

## ZEPA meeting, 8<sup>th</sup> and 9<sup>th</sup> June 2010 - Southampton

| Participants       |                                            |     |
|--------------------|--------------------------------------------|-----|
| Jean-Pierre Marcos | Pôle Cirque-Arts de la rue Amiens          | JPM |
| Mathilde Vautier   | ZEPA (Coordinatrice)                       | MV  |
| Chantal Lamarre    | Culture Commune – Loos en Gohelle          | CL  |
| Dave Reeves        | ZAP ART – Brighton                         | DR  |
| Patrick Sandford   | Nuffield Theatre – Southampton             | PS  |
| Kate Anderson      | Nuffield Theatre – Southampton             | KA  |
| Maite San Juan     | Southampton City Council                   | MSJ |
| Christine Rawsley  | Southampton City Council                   | CR  |
| Steve Hill         | Southampton City Council                   | SH  |
| Joe Mackintosh     | SeaChange Arts - Great Yarmouth            | JM  |
| Sara James         | SeaChange Arts - Great Yarmouth            | SJ  |
| Michèle Bosseur    | Le Fourneau – Brest                        | MB  |
| Claude Morizur     | Le Fourneau - Brest                        | CM  |
| Sian Thomas        | Hat Fair – Winchester                      | ST  |
| Mike Martins       | Hat Fair – Winchester                      | MM  |
| Daniel Andrieu     | Atelier 231 – Sotteville-lès-Rouen (chair) | DA  |
| Anne Le Goff       | Atelier 231 – Sotteville-lès-Rouen         | ALG |
| Tanya Peters       | Brighton Festival                          | TP  |
| Felicity Field     | Brighton Festival                          | FF  |
| Laura Chrostowski  | Brighton Festival                          | LC  |
| Ann Reze           | Traductrice                                | AR  |

**Notes from the 8<sup>th</sup> June Progress Committee meeting with Interreg are separate**

### 1. PAYMENT CLAIMS

JPM - strongly insists on the cross border aspect of the activities, crucial from July 2010 to Dec 2012.

Suggestion to invite more participants at the next Progress meeting, starting from Interreg's elected members.

Suggestion for the ZEPA powerpoint : provide MV with information so she can complete the presentation and all partners can use it for their partnership/board meetings, etc.

#### 1.1 First payment claim

JPM - The 1<sup>st</sup> payment claim will be finished at the end of June. JPM will pull out a few invoices causing issues in order to not stop the whole process. As soon as Astrid Malin OKs the claim, JPM will trigger the payment so that the money gets to the partners by the end of July.

#### 1.2 Second payment claim

More tricky in terms of expenses eligibility, but JPM will look through the partners' invoices and check their eligibility.

#### Comments:

- Southampton : Progress report and budget changes missing. MSJ confirms that they are done.
- Zap Art: Ensure chronological order on Presage.
- Hat Fair : Progress report, payment certificate and 2 invoices on Presage are missing.
- Le Fourneau : Ensure chronological order on Presage ; invoice list and payment

certificate missing.

- Seachange : Ensure chronological order on Presage ; progress report and budget changes missing. JM - the report was sent.
- Atelier 231: ok
- Culture Commune : No claim received
- Brighton festival : No claim received

**Deadline to meet = end of June.** Partners are required to meet the deadlines.

Suggestion from ALG that AB visits each partner and provides support on their claim. For JPM, the priority is the 1<sup>st</sup> payment claim.

### **1.3 Third payment claim**

- Ensure chronological order on Presage
- Write in detail the activities developed within the covered

### **1.4 Budget changes (=change on the grant application doc)**

- To return imperatively to the lead partner by end of June-beginning of July to have the changes agreed by Interreg in May 2011 at the latest (executive committee meets in March 2011)
- Start from your 2009 and 2010 expenses to set up your 2011 and 2012 provisionnal budgets.

DR and MSJ insist on the **partners meeting the deadlines** and be responsible not to jeopardise the budget. ZEPA partners will not be able to encourage Interreg to meet their deadlines if they don't meet theirs.

ST apologises for Hat Fair's delay in returning the claim.

## **2. ASSOCIATE COMPANIES**

### **2.1 Up-date on Générrik Vapeur (MB)**

MB and DA had a video conference with Pierre Berthelot, Caty Avram and Fred Touboul (their administrator). They are happy with the budget as it is and will be looking for further funding, probably from the French Ministry of Culture.

Got on really well when met NFS in Béthune.

Their questions:

- ZEPA marketing/crediting requirements
- Draft schedule of performances
- Possibility of an advance on production budget before end Dec 2010 - Jan 2011

It was highlighted that GV have not given any feedback on the proposed budget so far. MB said they were happy with the budget breakdown between production, distribution and outreach.

### **2.2 Feedback on NFS's doc**

- Their proposed production budget is twice as much as what ZEPA allocated for production, and their overall budget amounts to €590K (ZEPA budget for associate companies = €549K).
- The « Outreach » budget line on the detailed budget will remain as it is and will not be included in the « production » budget. DR noted that NFS know they need to deliver outreach/community engagement, they are open to negotiation.
- The companies will have to work on the budget based on the figure given to them and must consider the global budget rather what each organisation contributes to. What could be negotiated is to perform once instead of 2 at some of the French festivals.
- The £9,650 for the « R&D phase » must be part of their production budget.

- Match-funding: KA raised concerns that there is not much time to explore co-financing.
- Residencies: JP suggested that the ZEPA proposed budget involves creating on one site only, as opposed to two. And Culture Commune is concerned that if there will not be enough time for outreach in the area if 1 ) the residencies are held in other creation centres, 2 ) the residency finishes less than a week before the performance in Béthune in May 2011.

It was suggested that the residency period is moved to a month earlier.

- The scale considered by NFS is too large for the budget allocated.
- Suggestion by ST, agreed by all partners: the ZEPA creation can be a follow-up of Parklife. Instead of creating a brand new performance from scratch, NFS could build on the learning from Parklife to develop the ZEPA creation.

### **Example of costs for other NFS projects**

#### **Parklife (FF):**

Artists fees £39,700 (of which £5,000 was a commission fee)  
 Site costs £7,074 (£9,704 actual costs)  
 Technical costs £4,650 (£4,897 actual costs)  
 (Brighton Festival overspent £2,877)

TOTAL BUDGET = £51,424 (£54,301 actual budget)  
 Without Walls paid 75% of the fee = £26,000

#### **Tabù (JPM):**

€120,000 inc. technical costs (distribution €60,000 for 4 weeks rehearsal).

#### **Action**

- DR, FF and ST to meet with NFS before the end of June.
- A contract will be drafted (JPM, MV) and proposed to the partners the Winchester meeting and to the companies in September, clearly stating the financial framework of the ZEPA creation and any potential side costs.

### **3. SHARED COMPANIES**

- **Few FR companies in England and not enough suggestions for British companies.**

JPM reminds all the cross-border aspect in the shared companies project.

- **Shared companies list only a tool**

It is useful to know which company worked on both sides of the Channel, but partners shouldn't just use the companies on the list, as it restricts the partners' choice. It is too difficult for an event such as the Fish & Chips festival to solely work on the basis of the suggestions on the list.

- **Importance of justifying the cross border dimension of companies and activities**

- Activities and projects must be cross-border, but it is also crucial to justify how we think such activity fits the cross-border criteria: for instance, some of the companies that DA will book on Fish and Chips 2011 won't be on the list, but the actual event is cross-border. ALG adds that this activity had been validated by Interreg in the grant application.

- CL - what is important is not only to be trans-national but also show how, through the ZEPA project, each partner works in their own area, which is at the heart of Interreg's objectives.

- **French companies' transport costs are high for British partners, which prevents them**

from working with some French companies.

- **Understanding of each other's own community**

CM - which is essential in the suggestions each of us make to each other (example: we know that Luc Amoros would work in Brighton but not in Newhaven)

- **2<sup>nd</sup> tier partners are a way to develop opportunities to work differently with shared companies (MM)**
- **Work with neither French nor English companies**

Raised by Astrid Maline, when discussed with JM.

- **Maite San Juan's suggestion**

- It would be interesting for JTS to explicit their definition of « cross-border » in our context. The JTS is here to help to to hinder ZEPA.

- MSJ suggests writing a letter explaining what the ZEPA partners mean by « cross-border », giving them an opportunity to reply to us.

- **Contracts**

- MB - Contracts from British artists are much more different than french contracts, not detailed enough. Asks if a British partner could take the lead on formalising the British contracts for the network.

- SJ - Seachange Arts improved their contracts for the French and British artists.

#### **Action**

SJ to forward example of contract to all partners.

#### **4. 2<sup>nd</sup> TIER PARTNERS'S MEETING 2011**

- **Aim of the meeting:** to raise awareness of the ZEPA area and activities, and enable those who work directly or indirectly on this project to meet and comprehend the wide range of our work (sort of lobbying).

- **Suggested date:** Nov 2011

- **Budget:** 2 meetings were initially planned on the budget, but we are working on 1 meeting now, with a budget of €18,000. Each partner could then invite 5 to 10 people. Suggestion to get more budget from other budget lines to have a bigger budget.

- **Venue suggestion:**

- Atelier 231 / Lycée (high school) Marcel Sembat in Sotteville. Which would rally more people from Interreg, based in the region.

- England (as each of the French partners lead on one of the project's activities), with perhaps Winchester (University has cheap accommodation) or Brighton.

- Brussels/Belgium: symbolic place, provides a good visibility of the projects.

- **Various suggestions:**

- The networking aspect of the event is as important as the content, including a common theme

that the partners would choose.

- Simultaneous translation with headphones, etc.
- Number of participants : 200-250 people?
- Invite French and British Culture Ministers?
- Set up a smaller 2<sup>nd</sup> tier partners meeting first, beginning of 2011 so that they meet first before open it up to more participants.
- Southampton could put more funding if they showed that the meeting is part of an artistic or training exchange and in France.

### Action

All to send propositions to MV, to be discussed at a future meeting.

- **Other seminars**

**Open Days, in October:** European week of regions and cities in Brussels

EU initiative for regions involved in a European project. JM explains that Great Yarmouth / Norfolk are invited, but Seachange could also represent ZEPA.

Suggestion: if ZEPA decides to attend, partners will need raise awareness about their attendance to their own region

### Action

MV to follow up with JM

## **5. TRAINING**

- **Winchester/Brest:** ST - relationships with Winchester University are developing. ST and the Street Theatre curriculum lead person visited Le Fourneau. Very nice meeting and welcoming. Will start working with 2 work placements, one from Winchester and the other one from Brest University.
- **Sotteville:** DA - Lycée Marcel Sembat optional Drama class at the High School. First year this year, Atelier 231 will involve Léa Dant and Patrick Sandford. Might involve a British artist for the 2<sup>nd</sup> year.
- **Culture Commune:** CL - training suggestions include contracts management, production management, technical issues/policy/licensing in Fr and England, etc. to increase skills and knowledge within partners's teams.

Asks British partners if they know of a British or French University (based within the ZEPA area) organising an international Drama festival Demande aux partenaires britanniques. Culture Commune works with Artois University, who organise a festival in March, hence potential links. DR suggests Chatham and Kent University.

- **Brest:** MB - training can also be for volunteers
- **Zap Art:** DR - did some mentoring in Cornwall
- **Southampton:** CR - 1) training involving Nuffield staff to increase their skills in working on outdoor events, 2) Work with NEATS people, 3) Culture and arts practitioners in Southampton and people working on carnival-based activities, visual artists, etc. 4) Community workers in deprived areas.

ALG suggested Anne Gonon as speaker because she is a Street theatre expert and speaks very good English.

JPM - Any type of training is interesting as long as not all partners have the same project and that partner show the link to the project.

- **Issue around which budget line to work on re training** (because the Winchester University

project is not part of their training budget): refer to Project Appraisal notes from May 2009, « ar le projet formation de Winchester ne rentre pas dans leur action de formation) : s'en référer au rapport d'instruction de mai 2009, « *These training actions could be of two different types: artistic training and professional & technical training* ". (read further in the Project appraisal doc)  
JPM - Suggests to include the training item on the agenda of the Sept meeting.

## **6. TRACES**

DA met with the director of publishing company « Carnets de Rue », Claudine Dussolier. The book could be published in June 2013. Claudine was suggesting to work with a British writer. And the common thread of the book could be the journey the 2 associate companies will go through. Each partner could also get allocated 2 pages for anything they'd want to write about on the project.

### **Action**

ALG and DA will send a written proposal.

## **7. COMMUNICATION**

Culture Commune's designer will send a draft for the brochure very soon, so the partners can validate it at the Winchester meeting, so it could be printed and delivered by mid July.  
It is a 3 fold brochure.

MV will send the draft to partners, and would like all partners to respond promptly.

## **8. MISCELLANEOUS**

MV reminds partners to confirm their attendance at the FAR in Morlaix and Out There in Great Yarmouth.