

THE SPUR
ETACEC 1618

ETAC-EU, 2016-2018

EUROPE CROSS-BORDER CONTEMPORARY ART SPACE

PYRENEES – MEDITERRANEAN – LITTLE CARPATHIANS

Headed by: Town Hall of Girona, Bòlit Centre d'Art Contemporani. Girona (E)

Partners: Le Lait (Albi, FR), Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma (Palma de Mallorca, E), Bureau des Arts et Territoires (FR), Fondazione per l'Arte di Roma (I), Sputnik Oz (Bratislava, SK) and Euroregion Pyrenees Mediterranean GECT (FR)

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1. PROJECT: THE SPUR / ETACEC, 1618	3
1.1 PRIORITIES.....	3
1.2 PROJECT IDENTIFICATION	3
1.3 AREA: VISUAL ARTS.....	3
2. The Spur. ETACEC 1618	4
2.1 ITS OBJECTIVES AND IMPORTANCE IN RELATION TO THOSE OF CREATIVE EUROPE	4
2.2 IDENTIFICATION OF THE MAIN COMMON OPPORTUNITIES DETECTED IN CITIES AND THEIR TERRITOIRES IN RELATION TO CULTURAL AND CREATIVE INDUSTRIES TO WHICHE THEY SEEK TO PROVIDE A RESPONSE	6
3. ACTIONS AND BALANCE OF THE PROJECT	9
3.1 DESCRIPTION AND RELEVANCE OF THE ACTIONS.....	10
3.1.1. ACTION 1. EXPLORATION	10
3.1.2 ACTION 2. INNOVATION.....	15
3.1.3 ACTION 3. KNOWLEDGE	21
3.1.4 ACTION 4. COMMUNICATION: BLOG, 2.0 AND PUBLICATIONS	22
3.1.5 ACTION 5. ORGANISATION	27
4. QUALITY OF THE PARTNERSHIP	34
4.1 THE TECHNICAL AND FINANCIAL CAPACITY OF THE PARTICIPANTS. DESCRIPTION OF THE IMPORTANCE OF EUROPEAN EXPERTISE FOR THE IMPLEMENTATION OF THE PROJECT	34
4.2 THE TEAM IN CHARGE	37
4.2.1 BÒLIT, CENTRE D'ART CONTEMPORANI. GIRONA	37
4.2.2 CENTRE D'ART LE LAIT (Albi, France)	37
4.2.3 FUNDACIÓ ES BALUARD (Palma de Mallorca, Balearic Islands)	38
4.2.4 BUREAU DES ARTS ET DES TERRITOIRES (Montpellier, France).....	39
4.2.5 FONDAZIONE PER L'ARTE (Rome, Italy).....	39
4.2.6 SPUTNIK OZ (Bratislava, Slovakia).....	39
4.2.7 EUROREGION PYRENEES-MEDITERRANEAN	40
4.2.8 LINGUISTIC COMPETENCE	40
4.3 HOW THE PARTNERSHIP IS DEFINED, IMPLICATION OF ALL MEMBERS, TASK DIVISION AND MANAGEMENT METHODOLOGY.....	41
5. MANAGEMENT QUALITY	43
6. PROJECT RESULTS AND FUTURE PERSPECTIVES	49
7. ROLE OF EACH PARTNER IN THE PROJECT	51
7.1 BÒLIT, CENTRE D'ART CONTEMPORANI. GIRONA.....	51
7.2 CENTRE D'ART LE LAIT (Albi, France).....	51
7.3 FUNDACIÓ ES BALUARD MUSEU D'ART MODERN I CONTEMPORANI DE PALMA (Palma de Mallorca, Balearic Islands)	51
7.4 BUREAU DES ARTS ET DES TERRITOIRES (Montpellier, France)	52
7.5 FONDAZIONE PER L'ARTE (Rome, Italy)	52
7.6 SPUTNIK OZ (Bratislava, Slovakia)	52
7.7 EUROREGION PYRENEES MEDITERRANEAN.....	53
7.8 TEAMS/ACTIONS	53
7.9 TEAMS / ACTIONS / TASKS	54
8. BUDGETARY BALANCE	56
9. BUDGET	58
10. PROJECT CREDITS	61

1. PROJECT: THE SPUR / ETACEC, 1618

PROGRAMME: EUROREGION AND CREATIVE EUROPE
 ACTION: COOPERATION PROJECTS
 CATEGORY: CATEGORY 1. SMALLER SCALE COOPERATION PROJECTS
 AREA: VISUAL ARTS
 SESSION: 2015
 PUBLICATION DATE: OCTOBER 2015
 WORK LANGUAGE: ENGLISH

OTHER LANGUAGES INVOLVED IN PREPARATION: ITALIAN, FRENCH AND CATALAN

1.1 PRIORITIES

Priorities by order of relevance

C.3 Capacity building. Education and training

C.2 Capacity building. New business models

A. Transnational mobility

The two priorities of the programme not selected as the most relevant, that is, C.1 "Capacity building through digitisation" and, especially, B "Audience development", also have lines of action that seek interaction with the local community in order to strengthen the accessible and inclusive side of the project and, therefore, of culture.

1.2 PROJECT IDENTIFICATION

TITLE: THE SPUR

SUB-HEADING: ESPAI TRANSNACIONAL D'ART CONTEMPORANI A L'EUROPA CREATIVA 1618 (ETACEC, 1618)

PROJECT START 1 JUNE 2016

LENGTH 27 MONTHS

PROJECT COMPLETION 31 AUGUST 2018

COMPLETE NAME OF REQUESTING ORGANISATION: TOWN HALL OF GIRONA

1.3 AREA: VISUAL ARTS

Cultural and creative area: Creative industries, dedicated in particular to the visual arts

2. The Spur. ETACEC 1618

The Spur is a project for the creation of a European cooperation network made up of seven cultural organisations that operate on a local and international scale as cultural operators, focusing above all on the field of the visual arts. It has two key objectives:

A- To develop innovative projects for building the professional capacities and transnational mobility of creators, in particular visual artists, enabling the sector to move towards the economy of creativity and facilitating the exploration of new business and work models.

B- To implement transnational co-management processes between different organisations in order to foster collaboration and knowledge transfer and, consequently, generate a European bank of exportable and reusable management resources that help to build the professional capacities of the sector.

The Spur works towards these goals on the basis of five actions:

1. Exploration: creation of **artist spaces** as seeds for building professional capacities and achieving social urban regeneration. Exploration of new embedding forms and fostering of the relationship between artistic creation and its urban and socio-economic context.

2. Innovation: activation of a **creative residencies** programme geared towards research and the development of professional profiles through their insertion in the system and the real economy (industry, district, cluster), with the mentoring, advice and internationalisation facilitated by the network.

3. Knowledge: holding of **seminars** in order to disseminate the experiences enabled by the project and to systematise the knowledge in the form of a protocol and make it transferable (resource bank).

4. Communication: Creation of a blog, 2.0 actions and publishing of a **dynamic, digital magazine-catalogue** and of a **final publication**, aimed at the creative industries and visual arts professionals all over the world, thanks to its reach as an online resource, and designed as a live platform of resources that will drive forward the project during (and after) its term of execution.

5. Organisation: Creation of a **transnational work team** which, on the basis of shared knowledge and best practices, steers the project and generates a set of transnational management tools valid across Europe (resource bank) and which, furthermore, provides a solid grounding for stable cooperative initiatives in all kinds of projects between two or more partners (exhibitions, exchanges, co-productions, etc.) beyond the project itself.

2.1 ITS OBJECTIVES AND IMPORTANCE IN RELATION TO THOSE OF CREATIVE EUROPE

Participating cities comprising the territory do not have a characteristic industry and that is why we must find where their potential for future economic development lies. Aside from services and tourism, which are evident, it can be said that the new industry in both the coordinating city and the partners will be creative if they pledge a commitment to this sector. This is made clear in the "Priority Sector

Report: Creative and Culture Industries” commissioned by the European Commission’s Directorate General for Enterprise and Industry and published in 2011 which analyses the status of cultural and creative industries in European regions and cities.

To that extent, Girona, and as a result its primary territory of reference, Catalonia, occupies 5th place in the ranking of European regions working in CCI with 139,278 people employed, making it one of the largest European clusters in the sector. It is in the top 10 regions in literary and artistic creation (6), advertising (5), videogames (8), software (8) and radio and TV (5). Furthermore, Catalonia’s cultural exports amount to 1% of the total on an international level, which indicates that the line of action to be followed and consolidated must give support to this sector in order to ensure internationalisation of the country. However, Albi, in the French region of Tarn, is experiencing negative growth in cultural and creative industries with figures below 3%. The joint work carried out by partners, which implement and consolidate this sector at different paces, must help Albi become a driving force for development in the Tarn region and follow in the steps of Girona which has done exactly this for its region.

We believe that it is best to pledge a commitment to creativity given that, unlike petrol, it does not run out as it is consumed but rather develops and becomes contagious. In order to do this, the local creative economy must be stimulated and cooperative agreements must be facilitated between public-private sectors as well as with civil society.

The idea for the *THE SPUR* - ETACEC 1618 project springs from a willingness to develop a strategic European project around the concept of a Creative City where art centres and/or organisations in the creative and cultural field apply their knowledge and management to development in collaboration with areas, services and projects for economic promotion and employment in these cities. This project encourages entrepreneurship and a creative economy while aiming to boost the local economy and renew urban zones, where culture can play an important role in the socio-urban regeneration and transformation of the city as compensation for the decline of the Industrial City.

Therefore, the project we propose deals with Creative Industries and is aimed at becoming a driving force of cultural activity in the city. As an intervention tool for the reconversion of the visual arts sector, it contributes to activating the economy by creating employment. Furthermore, it seeks to steer progress in the local artistic sector towards a more versatile and economically sustainable position while working on the structuring of networks and internationalisation. The fact that the project focuses on visual arts makes it easier to target efforts and to obtain maximum benefits from the group’s expertise. However, the type of actions and their scope can be extended to other creative fields and under no circumstance will possible users from these fields be excluded. Rather, the project plans on strengthening interaction with them and among them.

The project involves:

- Having an active role in promoting the entrepreneurial spirit
- Establishing links between disciplines and work fields
- Creating contact networks between creators and other professionals
- Facilitating alliances with business and institutional frameworks
- Linking the fabric of territories
- Linking itself with other structures acting as project incubators

Promoting entrepreneurship among artists/creative professionals urges the new generations of Creative Industries to competitively lead their professionalization in order to achieve economic autonomy and independence from public support. The project helps establish criteria to distinguish between amateur artists and professionals. As a result, this process will be determined by the full use of new technologies, assigning value to research rather than to other inputs related to creativity and promoting creative work through innovation. It is also important to insist on a digital environment and to be aware of work on the global internet. The characteristics of the sector enable international development thanks to the ability to address target groups who are online and are attentive to quality online services.

We take action to make entrepreneurship in our field more effective since we know that only 40% of new companies survive their third year. Only by engaging innovative support methods around these initiatives, which foster connectivity and communication, will it be possible to root entrepreneurs as the business people of the future.

However, gathering entrepreneurs from the creative sector must entail the configuration of a specialised and identified hub (hubs) around a project that must have a strategic positioning. We believe that boosting and making the most of talent is essential for promoting the competitiveness of a sector, city, country and the EU within the context of the knowledge economy we are talking about.

In addition, below we point out the strengths of this project:

- Identification of visual arts and sectorial structuring within the framework of creative industries (repositioning visual arts seeking to become productive).
- Territorial scene: neighborhoods and cities as the focus and pole of attraction for creativity and innovation, in a powerful local environment that is strategically well-located and has strong links with the social environment where the actions carried out are inserted.
- Boosting the economic sector related to culture and creativity
- Testing (pilot tests) innovative formulas for boosting the economy in traditional (and emerging) sectors.
- The creation of a quality label associated to the cities and creativity
- The consolidation of processes, methods and programmes that promote self-employment as a new key form of employment.

We understand self-employment as an autonomous and dynamic form of employment that sets a current trend which is strongly future-oriented. Creating employment is possible in the field of visual arts. It is an alternative to the conventional labour market and a romantic vision of the artist as an individual unaffiliated with the labour market. We are talking about freelance professionals and also small single person companies, as well as artists.

2.2 IDENTIFICATION OF THE MAIN COMMON OPPORTUNITIES DETECTED IN CITIES AND THEIR TERRITOIRES IN RELATION TO CULTURAL AND CREATIVE INDUSTRIES TO WHICH THEY SEEK TO PROVIDE A RESPONSE

During the last quarter of the 20th century and the first decade of the 21st century, the participating cities and organisations were a dynamic and active hub for the arts and creativity. In general and overall, creative industries including visual and plastic arts are on the rise. Furthermore, as indicated in the "Priority Sector Report: Creative and Culture Industries" commissioned by the European Commission's Directorate General for Enterprise and Industry and published in 2011, the cultural

and economic potential of these industries continues to be highly underestimated and underexploited. The reconversion of the productions of visual artists in the creative industry - and their relationships and connections with other industries in this sector - must contribute in the future to firmly making their survival and redefinition possible: working ensures viability and redefines their place in the market. Furthermore, when we talk about contemporary art we must place special emphasis on all forms of creativity linked to innovation, including creative industries within the framework of actions which enrich the social fabric, open new opportunities, create networks and offer possibilities for the diversification of professional niches. We must be attentive to the creation of cultural products and applications for new technology that involve communication and everything that deals with new forms of transmitting knowledge.

On the one hand, the business sector and local industry are seen as a good employment niche when they are open to the opportunity of introducing work teams comprising new creative professionals with the capacity to provide innovative proposals.

On the other hand, these cities place their attention on tourism. Tourism is a large source of income for cultural cities but work needs to be done on offering quality cultural tourism. Over the past few years, low quality souvenir shops and cheap fast food establishments have proliferated and are detrimental to the concept of a quality tourist environment. In addition, in neighbourhoods and urban areas there are many properties that go unused because of the recession or the fact that owners do not want to bear the risk of remodelling and renting to customers with an uncertain financial solvency or they fear the possible misuse of property. A policy that strengthens the establishment of shops and workshops of small companies with quality innovative products linked to the areas of design, visual creation, architecture, jewellery, art, etc. can lead to a positive regeneration of neighbourhoods, while providing cultural offerings with new elements of interest for visitors and developing a new way of reactivating local economic activity over the long term. This regenerative action for neighbourhoods would also be effective in other areas and cities where urban regeneration projects based on creative industries have not yet been carried out.

Finally they emphasise the need to show the professionals in the creative industries that mobility in this field is highly advisable. It is an opportunity for development and the future with various advantages, such as finding new favourable places in which to set up a business project, linking up with new contacts in such a way that the projects themselves are enriched, acquiring experience, expanding companies internationally, and surveying new European markets from the original centre.

It is therefore a project that acts in the traditional sector of the visual arts with the desire to stimulate its modernisation and restructuring to meet present-day needs and to take advantage of the detected possibilities for professionalisation. The project has a particular impact on the creation of a network of agents that is complemented by bringing together the public and private sectors. It also affects the training of professionals once the possible new professional profiles have been detected, orientating the traditional profiles and acting as a bridge between the economic activity and training. All this is carried out with Europe in mind, to positively impact on the mobility of professionals and the internationalisation of creative projects.

This project contributes to activating an evolution of the local artistic sector towards a more versatile and economically sustainable position. As a support platform for the creative industries it requires the working mechanisms for promoting innovation, qualification and modernisation in a group of new-generation microenterprises located in a specific territory, pole or cluster of related activities.

Wherever possible it should stimulate cooperation and networking between companies and between companies and centres of knowledge and training. It proposes making a practical contribution to activating the evolution of the local artistic sector towards a professionally more competitive positioning and one more orientated towards working in a company or work centre.

Through all this THE SPUR / ETACEC 1618 seeks to connect models of reference in the adoption of new measures to create employment in a sector which has a large number of professionals who do not see themselves as possible entrepreneurs and a large professional group anchored in a market structure that no longer exists. There is, therefore, an evident need to retrain or reorientate those professionals. The sector needs major structuring, as well as visibility and connection. It is largely a microcosmos of very small format initiatives among the self-employed and microenterprises that would often be complementary, but are not because they are ignorant of each other's existence.

Today the cultural and creative industries enjoy a privileged position. Their financial profitability is unquestionable. In the EU as a whole 6.7 million people are employed in this sector, 3% of total EU employment, and it represents 3.3% of the GDP of the EU member states as a whole. Moreover, in the depths of the economic crisis, between 2008 and 2011, employment in this sector proved to be the most resilient. These data place the cultural and creative industries in a strategic situation with the potential to lead the change towards a more intelligent and sustainable economy inclusive of all European regions and cities. They will be able to contribute fully to the Europe 2020 Strategy aimed at promoting growth on the continent in the coming years and favouring the transformation of European society.

Faced with this context, which is marked by the complex economic situation in Europe, the evidence that the creative industries in certain European territories are positioning themselves as the driving force behind local and regional development and the corroboration that on a European level we have good local practices working towards the objectives of revitalising the creative economy and creating employment in this field, has led the seven partners involved to unite in a cooperative development project we call THE SPUR / ETACEC 1618.

The objective of this union of public and private organisations is to share the knowledge acquired in the creative-cultural sector through experience of them; to systemise and formalise methodologies; to share and make transferable the good practices and experiences of success (comparing them, adapting them and applying them to the different countries); to complete and develop some of the working lines that the partners have sought out individually; and, working together in the field of promotion and internationalisation to generate employment in the sector – paying particular attention to the visual arts – by putting innovative action formulas into practice. The European Commission recommends that towns and cities work to support, attract and retain their work forces with creative talent that will drive technological, economic (entrepreneurial) and cultural innovation. Likewise, it considers it a priority to promote cooperative work with objectives that aim to encourage the circulation of professionals and artistic creations, to promote artistic innovation and to attract new audiences. This project comprises all these working lines and identifies with them.

3. ACTIONS AND BALANCE OF THE PROJECT

Action 1. Exploration: Artist spaces as seeds for professional and social urban renewal

Action 2. Innovation: Creative residencies, platforms and mentoring

Action 3. Knowledge: Seminars, knowledge transfer and resource bank

Action 4. Communication: Blog, 2.0 and publications

Action 5. Organisation: Co-management and best practices

Each action of the project has a management team made up of one leader partner and two support partners.

The leadership of the five actions corresponds to: Girona City Council: Bòlit, Centre d'Art Contemporani. Girona; Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi; Fondazione per l'Arte di Roma. Rome; Office of Euroregion Pyrenees–Mediterranean, and Bureau des Arts et des Territoires. Montpellier. All the partners form part of the management team of two of the actions, except for Girona City Council: Bòlit Centre d'Art Contemporani. Girona, which is involved in three actions. No action is led by either Sputnik Oz. Bratislava or Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca.

All the partners are involved in the decision making, management and execution of the actions, all of which benefit the four participating countries.

The project budget is redistributed in order to be administrated by the leader of each action.

3.1 DESCRIPTION AND RELEVANCE OF THE ACTIONS

3.1.1. ACTION 1. EXPLORATION

ACTION 1. Exploration: Artist spaces as seeds for professional and social urban renewal

MANAGEMENT: Bureau des Arts et des Territoires, Montpellier.

TEAM: Girona City Council, Bòlit Centre d'Art Contemporani, Girona, and Fondazione per l'Arte, Rome

LOCATION (PLACE OF EXECUTION): Girona, Palma de Mallorca, Albi, Montpellier (on a coordinated basis within the same "new" French region), Rome and Bratislava

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: pilot programme consisting of the creation of resources for artistic research, occupational resources / socio-economic revitalisation / local regeneration / international mobility

Justification or relevance of the action: the action is geared towards creating resources that help foster a change in the sector. **The aim is to sow the seeds of a set of projects for professional and social urban regeneration on the basis of artistic creation with the goal of creating continuity in the medium and long term.**

The relevance of this action is justified in the following priorities, in order of importance:

- C.2 Capacity building. New business models
- A Transnational mobility

Justification and relevance in relation to the background of the group of partners and of the work team:

Given the unification of the regions of Languedoc-Roussillon and Midi-Pyrénées, the Bureau des Arts et des Territoires, Montpellier, can do a good job in the implementation of the project across the participating French region, in the stage following the execution of the pilot stage of this project. The expertise of Rahmouna Boutayeb and Caroline Chabrand in mediation and territorial strategic work in cultural matters, an important asset added to their specialist knowledge in contemporary art, makes them highly competent for leading this pioneering project.

The idea is for the team to receive the training of agents or companies that have experienced methodologies and have executed projects of this kind. Their experience of cultural management in territories of the Bureau may also be of key importance when it comes to putting together strategies aimed at obtaining the complementary support necessary in each of the places where it is implemented: joint efforts, back-up support, alliances, etc.

Also of key importance will be the expert contribution of Girona City Council: Bòlit Centre d'Art Contemporani Girona, since it has carried out a pilot project such as the one described: the La Volta de Sant Narcís project in Girona

(www.femlavolta.com); it will also have to contribute its prior knowledge, given that it is the organisation which has explored the potential companies to be hired and which has studied reference models, such as St. Leonards-on-Sea in Hastings (GB) and the InSerralves project of the Serralves Foundation in Porto. Its director has first-hand knowledge of the aforementioned organisations and projects, which have been invited to present their models at public presentations organised in Girona as part of the art centre programme that was partly funded by the European Social Fund (Bòlit Emprèn: Innovative Project in Employment Creation). She also has all the necessary prior contacts with the organisations responsible for two of the digital resources that the project wishes to use and expand, as well as being the manager of the Beigac app.

Meanwhile, the participation of Massimiliano Scuderi, who forms part of the team of the Fondazione per l'Arte di Roma, and who is a lecturer on the DECA Master of the University of Nuoro (Sassari-Sardinia), an annual master's degree in law and economics for culture and art enables us to commit to expert mentoring and analysis, along with a presence in academic media, which are also necessary. Mr Scuderi can contribute to devising studies, providing reference documents or examples, as well as making it possible to make potential enquiries or obtain expert advice in the field of economics, business or law. It should also be highlighted that the Fondazione per l'Arte di Roma has in its vicinity a well-established foundation consisting of 24 workshop spaces for artists and artisans who operate as a real community, interacting and creating synergies. The district is called Mandrione and is where Pier Paolo Pasolini died.

It will be necessary to overcome the obstacles that some of the centres face in terms of undertaking this action with no previous experience in projects of this kind, and in respect of their location in countries (Slovakia) with no guidance in interventions of this sort. As such, the intervention in these places will be particularly innovative, although at the same time somewhat risky. This is also why it has been decided, in all cases, to carry out a very carefully put together and bespoke intervention, designed in the territory itself by agents of the territory, since we believe that this formula will make the action feasible; that is, if it is undertaken as an initiative created in the place and for the place.

Functions and tasks of the team:

The tasks to be carried out will be to decide on the places in which to carry out the action, to define the commissioning of training and advisory services of the specialised company and, most importantly, to select the local agent who will promote the action locally, inserting it within the social, political and economic context. The agent will also request proposals and budgets, select and establish collaborations with potential partners from the place in which the action is to be carried out (universities, residents' associations or professional groups, etc.), with the goal of adopting the models described as a Quadruple Helix in the new generation of European and transnational projects. Furthermore, the agent will evaluate the results obtained and systematise the possible work methodologies to share among the partners.

Action: prior studies and exploratory work for the future promotion of the opening of spaces for creation, offered to artists at a low lease rate. In certain cases an initial effective action may be possible, but not in all. The goal is the opening of artist shops-workshops or spaces run by artists in line with the Km 0 Art concept; that is, from the artistic producer directly to the consumer or audience. The idea is to create spaces managed by the artists themselves where they can create their own artistic work project, whether this involves galleries, shops, workshops or all of these elements. The working method is the provision of reference spaces to host a

wide variety of projects by all sorts of creative professionals and/or artists. It is essential for The Spur to provide these spaces, based on a careful selection process, completing all the necessary paperwork for their leasing, and carrying out their initial adaptation (cleaning and optimising the space ready for occupancy). The spaces can be premises of a street, district, area or building with potential for regeneration. The participating artists will be asked to collaborate in adapting the spaces, to make them their own. As such, the aim is to reach stable short-term agreements (at least two years) with the owners. In turn, the owners will benefit from the orderly and supervised occupancy of the spaces by well-established organisations, the improvements made through their adaptation and the possibility of their profitable use in the long term. The artists will have to organise themselves as a collective, in the form of an association or cooperative, for example, and may request public or private funding in order to develop the project.

This pioneering action will serve to spur a change that we want to bring about in the medium and long term. The goal is to create the stimulus that calls attention to the possibilities offered by the establishment of small business or creative workshops, and to their potential as a vehicle for regeneration, offering the concentration of different professionals from the same sector in a particular area.

In each case, for each partner, the project will be tailored to the possibilities initially observed:

Girona: development of the La Volta project, opening of larger premises and increase of the scope of the study being carried out in the square to a larger area of the Sant Narcís district.

Palma de Mallorca: regarding action 1 (Prospection) and considering that it will work closely with the city council, a disabled part of the building of the old Can Ribas factory in the "La soledat" neighborhood is seen as a site of action, given its infrastructure potential and its importance in terms of industrial heritage. This factory is located in an area with serious social and structural problems and therefore the council is particularly keen to promote actions aimed at the rehabilitation of the neighborhood.

Rome: study of how the artisan/creative district has been created and how it is run, analysing which aspects may be useful in the creation of similar projects. An analysis will be carried out of how it could help the project and how the Fondazione can interact with the creative district of Mandrione.

Albi: linking of the action to the fields of science, electronic music and digital progress in order to foster interaction with the visual arts, and study of how a project along these lines could be implemented in the heritage city.

Bratislava: study of how a project along these lines could be implemented in a place with no initial substrate and no "possible/suitable" places, such as those described in the other places.

In all the cases it is planned to work with entities (associations, companies, public or private agents) which have the capacity to execute the study and project in the local area, in order for this project to be created in the place itself on the basis of local needs and possibilities, while at the same time collaborating on the creation of a collective project.

The action addresses the following diagnosis:

- Low mobility and marked localisation of the artists.
- Need to provide tools for artistic creation in order to achieve an improvement in professional profiles, greater financial autonomy and stronger links to the community as a whole.
- The wish to change the way in which cultural activity is promoted by highlighting its potential for socio-economic transformation on the basis of creativity.
- Structural trend (on several territorial levels, from local to European) towards the incorporation of cultural activities in socio-economic and urban regeneration dynamics.
- Establishment of a public-private international network.

Methodology: as a prior stage, a study will be carried out of the existing possibilities in the places preselected by each of the partners in their respective territories. The exploratory study detects areas and possible premises, describing their characteristics, indicating their possibilities and making the necessary technical recommendations.

A training action will also be carried out aimed at the partners and local leaders responsible for implementing the action. This training action will be led by teams with expertise in interventions of this type, such as La Volta of Girona or Meanwhile of London.

There must be a possibility of obtaining premises at no cost or with low leases that owners are prepared to make available in exchange for the renovation of the space and the chance to participate in a project for the socio-economic regeneration of a city district or small town. A common protocol will be established among partners for the transformation and opening of premises and for the search for artists and creative professionals interested in setting up workshops open to the public.

In parallel, the partners will jointly draw up an agreement document to be signed with the owners of premises, who will have to hand them over for at least two years, and a contract document to be signed between artists and owners, based on the standard forms of Girona City Council: Bòlit Centre d'Art Contemporani, Girona, and experiences such as the Unlimited Meanwhile platform.

It is planned to hire services on site (those considered suitable for each place following a study of three proposals-offers).

The advice and training of an expert company will also be sought in order to carry out the specialised training, the design of the exploratory study and the provision of advice on the steering of the project. These services will be hired in the form of small assignments for companies or entities in each place. An expert will also be commissioned to provide a training and advisory action in each place. The selection will be carried out through a selection process, choosing the best offer and budget among those submitted. Three companies or specialised services with the capacity to provide this service will also be invited to submit an offer.

Previous groundwork which inspires the project: Fostering of projects and collaborations with different platforms such as:

Unlimited Meanwhile United Kingdom <http://www.unlimitedmeanwhile.com>.

Set up in 2009, this is a company with proven expertise and technical proficiency in this field. It is dedicated to giving new economic and social uses to underused spaces on a temporary basis. The Unlimited Meanwhile company operates in districts in London and other cities of the United Kingdom, while at the same time initiating its international expansion. It operates on a human scale with the goal of revitalising cities and districts through the activation of abandoned property for

creative and community purposes, as well as for the creation of companies. It advises on the temporary use of vacant spaces, provides bespoke consultancy services, training and legal support for freeing up abandoned spaces, and helps to catalyse economic, social and urban development projects. It produces guides, lease agreements and toolkits to facilitate the occupation of spaces in deprived areas.

To place greater emphasis on the digital aspects of the project, the Unlimited Meanwhile company will be consulted on the possibility of using its CU-CU platform: an application for mobile devices which locates unused premises that may be suitable for use and places their owners in contact with professionals and/or projects that need a space in which to develop.

Conexiones improbables: <http://conexionesimprobables.es/>

This is a platform which, depending on the needs detected, offers mediation and revitalisation programmes to companies, research centres, social organisations and public authorities on the basis of incorporating professionals in their teams with knowledge of other references and methodologies, in this case artists and researchers from the social science sector. They help to drive forward experimental research processes and co-creation, incorporating complexity, diversity, critical and creative thinking in order to question and reconsider the why and what for of organisations, to rethink organisational models, the generation of new services, products and technologies, and new ways of relating to the environment. Meanwhile, programmes are developed that enable shared learning in the research of a socialising and pedagogical dimension of these experiences.

On a complementary level, through the establishment of links in digital communication channels and through the implementation of specific promotional actions, the project will be linked to existing structuring platforms whose goal it is to reactivate the sector, promoting them among the partners, artists, followers and participants, such as:

Beigac: (<http://beigac.cat>) In 2013, Girona City Council, Bòlit Centre d'Art Contemporani, Girona, with the support of the European Social Fund, initiated a project aimed at structuring and interconnecting the creative sector through an app for mobile devices that catalogues and geolocates creative industries. The application has been produced for the Android and iOS platforms. The app organises, showcases and interconnects professionals and companies, putting them in the shop window for consumers and potential investors or entrepreneurs interested in hiring the services of creative industries.

The app has already been created but it is necessary to complete the catalogue and map the sector, as well as to activate the interconnection dynamics of professionals by offering more resources. The app enables the registration, inventory, cataloguing, documentation and interaction of the agents known as creative industries.

The Trampoline: (thetrampoline.org) Online platform created by Estudi Kalimba, a Girona-based company which produces digital educational content, in order to connect professionals from all over the world with an interest in forms of collaborative working.

3.1.2 ACTION 2. INNOVATION

MANAGEMENT: Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi

TEAM: Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca and Sputnik Oz. Bratislava

LOCATION (PLACE OF EXECUTION): Girona, Albi, Montpellier, Palma de Mallorca, Rome and Bratislava

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: research/ training/ mentoring/ internationalisation/ mobility

Justification or relevance of the action: offering the possibility of carrying out an international professional residency with expert mentoring is an innovative way of carrying out the training of enterprising creative professionals and of fostering the idea among artists and the general public that international professional mobility is not only possible but highly desirable and enriching.

The relevance of this action is justified in the following priorities:

- A Transnational mobility
- C.3 Capacity building. Education and training
- C.2 Capacity building. New business models

It can be pointed out that it also encompasses priority B. Audience development

Justification and relevance in relation to the background of the group of partners and of the work team:

The various partners bring to the table several prior experiences in the different modes of residency covered by the project.

As such, the basis for mode a) Professional residency in a company is the knowledge brought by the relationship between the Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi and the Musée Centre d'Art du Verre, Carnaux (Tarn) <http://www.museeverre-tarn.com/>. There is also a permanent relationship of collaboration and neighbourhood between Fondazione per l'Arte di Roma and creative workshops of Mandrione.

Mode b) Residency as a user of a shop-workshop has the experience of a project currently under way, namely the shops/workshop of St. Narcís – La Volta project of Girona City Council: Bòlit Centre d'Art Contemporani. Girona in collaboration with Espai Fang of Girona: <http://www.femlavolta.cat>, the last one as an agent of the implementation in situ.

And mode c) Resident artists in contemporary art spaces connects with the working lines of all the partners who have a stable residency project: Sputnik Oz, Bratislava; Girona City Council, Bòlit Centre d'Art Contemporani, Girona and Centre d'Art Le Lait, Laboratoire Artistique International du Tarn, Albi.

Bòlit of Girona will provide the management team for this action. It will also contribute its action protocols and best practices in the mentoring of professional careers in creative industries, which it has drawn up as a result of the experience acquired through the Bòlit Emprèn project executed in 2013 and 2014, thanks to the support of the European Social Fund.

Functions and tasks of the team:

Adaptation of the proposed action protocols to the cases that will be managed and to their transnational use in the various participating countries. Drawing up of the calls for artistic proposals, management of judging panels and coordination of selection processes. Oversight of mentoring in the different countries, which will be carried out at close proximity (each artist will have a mentor in the place of the residency) but also on an international level (each artist can request the advice and mentoring of any of the technicians and experts of the partners involved).

The extensive experience in the field of artistic residencies of Jackie-Ruth Meyer, Director of Le Lait, Laboratoire Artistique International du Tarn, Albi, is a guarantee of the programme's soundness, as is the contribution of the younger management teams of residency centres involved in the project, such as Sputnik Oz, Bratislava. A work dynamic is established that combines top expertise geared towards the public sector with another approach that seeks openings for the resident artists in the market. That is, two co-existing work approaches capable of establishing an enriching dialogue. Moreover, the fact that Petra Feriancova is also an artist, facilitates the establishment of an empathetic dialogue between the visual artists taking part in the project.

Action: Mentoring of creative professional careers on the basis of fostering the mobility of professionals of this sector. Transnational mentoring and project incubation service aimed at professionals who go down the self-employment route, which is the most habitual option in the professional field of the creative industries and artistic professions. It includes a host service and the implementation of projects by visual artists, placing the emphasis on the research, development and innovation aspects that they bring. It consists of organising stays for artists and/or creative professionals from the participating cities in a different city. Placements are organised in structures, companies, artistic spaces or creative co-working facilities in which they can exchange knowledge, establishing synergies and favourable conditions for international work.

The participation of a maximum number of 18 artists is planned (3 per partner, 2 months or 8 weeks per artist).

The artists will be selected through a public, transparent and European call for proposals, with the participation of the experts of the partner art centres and external experts, such as curators or contemporary art historians (as a form of connecting to another professional field of the visual arts sector and ensuring greater transparency and independence in the selection process).

On selecting participants, the artistic quality of the candidates shall be the most important of all the criteria established. Another criterion that it is planned to establish is gender parity among those selected, provided that the selection guarantees that the best artists applying to the call are chosen. This means that the quality criterion shall prevail over parity, but that the question of gender shall be taken into account as a criterion.

In order to make these professional residencies possible, the partners provide the artists with the following facilities:

- Fully-equipped dwelling
- Work space that serves as a workshop / studio
- Direct contact with and placement in artistic or co-working organisations, working alongside other professionals from the creative industries.
- Logistical and promotional support, advice and professional mentoring provided by the host organisation in order to make the residency as beneficial as possible.

It also includes:

- Monitoring of participants and the obtaining of results.
- Presentation of experiences and results.
- Support of the professionals who work in the host space and use of the collective facilities and equipment.

Methodology: Establishment of a common protocol for the implementation of the action by all the partners on the basis of Girona City Council, Bòlit Centre d'Art Contemporani. This protocol encompasses the following: terms and conditions of the call for proposals, role and final selection of host organisations, participants and residency periods, responsibility of each partner in the mentoring of mentees in their respective territories and the monitoring of the process.

This mentoring is executed in three different modes:

2.1 Professional residency in a company/industry that manufactures products or provides services in the field of creative industries.

This type of residency takes its inspiration from the work methodologies implemented in the *Conexiones improbables* project of IC+2 (www.conexionesimprobables.es). The artists and/or creative professionals act in this case as Innovation and Development pills in the companies in which they are placed. Their placement in organisations represents a spur to bring about change. It functions as a kind of audit and is geared towards co-creation work with the managers and teams of companies, while at the same time aiming to obtain results, improvements or feasible proposals that bring about improvements in the companies.

2.2 Residency as a user of shop-workshop premises placed in a project for the concentration of creative establishments in an area, district or building, interacting with other establishments of a similar nature and purpose (links up with action 1). The professionals form part of the urban regeneration projects being carried out on the basis of reuse as creative businesses concentrated in certain areas or buildings, and specialising in creative industries. In the latter case, the action consists of offering shop/workshop premises, a platform for projects related to artistic creation and creative industries that will have opportunities for improvement if they engage with the market. Aimed at projects that have already completed the groundwork as new companies, the concentration of several artist shops-workshops and creative professionals in the same urban space will facilitate the feasibility of the urban regeneration and job creation project.

2.3 Resident artists in contemporary art spaces with mentoring provided by the professionals of the organisation for the placing of their work in the market and/or professional international circuits of contemporary art.

In all three modes the artists will be offered advice and mentoring aimed at their professionalisation.

- Mentoring in methodologies for starting up a creative company
- Mentoring in professional artistic work
- Co-creation and co-working techniques
- Organisation of time and spaces
- Coaching in the creation of an artwork, artistic products
- Guidance in the development of a professional career within the artistic-creative sector
- Internationalisation and mobility

At the same time, the organisation takes care of providing the workspace and a venue in which the artists can showcase and make available to the user (or consumer) their work: gallery, shop, exhibition room, etc.

A professional service will be offered in order for the artists to make new contacts and reach potential customers beyond their place of origin, as well as to make contact with any suppliers that may be necessary, along with potential investors or projects interested in establishing collaborations or offering transnational commissions.

The partners jointly draw up a protocol for the mentoring and provision of advice to the artists. On the basis of a basic advisory report containing specific local, regional and European characteristics, a business plan is drawn up, the curriculum vitae of the interested party is redefined in order to gain greater competitiveness in the employment market (European CV, Europass), and a recycling process is carried out to enable the incorporation of professionals from other sectors (education, IT, humanities, tourism sectors, etc.) in the field of the creative industries.

The agreed action protocol must encompass the following:

- Advice on CVs and the positioning of the sector in the territory through face-to-face sessions in one of the centres of the transnational office or online (Skype, FaceTime).
- Delivery of report-proposal to the interested party, a copy of which is kept in the project file.
- Dissemination of a best practices document for the drawing up of projects and services of the creative industries.

As part of the mentoring process, each partner will ensure that during the professional residencies that take place in its city:

- The fulfilment of the terms and conditions of the call for proposals is monitored through an agile coordination system.
- Dialogue is promoted between the local host organisation, other similar experiences in the host city and related local agents.
- The experience is clearly identified in the framework of a European project.

- The execution and results of the initiative are coordinated with the dynamics of the territory for other similar projects.

Following the intervention, the partners will ensure that:

- The process is evaluated with the various target audiences: entrepreneurs, owners, social and economic actors.
- The results of the evaluation are applied in the continuation of the initiative or in subsequent repeats of the experience in other places or sectors.

The project compares methods and allocates time to knowledge, work procedures and creation processes, sharing the experiences that are generated.

Special attention is paid to the importance of work and creation processes.

In order to give the project coherence and interest, as well as to ensure that it is a shared project of intellectual creation, a common theme for reflection, analysis and creation will be proposed for each of the calls for proposals, the selection of which will be made in the kick-off meeting, in which the terms and conditions of the calls will be agreed.

Furthermore, in each case, the artists/creative professionals must propose (in the proposal presentation stage) and, in the event of being selected, carry out an **audience mediation** and connection activity in the place of the residency. The activity must be agreed with the art centre and involve the active **participation** of the users or audience, not so much as spectators but rather as actors in the creative process.

The proposed theme-concept is merely intended to serve as a starting point for totally free reflection that can be adapted to the interests and professional trajectories of the artists who opt for the residency programme. As such, they can propose research themes that address contemporary artistic practice from a social, conceptual or mediation perspective, etc., paying special attention to the factors involved in **social cohesion and which foster interculturalism**, as a framework for study, analysis and reflection.

As such, the key factors of the project will include the exchange of knowledge, the sharing of experiences and mediation, and the emphasis will be placed on the work and creation processes.

The call for proposals also aims to foster the recognition of the artist's intellectual work and practice as a valid tool for social and cultural investigation, in the same way that experimental and scientific methods are recognised in other fields of knowledge.

There will be three different artists in each period of residency and a gathering will be scheduled in order for them to share their experiences. This gathering will coincide with the five seminars organised by the partners, one in each country, and will give the artists the chance to explain their experiences and debate them in public.

This involves the transfer of knowledge and experiences, the internationalisation of the artists, the discovery of professional paths for visual artists, the opening up of a professional network aimed at visual artists, the fostering of an inclusive and unifying culture, along with the exploration of different European cities and territories.

The fact that it addresses international artists and that these professionals interact with each other makes the programme more interesting from a conceptual and intellectual perspective, and gives it greater capacity for communication. At the same time, it increases creative potential for the diversity of cultures and contacts, along with the possibilities of exchanges between artists and the structures linked to the participating partners. It also optimises visibility and broadens the resonance of the project.

Timeline:

Two annual international calls for proposals will be made in order to select the resident artists (each call for proposals will include the offer of two periods of residency):

First call: September 2016

Second call: May 2017 (it will include the open call for the last period of residencies)

The periods of residency may be:

1. from February to March 2017
2. from November to December 2017
3. from February to March 2018

Artist gatherings during each period of residency and coinciding with the seminars of action 3:

March 2017

December 2017

March 2018

Note

Nowadays, most artists work with digital media and informatics and have full access to these materials. Given that we are looking for artists with capacity to work in relation to specific contexts, we presupposed that they would be digital artists. Besides, the typology of the residences that we have proposed to boost is focused on investigation, not production, in other words, we expect the artist to perform the creative process and project without necessarily culminating in a specific work of art. It is about research and creation, not production and exhibition. Therefore we assess that for reasons of transparency it will be necessary to explain this criterion in the open call terms. Additionally, we assess that we don't think it's fair for the artists to be excluded only for reasons related to their work methodology. As a conclusion, given that probably the artists would need a small budget to purchase materials or services, we intend to modify the budget allocating a modest and preventive quantity to attend this necessity. It would be a global quantity, as an aid in respect of materials, not applicable in equal parts for each of the 18 participant artists, but shared out according to each participants needs. For that reason it would be necessary to reach an agreement with those who will need a part of these funds over limits. We will allocate 3.600€ of the budget to this cause, and this amount will be distributed according to each artist's individual needs.

3.1.3 ACTION 3. KNOWLEDGE**ACTION 3. Knowledge: Seminars, knowledge transfer and resource bank**

MANAGEMENT: Fondazione per l'Arte di Roma. Rome

TEAM: Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi and Fundació Es Baluard. Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca

VENUE: LOCATION (PLACE OF EXECUTION): Euroregion, Girona, Albi, Rome and Bratislava (one seminar per country)

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: dissemination and promotion /seminars

Justification or relevance of the action:

It serves to disseminate and explain the most interesting experiences generated within the action lines of the project and its partners, as well as to systematise the knowledge, structuring it as a protocol in order to make it transferable. We refer both to the experiences of the organisation and those of the resident artists.

A Transnational mobility

C.3 Capacity building. Education and training

Justification and relevance in relation to the background of the group of partners and of the work team:

Girona City Council: Bòlit Centre d'Art Contemporani. For two years Bòlit de Girona ran an innovative and experimental programme for employment creation and the revitalisation of economic sectors entitled Bòlit Emprèn, partly funded by the European Social Fund. At the end of each programme a seminar was held in which successful international experiences were shown and in which its own projects and results were explained. The proposal takes this experience as its starting point and internationalises it, transferring it to the partners who may have the greatest capacity for the creation of content. The logistical organisation of events will be handled by the project organisation and co-management team since it includes professionals with extensive experience in the organisation of activities of this kind (booking of function rooms, travel and accommodation, payment of fees and services related to the production of public functions, etc.).

Functions and tasks of the team:

Drawing up of the activity timelines, selection of content and participants to be invited, following consultation with the partners on the proposals. Creation of a work methodology that ensures the transfer of knowledge to the project media and especially the publications on *The Spur* project.

Action: Holding of four face-to-face seminars, one in each participating city (Girona, Albi, Rome and Bratislava) over the two-year duration of the project. These would be short seminars, lasting two days at the most, taking place in the Open Space format. The goal is to systematise and share the knowledge of the partners and

participants, to prepare and carry out its transfer, to reflect on the projects carried out in comparison with projects that serve as reference models in artists' residencies, creative urban spaces and new work platforms for support, advice and mentoring, etc. The participation is planned of flagship projects in the field of the fostering of the creative industries and contemporary art in relation to the development of European cities.

Methodology: They are therefore envisaged as short seminars designed to bring together professionals involved in the management of European projects in the field of contemporary art, as well as to serve as a platform for the discussion, monitoring, evaluation and showcasing of the project itself. It includes the presentation of the project and of the results obtained.

As regards the presentations given during the seminars, two of the four presentations will be commissioned externally to European experts and the other two will be produced internally. Papers will also be chosen through an open call for submissions.

3.1.4 ACTION 4. COMMUNICATION: BLOG, 2.0 AND PUBLICATIONS

ACTION 4. Communication: Blog, 2.0 and publications

MANAGEMENT: Office of Euroregion Pyrenees–Mediterranean

TEAM: Sputnik Oz, Bratislava and Girona City Council, Bòlit Centre d'Art Contemporani, Girona

LOCATION (PLACE OF EXECUTION): Euroregion, Girona, Palma de Mallorca, Albi, Montpellier, Rome and Bratislava.

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: Communication / documentation / resource generation / knowledge transfer

Justification and relevance of the action: The action will serve to showcase the project to those involved in the creative industries and to visual arts professionals in the participating cities as a work tool for their professionalisation, at the same time serving as a dissemination tool for those who are already professionalised on an international level.

- A Transnational mobility
- C.2 Capacity building. New business models
- C.3 Capacity building. Education and training

Justification and relevance in relation to the background of the group of partners and of the work team:

Given that this project is being shared between different countries, it has been decided to use the work methodology of the Euroregion Pyrenees-Mediterranean office, which focuses on the management of transnational projects. As such, mainly communication actions (4.1) will be managed directly by the communication office of the Euroregion, in close collaboration with that of Bòlit, Centre d'Art Contemporani. Girona.

As regards publication sub-action (4.2), the publication harnesses the specialist knowledge and expertise in artistic publications of one of the project partners, in this case Sputnik Oz, Bratislava. The idea arose through a previous collaborative project curated by Fondazione per l'Arte, Rome and Sputnik Oz, Bratislava.

Furthermore, it draws on the experience of the publication started up in the previous project (Euroregion ETAC), in which two of the current partners participated (Centre d'Art Le Lait. Laboratoire Artistique International du Tarn, Albi and Girona City Council, Bòlit Centre d'Art Contemporani. Girona).

Functions and tasks of the team:

It is planned for two communication professionals, namely Diana Sans of Girona City Council, Bòlit, Centre d'Art Contemporani, Girona and Ainhoa Gomà of Euroregion Pyrenees-Mediterranean-AECT. Together, they will establish the working methodologies, draw up the communication plan and coordinate the actions in this field, working in conjunction with all the partners to ensure that they execute the corresponding actions. However, a strong commitment is needed from all the partners, given that all of them are communication agents in themselves.

The communication plan will be adjusted in accordance with the available means and the capacities of all the partners. All of the described actions will be executed, requesting and supervising professional assignments for the creation of support elements, channels, graphic image, etc. The partners will be provided with dynamic support in order for them to execute local communication actions, and the entire transnational organisation will be synchronised so that it communicates with a cohesive and capable voice, cultivating the image and European vocation of both the project and its partners.

The communication team will also be in charge of assigning and supervising any text translations or corrections that are required. This task will be exercised specifically by the Euroregion Pyrenees-Mediterranean given that it is the partner with the most comprehensive linguistic competencies, especially the polyglot Joao Lobo.

In action 4.2, concerning publications, the leadership and expertise of Alberto Mateo Torri (Sputnik Oz) in the production of contemporary art publications will be crucial. Another key factor will be the capacity of the management partners in terms of reflection, conceptualisation and content creation, or regarding their access to prestigious, international intellectuals and creative professionals in order to generate interesting content for the publication.

Action: Generation of a graphic image, communication criteria and resources and publishing of a magazine and catalogue of international scope.

Methodology: The communication strategy will be based on two main pillars: the will to become a platform of representation, information and interactive relations and, at the same time, a platform that generates resources for professionals in the creative industries and visual arts. In this action a key factor is the active involvement of all the project partners since this is the tool that will make it possible to drive forward the action lines of the project beyond the established timeline.

Criteria

Logotypes / Corporate image: a logotype and a corporate image will be created especially for the project.

Most of the communication will be digital, although it is planned to produce the minimum amount of materials essential to promote the image and ensure the communication presence of the project, such as a leaflet and a roll-up banner.

The action will adopt the communication guidelines listed in the document "Guidelines. Support for European cooperation projects. Creative Europe, Culture Sub-programme", published by EACEA (pages 23 and 24 along with the personal data protection rules established by the legislation in force. As such, the inclusion of the EU logotype is guaranteed in all the communication elements of the project.

4.1 Mainly communication

Blog - Central channel of digital communication. This is the first port of call for the publishing of information before it is published through the remaining communication channels (email, newsletters, social networks, etc.), starting with the project presentation (presentation, partners, actions, funding, expected results). Information will be published as and when it is generated. It includes a service evaluation system (digital questionnaire). The blog incorporates SEO functions, since given the service we offer it is very important for it to appear among the top listings on browsers when users search for information related to the creative industries. The blog serves as the basic communication tool of the project itself, the main source of resources and essential information that explain the project (calls for proposals, report, news, etc.) and keep users up to date. Furthermore, this blog will serve as the repository of all the information and documents generated through action 5, which plans for the creation of a resource bank (documents of best practices, protocols, standard contract forms, etc.) which will be made available to creative professionals for viewing or downloading. The blog links to other communication resources, such as social networks and the publications that will be created specifically for this project (see section 4.2).

Twitter: Followers, constant interaction with them, generation of lists of interest, regular publication of tweets from the start of the project. Creation of a hashtag to monitor impacts and response, along with other strategies to boost online activity and generate debates and dialogue.

Facebook: Average of one publication per week from the start of the project. It will structure the narrative of the project, from start to finish, highlighting all the actions carried out and working on their potential audience.

Common database for digital communications: The databases of the seven participating partners will be made available to the project, which may add up to over 12,000 addresses.

Database of media outlets, artists and visual arts audiences; database of creative industries of each partner; and database of project "customers": bodies, networks, companies, business angels, university departments / lecturers / researchers, educational centres in the field of the specialities of the creative industries (architecture, communication, multimedia production, sound, etc.).

Press office: Holding of press conferences (one at the start of the project and one at the end). Drafting of press releases on the scheduled functions and events, or news generated by the project: selected artists, launch of calls for

proposals, etc. Special emphasis on the kick-off meeting and the intermediate and final meetings of the project partners. Broad coverage of the four scheduled seminars in action 3 devoted to knowledge. Opportunities will be taken to earn mentions in the local press, TV and radio stations of each place.

Documentation: All the activities will be recorded in image form: photography and/or video. Material used for presentations, articles of interest on the project that appear in specialised magazines and the report will all be filed. The project report will be published on the blog: it will gather together information on the process, its experience and results, a document in digital booklet format. Meanwhile, given that over the course of the project a large number of video files will have been produced to document presentations and activities, it is planned to produce a documentary report in video format (visual report).

However, the participation of the artists in the residence programme will be documented through a video interview, where they will explain their projects and experiences. The videos will be added to the digital publication and the blog project.

4.2 Publications: *The Spur* magazine-catalogue and end-of-project book

An international digital magazine will be produced using the content generated by the project, of which two editions will be published, one for each year. It is neither a website nor a blog but rather another type of medium that functions rather like a publication. We have called it a **dynamic publication**. The reading (viewing) experience of one of these magazine-catalogues is similar to that of a publication but with the distinctive feature of its digital capacity, through which contemporary communications resources can be harnessed much more effectively: embedding of links, videos, films, sound files, etc., all of which help produce an augmented reality.

We call it a magazine due to its periodicity, elasticity and variety of content. We call it a catalogue due to its capacity to structure and show, and due to the fact that it may contain information materials, documentation or even digital exhibitions.

The magazine-catalogue will share the project title: ***The Spur***. It will be published annually during the execution of the Creative Europe project. This periodicity enables partners to work with the medium in conjunction with the other tasks involved in the project as a whole. Indeed, the project involves two years of intensive content creation and this content will have to be gradually prepared and adapted to this communication medium.

The priority characteristics of the magazine-catalogue are as follows: internationalisation, digitalisation, dedication to contemporary creation and participation. For these reasons the publication will be:

Multilingual: it will be published in English and in the original language of each of the texts.

Open: it will be published in *creative commons* format.

Responsive: compatible with all digital reading-viewing devices.

Indexable: it will be placed on the blog, which given the fact that it is prescriptive will enable the activation of basic SEO for website positioning.

The included texts will be reflective, research-based, technical, focused on artistic works, etc., along with a list of professional documents produced by the group: best practices, standard forms, action protocols, etc., providing links to view or download them. All the partners and artists participating in the project will be able to insert content but other collaborators (managers, artists or intellectuals) will also be commissioned to produce content. It will be participative since it will allow the presentation of exhibition proposals, texts, etc., and specific participation sections will be generated, such as debates.

The partners trust in this medium to publicise the project, to foster its activities and to expand its action as a common platform that keeps alive the flame of the project. It is an unprecedented medium in terms of its transnational approach, thanks to which it may serve as a spur (hence its name - *The Spur*) for the crossover of audiences between the participating art centres.

The reference model is the Walker Living Collections Catalogue (<http://www.walkerart.org/collections/publications>), along with other pioneering examples that stand out from closed publications and are positioned as first generation dynamic publications (example of the JAR or Research Catalogue structure, where a "constellation" approach is adopted).

At the end of the project it is planned to publish a high quality book-catalogue that will showcase the work carried out of the course of the two-year project. A print run of 2,000 copies is planned in order to distribute it internationally through specialised distribution media to art centres and specialised bookshops. Sputnik Oz has professional contacts with distributors of this kind who guarantee an efficient process (such as Les Preses du réel, www.lespresesdureel.com, for example), as well as with highly competitive publishing suppliers. Nevertheless, to ensure fair competition it is planned to announce a call for proposals and offers from companies in the partner countries.

It is planned to publish 2,000 copies of this book. Its distribution will be 50% institutional (exchanges of publications, internal distribution within the organizations, communication uses, free assignment to specialized public libraries). The other 50% will be put on sale through the international distributor, a service which will be paid for in kind (in exchange for the result of the sale of 400 copies of the book).

For the printed publication we will make available 2.000 copies that will be distributed free of cost, corresponding 150 copies to each partner so they can do a formal institutional distribution. The rest of the copies will be used to create an exchange base of publications with other art centres, creative projects, contemporary art museums and institutions linked to Creative Europe program that will contribute to enrich the documentary and bibliographic funds of the partners libraries.

Timeline: communication activities will be carried out from start (presentation of the dossier to the European Union, publicising the fact that the project is applying for funding) to finish (presentation of the results report).

3.1.5 ACTION 5. ORGANISATION

ACTION 5. Organisation: Co-management and best practices

MANAGEMENT: Girona City Council: Bòlit Centre d'Art Contemporani. Girona

TEAM: Office of Euroregion Pyrenees–Mediterranean and Bureau des Arts et des Territoires

LOCATION (PLACE OF EXECUTION): Girona, Palma de Mallorca, Albi, Montpellier, Roma and Bratislava

TIMELINE: June 2016 - August 2018

Type of action: Co-management of the project, creation and consolidation of cross-cutting and transnational work groups among the partners, with the centralisation of specific tasks related to the leadership of the project and to its management and administrative and economic control, which in this case corresponds to Girona City Council. Bòlit Centre d'Art Contemporani. Girona, which fulfils the function of the overall coordination of the project.

Justification or relevance of the action: This is the core of the project, the backbone for its future development. It consists of two aspects, the first of which consists of the organisation itself, which is necessary in order to carry out the project. The second aspect is concerned with working towards the future, since the goal is to leave a legacy of standard forms and documents necessary for professional work in the field of art, to sow the seeds of a series of social urban regeneration projects that can be implemented in the future and to work for the future continuity of the project and working team of *The Spur* (towards a possible big scale cooperation project in the future).

The transfer of knowledge between partners (embodied in the drawing up and sharing of agreed documents with transnational validity) will generate intellectual capital and a set of tools of European and transnational validity that will be made available to users and institutions.

C.3 Capacity building. Education and training

A Transnational mobility

C.2 Capacity building. New business models

Justification and relevance in relation to the background of the group of partners and of the work team:

It can draw on the experience of the previous Euroregion ETAC project, in which three of the current partners participated.

The Bureau des Arts et des Territoires, Montpellier will serve as the right hand to Girona City Council: Bòlit Centre d'Art Contemporani. Girona in the administrative management of the project. Given its private nature, but positioned in the area of collaborative public-private work, it will be a key factor for ensuring the smooth running of the project between the public sector (Girona City Council: Bòlit Centre d'Art Contemporani. Girona and Euroregion Pyrenees-Mediterranean and the private sector (associations, co-ownership entities, foundations and private companies).

Girona City Council: Bòlit Centre d'Art Contemporani. Girona provides the documents and protocols produced in recent years in order to improve and adapt them for international use, in line with the work and quality criteria of all the partners.

Functions and tasks of the team:

General management of the project. Administrative and accounting follow-up and control. Hiring of audit services.

Boosting of community work actions and participation. Creation of work teams geared towards future continuity (consolidation of the work group).

The Euroregion Pyrenees–Mediterranean will be in charge of the logistics of the project events given the expertise of Joao Lobo in this field on an international level.

Action:

5.1: Elaboration of an organisational chart with a structure that includes a **pilot committee** made up of the directors of the project partner centres, the senior representatives of each partner and the support office. The pilot committee is in charge of the coordination and strategic management of the project.

Functions:

- Organisation, oversight and validation of technical aspects, along with ensuring and coordinating resources and personnel in order to comply with the established objectives, deliverables and success indicators of the project.
- Provision of dynamic support to the project as a whole. Its work meetings may be attended by external advisers (informal partners: Cookingirona, Chamber of Commerce of Girona, Associació Fang and Associació d'Art Contemporani) who add value to the work under way and serve to boost and disseminate the obtained results and the generated products.
- Drawing up of the quality assurance and contingency plan. Oversight of aspects related to equal opportunities and ethics. Validation of work groups and confirmation of tasks and timelines.
- Oversight of communication, coordination and the technical, administrative and financial management of the project. Ensuring of fulfilment of all the technical objectives.
- Drawing up and monitoring of the collaboration agreement between the partners. Includes: roles and responsibilities of each partner, management of funding, distribution of the European subsidy indicating the schedule of payments to be made to partners, certification processes, confidentiality and, if applicable, conflict resolution and termination of the agreement.
- Creation of the work groups and confirmation of tasks and timelines. Coordination of resources and assigned individuals.
- Oversight of the partial results of each action. Constant updating of information on activities of other actors/projects related to the sector of the cultural and creative industries.

- Organisation and preparation of the coordination meetings. Ensure the proper management of the awarded funds.

This project management incorporates parameters of quality, efficacy, efficiency and transparency in its management.

The management tasks of the support office are structured as follows: face-to-face and online meetings (FaceTime/Skype), circulation of reports and exchange of opinions through the creation of specific email groups (pilot committee/technical committee - support office).

Meeting to kick off the project and draw up the terms and conditions of the calls for proposals in September (2016).

5.2. Creation of a resources archive and work tools on the basis of shared knowledge in order to foster professional work, best practice and transparency.

The action also involves managing useful sectoral knowledge in order to turn it into collective knowledge of the organisation. This means structuring procedures in the form of protocols, agreeing document forms, and adapting methodologies and contracts for transnational European use. The starting point will be the forms, contracts and protocols drawn up by the partners on the basis of their own experience.

5.2.1 Document of best practice in cultural management

5.2.2 Document of best practice in the management of creative industries

5.2.3 Protocol on mentoring and business practices

5.2.4 Contracts regulating the professional work of artists (exhibition contract / artwork sale contract / residency contract / artist premises lease contract)

Methodology: The aim is to compare the work methodologies of the participating centres and draw up a transferable and versatile methodology capable of adapting to different urban environments, thus ensuring its transferability.

Nevertheless, one of the most important aspects focuses on fostering the mobility of the professionals in this sector, the creation of international networks of agents, the internationalisation of projects and creative products, and on the stimulation of local circuits.

Note

We expect a low publicity cost, given that the publicity related to the project and the open calls will be done through our own devices. The planned expenses has been limited to the direct hire of an annual publicity campaign in an international digital system of grand capacity to reach the sector that we consider most appropriate to receive this open call, to share the information and fins possibly interested artists. Therefore, we can remark that no specific publicity means have been thought of to announce the project because as all partners have good communicative capacity advertisement shall be done by them through actions 2.0. The participating partners value that we keep it simple, as no further means are strictly necessary. A different approach would be to give the project in general more visibility for all audiences, but that alone would spend a part of the budget

that we would much prefer to allocate to specific actions that revert to the artists and creators.

In regards of the estimated translation expenses, they have been based on the translation expenditure from the two years of the Euroregional project ETAC. Having staff with contrasted linguistic skills is of much help for internal communication regarding the project, but not sufficient for accurate translations of communication content to be made public, documents in best practices and contract models involve a high level of specialization. The high cost arise from the translation is due to our will to translate all materials that will be produced in different European languages, like Catalan, Spanish, French, Italian and Slovak as a minimum. The participants can be from other European countries and texts, whatever their language, all contents must be translated to English.

Besides, best practices protocols and the contract models that are to be produced (action 5: creation of a resource archive and work tools), are intended to be of internationally useful, that implies a version of each participating country, for them to be a ready to use practical resource. For that reason, they must be translated to the six languages of the ETACEC teams uses.

The estimated cost of this charge is 20.000€. The other 4.000€ corresponds to the simultaneous translations that are foreseen for the seminars (Action 3).

Given that this foreseen expense seemed disproportionate in the first version of the project we have lowered it slightly, as a result we can destine a part of the saving (3.600€) to artists' material expenses.

We have planned the follow-up meetings to coincide with the organisation of seminars and exploration processes: this way, we can take advantage of the displacements of our partners to the city where each activity will be held to also run the meetings. There is only one specific displacement to attend the kick-off meeting in Brussels of October (2016).

2015		JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
4	Picture meetings												
	Communication 2.0												
5	Meeting Bòlit & GECT												
	Meeting 7 partners in Girona												
	Preparing submission												
	Submission project												
	General management												

2016		JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
1	Visits exploratory study												
	Training												
2	Preparing open call												
	Legal approval open call												
	Dissemination open call												
	Resolution open call												
	Common protocol												
3	Seminar (preparations)												
	Seminar												Girona
4	Communication 2.0												
	Create blog												
	Common database												
	Logotypes, graphic image												
5	C E resolution&verification												
	Project adaptation												
	Kick-off meeting (Brussels)												
	Common protocol												
	Project initial meeting												
	Project evaluation												
	General management												

2017		JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
1	Visits exploratory study	BRA	PAL	ROM									
	Training												
	Provision reference spaces												
	Write up exploratory study												
	Agreements with owners												
2	Preparing open call												
	Legal approval open call												
	Dissemination open call												
	Resolution open call												
	Artists' residency												
	Artists' meeting												
	Advice and mentoring												
3	Common protocol												
	Seminar (preparations)												
	Seminar				Rome								Bratis.
4	Preparing magazine												
	Publication magazine												
	Creation blog												
	Communication 2.0												
	Common database												
5	The Spur projecte evaluation												
	Common protocol												
	General management												

2018		JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
	Provision reference spaces												
	Write up exploratory study												
	Adapting spaces												
	Opening some pilot spaces												
	Future proposal												
2	Artists' residency												
	Artists' meeting												
	Advice and mentoring												
3	Seminar (preparations&concl)												
	Seminar				Albi								
4	Preparing catalogue												
	Publication catalogue												
	Communication 2.0												
	Common database												
5	Creation resource arch&tools												
	The Spur projecte evaluation				Albi-Montpeller								
	The Spur partners evaluation												
	The Spur general evaluation												
	Final report												
	General management												

4. QUALITY OF THE PARTNERSHIP

4.1 THE TECHNICAL AND FINANCIAL CAPACITY OF THE PARTICIPANTS. DESCRIPTION OF THE IMPORTANCE OF EUROPEAN EXPERTISE FOR THE IMPLEMENTATION OF THE PROJECT

Girona City Council and the participating partners have the optimum resources (economic, infrastructure and qualified professionals) to undertake the project.

Girona City Council, leader of the partnership, has at its disposal internal and auditing services endowed with a secretariat and an auditor who are government civil servants and who will ensure correct compliance with the financial administration and funding regulations. Girona City Council also has a municipal archive service that ensures the correct management and conservation of administrative documentation and personal data protection.

The Bòlit technical team consists of its director, two specialists and an administrator. They are all university graduates and qualified in their specialisations. Between them, the team members speak five European languages: Catalan, Spanish, English, French and Italian. They work in close cooperation with the city's Department of Culture and its Local Development and Promotion Service. Bòlit comes under the Girona City Council Department of Culture, which in turn comes under the Mayor's Office. Bòlit forms part of six territorial and European networks, a fact that has been of prime importance in its undertaking of the role of coordinator in the implementation of the project: Transversal, a consortium of 13 local authorities of medium-sized towns and cities in Catalonia that coordinate and organise cultural activities; the Catalan Network of Art Centres (made up of eight territorial art centres); Xarxaprod, a network of active public and private production spaces that share production, visibility and interlocution objectives; ETAC Euroregional; Xarter, a network of residences for artists in Girona province; and Resartis, residence spaces all over the world.

In 2012, Le Lait and three other spaces in Figueres, Alaró and Montpellier began the ETAC cross-border exchange project (Cross-border Contemporary Art Space), subsidised by the Euroregion Pyrenees-Mediterranean (within the framework of the CULTURE 2012, 2013 and 2014 projects).

During 2013 and 2014, Bòlit, the Girona City Council Centre of Contemporary Art, undertook the Bòlit Emprèn project in the field of the creative industries. This project was subsidised by the SOC and the European Social Fund under the Programme of Subsidies for Innovative and Experimental Projects.

The residences project was begun in 2014 for artists of different nationalities. Since then Bòlit has cooperated with different national and international institutions. It is currently working on establishing stable cooperation links with the Ramon Llull Institute, a Catalan institution charged with promoting Catalan culture throughout the world.

The centre's management has participated in the preparation of the internationalisation section of the new Culture of Catalonia strategic plan, which is currently being drawn up by the Autonomous Government of Catalonia.

Bòlit is a territorial art centre acting in the city of Girona and the province of the same name, often collaborating with other agents in the region to bring art to the territory and audiences in outlying areas.

Bòlit belongs to Girona City Council (optimum financial capacity) and the city council has participated in European ICT projects (Europeana Photography and Athena, the Interreg IVC CLIQ Project) and cross-border cooperation projects (Project RES'PIR, POCTEFA 2007-2013 Eix 2).

Le Lait Art Centre (Albi, France). Often cooperates with galleries and institutional and private cultural and corporate structures, which has allowed it to undertake many projects. It is also active in the Midi-Pyrénées Region artistic network; on a national level through the DCA art centre network; and internationally through IKT, the International Association of Curators of Contemporary Art. It often cooperates with the town councils of the department of Tarn, making it possible to bring art to the territory and audiences in outlying areas.

It has the support of the town council of Albi, the owner Le Lait's spaces. It has participated in the "Incubator for Young European Artists" project subsidised with funds from the European Interreg Hito. It has participated in the Euroregion ETAC project since 2012. It forms part of the Midi-Pyrénées Region artistic network and, on a national level, the DCA art centre network. Its area of action is the town of Albi and the Department of Tarn.

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma (Palma de Mallorca, Balearic Islands) was born on July 30, 2003 from 4 entities: Government of the Balearic Islands, Mallorca Council, Palma de Mallorca city Council and the Serra Art Foundation. It is a cultural non-profit foundation that besides preserving, researching and disseminating its permanent collection, and developing a program of temporary exhibitions, has among its main objectives the development of training and educational activities.

Diverse tasks oriented towards training of artists, such as master classes, workshops and conferences have been encouraged. Since 2013 "Les Clínicas d'Es Baluard" have been carried out, a stable program that is already casting its third edition. The biannual core courses go on during eight months at a time, they are the only one of its kind promoted by a Spanish Museum. In addition to "Les Clínicas" a set of activities such as study groups, publications and courses are developed.

At Es Baluard are committed to creating training and development opportunities for artists and are convinced that there is no better way to do so than by collaborating with other international centres that have a long history in this field. Working with other institutions involves encouraging the flow of approaches, ways of doing things and people, allowing us more knowledge about diversity of options in the design and implementation of models of artistic residencies.

Programming at Es Baluard is broad and diverse. It includes programming of the permanent collection or temporary exhibitions and programming of educational and cultural activities (such as workshops, concerts, conferences...) aimed at different audiences so that all sectors of society are able to establish links with the institution.

Bureau des Arts et des Territoires (Montpellier, France) works for the circulation and visibility of artists, including their internationalisation in quality contexts in the field of contemporary culture, supporting their development in Europe.

It is associated with a competent management structure — Smart FR — and can benefit from its support in terms of cash advances. In addition, the association benefits from the support of the "Antena Europa" mechanism of the Réseau en

scène of Languedoc-Roussillon. These links will be important in the implementation of the project in the whole of south-eastern France.

Fondazione per l'Arte (Rome, Italy) has had an international exhibition and artists' residence project since 2014 and has welcomed more than twelve artists.

It has cooperated with different national and international institutions and, in 2015, with ENSBA Lyon and the Academie française-Villa Medici. It has a solid track record of cooperation with public and private institutions. It led the AIMS - Artist in Movement project presented as part of the Creative Europe Culture EACEA CALL 47/2014 with the participation of Bòlit Art Centre of Girona and Sputnik Oz of Bratislava, among eight other European centres that brought together organisations from eleven countries.

Sputnik Oz (Bratislava, Slovakia) promotes the production of works of art by the emerging artists of Eastern Europe and their relationship with contemporary art. With the objective of promoting Slovak artists on the international scene, it has been responsible for organising exhibitions and residences abroad and, in the opposite direction, it has presented international projects in Slovakia.

It manages a programme of artists in residence in Slovakia and Italy in cooperation with the Ministry of Culture of the Slovak Republic and the Morra Greco Foundation. It cooperates with many public and private structures, promoting the international exchange of experiences. It took part in the AIMS. Artist in Movement project presented as part of the Creative Europe Culture EACEA CALL 47/2014 with the Fondazione per l'Arte, Rome.

The Euroregion Pyrenees-Mediterranean (EPM), established on 29 October 2004, is a political cooperation project between Catalonia, the Balearic Islands, Languedoc-Roussillon and Midi-Pyrénées with the goal of creating a cluster of sustainable development in the northwest of the Mediterranean, based on innovation and on territorial, social and economic integration. In 2009, the Euroregion adopted the legal form of a European Grouping of Territorial Cooperation (EGTC - European Regulation n°1082/2006 of the European Parliament and the Council, 5 July 2006), a EU instrument designed to facilitate and promote cross-border, transnational and interregional cooperation. EGTCs were established to help implementing EU co-financed projects but also actions initiated by regional or local authorities, with or without EU funding. With more than 13 million inhabitants and 14% of the GDP of the two countries put together, the EPM is emerging as an area of European projects that develops its activities in the fields of higher education, research, innovation, economic development, employment, environment and culture.

4.2 THE TEAM IN CHARGE **(names and brief CVs)**

4.2.1 BÒLIT, CENTRE D'ART CONTEMPORANI. GIRONA

Carme Sais (Girona, 1964) is a cultural manager, exhibition curator and director of local public cultural and artistic spaces since 1992 for the city of Girona. Since 2013 she has been in charge of Bòlit, Contemporary Art Centre of Girona. She was manager of the Mercè Cultural Centre (1992-2007), Head of the Department of Culture and Education (2007-2012) and Head of the Culture Service (2013) of Girona City Council. She has an Arts Degree from the Autonomous University of Barcelona, a Master's Degree in the Management of Historical and Archaeological Heritage (University of Barcelona), a Master's Degree in Local Heritage Management (University of Girona) and she is a qualified expert in the Management of Foundations (UNED National Distance Learning Foundation). She was president of the Professional Association of Cultural Managers of Catalonia (APGCC) from 2011 to 2014 and co-author of its Cultural Management Good Practice Guide (2010). She is a specialist in cultural management, contemporary art and curatorship of exhibitions.

Languages: Catalan and Spanish (bilingual), English, French and Italian (professional level).

Diana Sans (Barcelona, 1976): Degree in the History of Art (Autonomous University of Barcelona, 1999) and a Master's Degree in Art Communication and Review (University of Girona, 2001). Head of Communication and Dissemination for Bòlit, Contemporary Art Centre, Girona and also responsible for the Department of Education and Activities. Languages: Catalan and Spanish (bilingual), English, French and Italian (professional level)

Farners Cabra Piris (Santa Coloma de Farners, 1979): Degree in History (University of Girona, 2001) and Postgraduate Degree in Cultural Production and Communication (Ramon Llull University, 2007). Head of exhibition coordination at Bòlit, Contemporary Art Centre and also carries out other tasks linked to the centre's activities, education, residences programme and international cooperation projects. Languages: Catalan and Spanish (bilingual), English, French and Italian (professional level).

M. Consol Vilà Carreras: (Sarrià de Ter 1961): High School Diploma in 1978. In 1981 started working as administrative assistant in the Girona City Council, department of Public Service and later on, in 2007, she became Management Controller. From 2011 to 2016 was working on the Legal Department and from the 5th May, 2016, she is in charge of administration and invoicing at Bòlit, Contemporary Art Centre

Languages: Catalan and Spanish (bilingual).

4.2.2 CENTRE D'ART LE LAIT (Albi, France)

Jackie-Ruth Meyer, director of Le Lait Contemporary Art Centre since it was founded in 1982. In addition to its management, she also supervises the tasks relating to the conception and realisation of exhibitions, artists' residences, catalogue publication and works for the introduction and dissemination of contemporary art in the territory. Her intensive involvement in diverse aspects of culture over more than thirty years has given her deep-seated knowledge of the process of artistic creation and a particular interest in the work of art as related to

social problems and the context. She has a Master's Degree in the Sociology of Art and writes regularly for various journals and catalogues.

Languages: French and German (bilingual) and English.

Clara Bachellerie, administrator, social and financial management of the Art Centre
Languages: French (native), English, German (basic)

Murielle Edet, Communication: external communications, social media and network relations

Languages: French (native), English, Spanish (basic)

Hélène Lapeyrère, Head of Audiences: mediation with the public, education service
Languages: French (native), German (basic)

Guillaume Rozan, Manager: production and fabrication of exhibitions, technical management

Languages: French (native), English

4.2.3 FUNDACIÓ ES BALUARD (Palma de Mallorca, Balearic Islands)

Nekane Aramburu: she is a cultural manager and a commissioner. Previously she invigorated various collections, museums and centres, working also as a researcher specialized in contemporary art, new technologies, collectives and museology related to public and private institutions. She has conceived and managed mediation and education platforms such as Cendeac (Murcia, 2005); AECID (CCEBA/Buenos Aires, 2006) or CC Montehermoso ("Generación digital", Vitoria-Gasteiz, 2003-2007), as well as working as a teacher for curators, managers and artists in university Master degrees, apart of specialized workshops and clinics for artists and curators in Medellín (2008), Montevideo (2009), Lima (2011), Bahía Blanca (Argentina) and Buenos Aires (2011), La Habana and Bogotá (2012). From them, among others, was created the new Latin American network of curatorship. Currently, she is the director of Es Baluard and she lives in Palma de Mallorca.

Languages: Spanish (native), French and English (professional), Italian, Basque and Catalan (basic)

Irene Amengual: she works in the area of educations development, training and public programmes. She holds a PhD in Art Education, Bachelor (University of Barcelona) and Master in Museums and Galleries in Education (London University). She has collaborated with entities such as Whitechapel Gallery (London) and has several publications abroad. In 2015 her book *A ras de suelo. La educación en museos como encrucijada de discursos, pedagogías, experiencias compartidas y mucho más* (TREA) was published.

Languages: Spanish (native), Catalan (native), English (professional), German (basic)

Toni Torres: has a degree in Business Administration (Major Economics, 1995) and Postgraduate Diploma in Management and Cultural Policy (Cultural Resource Management and Policy Analysis, 2003-2004) from the University of Barcelona. With experience of over then years in private business, especially in the international tourism sector, where he has developed audit tasks, resource management and coordination and management of teams. Since 2003 he joined Es Baluard as coordinator of Administration and from May 2006 occupies the position of Manager being responsible for financial and accounting management, budget control, auditing, taxation and preparation of the annual accounts, among others.

Languages: Spanish (native), Catalan (native), English, Portuguese

4.2.4 BUREAU DES ARTS ET DES TERRITOIRES (Montpellier, France)

Caroline Chabrand (France, 1982). Her professional profile is that of an expert in the co-ordination and mediation of cultural projects. She is co-founder of the Bureau des Arts et Territoires Association, Montpellier. Since 2013 she has been working on the co-ordination and mediation of contemporary art exhibitions in the CRAC LR. Master's in Professional Management of Heritage, Arts and Culture from the University of Angers (2008). Master's in Professional Studies in Arts and Culture, Major in Cultural Heritage, Valuation and Economy from the University of Nantes (2007). Graduate in Image and History (2006) and Art History (2005). DEUG in Law from the University of Angers (2003).

Languages: French, German and English.

Boutayeb Rahmouna. Co-founder of the Bureau des Arts et Territoires Association. Coordinator of the mediation team of Un Goût d'Illusion. Public mediator in the Languedoc-Roussillon Regional Centre of Contemporary Art, Sète (2007-2013). Master's in Conservation, Management and Diffusion of 20th Century Art, graduate in Art History from the Paul Valéry University of de Montpellier. Studied Architecture.

Languages: French, English, German and Arabic.

4.2.5 FONDAZIONE PER L'ARTE (Rome, Italy)

Ilaria Bozzi (Rome 1971) has been president of the Fondazione per l'Arte since it began in 2011. Since 2012 she has been CEO of Ugo Bozzi Editore, Edizioni per la Storia dell'Arte, a publishing company founded by her father in 1967. In 2015 she was awarded the "Premio Arte Sostantivo Femminile" (woman of the year in Italian culture) by the MIBACT (Ministry of Culture) at the GNAM (Galleria Nazionale Arte Moderna).

Languages: Italian (mother tongue) and English (professional level).

Angelica Manfredi (Italy, 1992). Degree in the Sciences of Fashion and Dress from the University of Rome "La Sapienza" (2014), she has worked in the world of publishing at Ugo Bozzi Editore since 2013. Since 2014 she has worked on the curation of projects for the Fondazione per l'Arte and the Rome International Festival of Photography.

Languages: Italian (mother tongue), English (professional level) and Spanish (basic level).

Flavio Ferri (Italy, 1972). Qualified in Dentistry at the Istituto Professionale Odontotecnico (1991), he has worked in real estate since 1994. Since 2011 he has been vice-president of the Fondazione per l'Arte ONLUS.

Languages: Italian (mother tongue) and English (professional level).

Massimiliano Scuderi (Reggio Calabria, 1969). PhD in Culture, Language and Politics of Communication, he has worked on research projects since he graduated as an architect in 2005. He has curated various exhibitions with internationally known artists such as Vito Acconci, Michelangelo Pistoletto, Studio EU, etc., in addition to working with architects, philosophers, economists and lawyers. Linked to different international multidisciplinary projects, he has also taught at the universities of Pescara, Sassari and Cagliari. His publications include essays and articles and he has interviewed many artists.

Languages: Italian (mother tongue), English (professional level).

4.2.6 SPUTNIK OZ (Bratislava, Slovakia)

Alberto Matteo Torri (Italy, 1982) studied Economics and Management and Communication of Art and Cultural Markets. Since 2001 he has been a member of the Al.To.Group linked to the real estate sector. Since 2010 he has the AMT Contemporary Art Gallery project in Bratislava. In 2011 he founded the non-profit association Sputnik Oz and since 2013 he has been president of the non-profit Associazione Residenza Petrolio in Barovigno (Italy).
Languages: Italian, English, French and Slovak.

4.2.7 EUROREGION PYRENEES-MEDITERRANEAN

João Lobo (Portugal, 1967). Graduate in Economics (NOVA School of Business Economics, Lisbon, 1990) and Master's in International Relations (Institut Barcelona d'Estudis Internacionals, Barcelona, 2010). He has worked in various European institutions on the production and organization of events and project coordination. Since 2012, he has been working for the Euroregion Pyrenees–Mediterranean.
Languages: Portuguese (mother tongue), French, English, Spanish, Catalan, Romanian and Italian (professional level).

Ainhoa Gomà (1978). Graduate in Political and Administration Sciences (Pompeu Fabra University, 2002) and in Journalism (Pompeu Fabra University, 2003), she also has a Master's in Photography (IDEP, Barcelona, 2015). She has been editor of the Intermón Oxfam web site, head of the Technology section of the ADN newspaper and has worked in the Press Office of the National Theatre of Catalonia. Since 2015, she has been Communications Manager for the Euroregion Pyrenees–Mediterranean.

Languages: Catalan and Spanish (mother tongues), French (bilingual), English and German (professional level).

4.2.8 LINGUISTIC COMPETENCE

Each project partner member has at least two people with organisational expertise and, in particular, management and leadership abilities, with over 5 years' experience in the cultural and creative sector. The teams that form each of the partner organisations have sufficient communicative abilities and a high level of at least two major European languages:

Le Lait: French, German and English

Bureau des Arts et Territoires: French, English, German and Arabic

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma: Catalan, Spanish, French, English, Italian, German, Portuguese and Basque

Bòlit: Catalan, Spanish, English, French and Italian

Fondazione per l'Arte: Italian, English and Spanish

Sputnik Oz: English and Italian, notions of French and Slovak

Euroregion: Catalan, Spanish, English, French, Italian, Polish and Portuguese

4.3 HOW THE PARTNERSHIP IS DEFINED. IMPLICATION OF ALL MEMBERS. TASK DIVISION AND MANAGEMENT METHODOLOGY

The definition and shape of the partnership has been principally designed following the links already established between the various partners. Some through collaborations undertaken over recent years and others as a result of their participation in conferences organised by the cultural and creative industries to explain their projects, which can be taken as reference models. Furthermore, pre-dating this project, and based on complete confidence in the high quality of the joint work carried out between Bòlit and Le Lait, Albi a strong and close relationship had already been formed. Recent years have seen these, along with a further two partners, participate in ETAC, a project of artistic mobility in the Catalan cross-border region, financed through the cultural programme of the Euroregion Pyrenees-Mediterranean in two consecutive editions.

A more recent case is that of the collaboration between the Fondazione per l'Arte, Rome, and Bòlit, Girona. In the first half of 2015, the Fondazione invited both Bòlit and Sputnik Oz to take part in a new project, 'Creative Europe', which had been entered in the previous edition but was rejected. Since then, they have been in contact looking into other possible collaborations and May 2015 saw the organisation in Sardinia of a professional meeting to discuss their respective European projects and potential collaborations.

The partnership is a hybrid of the group's initial Euroregional model, formed through the ETAC project, and a transnational European model. The implementation of this project should serve to fully establish it. Indeed, the conversations that have taken place regarding the project's development, as well as the active participation and involvement of each of the directors of the various bodies in this process, lead us to believe that it comes into being with great strength and the desire that ETACEC be the first step in the construction of a true cooperative, European network for cultural and creative industry professionals; its arrives with the aim of establishing itself on the European scene and becoming a reference point. All its partners share common interests in promoting the artistic sector and making it stand out among what are known as the creative industries. Also shared is the desire to work towards job creation, promoting the mobility and internationalisation of artists. All partners wish to pool their knowledge in this field, share methodologies and strategies, learn from the successful experiences of other cities, develop, launch and consolidate initiatives. What is more, most of them draw their inspiration from the same sources.

A reference model for The Spur is the ADDICT project: a platform that, through knowledge, information and coordination within the creative industries, contributes to the development and entrepreneurship of the creative economy in northern Portugal. It aims to place northern Portugal among Europe's most creative regions. <http://www.addict.pt/>. Porto's Serralves Art Centre plays an active role in the ADDICT project <http://www.serralves.pt/gca/?id=3069>: Incubator of projects in various creative fields (such as design, information technologies or conservation, among others), its aim is to stimulate the development of innovative companies and/or projects with evident commercial potential.

The organigram contemplates the participation of each of the partners in all projects, thereby creating international teams. At the same time, however, each member is expected to assume, or take part in, the management team of one of the projects, ensuring that the dedication of personnel and tasks per action is shared equally. To that end, the work group's founding meeting, held on 21st and 22nd September 2015 in Girona, defined those work commissions that are essential

for the correct implementation of the project as well as the degree of involvement every partner has in every action, as well as the online and *in situ* work dynamic.

The Meeting was attended by Carme Sais and Diana Sans (Bòlit, Centre d'Art Contemporani. Girona), Tomeu Simonet (Mallorca), Jackie-Ruth Meyer (Centre d'Art Le Lait), Caroline Chabrand and Rahmouna Boutayeb (Bureau des Arts et des Territoires), Massimiliano Scuderi (Fondazione per l'Arte), Alberto Matteo Torri (Sputnik O) and Joan Lobo and Ainhoa Gomà (Euroregion).

Furthermore, the group is clear that it wishes to work within a dynamic of complementarity of those spaces and projects common to contemporary art and given the various forms of those spaces involved in the project.

5. MANAGEMENT QUALITY

It should be highlighted that project partners work following those recommendations and guidelines set out in best practice codes and guides for cultural and artistic management:

(<http://www.gestorcultural.org/images/noticies>)

The compliance of these codes ensures that work meets professional and guaranteed standards in areas such as: copyright, royalty and artist fee payment, the payment of commissioned productions, the drawing up of contracts, advertising and public tenders when contracting services, the adoption of participation and transparency criteria (publication of framework documentation: plans, programme contract, annual programming and budget). At the same time, parameters regarding quality, efficiency and management transparency exist for all those activities to be carried out; the free circulation of information between partners is also prioritised.

Management will be goal-oriented and take into account an indicator assessment system fixed by the partners; these will follow an agreed, regulated procedure for monitoring and assessing the project, and this will be their responsibility. The transnational technical team will carry out the assessment of each of the actions.

Project monitoring and assessment is expected to be carried out through process, result and impact indicators. Quality and quantity indicators will also be taken into account.

We wish to make clear that the transnational technical team has committed itself to carrying out the assessment, which is based on the following questions:

Process indicators. Aspects to be analysed during the project:

-Are the participating artists aware of the project's strategic aims?

Artists informed of aims who have agreed to be involved (contract): 18

- Are those actions programmed to meet the aims working as foreseen? Is the calendar being followed? Is the transnational management team working as it should? Are there any important malfunctions that need correcting?

Number of improvements to be incorporated: <10

- Are we having the desired impact regarding dissemination and communication and in the relation with our environment?

Number of media mentions: >10

Number of visits and followers of 2.0 platforms: >200

Number of enquiries from the sector regarding the project: >110

Result indicators. Aspects to be analysed at end of project:

- Have the expected studies and proposals been reached?

Availability of the technical proposal regarding where action would be feasible and creation of a nucleus of establishments of artists and creative professionals in the format of Zero-Km Art workshop-shop.

- Have the participating artists been able to increase their professional abilities towards greater autonomy and market orientation?

Number of participating artists benefitting from the internationalisation process: 18 artists

Satisfaction index of resident artists in relation to improvements experienced in their professional career: 7

Number of mentoring hours: 300 per creative industry professional (900 per partner with a resident / 5,400 hours total)

- Create knowledge shared with project environment and project such knowledge.

Number of seminars/activities carried out: 4

Attendance: 200

Model experiences explained: 8

Own experiences recorded: 3

Mobility of professionals: 30

- Is the management resource bank produced by the project truly transferable and adaptable to other projects and bodies?

Number of methodologies and documents agreed on by partners: 8

Prospective studies carried out: 6

Venues registered and made available to artistic community: 12

Documents and protocols shared: 8

Impact indicators (to be analysed in the medium- and long term):

- Has the action of inserting shops/workshops in specific spaces in the cities been consolidated further than the project calendar and has it spurred the generation of new autonomous initiatives and the improvement of the neighborhoods?

- Have those artists participating in the project shifted their career towards greater international orientation?

- Is the management resource bank produced by the project easily accessible to and used by other bodies?

At the end of the first year, and taking into account the monitoring of those actions undertaken, should the set aims not have been met, the partners will assess the possibility of improving the planning of work processes. Partners agree to guarantee the project's accessibility at all times, and maintain the dynamic, flexible and specialised nature implicit in such a project.

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
1. Prospecction	Bureau des Arts et des Territoires. Montpellier	Bòlit, Centre d'Art Contemporani. Girona, Fondazione per l'Arte. Rome	Work teams created between experts and local agents	6		
			Prospective studies and technical proposals made	6		
			Premises identified and recorded which could be made available to artists	12		
			Number of artists and/or artistic groups informed	>18		
			Number of agreements with third parties necessary for future implementation	>6		
			Number of agreements with owners of premises interested in the initiative	>6		
			Number of premises with an initial adaptation or intervention	>6		
			Have a model of contract with owners for use of the premises	Yes/no (document created)		
			Training actions carried out	2		
			People trained in the "Meanwhile o La Volta" methodology	14		
			Number of new uses on the BEIGAC and Tranpoline platforms	60		
			Inclusion in the proposal of proposals especially aimed at young people	3		
			Impact indicators	Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020
			Spaces open for artists	>6		
Economic revitalization of the area	Yes/No (statistic)					
Social revitalization of the area	Yes/No (statistic)					

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
2. Innovation	Centre d'Art Le Lait. Laboratoire International du Tarn. Albi	Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Mallorca, Sputnik Oz. Bratislava	Number of artists presented in the calls	200		
			Number of artists benefiting from the residency programme	18		
			Number of hours of mentoring per artist	300		
			Total number of hours of mentoring of the project	5400		
			Satisfaction artists improvements professional training	7 (0-10 survey)		
			Satisfaction artists improvements career (assignments)	7 (0-10 survey)		
			Number of audience mediation projects implemented	18		
			Number of projects aimed at social cohesion implemented	9		
			Impact indicators	Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020
			Satisfaction artists improvements professional training	7 (0-10 survey)		
			Satisfaction artists improvements career (assignments)	7 (0-10 survey)		

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
3. Knowledge	Fondazione per l'Arte. Rome	Fundació Es Baluard. Palma de Mallorca, Centre d'Art Le Lait. Laboratoire International du Tarn. Albi	Number of seminars held	4		
			Number of professionals mobilized	30		
			Model experiences explained	8		
			Own experiences formalized in a protocol	3		
			Public attending	>200		
			Impact indicators	Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020
			Number of consultations of the video documentation on the websites	100		
			Number of enquiries received on the project and results	10		
			Number of reviews, citations of the project by third parties	6		

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
5. Management	Bòlit, Centre d'Art Contemporani. Girona	Communication Office Euroregion Pyrenees – Mediterranean, Bureau des Arts et des Territoires. Montpellier	No. methodologies and documents agreed on by consensus partners	>8		
			Number own experiences formalized in a protocol	3		
			No. contracts artists	18		
			Other projects carried out among partners during the project	3		
			Number of improvements to be made during project implementation	<10		
			Impact indicators	Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020
			Number of enquiries methodologies and documents made by external parties	>50		
			Creation of new collaboration projects among the partners	>2		
			Creation of new collaboration projects with other partners	>2		
			Preparation of a large-scale European cooperation project	1		
			Contacts with possible new partners future project	2		

6. PROJECT RESULTS AND FUTURE PERSPECTIVES

In any case, in order to measure the project's success, we realise that results must be achieved that go further than each partner's strict calendar and own interests. For this reason, its future aims are also indicators of its success in a long term:

1. To increase the movement of people as an inherent factor in the single European market and for partners to identify common problems that need to be addressed in order to grow the respective projects.

2. To move beyond collaboration and create shared development programmes, uniting forces to achieve the same ends, exploring the complementary nature of their services, profitability of resources and exploring the combined potential.

3. Added values such as:

- . An emerging and developing international relationship. International cooperation links between these cities have been set up, but the extent of those possibilities that may result from such collaboration has not yet been fully explored.

- . The need to maximise and share cultural resources. We are all affected by the current economic crisis, this leads us to believe that we should go further than the collaboration between projects and promote the creation of new resources and development strategies, joining forces to set common goals and looking into the complementary nature of the proposals for both artists and public.

- . These nuclei could serve as the backbone of a joint project that aims to become permanent, the goal of which is greater competitiveness and ability when providing services to the geographical surroundings, thereby facilitating the movement of professionals, fostering the exchange and creation of the network, cultural development and working on those problem areas faced by the sector and socio-cultural context they form part of.

- . A psychological barrier still has to be overcome: the frontier. European citizens experience psychological barriers that hinder the free movement of both agents and public; the aim is to show that these barriers can, in fact, be overcome.

- . Boost knowledge of the main European languages.

- . Aim the projects at young people, producing an integrating European spirit in future generations and prioritising the public use of the project's most important facet, that of job creation.

The success of The Spur project will, therefore, be determined also by that fact that a large number of planned actions will be transferable and replicable in other European territories, even on an on demand basis. By this we mean that those actors in a different territory request the expertise of this partnership for the undertaking of a project that is assimilable in their territory. Over the project's two years, this then certainly ensures the creation of embryonic new projects that develop in parallel. Should either of these cases arise, the technical management team will accompany and promote the work of partners at all times, carry out personalised and joint monitoring, be in contact by telephone, email, aid in the preparation of cultural activities and carry out complementary visits (team-building)

in the project's pre-arranged meetings; thus all partners will feel fully integrated in the project, they will have ownership of the project during its life-span, this, in turn, will aid in making the process one of professional enrichment for the management teams who themselves carry out the project, with a clear desire to establish long term ties with partners on a wider geographic scale.

Should the project be accepted by the Agency and its implementation a success, the partners hope to be able to consider a second edition of the project in an expanded version with large-scale cooperation, given that a future expansion with more partners (minimum 6 countries) is considered to be positive.

7. ROLE OF EACH PARTNER IN THE PROJECT

7.1 BÒLIT, CENTRE D'ART CONTEMPORANI. GIRONA

Bòlit will be in charge of action no. 5 (Management). This will involve general management, financial control, promotion, monitoring, quality control of the partnership and actions carried out and evaluation.

It will directly manage the budget for action no. 5, which amounts to €60,965.98 (18.29% of the project total). It will transfer 81.71% of the budget to the partners to cover their delegated functions and will ensure good management of the funds.

It will form part of the management team for actions no. 1 and no. 4. In action no. 1 it will contribute its experience and work together with Bureau on training and the prospection visits. In action no. 4, Bòlit's communication team will work with the team from Euroregion on the communication plan and collaborate on publications.

All the actions will be carried out in Girona.

Bòlit will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation, and it will coordinate the group.

7.2 CENTRE D'ART LE LAIT (Albi, France)

Le Lait will lead action no. 2 (Innovation) and coordinate the management working group for this action. It will work on the action with the team from Palma de Mallorca, and the plan is for each partner to manage 50% of the budget for this action, which stands at €49,213.90 (14.76% of the project total). Le Lait will supervise half of the resident artists and monitor and pay their contracts. Its role will be to draft the selection terms and conditions for participants in agreement with the other partners, coordinate the juries, select local mentors in collaboration with each partner involved, monitor and later evaluate the action.

It will form part of the management team for action no. 3.

As the main partner in France, all the actions will be carried out in Albi, including action no. 3 (Knowledge).

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.3 FUNDACIÓ ES BALUARD MUSEU D'ART MODERN I CONTEMPORANI DE PALMA (Palma de Mallorca, Balearic Islands)

Es Baluard will form part of the management teams for two actions: numbers 2 and 3.

It will play a particularly active role in action no. 2 (Innovation), which it will work on in close collaboration with the team in Albi. The plan is for each partner to manage 50% of the budget for the action, which amounts to €49,213.90 (14.76% of the project total). In this way, it will be possible for each of these centres to supervise half of the resident artists as well as monitor their contracts and pay their fees.

All of the actions will take place in Palma de Mallorca, except action no. 3 (Knowledge), which will only be held in one city in each participating country, although Es Baluard will form part of the management team for this action.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.4 BUREAU DES ARTS ET DES TERRITOIRES (Montpellier, France)

Bureau will lead action no. 1 (Prospection) and coordinate the management working group for this action. Its main role will be to carry out the training activity with the external experts, visit the different locations to undertake prospection for possible actions that could be developed and select the local collaborators together with the in situ partners, monitor and later evaluate the action.

As the partner responsible for action 1, Bureau will directly manage the budget for the action, which amounts to €59,997.88 (18% of the project total).

It will form part of the management team for action no. 5 (Management).

Excluding action no. 3 (Knowledge), all the actions will be carried out in Montpellier. Bureau will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.5 FONDAZIONE PER L'ARTE (Rome, Italy)

The foundation will lead action no. 3 (Knowledge). It will also manage the seminars, work towards transmitting knowledge and ensure the development of a resource bank. It will be in charge of selecting participants and content in agreement with the other partners, as well as monitoring and later evaluating the action.

As the partner responsible for action 3, the foundation will directly manage the budget for the action, which amounts to €34,013.89 (10.20% of the project total).

It will form part of the management team for action no. 1 (Prospection), and will contribute its knowledge of drafting prospective studies and future proposals.

As a partner in Italy, all the actions will be carried out in Rome, including action no. 3 (Knowledge), which only takes place in one city in each participating country.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.6 SPUTNIK OZ (Bratislava, Slovakia)

Sputnik Oz will form part of the management teams of two actions: numbers 2 and 4.

It will be a member of the team for action no. 4 (Communication) and it will lead the Publications sub-action as it has experience and expertise in producing art publications.

As the partner responsible for the publications sub-action within action no. 4, Sputnik Oz will manage the part of the budget corresponding to planned publications, which amounts to €33,813.89 (10.14% of the total budget).

It will form part of the management team for action no. 2 (Innovation), where it will contribute its experience as a residency space linked to other projects in Eastern Europe.

All the actions will be carried out in Bratislava, including action no. 3 (Knowledge), which only takes place in one city in each participating country.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.7 EUROREGION PYRENEES MEDITERRANEAN

Euroregion will lead action no. 4 (Communication) and lead the management group for this action while participating in the team for action no. 5.

With regard to action no. 4, the Euroregion communication team will work alongside the team from Bòlit to promote the communication plan and collaborate in publications led by Sputnik Oz.

As the partner responsible for action no. 4, it will manage the part of the budget corresponding to general communication, which amounts to €46,113.89, or 13.83% of the total budget (not including the publications sub-action budget).

Given its territorial scope, Euroregion will be involved in all of the actions, which will all be carried out in its territory, twice in the case of action no. 3, and three times for actions 1 and 2.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.8 TEAMS/ACTIONS

PROJECT	LEADERSHIP	MANAGEMENT TEAM	EXECUTION
ACTION	MANAGEMENT	PARTNERS	SITES
PROSPECTION	BUREAU (+1 as a partner)	BÒLIT PER L'ARTE	MONTPELLIER ALBI GIRONA PALMA ROME BRATISLAVA
INNOVATION	LE LAIT (+1 as a partner)	ES BALUARD (+ 1 as a partner) SPUTNIK OZ (+ 1 as a partner)	MONTPELLIER ALBI GIRONA PALMA ROME BRATISLAVA
KNOWLEDGE	PER L'ARTE (+1 as a partner)	LE LAIT PALMA	ALBI ROME BRATISLAVA GIRONA
COMMUNICATION	EUROREGION (+1 as a partner)	BÒLIT SPUTNIK OZ	MONTPELLIER ALBI GIRONA PALMA DE MALLORCA ROME BRATISLAVA EUROREGION

ORGANISATION	BÒLIT	EUROREGION	MONTPELLIER
	(+2 as a partner)	BUREAU	ALBI
			GIRONA
			PALMA
			ROME
			BRATISLAVA
			EUROREGION

	LEADING MANAGEMENT	PARTICIPATING IN MANAGEMENT	HOSTING
GIRONA	ORGANISATION	PROSPECTION COMMUNICATION	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
EUROREGION	COMMUNICATION	ORGANISATION	ORGANISATION COMMUNICATION
PER L'ARTE	KNOWLEDGE	PROSPECTION	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
LE LAIT	INNOVATION	KNOWLEDGE	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
SPUTNIK		COMMUNICATION INNOVATION	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
BUREAU	PROSPECTION	ORGANISATION	PROSPECTION ORGANISATION INNOVATION COMMUNICATION
ES BALUARD		INNOVATION KNOWLEDGE	PROSPECTION ORGANISATION INNOVATION COMMUNICATION

7.9 TEAMS / ACTIONS / TASKS

THE SPUR	LEADERSHIP	ACTIONS
	Team	
1. PROSPECTION	MONTPELLIER	Prospective study, training and

		proposal
	Team:	Pilot actions for opening shops-workshops
	Girona, Rome	by artists
2. INNOVATION	ALBI	Artists' residencies, open calls,
	Team:	advice and support
	Palma	Mentoring resident artists
	Bratislava	
3. KNOWLEDGE	ROME	Knowledge-transfer seminars
	Team:	
	Palma	
	Albi	
4. COMMUNICATION	EUROREGION	Communication plan
	Team:	Coordinating communication actions
	Girona	Translations and artist interviews
	Bratislava	
	BRATISLAVA	Publishing magazine-catalogue
	Team:	Link up with communication
	Girona	Creating audiences, digitisation
	Euroregion	
5. MANAGEMENT	GIRONA	Organisation
	Team:	Coordinating promotion, monitoring,
	Euroregion	control, justification
	Montpellier	Experience transfer
		Good practices
		Model contracts, action protocols

8. BUDGETARY BALANCE

We can see that a large part of the budget is allocated to the proposed activity – 87% of the total– compared with relatively low structural costs of 13% that cover organisation staff and indirect expenses. Within this expense item the mobility of partners and participants accounts for 25.06% of the total budget, which demonstrates how we prioritise the importance of mobility in a European project.

SUMMARY	Amounts	%
Recruitment actions (communication not included)	133.968,00	40,19%
Communication	47.500,00	14,25%
Mobility	84.532,00	25,36%
Hired and organization staff	45.526,48	13,66%
Indirect expenses	21.806,85	6,54%
	333.333,33	100,00%

It should also be mentioned that the plan is to recruit a part-time staff member to help perform these tasks, but above all, to assist all the partners in carrying out their functions, help coordinate and resolve possible difficulties and collaborate at key moments during the execution of the project. This worker will join the Bòlit team as a central project manager, although he/she will also assist with the entire project and, therefore, work with all the partners. This expense represents 7.20% of the total budget, which balances out the low organisation staff costs (6.46%) in the project.

With regard to the organisation's mobility costs, we would like to point out that we intend to work well below the top rate provided for accommodation expenses, as we prefer to allocate the maximum amount of resources to the activity itself. Thus, we have set an upper limit of €80 per night for accommodation within the project, which is 43.66% below the average maximum price calculated in the call (€142). For the same reason, we have limited the number of nights' stay to the absolute minimum, establishing that for three days of work in a location only two nights' hotel stay will be permitted.

"In accordance with these criteria of austerity, the organization's mobility expenditure is limited to carrying out trips related to just three actions, two of which coincide, taking advantage of the trip:

1. One visit to each of the cities/towns participating by two people from each organization. Four of these visits will coincide with the holding of the seminars.
2. Visits by the management team of action 1 to the cities where the prospective study is to be carried out.
3. Under action 5 (Management), a trip to Brussels is included for two people to participate in the kick-off meeting of the projects selected in the call under which we are applying."

In terms of funding, we confirm that of the financial contribution provided by the seven partners (€133,333.34, which represents 40% of the project), a very high proportion will be invested in the proposed activity (€90,000, which is 67.5% of the partners' financial contribution), while the self-financing of staff and indirect

expenses is relatively low (€43,333.33, which is 32.5% of the partners' financial contribution).

Finally, we would like to stress that all the partners will share equal responsibility for managing the budget, thereby reinforcing the horizontal and joint nature of the initiative and the co-management model that we feel is vital.

	budget	percentage
GIRONA: Management	60.965,98	18.29%
ALBI: ½ Residencies	49.213,90	14.76%
PALMA: ½ Residencies	49.213,90	14.76%
MONTPELLIER: Exploratory	59.997,88	18.00%
ROME: Seminars	34.013,89	10.20%
EUROREGION: Communication	46.113,89	13.83%
BRATISLAVA: Magazine	33.813,89	10.14%
	333.333,33	100.00%

Note 1

None of the planned acts entail income. The seminars and workshops will be free, they have been designed for communication and training purposes, public utility justifies them being accessible. Regarding digital publication, Creative Commons is considered and we would like universal access.

Finally, for the printed publication we will make available 2.000 copies that will be distributed free of cost, corresponding 150 copies to each partner so they can do a formal institutional distribution. The rest of the copies will be used to create an exchange base of publications with other art centres, creative projects, contemporary art museums and institutions linked to Creative Europe program that will contribute to enrich the documentary and bibliographic funds of the partners libraries.

Given that the project will generate no income, the initial project has been modified to make these parts clear.

There are no contributions in kind associated to the project.

The staff costs of project partners are remunerated and demonstrable; the staff are workers hired for each organisation, so, it can be evaluated, quantifiable and demonstrable.

Note 2

We won't include the expense of a third country. The artist's participation won't be done by invitation. In all the cases the participation of the artists is going to be done through an open call, and in this case, we have decided to do the open call only for European artists, and we will only accept artists with this condition. For this reason it is not possible to accept an artist from a third country. Our methodology doesn't accept the possibility of inviting artists.

9. BUDGET

THE SPUR. ETACEC 2016-2018	DIRECT	INDIRECT	TOTAL
ELEGIBLE EXPENSES			
1. EXPLORATORY STUDY			
Direct expenses	52.273,36	3.115,26	55.388,62
Exploratory study in situ x 6 x 5.000	30.000,00		
Training and mentoring by expert companies	6.400,00		
Travel and subsistence costs expert companies	2.000,00		
Organization subsistence costs for 3 days x 6 places	6.468,00		
Organization subsistence costs for 2 hotels nights x 5 places	1.600,00		
Organization travel costs	1.500,00		
Organization staff. Partners contribution	4.305,36		
2. INNOVATION	DIRECT	INDIRECT	TOTAL
Direct expenses	101.505,28	6.230,54	107.735,82
Artists travelling costs (600€)	10.800,00		
Artists subsistence costs (500€/month)	18.000,00		
Artists research fees (1.000€/month)	36.000,00		
Mentoring (600€ x artist coach, on-site mentoring)	10.800,00		
Material	3.600,00		
Lease and spaces expences (500*6 months*6 places)	18.000,00		
Partners staff	4.305,28		
3. KNOWLEDGE			
Direct expenses	21.505,28	3.115,26	24.620,54
8 lectures x 300€	2.400,00		
8 Catering	2.400,00		
Filmmaking videos & activity production	4.000,00		
Speakers travel and subsistence costs 300 x 8	2.400,00		
Moderator & conclusions drafter	2.000,00		
Simultaneous translation	4.000,00		
Partners staff	4.305,28		
4. COMMUNICATION	DIRECT	INDIRECT	TOTAL
Direct expenses	51.805,28	6.230,52	58.035,80
Website-blog	3.500,00		
E-flux call for proposals and hosting	1.700,00		
Documents translation	16.400,00		
Graphic design, corporate image & newsletters, layouts, others	3.000,00		
Roll up, brochure and flyer production	500,00		
Artist video-interview about process/experience	5.400,00		
Magazine & final catalogue	17.000,00		
Layout & publishing, texts, artworks			
Partners staff	4.305,28		
5. MANAGEMENT	DIRECT	INDIRECT	TOTAL
Direct expenses	84.437,28	3.115,27	87.552,55
Protocols and standard best practice documents	9.000,00		
Participants insurance	368,00		
Organization travel costs 6 places x 2 people	14.400,00		
Organization subsistence costs 3 days/2nights x 6 places x 2	25.164,00		
Organization subsistence costs of the team in situ 2 days	1.200,00		
Subsistence cost attending kick-off meeting Brussels 2 people	688,00		
Travel cost to assist kick-off meeting Brussels 2 people	312,00		

Audit and legal advice services	5.000,00		
Hired personnel (12.000€ a year/1person/part time)	24.000,00		
Partners staff	4.305,28		
TOTAL	311.526,48	21.806,85	333.333,33
ELEGIBLE FUNDING			
UE		60 %.	199.999,99
PARTENARIAT		40 %.	133.333,34
OTHERS. EUROREGIO. Direct		27 %.	90.000,00
PARTNERSHIP (indirect)	*	13 %.	43.333,34
EUROREGIÓ	1,86 %.		6.190,48
BÒLIT, CENTRE D'ART. GIRONA	1,86 %.		6.190,46
LE LAIT, CENTRE D'ART. ALBI	1,86 %.		6.190,48
ES BALUARD. PALMA DE MALLORCA	1,86 %.		6.190,48
BUREAU DES ARTS. MONTPELLIER	1,86 %.		6.190,48
SPUTNIK OZ. BRATISLAVA	1,86 %.		6.190,48
FONDAZIONE PER L'ARTE. ROMA	1,86 %.		6.190,48

DETAILS (CONCERNING THE BUDGET)

			CREATIVE	PART	PERCENT
PARTNERSHIP	PARTNERS	OTHERS	EUROPE	BUDGET	
	43.333,33	90.000,00	199.999,99	333.333,33	100,00
BÒLIT, CENTRE D'ART. GIRONA	6.190,45	16.200,09	38.575,43	60.965,98	18,29
EUROREGIÓ	6.190,48	16.199,98	23.723,43	46.113,89	13,83
LE LAIT, CENTRE D'ART. ALBI	6.190,48	16.200,00	26.823,42	49.213,90	14,76
ES BALUARD. PALMA DE MALLORCA	6.190,48	16.200,00	26.823,42	49.213,90	14,76
BUREAU DES ARTS. MONTPELLIER	6.190,48	16.199,97	37.607,43	59.997,88	18,00
FUNDATION SPUTNIK OZ. BRATISLAVA	6.190,48	4.499,98	23.123,43	33.813,89	10,14
FUNDATION PER L'ARTE. ROMA	6.190,48	4.499,98	23.323,43	34.013,89	10,20
PERCENT	13,00	27,00	60,00	100,00	

SUMMARY	Amounts	%
Actions contracting (communication not included)	133.968,00	40,19
Communication	47.500,00	14,25
Mobility **	84.532,00	25,36
Hired and partners personnel ***	45.526,48	13,66
Indirect expenses	21.806,85	6,54
	333.333,33	100,00

Self-funding of the centres *			43.333,33
Indirect expenses, supplies, consumables, leases			21.806,85
Partners staff			21.526,48

Personnel ***			45.526,48
Organization own staff			21.526,48
Hired personnel for the project			24.000,00

Subsistence and travel costs **		
Hotel (tax by The Spur)	80,00	
Fr daily allowance by EU	95,00	

ES daily allowance by EU	87,00
SK daily allowance by EU	80,00
It daily allowance by EU	95,00
BE daily allowance by EU	92,00
Daily allowance by The Spur for team	50,00

10. PROJECT CREDITS

Project led by Bòlit, Centre d'Art Contemporani. Girona.

Organisation: Girona City Council, Department of Culture. Bòlit, Centre d'Art Contemporani. Girona

Project Management: Carme Sais, director Bòlit, Centre d'Art Contemporani

Text: Carme Sais

Text collaboration: Jaume Santaló, cultural manager

Content management: Farners Cabra and Diana Sans (Bòlit technical team)

Administrative management: M. Consol Vilà

With the participation of the following management and communication teams:

- Centre d'art Le LAIT. Albi City Council
- Bureau des Art et Territoires. Montpellier
- Fondazione per l'Arte. Rome
- Sputnik Oz. Bratislava
- Euroregion Pyrenees-Mediterranean
- Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca
- With the support of Girona Regional Council*

* The project THE SPUR / ETACEC 1618 arises from the project ETACEC 1618, submitted to the Euroregion in June 2015 which writing, among the present partners, have counted on the participation of Tomeu Simonet.

This project, in turn, the latter arose from the experiences and projects called ETAC 2013 and 2014, which have the support of the Euroregion. Another precedent is the text of a prior Creative Europe unpublished project (not presented), the text of which was subsidised by Girona Regional Council as part of its Territorial Action: European Programme Services 2014 (029), the elaboration of which involved the collaboration of: Mònica Plana, Elink European Projects Manager. European Territorial Consultancy.

Translation: Traduaction Girona and Link

Linguistic Supervision: Joao Lobo and Diana Sans

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