the JTS

Mid-Dec: confirmation of the amount each partner will receive

End of Dec (approx): agreement from the JTS
Feb 2011: payment

Partners are encouraged to start preparing the 3rd claim - deadline: 1st December.

- **Cross border aspect of the activities: reminder**

For the 3rd claim, not only the cross border aspect is crucial (for instance, a company must be programmed once in France, once in the UK), but there must be a real “project approach” in how the partners work with each other and the companies (involving, for example, residencies, support for creation, etc.).

Events like Fish and Chips or TeaTime Party have a cross border aspect in their actual nature.

DA -The work developed with the associate companies will get bigger, so the JTS will expect more added value to the work the partners develop with the shared companies.

NB: JPM will ask for the project, currently finishing at the end of June 2012 officially, to be extended till Dec 2012. The INTERREG funding come to an end in 2013.

- **Money lost through currency exchange**

The issue can not be raised at the JTS level but rather at the EU regional level.

Actions

Jean-Pierre to draft a letter to send round to the partners.

The British partners to draft an email for their local authorities' elected members, MPs, etc.

- **Shared costs**

Amiens reminds partners to pay the shared costs from the 1st payment claim - refer to the « Déclaration des sommes dûes » document you received.

Next shared costs request to be sent soon (referring to the Jan-June 2010 period).

July-Dec 2010 to be sent round in Jan 2011.

ALG requests the partners also pay the shared costs to Atelier 231, as the Fish & Chips is coming up and cashflow is likely to be an issue again. Atelier 231 is postponing investments to pay MV's salary, but would not want to lose their investment funds.

Partners are encouraged to pay their shared costs as soon as they receive the payment claim.

5. WORK PLACEMENT

As part of the exchange between Brest and Winchester Universities, Master of Performing Arts student Aude Pauchet is on work placement for 3 months at Le Fourneau and 3 months in Hat Fair, and the subject of her dissertation will be ‘the ZEPA network's artistic and academic mobility’.

MB is asking the French partners to contribute to Aude's food and accommodation when she visits them. OKed.

6. SECOND TIER PARTNERS' SYMPOSIUM*

Suggestions

- **Organisers:** Zap Art (organiser) and Brighton Festival (host) - validated by the rest of the partners
- **Venue:** Brighton, The Courthouse. Could host up to 200 people.
- **Date :** Friday 27th May (Générik Vapeur is programmed for the festival that evening with Art Blaxon)
- **Budget:** 18,000€ - could only cover the planning and delivery of the event, not the 2nd tier partners' transport and accommodation as initially planned.
- **Financial bearer:** Brighton Festival.
- **Format:** participants arrival Friday morning, work afternoon and next morning, official ceremony and show in the evening, work next morning.
- **Content:** discussion on the work developed by the ZEPA constellation ZEPA to make this symposium the basis of a ZEPA 2 project.

The aim is not to take stock of ZEPA but it is:

- **A process** in which some of the partners who have developed work with 2nd tier partners (for instance Sotteville, Le Fourneau, Chatham etc.) can share their experiences with others to enable them to develop their 2nd tier partners 2011/2012, a strong theme for a future project.

It could also be interesting to involve Universities in the process.

- **A discussion** for a future project involving a wider area for each of the partners.

Hence the importance of:

- **the target**, i.e involve partners who can both support us in the future project, but also partners we could financially support and who would take ownership of the project to build a wide area (ex. Local authorities, Universities)

Following the symposium, the idea is to invite elected members and local authorities to move this project forward.

- **the transcript**, to feed a potential new grant application...

**NB: symposium: meeting or conference of specialists; colloque*

Action

Zap Art and Brighton Festival to meet on 1st Nov to move forward on the organisation and work on a provisional budget

7. ASSOCIATE COMPANIES

7.1 NoFit State Circus

Following NoFit State's cashflow schedule proposal, the partners would like to set up the following financial approach:

- 1) The company will be able to provide the company with the production budget before April 2011 (£135 780 or €162 000)
- 2) For the shows in Culture Commune, Amiens, Winchester and Southampton to pay between 40% to 50% of the performance costs a month before their performance
- 3) Consequence of 1) and 2): pay the balance after the performance, after deducting the technical costs paid directly by the partner.

DR explains that the cashflow schedule as proposed by the company was aimed at having as much cashflow as possible in advance to play the currency fluctuation game when the euro is strong. He hopes the partners' proposal will be enough for NFS.

Other points raised:

- SeaChange Arts notes that the **20,000€ community engagement from the HLF** will not be paid to the company directly but costs such as accommodation, technical equipment will be deducted.
- Zap Art insists that he **can only pay after reception of the payments claim.**
- The French partners remind that **they will pay as many items directly** to reduce the losses due to currency exchange.
- **Buying rather than renting technical:** the partners would rather rent it themselves. The company will not necessarily save if they buy it.
- **Community participants/volunteers:** the partners cater for their participants.
- On the issue raised that the company will have to pay for extra technical staff: these costs will be included in the « hiring package », paid directly by the partner.
- Culture Commune thinks that the company under-estimated the technical and security costs.

7.2 Générrik Vapeur

Zap Art insist on the fact that, since GV will not be performing the ZEPA show in Newhaven, he would still like to see a link with it there. The Arts Council, Zap Art's match-funding, would like to see something else than an existing GV show, a sort of laboratory for the ZEPA show creating the link with what the other partners will get.

Culture Commune would like to program GV's ZEPA creation in Dec 2011, for the closing ceremony of Béthune 2011.