Shared knowledge in Southeast and Central Europe

**Lab for European Project Making 2017-2018**

Timisoara 2021, Novi Sad 2021, Rijeka 2020

Lab for European Project Making is a programme designed to develop and strengthen the cultural leadership skills of practitioners emerging on the international scene, in order to build strong management support for upcoming European Capitals of Culture. Through its framework, content and methodology, the LAB aims to improve skills of creative producers, giving an opportunity for peer-to-peer learning and networking, with fresh insights into international practices. We intend to build meaningful collaborations within Southeast and Central Europe. The primary objective is to significantly increase the capacity – both locally and transnationally – to conceive, finance and make large-scale European cultural projects. At the same time, we hope to re-make the European Project at its roots, forming a foundation for future collaboration and human development.

**Background:**

The Lab for European Project Making is launched in June 2017 to support the European Capitals of Culture in their development and to reinforce management capacity. The lead organisations are Timisoara 2021, Rijeka 2020 and Novi Sad 2021. This platform aims to promote cooperation between Southeast and Central Europe cultural managers. Three themes - Public, Production and Program/Policy will be dealt with during 2017-2018.

**Content:**

Each of the modules will cover one of the three main topics:

**LAB 1: PUBLIC** (Timisoara, Romania) 9-17 December 2017.:

* audience engagement, participation, communication, diversifying audience, volunteers, community development, audience councils, participatory budgeting.

**LAB 2: PRODUCTION** (Novi Sad, Serbia) 14-22 April 2018:

* event management, technical considerations, public space, health and safety, leadership, sustainability.

**LAB 3: PROGRAM // POLICY** (Rijeka, Croatia) 30 June - 8 July 2018.:

* programme development, European dimension, networking, co-production, budgeting – long term, cultural policy, fundraising.

**LAB 2: TECHNICAL PRODUCTION OF INSTALLATIONS AND ARTISTIC PERFORMANCES IN PUBLIC SPACE**

(Novi Sad, Serbia) 14-22 April 2018:

Trainer: **Nicholas Champion**

**Presentation:**

The European Capitals of Culture and major urban cultural events give rise to the implementation of complex technical productions requiring a specific methodology. Artistic happenings in public space therefore require specific competences linked to the diversity of the stakeholders, the numerous technical constraints, safety and security questions and regulatory issues.

Within the framework of the Lab for European Project Making programme aimed at building the capacities of the project leaders of the three future European Capitals of Culture (Novi Sad 2021, Rijeka 2020, Timisoara 2021) Novi Sad 2021 has commissioned the FAI-AR to design a training course with the aim of providing a methodology for the technical production of cultural and artistic events in public space.

Divided into 7 half-days, the content of this training course is designed to provide tools to the teams designated to develop different types of project within their city including large scale events, installations of visual art works, festivals, city festivities, etc. The participants will understand the multi-faceted characteristics of public space and will be capable of developing an analysis and methodology applicable to a wide range of situations.

**Training objectives:**

To acquire an operational methodology for hosting and organising projects in public space:

− identify the particularities of public space in the implementation of artistic and cultural projects or events: identify the constraints, assess the risks and determine an action plan;

− ensure coherence between project needs and the regulatory and safety framework;

− identify the competences necessary to form an operational production team;

− identify and mobilise the private stakeholders and public services involved.

**Competences targeted:**

− know how to approach the implementation phases of a project in public space;

− understand the role and responsibilities of the technical manager;

− understand the role and functions involved in hosting a project in public space;

− implement the analysis tools and adapt the work methods to a wide range of situations.

**Means of acquiring competences:**

Work in half-groups (max. 15 people) both in the teaching room and in the field:

− analysis of different-sized projects undertaken in the public space of several European cities;

− case studies: details of the planning stages and definition of the specifications;

− reconnaissance on site (2 separate configurations): identification of the characteristics to be considered in defining a technical production schedule;

− meetings with different stakeholders: staff from the roads and public lighting departments, the fire brigade, the police, etc.

**About Nicholas Champion** [Technical Director]

Born 1967, Plymouth, United Kingdom.

Moved to France at the age of 6

Living in Paris and Arles

Nicholas Champion has 25 years of experience of working in the cultural sector.

Freelance until 2014, now CEO of the French company PLAYTIME, specialised in technical management for festivals, exhibitions, outdoor art projects.

PLAYTIME works for major French music festivals (Rock en seine, We Love Green), street theatre festivals (Paris l’Ete), art projects for the cities of Paris and Marseille (Nuit Blanche, Canebiere), exhibitions (Arles Photography festival, Grand Palais Paris), international projects (Vevey Image festival Switzerland), specific technical projects (workhouse transformations, one shots big events).

Nicholas intervenes at the CFPTS (professional training for technical directors), is a regular advisor for projects on public spaces for the town of Paris, and takes part in the development of all the festivals he is involved in.

He started his career stage managing French rock and rap bands, then site managing music festivals, after which he naturally started working for outdoor exhibitions and street theatre.

‘The music festivals had the experience the outdoor exhibition world did not have, so I was very useful for the technical management of these new projects’.

**Centres of interest:**

− Photography exhibitions

− Contemporary art exhibitions

− Music festivals

− Events in public space

**Key experience:**

− Les dimanches de la Canebière, Marseille, since 2017

− We Love Green, Paris, since 2017

− Rock en Seine, Paris, since 2012

− Nuit Blanche, Paris, since 2002

− Rencontres d’Arles: international photography event (2004-2016)

− Chorus des Hauts de Seine, since 1997

− La Traversée du 104, temporary opening of the building, 2004

− Force de l’art 2, Grand Palais, Paris, 2009

− Monumenta Christian Boltanski, Grand Palais, Paris 2010

− Festival Banlieues Bleues, Seine Saint Denis, 2007-2010

− Festival Sons d’hiver, Val De Marne, since 2010

− Actions musicales de Banlieues Bleues, 1997 – 2002

− Caravane des quartiers, 1989 Training:

− Technical Director for events in public space (CFPTS 2002)

− Production Manager (INA1998)

− Bachelor of Arts (Paris VIII1991)

Organiser: **FAI-AR** I Marseille [www.faiar.org](http://www.faiar.org)

The FAI-AR is the only training institute in Europe dedicated to artistic creation in public space. Under the aegis of the French Ministry of Culture, the FAI-AR trains artists and technicians tasked with coordinating and hosting major urban and landscape cultural events, festivals and city festivities.

The FAI-AR organises specialist advanced courses intended for students graduating from higher artistic training institutes and experience artists keen to consolidate their position as creators and leaders of projects in public space. The role of the FAI-AR is to provide them with professional knowledge, skills and know-how and to accompany them in their artistic approach.

The FAI-AR also organises courses, workshops and master classes intended for working artists and technicians. Some of these actions are conducted abroad within the framework of partnership agreements linked to the development of the sector of arts in public space in the partner countries and include management training, trainer training and the transfer of competences between professionals.

Based at the Cité des Arts de la Rue in Marseille, the FAI-AR works with all disciplines in the field of contemporary creation, is open to the sectors of town planning, design and local development and maintains close relations with public and private stakeholders in the cities and territories.

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