Welcome and ačiū
EU Funding Opportunities for Arts and Culture
Eu: **What it does**

- Creating an area of *freedom, security & justice* across Europe
- Enabling Businesses to trade freely and people to work where they want — "freedom of movement for people, goods & services"
- Helping member countries to *co-ordinate their economic policies* to boost growth, stability and employment levels
- *Single currency*, for those countries who have adopted it
- Helping *poorer EU regions*
- Supporting EU agriculture
- Improving the environment
- Giving Europe a stronger voice in the world
- Working together to build security
The Treaty/ The Mission Statement
EU Treaties: Article 167 (ex151)
Culture first mentioned in any treaty in 1992 – 40 years on...

1. The flowering of the cultures of the Member States, while respecting national and regional diversity and...bringing common cultural heritage to the fore
2. Encouraging co-operation between Member States...
3. Foster co-operation with third countries and the competent international organisations... in particular the Council of Europe
4. The Community shall take culture aspects into account in its actions under other provisions of this Treaty, in particular to respect & to promote diversity of its cultures
5. Shall adopt incentive measures (excluding the harmonisation of the laws & regulations of Member States)

... (Council) shall act on the basis of qualified majority voting...
Europe 2020: Themes
• Strengthening **research, technological development and innovation**
• Enhancing access to, and use and quality of, **information and communication technologies**
• Enhancing the **competitiveness of small and medium-sized enterprises**, the agricultural sector (for the EAFRD) and the fisheries and aquaculture sector (for the EMFF)
• Supporting the shift towards a **low-carbon economy** in all sectors
• Promoting **climate change adaptation**, risk prevention and management
• **Protecting the environment** and promoting resource efficiency
• Promoting **sustainable transport** and removing bottlenecks in key network infrastructures
• Promoting **employment** and supporting **labour mobility**
• Promoting **social inclusion** and **combating poverty**
• Investing in **education, skills and lifelong learning**
• Enhancing **institutional capacity** and an efficient public administration
The Structures / Establishing Links / Responsibilities for Culture
EU: key Institutions

**The bureaucracy:**
- European Commission (1958)

**The people:**
- European Parliament (first elections 1979)

**The member states:**
- European Council / the Council of Ministers (1974)
- The Economic and Social Committee (1958)
- Committee of the Regions (1993)
- The Court of Justice (1958)
- The Court of First Instance (1998)
- The Court of Auditors (1977)
- The European Central Bank (1998)
- The European Investment Bank (1958)
- European Bank for Reconstruction & Development (1990)
- The Committee of Permanent Representatives of the Member States
EC: Relevant Commissioners

28 Commissioners – one from each members state
EC: Relevant Commissioners

28 Commissioners – one from each members state

EDUCATION, CULTURE, MULTILINGUALISM & YOUTH:
Tibor Navracsics (Hungary) – *inc. “Media”, not “Europe for Citizens”*

DIGITAL ECONOMY & SOCIETY:
Gunther Oettinger (Germany)

RESEARCH, SCIENCE & INNOVATION (includes Horizon 2020)
Carlos Moedas (Portugal)

REGIONAL POLICY (includes ERDF):
Corvina Cretu (Romania)

EMPLOYMENT, SOCIAL SKILLS & LABOUR MOBILITY (includes ESF):
Marianne Thyssen (Belgium)

AGRICULTURES & RURAL DEVELOPMENT (includes EAFRD):
Phil Hogan (Ireland)

NEIGHBOURHOOD POLICY & ENLARGEMENT NEGOTIATIONS (includes IPA/ENPI)
Johannes Hahan (Austria)
EC: Structure and Contacts

Website: http://ec.europa.eu

- 41 Directorate Generals (DGs), Departments & Services (many of which have funded cultural projects)
  - 18 in policy areas (e.g. agriculture, education, transport, etc.)
  - 6 in external relations (e.g. enlargement, trade, aid)
  - 5 general services (e.g. Eurostat, publications, anti-fraud)
  - 12 internal services (e.g. budget, translation, personnel)

  - Now manages most of the grant programmes (some still managed by DG EAC – e.g. capitals of culture, prizes)
EC: Committees

www.europarl.europa.eu

CULTURE & EDUCATION: includes responsibility for:

• Culture
• Audiovisual industry
• Information and media policy
• The development of a sports and leisure policy

Committees also exist for:

• EMPLOYMENT & SOCIAL AFFAIRS
• REGIONAL DEVELOPMENT
• AGRICULTURE & RURAL DEVELOPMENT
• TRANSPORT AND TOURISM
• INTERNAL MARKET
Funding Programmes
## Funding Programmes

### Types of EU Funding Programmes

<table>
<thead>
<tr>
<th>Structural Funds</th>
<th>Trans-National Funds</th>
<th>External Actions / Global Europe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Providing support for geographical areas within EU which are lagging behind the EU average in terms of economic development, social inclusion, etc.</td>
<td>Encouraging organizations and individuals to work together, undertake mobility projects, etc.</td>
<td>Assistance for countries outside the EU Member States</td>
</tr>
</tbody>
</table>
## EU Funding: Budget Split

**Structural Funds 73%; Trans-Nat 15%; E/A 6%; Admin 6%**

### Structural Funds

**Types** of EU Funding Programmes

<table>
<thead>
<tr>
<th>Structural Funds</th>
<th>Mechanisms to spend funds:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funds:</td>
<td>- Categories of Economic Status:</td>
</tr>
<tr>
<td>- Cohesion</td>
<td>- Less Developed Regions</td>
</tr>
<tr>
<td>- ERDF</td>
<td>- Transition Regions</td>
</tr>
<tr>
<td>- ESF</td>
<td>- More developed regions</td>
</tr>
<tr>
<td>- EAFRD</td>
<td>- INTERREG (involving partnerships)</td>
</tr>
<tr>
<td>- EMFF</td>
<td></td>
</tr>
</tbody>
</table>

**Main Funds: Differences**

<table>
<thead>
<tr>
<th>Structural Funds</th>
<th>Trans-National Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specific geographical focuses</td>
<td>Pan-European focus</td>
</tr>
<tr>
<td>Partners not needed (except for Objective 3 – Interreg IV)</td>
<td>For projects, partners from different countries are essential</td>
</tr>
<tr>
<td>Devolved decision-making</td>
<td>Decisions mostly centralised in EC</td>
</tr>
<tr>
<td>Large funds to be accessed</td>
<td>Small to medium size grants</td>
</tr>
<tr>
<td>Focus on capital works or people-based activities</td>
<td>Focus on short-term projects or exchanges (not annual funding)</td>
</tr>
</tbody>
</table>
The EU STRUCTURAL FUNDS aim to reduce regional disparities in terms of income, wealth and opportunities.

<table>
<thead>
<tr>
<th>FUNDS:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cohesion Fund</td>
<td></td>
</tr>
<tr>
<td>European Regional Development Fund (ERDF)</td>
<td>“growth” and “development”</td>
</tr>
<tr>
<td>European Social Fund (ESF)</td>
<td>“people”</td>
</tr>
<tr>
<td>European Agricultural Fund for Rural Development (EAFRD)</td>
<td></td>
</tr>
<tr>
<td>European Maritime &amp; Fisheries Fund (EMFF)</td>
<td></td>
</tr>
</tbody>
</table>
What can be supported?

**ERDF** allow beneficiary regions to:
- invest in the protection, promotion and preservation of their cultural heritage and in the development of their cultural infrastructure, providing these investments have a significant impact on the socio-economic development of the region.
- Support measure to promote the region’s cultural assets, with a view to developing sustainable tourism.

**ESF** invests in arts and culture thorough, for example:
- advise and training for entrepreneurs who wish to start a business in the cultural area
- Training for public authority staff working in culture or tourism
- Grants for students studying in artistic or cultural heritage fields
- Arts-based projects which help reintegrate unemployed people or attract young people who have left the traditional education system: e.g. RIO (Real Ideas Organisation) – [www.realideas.org](http://www.realideas.org)

**Mechanisms for Allocation**

Offered via the Ministries or agencies in the individual members states, at national or regional level.
European Territorial Cooperation: Interreg V via Secretariats for each sub-strand
Information and Examples...

• InfoRegio (Information about Regional Policy):
  • Ec.europa.eu/inforegio

• DG Regio 7 (Regional Policy): ERDF Case Studies

• DG Employment & Social Affairs: ESF Case Studies
  • http://ec.europa.eu/esf/main.jsp?catld=46&langId=en

• DG EAC (Education, Audiovisual & Culture) case Studies
The Cohesion Policy in Lithuanian
Lithuania
Access to culture for all

Development of an integrated Virtual Library Information System

The Martynas Mažvydas National Library of Lithuania is using digitisation to preserve cultural heritage and to make it more accessible to the elderly, the disabled and to people living in remote areas.

Scanning ancient books at the Martynas Mažvydas National Library of Lithuania.

Technical information

Program
Objective 1 Lithuania (2004-2006), Measure 3.3.

Total Investment
EUR 4 207 135

EU Investment
EUR 2 815 170
Belarus, Latvia and Lithuania

The “Country of Lakes” area bordering Latvia, Lithuania and Belarus offers a rich expanse of nature parks, protected nature reserves, spectacular landscapes and water resources. In an effort to boost rural and active tourism, notably cycling, European funding contributed to the project Exciting Cycling Net, which resulted in the creation of 51 picturesque cycling routes, 3 watch towers and almost 100 rest areas nestled in the natural surroundings.

Technical information

Program
ERDF over the period November 2005 to October 2007

EU Investment
EUR 775 000
Project EXAMPLES

BELARUS
Homegrown talent inspires cultural industry
Wheels rolling for Baltic tourism

BELGIUM
SHIFT-X: 6 European cities and regions capitalising on their industrial past

Hainaut
Mine shakes off dust to embrace new life

Limburg (B)
A future creative hotspot
Working across borders to enhance language proficiency and job mobility Liège
Newly refurbished Curtius museum reopens to the public
Working across borders to enhance language proficiency and job mobility

VLAAMS GEWEST
A future creative hotspot
Project EXAMPLES

CROATIA

Jadranska Hrvatska
Visitor centre dedicated to the inventor of the parachute is expected to boost tourism on small Dalmatian island
Refurbished fort will help to bring more visitors to ancient coastal city

DENMARK

Sjælland
A living history museum
Project EXAMPLES

GERMANY
Barrier-Free Nature Parks
SHIFT-X: 6 European cities and regions capitalising on their industrial past
Giessen
The pyramid and the soap bubble
Köln
Working across borders to enhance language proficiency and job mobility
MECKLENBURG-VORPOMMERN
Back health centre of excellence creates local economic growth through health tourism
NIEDERSACHSEN
Battle site hosts visitors centre
NORDRHEIN-WESTFALEN
Centre brings art and innovation to Dortmund city centre
SACHSEN-ANHALT
German countryside reveals the mystery of stars
SCHLESWIG-HOLSTEIN
Hands-on science
THÜRINGEN
Taking to the treetops in Hainich national park
Project EXAMPLES

SPAIN
Castilla-La Mancha
From mines to mining park

Cataluña
Rehabilitation of the Hospital de Sant Pau
Recovering the navigable channel of the River Ebro
Restored Sant Pau Art Nouveau site aims to become
International City

Ciudad Autónoma de Melilla
Bringing history back to life in the Citadel of Melilla la Vieja

Rioja
Researchers delve into the fascinating world of Spanish
Project EXAMPLES
FRANCE
Aquitaine
Riverside museum pays homage to wine
Auvergne
Cog train takes the strain at famous tourist site
Basse-Normandie
Mont-Saint-Michel gets a facelift
FRANCE
Barrier-Free Nature Parks
Alpine forts the focus of renewed development
Salt heritage site hosts cultural and study centre
Guadeloupe
Blues festival brings blessings for Caribbean island
Protecting nature for everyone to enjoy
Guyane
One of Europe’s outermost regions to maximise the potential of its palm trees
Martinique
World-class maternal medical centre
NORD-PAS-DE-CALAIS
New outpost of the Louvre museum built on the site of a disused coal mine
OUEST
Creating a botanical wonderland in Anjou
BORDER, MIDLAND AND WESTERN
The art of business: Leitrim Design House
New lease of life for major Irish landmark
Broadband for all makes the regions more attractive for business and living

SOUTHERN AND EASTERN
Natural wonder comes to life on Irish coast
Broadband for all makes the regions more attractive for business and living
Refurbishment project breathes new life into old buildings
Project EXAMPLES

ITALY
Basilicata
The magic of film promotes the region of Basilicata
Campania
Protecting Pompeii for future generations
Major redevelopment of Naples’ historic centre
ITALY
Barrier-Free Nature Parks
Alpine forts the focus of renewed development
Roma integration moves forward
Piemonte
A gathering place for citizens
SUD
The magic of film promotes the region of Basilicata
Sardegna
Conserving Sardinia’s rich cultural history
Valle D'Aosta
Alpine sentinel stands tall again
PROJECT EXAMPLES

LATVIA
Restoration produces eye-catching bridge
Homegrown talent inspires cultural industry
Wheels rolling for Baltic tourism

LITHUANIAN
Access to culture for all
Wheels rolling for Baltic tourism

LUXEMBOURG (GRAND-DUCHÉ)
Green construction takes centre stage in Luxembourg
Project EXAMPLES

HUNGARY

Dél-Alföld
Digging deeper into a shared history

Dél-Dunántúl
Library on wheels for remote communities

KOZEP-MAGYARORSZAG
Renovation of a historical entrance building helps bring new visitors
Turning an empty rock into a Magic Mountain

Nyugat-Dunántúl
A tourism gem in the Hungarian countryside
Hungarian world heritage site refurbished

MALTA
Ancient temples saved by protective shelters
New lift improves access to Valletta’s historical fortifications
Project EXAMPLES

NEDERLANDS

Limburg
Working across borders to enhance language proficiency and job mobility

NOORD-NEDERLAND
“Ons Lieve Heer op Solder” museum sees major upgrade
Putting Dutch film culture firmly on the map
Project EXAMPLES

POLAND
Dolnośląskie
Stage set for world-class music venue

Mazowieckie
Restoring prestige to a Polish palace

POLAND
SHIFT-X: 6 European cities and regions capitalising on their industrial past

POLUDNIOWO-ZACHODNI
Stage set for world-class music venue

Podlaskie
Bialystok city in tune with opera and orchestra

Łódzkie
Revitalisation of former power station generates cultural change in Łódź

Ślaskie
New life in the old city of Bielsko-Biała
New museum complex promises to transform run-down area
Major congress centre on the site of a former coal mine in Katowice
PORTUGAL
Alentejo
The Mora Fluviarium or the life of a river

Centro
Famous battle site returns to the spotlight

Lisboa
A towering achievement

Região Autónoma da Madeira
Eco-friendly transport wins hearts and minds in Madeira

ROMANIA
Roma integration moves forward
Infrastructure works boost tourist numbers for Arad
Project EXAMPLES

SERBIA
Digging deeper into a shared history

SLOVAKIA
Stredné Slovensko
New leap forward for famous folklore festival

SWITZERLAND
Salt heritage site hosts cultural and study centre
Project EXAMPLES

FINLAND
Etelä-Suomi
Striking landmark embellishes Lahti lakeside
Pohjois- ja Itä-Suomi
Creation of the first Finnish Geopark provides a boost for tourism and learning about the environment in northern Finland
An award winning and innovative tourist campaign for Lapland and Koillismaa

SWEDEN
Norra Mellansverige
Traditional Swedish ship takes to the seas again

UNITED KINGDOM
Leicestershire, Rutland and Northamptonshire
Culture takes centre stage in Leicester
Merseyside
Seeds for growth
West Midlands
Tourist attractions set to benefit from infrastructure improvements
AUSTRIA
Niederösterreich
Environmental concerns and interests: Thayatal National Park Visitors’ Centre
Tirol
Living the medieval experience, Tirol style
Österreich
SHIFT-X: 6 European cities and regions capitalising on their industrial past
New management plan gives World Heritage Semmering Railway a new lease of life

CZECH REPUBLIC
Moravskoslezsko
Centre lays firm foundation for rural tourism
Praha
Terrace gardens flourish in bustling Prague
Česká Republika
SHIFT-X: 6 European cities and regions capitalising on their industrial past
Project EXAMPLES
GREECE
Attiki
Captivating experience at Acropolis Museum
GREECE
Greeks seize information society opportunities
Digital investment in the Greek tourism sector
Kriti
Heraklion Archaeological Museum visitors invited to enjoy an enriched archaeological experience
Peloponnisos
Restoration to put Karytaina Castle on the tourist map
Thessalia
Lake Karla welcomes new life
Voreio Aigaio
Historic Greek buildings get new lease of life

CYPRUS
Old stones and new life in Kalopanayiotis
Breathing new life into the heart of a divided city
ARRANGEMENTS FOR EFFECTIVE PROGRAMMING AND DELIVERY

Experience from previous programming periods in Lithuania indicates several factors affecting effectiveness of investment, in particular the need for strategic orientation and concentration, the need to avoid fragmentation of investments, projects insufficiently embedded in national systems, weak response to the actual needs, and low European value added.

A general shift towards more coherent and innovative approach is necessary in order to demonstrate clearly the impact on attaining the Europe 2020 objectives, as illustrated by the following examples:

– Taking into account the needs identified and priorities outlined for the ERDF, some types of investment should be rigorously justified even if technically eligible. In the case of the ERDF this concerns sport, culture and tourism.
Rural development 2014-2020

The EU’s rural development policy helps the rural areas of the EU to meet the wide range of challenges and opportunities that face them in the 21st century – economic, environmental and social. Known as the “second pillar” of the Common Agricultural Policy (CAP), it has been improved for the period 2014-2020 through the process of wider CAP reform, via a number of legislative acts.

In line with Europe 2020 and the overall CAP objectives (See the: European Commission Communication on the CAP towards 2020 [PDF ]), three long-term strategic objectives can be identified for EU rural development policy in the 2014-2020 period:
Rural development 2014-2020

- improving the competitiveness of agriculture;
- the sustainable management of natural resources and climate action; and
- a balanced territorial development of rural areas.

For the purposes of managing rural development policy through Rural Development Programmes (RDPs) these broad objectives are given more detailed expression through 6 priorities:
- Fostering knowledge transfer in agriculture, forestry and rural areas
- Enhancing the competitiveness of all types of agriculture and enhancing farm viability
- Promoting food chain organisation and risk management in agriculture
- Restoring, preserving and enhancing ecosystems dependent on agriculture and forestry
- Promoting resource efficiency and supporting the shift toward a low-carbon and climate-resilient economy in agriculture, food and forestry sectors
- Promoting social inclusion, poverty reduction and economic development in rural areas
## Project EXAMPLES

<table>
<thead>
<tr>
<th>Description:</th>
<th>Support for capital expenditures for the arts and cultural societies from Leader Majjistral Action Group (EAFRD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description:</td>
<td>The Leader Majjistral Action Group (MAGF) in Malta launched a call in December 2011 for capital investments undertaken by arts and cultural organizations with the aim of enhancing the capacity regarding the delivery of cultural and artistic practice. Beneficiaries will be granted up to 80% of financial assistance. A special focus is given to integrated projects involving the youth.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description:</th>
<th>Revitalising Traditional Craft Culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description:</td>
<td>Using local traditions and culture as the basis for marketing craft industries at a regional or sub-regional level.</td>
</tr>
<tr>
<td>Funding</td>
<td>EAFFG – LEADER Community Initiative</td>
</tr>
<tr>
<td>Program:</td>
<td>Enhancing natural and cultural heritage</td>
</tr>
<tr>
<td></td>
<td>Improving the quality of life</td>
</tr>
<tr>
<td></td>
<td>Making the best use of natural and cultural resources</td>
</tr>
<tr>
<td>More</td>
<td><a href="http://www.meisterstrasse.at">http://www.meisterstrasse.at</a></td>
</tr>
<tr>
<td>Information:</td>
<td>-------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Description:</td>
<td>The case of the National Wool Museum illustrates the use of Structural Funds in the development of a museum based on the agricultural and industrial heritage of a Welsh region. The project has led to the creation of a museum on a wool mill site, which has never been out of use, thus ensuring continuing activity in a rural area and creating a living educational tool on the history of the region.</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Funding Program:</td>
<td>EAGGF/EA NRA D</td>
</tr>
<tr>
<td></td>
<td>Infrastructure project to safeguard industrial and agricultural heritage</td>
</tr>
<tr>
<td>Budget</td>
<td>€1.17 million (£1.7 million), 20.5% from EAGGF/EA NRD; 79.5% from British and Welsh public funds and private funds.</td>
</tr>
<tr>
<td>More Information</td>
<td><a href="http://www.museumwales.ac.uk">http://www.museumwales.ac.uk</a></td>
</tr>
</tbody>
</table>
LEADER – cultural projects involving Spanish Institutions

Network of Transnational Eno-Gastronomic Itineraries (TEI.Net)

Summary: LAGs from Italy, Malta, Denmark, Spain and Wales have teamed up to develop a common strategy promoting their local cultural and food traditions as an approach to a healthier lifestyle, thus innovating their touristic product and service offer.

CULTLANDS - Conservation of European Cultural Landscapes

Summary: A Leader transnational cooperation (TNC) project comparing & jointly developing processes promoting the conservation of endangered, extensively cultivated cultural landscapes, which provide the basis for the production of typical regional products.
Andalucía
Better services for both residents and tourist
The need to manage success

Cantabria
Bison watching humanity

Castilla y León
A map of scientific progress

Cataluña
A bridge between the past and the future
The dream world of Joan Abelló

Ciudad Autónoma de Ceuta
A compendium of outdoor military engineering
The fort of Rostrogordo rises from the ashes

Extremadura
Spa tourism gains ground
INTERREG strengthens a centuries-old tradition
The greening of Cáceres

Illes Balears
New terminal in Palma de Mallorca
The inland alternative

País Vasco
Cities without frontiers

Rioja
Transhumancia: shepherds without borders
European Territorial Co-operation

European Territorial Cooperation is one of the two goals of cohesion policy and provides a framework for the implementation of joint actions and policy exchanges between national, regional and local actors from different Member States.

Interreg was first developed as a Community Initiative in 1990 with a budget of EUR 1 billion covering exclusively cross-border cooperation. It was developed into a formal "objective" of European Cohesion Policy in 2000. Today, European territorial Cooperation is one of the two goals of Cohesion Policy. Over the years, Interreg has become an experienced instrument to support cooperation between partners across borders.
European Territorial Co-operation

2014-2020 period – Interreg V

The fifth programming period of Interreg has a budget of EUR 10.1 billion invested in over 100 cooperation programmes between regions and territorial, social and economic partners.

60 Cross-border – Interreg V-A, along 38 internal EU borders
12 IPA Cross-border + 16 ENI Cross-border

15 Transnational – Interreg V-B, covering larger areas of co-operation such as the Baltic Sea, Alpine and Mediterranean regions

The interregional co-operation programme (INTERREG VC) and 3 networking programmes (Urbact III, Interact III and ESPON) cover all 28 Member States of the EU. They provide a framework for exchanging experience between regional and local bodies in different countries.
CROSS-BORDER COOPERATION
What about Interreg and culture?
Within Interreg, priorities currently include:
- “... entrepreneurship and the development of SMEs, tourism and culture”
- “... social and cultural infrastructures in particular in the health and education sectors”

These programmes offer support for project partners to:
- Preserve and promote cultural heritage where these tie in with a sustainable urban development policy
- Undertake projects with an arts/culture focus where such projects contribute in some way to economic development

**European Territorial Co-operation: Interreg IV / V**
New Interreg V programme likely to be similar to Interreg IV
Same goals as other S/Funds, but “trans-national” (working across borders to develop good practice)
New programme aims to strengthen trans-national cooperation through:
- A: cross-border co-operation (€5.57bn)
- B: trans-national co-operation aiming at integrated territorial development (€1.58bn) and
- C: interreg Europe: inter-regional co-operation and exchange of experience (€392m) – does not fund projects
Strand V A
Cross-border co-operation (map)

Strand V A in detail:
- Across Europe, there were 52/53 separate sub-strands in IV A, and likely to be a similar number in V A.
- This is too many to look in detail, so we will look at the sub-strands that involve your region/country.
- All sub-strands operate with the same broad overall goals and structures.
- Like the other strands of Interreg, all projects must demonstrate a positive impact on the development on either side of the border but their design and, possibly, their implementation must be carried out on a common cross-border basis.
Strand IV A: project examples

- ARCH EXPO – promotion of archives of cross-border interest through exhibitions and digitisation on dedicated website
- ARCHIVES EN LIGNE – DIGITAL HERITAGE Bringing amateur audiovisual archives from the East Anglia and Haute – Normandie regions alive
- CHANNEL CICURS ARTS ALLIANCE (stage 1) AND PASS (stage 2) Promotion of circus arts
- COOL DEVELOPMENT OF CROSS – Channel rural tourism
- CORN’FLUX MUSIC PROJECT Support to emerging music bands
- CROSS CHANNEL FILM LAB 1 and 2 Support to film projects including and 3D imagens in Brittany and Cornwall
- DANSCE DIALOGUES 1 AND 2 Professional training and dissemination of art works in contemporary dance
- DDAY 70 Joint commemoration programme of the 70th anniversary of Normandy landings
- Discover Exchanges between artists and inhabitants on the historical heritage of Pas-de-Calais and Kent through contemporary art
- IRC Regeneration of local communities though cultural events and art education
- LASCANMAR Enhancing common maritime heritage by 3D digitisation of boats
- MAP PROJECT Testing of new schemes and professional exchanger on how to support young musicians’ projects
• MONC Learning the neighbor country’s language & culture from primary school onwards
• NORMAN CONNECTIONS Network of professionals working on Anglo-Norman heritage sites and development of the sites
• NOTRE VILLE BY THE SEA Theatre and writing workshops for young people and creation of an Anglo-French show on the theme of the “city by the sea”
• OUT OF THE BLUE: Woad Activities (exhibitions, social inclusion workshops...) around the woad, a plant used in Somme and in Brighton. Houve to produce blue dye
• RECREATE Cross-border network of studios, showcasing and workspaces for businesses in the creative sector
• SANGAM Creation for an intercultural dialogue between artists and people with an African migration background in Kent
• SCARFACE Promotion and dissemination of knowledge related to facially wounded soldiers of World War on in the fields of medicine, social and political history and the arts
• TAP Exhibitions and residencies of artists around
• WAVES (STAGE 1) AND RAISE (STAGE 2) Creation of an Anglo-French industry in the field of animated mobile objects and mechanical theatre promoting social inclusion
• WHITE NIGHT Creation of a common cultural event in Brighton and Amiens
• ZEPA 1 AND 2 Creation of European zone of artistic projects (street arts) within the Channel area
Strand V B: Intra-regional co-operation

Intra-Regional Programmes

• 10 sub-programmes across Europe to encourage co-operation projects in adjoining regions and areas.

• 3 non-Europe sub-programmes
<table>
<thead>
<tr>
<th>PROJECT NAME</th>
<th>TOPIC OF THE PROJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>A treasure named grape: preservation and enhancement of Cinque Terre wines</td>
<td>Use of Information and Communication Technologies for landscape preservation and enhancement</td>
</tr>
<tr>
<td>Amfikaia Farm</td>
<td>Amfikaia is a farm aiming to introduce people to a different way of tourism and life by promoting sustainable tourism.</td>
</tr>
<tr>
<td>Conference of Services</td>
<td>Risk management - a good practice that pools together all stakeholders to discuss all issues concerning Brownfield regeneration and land management</td>
</tr>
<tr>
<td>Info-points Network along the Route of Fortified Churches in Transylvania</td>
<td>Cultural heritage protection. Traditional fortified buildings restoration.</td>
</tr>
<tr>
<td>Modernization of the Rizer Park in Galati</td>
<td>Support for sustainable development of urban growth poles</td>
</tr>
<tr>
<td>Natural restoration and social recovery of river Congost</td>
<td>Biodiversity and preservation of natural heritage, Natural risk, Cultural heritage and landscape</td>
</tr>
</tbody>
</table>
# Websites for Regional Policy

<table>
<thead>
<tr>
<th></th>
<th>Website Link</th>
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### Types of EU Funding Programmes

<table>
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<tr>
<th>Structural Funds</th>
<th>Trans-National Funds</th>
<th>External Actions / Global Europe</th>
</tr>
</thead>
</table>

3 main categories of programmes:
- For countries who may join EU one day (pre-accession)
- For other countries surrounding the EU
- For the rest of the world

**External Actions: Global Europe**
Covered by several parts of the European Commission:
- DG Enlargement
- DG EuropeAid Development & Co-operation
- European External Action Service (EEAS)

**Note:**
- Good if locals can make contact with their EU Delegation / Representation: [http://eens.europa.eu/delegations/](http://eens.europa.eu/delegations/)
- Calls for projects / funding appear on individual websites
- More opportunities for international projects to be funded via the trans-national funds.
## External Actions

### Types of EU Funding Programmes

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</table>

#### Pre-Accession Countries

**IPA: Instrument for Pre-Accession Assistance**
- **5 components** – #2 is regional cross-border co-operation (with EU member states), and #5 is rural development

#### Eligible countries are:
- For all 5: Turkey and (FYRO) Macedonia
- For components 1 & 2: Albania, Bosnia & Herzegovina, Kosovo, Montenegro, Serbia

#### Project EXAMPLES:
- Support for rural cultural tourism initiatives in rural areas which can demonstrate economic outputs / outcomes
# External Actions

Types of EU Funding Programmes

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### “Neighbouring” Countries

#### European Neighbourhood & Partnership Instrument

- [http://www.enpi-info.eu](http://www.enpi-info.eu)
- Umbrella programme that supports cooperation projects between EU countries and 17 neighbouring countries
- **EuroMed** covers North Africa and Middle East. Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Occupied Palestinian Territory, Syria, Tunisia. One of their themes has been “culture and media”
- **EuroEast** covers former Soviet Union and Caucasus: Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine and Russia. From 2015 onwards they have their own Culture Programme
- All this countries are very keen to become involved in main Culture Programme...
### External Actions

#### Types of EU Funding Programmes

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</table>

#### Links with other countries

Mostly via DG Development & Co-operation: Europe Aid


Note: Europe Aid has a “*Commitment to Culture*”

- Key area: **ACP** (African, Caribbean, Pacific)[http://www.acpculturesplus.eu/?q=en](http://www.acpculturesplus.eu/?q=en)

- Projects included: “Support programme for ACP cultural events in the EU (PAMCE)”; also support for access to local culture and the protection & promotion of cultural diversity

- Also some support for:
  - **Asia** (including India and China) and **Latin America**
  - **North America** (including USA and Canada) – limited to higher education exchanges
## TRANS-NATIONAL FUNDS

<table>
<thead>
<tr>
<th>Structural Funds</th>
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<th>External Actions / Global Europe</th>
</tr>
</thead>
<tbody>
<tr>
<td>- COSME: competitivess of SMEs - €2.4bn</td>
<td>- LIFE +: environment - €2.4bn; climate - €800m</td>
<td></td>
</tr>
<tr>
<td>- Europe for Citizens - €1,85m</td>
<td>- Erasmus + (including youth &amp; sport) - €14.7bn</td>
<td></td>
</tr>
<tr>
<td>- Creative Europe (Culture and Media) - €1.46bn</td>
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</tbody>
</table>

### Trans-National: Characteristics

**Two main type of grants:**

- **Collaborative projects** based on co-operation & partnership, involving partners from (usually) at least three different European countries (note these must be “project grants” – funds cannot be used for annual/revenue funding)

- **Mobility activities** – individuals / groups – visits/exchanges

There is a wide range of themes and topics, with significant links to Europe 2020.

Principle of some match funding applies for projects.
COSME: Competitiveness & SMEs

http://ec.europa.eu/enterprise/initiatives/cosme/index_en.htm

- **Better access to finance for Small and Medium-sized Enterprises (SMEs):**
  - The Loan Guarantee Facility
  - The Equity Facility for Growth

- **Access to markets:**
  - Access to the services of the Enterprise Europe Network
  - IPR SME Helpdesks for China, ASEAN and MercoSur, EU-Japan Centre

- **Support for entrepreneurs** – includes European Network of Mentors for Women Entrepreneurs and Erasmus for Young Entrepreneurs
  - The various Enterprise Europe Contact Points:
    http://een.ec.europa.eu/about/branches
LIFE +


- **Climate Action sub-programme:**
  - **Mitigation:** support for the reduction of the greenhouse gas emissions
  - **Adaptation:** support to efforts leading to increased resilience to climate change
  - **Governance and awareness**

- **Environment sub-programme:**
  - **LIFE Biodiversity:** to develop and share best practices; to maintain and restore ecosystems
  - **LIFE Environment:** implementation of EU policy
  - **LIFE Governance:** creation of platforms for the exchange of good practices, support for environmental NGOs, etc.

- **Previously, 80% of funds have been devolved to member states**
- **National Contact Points**
**Horizon 2020 (1)**

Horizon 2020 is the European Union’s Framework Programme for Research and Innovation. It stems from the combination of Europe 2020 and Innovation Union and is a successor to the 7th Framework Programme providing investment that supports research and innovation.

- **Europe 2020** is the EU’s growth strategy for the coming decade based on the principles of agility, sustainability and inclusivity set within the context of employment, innovation, education, social inclusion and climate/energy.

- **Innovation Union** is another strategic strand aimed at creating an innovation-friendly environment to facilitate the turning of great ideas into products and services bringing economy growth and jobs.
The first call for proposals included:

- **Societal Challenges**, including:
  - Emergence and transmission of European cultural heritage and Europeanisation
  - European cohesion, regional and urban policies and the perceptions of Europe
  - Cultural opposition in the former socialist countries
  - The cultural heritage of war in contemporary Europe
  - Innovation ecosystems of digital cultural assets
  - Advanced 3D modelling for accessing and understanding European cultural assets

- **ICT Information and Communication Technologies**, including:
  - Support the growth of ICT innovative Creative Industries SMEs

- Energy Efficiency – PPP EeB and SPIRE topics, including:
  - Energy strategies and solutions for deep renovation of historic buildings
How to participate...


- In this link you can find the explanation of the first steps to prepare your proposal and submit an application.

- It also explains how to find a suitable call for proposals or project partners and how to submit your proposal.

http://ec.europa.eu/research/participants/portal/desktop/en/support/national_contact_points.html
HORIZON 2020 – Previous FP7/FP6 examples (1)

Information and Communication Technologies (Theme 1)
- DC-Net: digital cultural heritage network: an ERA-NET project supporting cooperation for research infrastructures in the digital cultural heritage field: www.dc-net.org
- 3D-COFORM: new tools for 3D capture and processing of cultural artefacts: www.3d-coform.eu
- PRESTOPRIME: methods for preserving audiovisual archives: www.prestoprime.eu
- IMPACT: removing technological barriers in the field of mass digitalization: www.impact-project.eu

Science in society (Theme 5)
- Hulda Festival, a Journey into Arts and Science: www.huldafestval.org/home
HORIZON 2020 – Previous FP7/FP6 examples (2)

Environment (Theme 6)
- Climate for Culture: www.climateforculture.eu. This project was awarded the EU Prize for Cultural Heritage – Europa Nostra Awards in 2009, as the NOAH’s ARK project: http://ec.europa.eu/culture/our-programmes-and-actions/doc2591_en.htm

Socio-economic sciences and humanities (Theme 8)
- EUROFESTIVAL: arts festivals and the European public culture: www.euro-festival.org
- EUNAMUS: European national museums: identity politics, the uses of the past and the European citizen: www.eunamus.eu
- GENDERACE: gender and citizenship in a multiracial context: http://genderace.ulb.ac.be

Ideas Programme
- An iconology of the Textile in Arts and Architecture: www.khist.uzh.ch/neuzeit/res/textile.html
EU OPPORTUNITIES: DG EDUCATION & CULTURE
EU Opportunities: DG Migration and Home Affairs

EUROPE FOR CITIZENS

Introduction

The EU is made of its citizens and exists for its citizens. Encouraging and facilitating citizens’ wider involvement in the EU and what it stands for is of great importance. This ranges from the need to increase their participation in current affairs to the need of ensuring a broader understanding of the history of the EU and its origins in the aftermath of the two world wars.

Europe has a challenging agenda for the next seven years. With decisions and policies needed on issues ranging from economic growth, security and Europe’s role in the world, it is now more important than ever for citizens to take part in discussions and help shape policies.

The Europe for Citizens Programme aims to promote Europe’s shared history and values, and to foster a sense of ownership for how the EU develops.

A budget of €185m for the period 2014-20220 will be allocated for the programme.
Structure, Objectives and Priorities

**Structure**
The programme is implemented through two Strands and a Horizontal Action:

- **Strand 1 European remembrance:** raise awareness of remembrance, common history and values and the Union’s aim.

- **Strand 2 Democratic engagement and civic participation:** encourage democratic and civic participation of citizens at Union level – measures in this strand are:
  - Town Twinning
  - Networks of Towns
  - Civil Society Projects

The two strands are complemented by a horizontal action (valorisation: analysis, dissemination and use of project results)

**General Objectives**
Under the overall aim of bringing the Union closer to citizens the general objectives are:

- to contribute to citizen’s understanding of the Union, its history and diversity;
- to foster European citizenship and to improve conditions for civic and democratic participation at Union level.

**Specific Objectives**
Specific objectives shall be pursued on a transnational level or with a European dimension:

- Raise awareness of remembrance, common history and values and the Union’s aim that is to promote peace, its values and the well-being if its peoples by stimulating debate, refection and development of networks;

- Encourage democratic and civic participation of citizens at Union level, by developing citizen’s understanding of the Union policy making-process and promoting opportunities for societal and intercultural engagement and volunteering at Union level.
**Annual Priorities**
All projects will have to be in line with the objectives of the Programme.

Priority will be given to projects additionally targeting the annual priorities of the Programme.

In line with the general objectives of the Programme, annual priorities are defined by the European Commission after consultation of the Programme Committee.

The annual priorities will be announced on the website of the Education, Audiovisual and Culture Executive Agency (EACEA) and European Commission.
# Deadlines and Start Dates

## Future Deadlines

### Strand 1. European Remembrance

Deadline for submission: 1 March  
Eligibility period: projects must start between 1 August of the same year as the deadline and 31 Jan of the year after the deadline.

### Strand 2. Democratic Engagement and Civic Participation

Diverse dates for submission depending on the measure:  
- town-twinning: 1 March and 1 September  
- networks of towns: 1 March and 1 September  
- civil society projects: 1 March
### Specific Award Criteria

**Consistency with the objectives of the Programme and Programme Strand (30%)**
- Appropriateness of the objective; proposed activities and expected outcomes; thematic focus in line with the objectives of the Programme.

**Quality of the activity plan of the project (35%)**
- Activities appropriate to reach the project’s needs and objectives.

**Dissemination (15%)**
- Exploitation and dissemination of results
- Multiplier effect
- Effective transfer and exchange of the results

**Impact and citizen involvement (20%)**
- Number of organizations, participants and countries involved
- Impact
- Sustainability
- Participants engage actively in the project
- Balance between citizens directly involved and not yet involved
- Citizens from underrepresented groups or with less opportunities
ERASMUS +

Introduction

This programme covers the following areas:
- Education / training: schools, vocational, higher, adult, lifelong
- Youth: young people aged 13-30 and youth workers
- Sport

There are 3 strands of funding, of which the main two are:
- Key Action 1 – mobility
- Key Action 2 – strategic partnerships (i.e. projects)

The budget is €15.2 bn, and included centralised and decentralised delivery.

Decentralised means that funds are handed back from the EC to be distributed via the Contact Points in each of the member states. Decentralised funding is the easiest EU funding to access.
**EU Opportunities: DG Education and Culture**

**ERASMUS +**

**Important Features**

- Dissemination and exploitation of the project results
- Open access for educational materials, documents and media produced by Erasmus+
- International dimension
- Equity and inclusion
# EU Opportunities: DG Education and Culture

## ERASMUS +

### Key Action 1 – Mobility of Individuals

- Mobility of learners and staff
- Joint Master Degrees
- Master Student Loan Guarantee

### Key Action 2 – Cooperation for Innovation and the Exchange of Good Practices

- Transnational Strategic Partnerships
- Knowledge Alliances between higher education institutions and enterprises
- Sector Skills Alliance
- Capacity Building projects
- IT support platforms

### Key Action 3 – Support for Policy Reforms
Creative Europe

What’s in it for the Europe’s cultural and creative sectors?

2014-2020

Lets do it...
ABOUT CREATIVE EUROPE

Runs 7 years (2014-2020)

Offers funding for:

- Development of European films, TV programmes and games
- Distribution and promotion of European films, festivals, cinema networks
- Training for cultural and creative professionals/artists
- Literary translations
- Cross-border cooperation
CULTURE SUB-PROGRAMME

Supporting Europe’s artists and cultural practitioners
CULTURE SUB-PROGRAMME

Supporting Europe’s artists and cultural practitioners
TRANSNATIONAL COOPERATION PROJECTS

Up to 250,000 artists and cultural professionals supported to work together across borders

Cultural workers offered opportunities to gain skills and knowledge
Networks & Platforms

Networks supported to help strengthen the capacity of cultural players to operate transnationally.

New platforms to showcase emerging talent and stimulate Europe-wide programming of cultural and artistic activities.

2014-2020
Grants for the translation of more than 4,500 literary works

Thousands of booklovers to discover and enjoy literature from other European countries in their own language.
MEDIA SUB-PROGRAMME
Supporting Europe’s audiovisual industries
TRAINING & DEVELOPMENT SUPPORT

Thousands of audiovisual professionals to attend training activities

Support for the development of feature films, animation and documentaries for cinema, TV or digital platforms

Support for video games development
DISTRIBUTION

Funding to support the circulation of more than 800 European films across borders

Support for cinema networks to enable 2,000 cinemas to devote half their screens to European films
AUDIENCE DEVELOPMENT & FESTIVALS

Support for more than 80 European film festivals per year to promote European films

Funding for cross border cooperation between film literacy initiatives

Screening events to raise interest in successful European films
CROSS-SECTORAL STRAND

€121m for a Guarantee Fund to facilitate loans to cultural and creative enterprises and organisations

Support for piloting projects bridging different cultural and creative sectors
PRIZES

Prizes awarded that celebrate:

- Europe's emerging authors of fiction
- The excellence of European architecture
- Outstanding examples of cultural heritage care
- Emerging talents in pop, rock and dance music
- The best European films
EUROPEAN CAPITALS OF CULTURE

Each year 2 to 3 cities bear the title of European Capital of Culture to celebrate the diversity and common features of cultures in Europe, and to use culture as a factor of their socio-economic development.
EUROPEAN HERITAGE LABEL

European Heritage Label awarded to sites that have symbolic historical value for the European integration process
HOW DO I FIND OUT MORE?

http://ec.europa.eu/creative-europe

HOW DO I APPLY?

The Education, Audiovisual and Culture Executive Agency:

http://eacea.ec.europa.eu
The Education, Audiovisual and Culture Executive Agency (EACEA) is responsible for the management of certain parts of the EU's funding programmes in the fields of education, culture, audiovisual, sport, citizenship and volunteering.

Creative Europe Programme

Cooperation projects 2014
Technical and practical aspects
Definitions

'cultural and creative sectors' means all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed.

Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management.

The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts.
General Objectives of the Programme

The general objectives of the Programme are:

(a) to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage;

(b) to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.
Specific Objectives of the Programme

The specific objectives of the Programme are:

(a) to support the capacity of the European cultural and creative sectors to operate transnationally and internationally;

(b) to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists, as well as to reach new and enlarged audiences and improve access to cultural and creative works in the Union and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups;

(c) to strengthen the financial capacity of SMEs and micro, small and medium-sized organisations in the cultural and creative sectors in a sustainable way, while endeavouring to ensure a balanced geographical coverage and sector representation;

(d) to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation.
Structure of the Programme

The Programme shall consist of:

(a) a MEDIA Sub-programme;

(b) a Culture Sub-programme;

(c) a Cross-sectoral Strand.
MEDIA Sub-Programme - Priorities

1. The priorities in the field of reinforcing the European audiovisual sector's capacity to operate transnationally shall be the following:
   (a) facilitating the acquisition and improvement of skills and competences of audiovisual professionals and the development of networks, including the use of digital technologies to ensure adaptation to market development, testing new approaches to audience development and testing new business models;
   (b) increasing the capacity of audiovisual operators to develop European audiovisual works with a potential to circulate in the Union and beyond and to facilitate European and international co-production, including with television broadcasters;
   (c) encouraging business-to-business exchanges by facilitating access to markets and business tools enabling audiovisual operators to increase the visibility of their projects on Union and international markets.

2. The priorities in the field of promoting transnational circulation shall be the following:
   (a) supporting theatrical distribution through transnational marketing, branding, distribution and exhibition of audiovisual works;
   (b) promoting transnational marketing, branding and distribution of audiovisual works on all other non-theatrical platforms;
   (c) supporting audience development as a means of stimulating interest in, and improving access to, European audiovisual works, in particular through promotion, events, film literacy and festivals;
   (d) promoting new distribution modes in order to allow the emergence of new business models.
Support measures MEDIA Sub-programme

In order to implement the priorities set out in Article 9, the MEDIA Sub-programme shall provide support for:

(a) the development of a comprehensive range of training measures promoting the acquisition and improvement of skills and competences by audiovisual professionals, knowledge-sharing and networking initiatives, including the integration of digital technologies;

(b) the development of European audiovisual works, in particular films and television works such as fiction, documentaries and children's and animated films, as well as interactive works such as video games and multimedia with enhanced cross-border circulation potential;

(c) activities aiming to support European audiovisual production companies, in particular independent production companies, with a view to facilitating European and international co-productions of audiovisual works including television works;

(d) activities helping European and international co-production partners to come together and/or providing indirect support for audiovisual works co-produced by international co-production funds based in a country participating in the Programme;

(e) facilitating access to professional audiovisual trade events and markets and the use of online business tools inside and outside the Union;
Support measures MEDIA Sub-programme

In order to implement the priorities set out in Article 9, the MEDIA Sub-programme shall provide support for:

(f) establishing systems of support for the distribution of non-national European films through theatrical distribution and on other platforms, as well as for international sales activities, in particular the subtitling, dubbing and audio description of audiovisual works;

(g) facilitating the circulation of European films worldwide and of international films in the Union on all distribution platforms, via international cooperation projects in the audiovisual sector;

(h) a European cinema operators' network screening a significant proportion of non-national European films;

(i) initiatives presenting and promoting a diversity of European audiovisual works, including short films, such as festivals and other promotional events;

(j) activities aimed at promoting film literacy and at increasing audiences' knowledge of, and interest in, European audiovisual works, including the audiovisual and cinematographic heritage, in particular among young audiences;

(k) innovative actions testing new business models and tools in areas likely to be influenced by the introduction and use of digital technologies.
Priorities of the Culture Sub-programme

1. The priorities in the field of reinforcing the cultural and creative sectors' capacity to operate transnationally shall be the following:

   a) supporting actions providing cultural and creative players with skills, competences and know-how that contribute to strengthening the cultural and creative sectors, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing new business and management models;

   b) supporting actions enabling cultural and creative players to cooperate internationally and to internationalise their careers and activities in the Union and beyond, where possible on the basis of long-term strategies;

   c) providing support to strengthen European cultural and creative organisations and international networking in order to facilitate access to professional opportunities.

2. The priorities in the field of promoting transnational circulation and mobility shall be the following:

   a) supporting international touring, events, exhibitions and festivals;

   b) supporting the circulation of European literature with a view to ensuring its widest possible accessibility;

   c) supporting audience development as a means of stimulating interest in, and improving access to, European cultural and creative works and tangible and intangible cultural heritage.
Support measures of the Culture Sub-programme

1. In order to implement the priorities set out in Article 12, the Culture Sub-programme shall provide support for:

(a) transnational cooperation projects bringing together cultural and creative organisations from different countries to undertake sectoral or cross-sectoral activities;
(b) activities by European networks of cultural and creative organisations from different countries;
(c) activities by organisations with a European vocation fostering the development of emerging talent and stimulating the transnational mobility of cultural and creative players and circulation of works, with the potential to exert a broad influence on the cultural and creative sectors and to provide for lasting effects;
(d) literary translation and its further promotion;
(e) special actions designed to make the richness and diversity of European cultures more visible and to stimulate intercultural dialogue and mutual understanding, including Union cultural prizes, the European Capitals of Culture action and the European Heritage Label action.

2. The measures set out in shall support, in particular, not-for-profit projects.
Support measures of the Culture Sub-programme

Cross-sectoral Strand - Cultural and Creative Sectors Guarantee Facility

1. The Commission shall establish a Guarantee Facility targeting the cultural and creative sectors. The Guarantee Facility shall operate as a self-standing instrument and shall be set up and managed in accordance with Title VIII of the Financial Regulation.

2. The Guarantee Facility shall have the following priorities:
(a) to facilitate access to finance for SMEs and micro, small and medium-sized organisations in the cultural and creative sectors;
(b) to improve the capacity of participating financial intermediaries to assess the risks associated with SMEs and micro, small and medium-sized organisations in the cultural and creative sectors and with their projects, including through technical assistance, knowledge-building and networking measures.
Cooperation Projects

Category 1 - Smaller scale cooperation projects

This category includes projects that:

- shall involve a project leader and at least two other partners having their legal seat in at least three different countries taking part in the Creative Europe – Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one of the countries referred to in paragraphs 1, 3 and 4 of section 5.2.;
- are the subject of an application requesting a EU grant of no more than EUR 200 000 representing maximum 60% of the total eligible budget.

In case of selection, the project leader of a category 1 project may submit an application for a new category 1 or category 2 project under subsequent calls.

Category 2 - Larger scale cooperation projects

This category includes projects that:

- shall involve a project leader and at least five other partners having their legal seat in at least six different countries taking part in the Creative Europe – Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one of the countries referred to in paragraphs 1, 3 and 4 of section 5.2.;
- are the subject of an application requesting a EU grant of no more than EUR 2 000 000 representing maximum 50% of the total eligible budget.
Cooperation Projects

For Category 1 - Smaller scale cooperation projects:

<table>
<thead>
<tr>
<th>Publication of the call for proposals</th>
<th>Deadline for submission</th>
<th>Evaluation period</th>
<th>Information to applicants</th>
<th>Grant agreements</th>
<th>Start date of the action</th>
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<tbody>
<tr>
<td>July of year n-1</td>
<td>First Wednesday of October of year n-1</td>
<td>6 months</td>
<td>March of year n</td>
<td>April of year n</td>
<td>May until December of year n</td>
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For category 2 - Larger scale cooperation projects:

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<td>May of year n</td>
<td>June until December of year n</td>
</tr>
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</table>
European Networks

The priorities of the Sub-programme relating to the reinforcement of the sector's capacity to operate trans-nationally and around which applicants are specifically asked to base their application are:

- supporting actions providing cultural and creative players with skills, competences and knowhow that contribute to strengthening the cultural and creative sectors, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing of new business and management models;

- supporting actions enabling cultural and creative players to cooperate internationally and to internationalise their careers and activities in the Union and beyond, when possible on the basis of long-term strategies;

- providing support to strengthen European cultural and creative organisations and international networking in order to facilitate access to professional opportunities.
European Networks

Unlike under the European platforms scheme, the objectives and priorities of the support to European networks are "business to business" oriented in the sense that it will support the activities where cultural professionals will help other cultural players to professionalise themselves through networking, peer learning, exchanges, etc. European platforms are more "business to consumers" oriented in the sense that priority is given to the identification and visibility of cultural organisations committed to showcase and/or present non-national emerging artists.
European Networks

Target projects – examples

- The organisation of meetings, conferences, workshops and/or the development of tools, including digital tools to foster information exchange, exchange of practice and informal peer learning which are important to strengthen the capacity of the sectors, in particular internationalising and professionalising them.

- Facilitating multilateral exchanges, professional networking and partnership and project development. Exchanges may be among professionals, or multi-layered, for example with artists, policy-makers, etc.

- The analysis and comparison of policies, programmes and impediments to the development of culture at European, national, regional and local levels. The dissemination of accessible and re-usable knowledge to cultural operators, decision-makers, investors and public opinion.

- The collection of quantitative and qualitative data on sector developments and the development of methodologies for collecting comparable data and their interpretation by these networks where possible. This will help to address the current lack of comparable quantitative and qualitative data on various sectors.

- The preparation of newsletters and the maintenance of professional databases to assist cultural professionals, artists or audiences.
European Platforms

The main specific objectives of the European platform projects are the following:

- to foster the development of emerging talent and stimulate the transnational mobility of cultural and creative players and circulation of works, with the potential to exert a broad influence on the cultural and creative sectors and to provide for lasting effects.

- to help increase recognition and visibility of cultural and creative artists and creators with a strong commitment in terms of European programming through communications activities and branding strategy, including, where appropriate, the creation of a European quality label.
European Platforms

In order to achieve the above mentioned objectives, the platform projects shall focus on the following priority activities:

- fostering the mobility and the visibility of creators and artists, in particular emerging ones and those lacking international exposure;

- stimulating a genuine Europe-wide programming of cultural and artistic activities with the view of facilitating access to non-national European cultural works via international touring, events, exhibitions and festivals, etc.;

- implementing a communication and branding strategy, including, where appropriate, the development of a European quality label (or an equivalent recognition activity) to identify and promote the members of the platform having demonstrated a strong and high quality professional commitment towards the objectives of the platform in particular and the objectives of Creative Europe, in general;

- contributing to greater audience development through extensive use of information and communication technologies and innovative approaches.

- providing visibility to Europe's values and different cultures, thus creating greater awareness about the European Union.
# Timetable for the applications - example

For Category 2 - larger scale cooperation projects

<table>
<thead>
<tr>
<th>Step</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publication of the call for proposals</td>
<td>July 2014</td>
</tr>
<tr>
<td>Deadline for submission</td>
<td>First Wednesday of October 2014</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>6 months</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>March 2015</td>
</tr>
<tr>
<td>Grant agreements</td>
<td>May 2015</td>
</tr>
<tr>
<td>Start date of action</td>
<td>June until December 2015</td>
</tr>
</tbody>
</table>
EVALUATION OF PROPOSALS: How does it work?

Only remote

2 experts per proposal

1\textsuperscript{st} step: individual assessment

2\textsuperscript{nd} step: consolidated assessment and final score
## Evaluation of proposals – Scoring

<table>
<thead>
<tr>
<th></th>
<th>35points</th>
<th>30points</th>
<th>25 points</th>
<th>Percentage Range</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Very good</strong></td>
<td>35-31</td>
<td>30-26</td>
<td>25-22</td>
<td>+/- 86%-100%</td>
</tr>
<tr>
<td><strong>Good</strong></td>
<td>30-25</td>
<td>25-20</td>
<td>21-17</td>
<td>+/- 69%-86%</td>
</tr>
<tr>
<td><strong>Fair</strong></td>
<td>24-16</td>
<td>19-13</td>
<td>16-11</td>
<td>+/- 43%-69%</td>
</tr>
<tr>
<td><strong>Weak</strong></td>
<td>15-0</td>
<td>12-0</td>
<td>10-0</td>
<td>+/- 0%-43%</td>
</tr>
</tbody>
</table>

**Half points or decimals are not possible**

**Scoring should be consistent with your comments**

**Expected quality standards**
Evaluation of proposals – Ranges of scores

Very good - all relevant aspects of the criterion are met/answered convincingly and successfully in the application. No concerns or areas of weakness.

Good – All or nearly all aspects of the criterion and evidences are met/answered but some small improvements could be made.

Fair – Part of relevant aspects of the criterion and information are met/answered but there are some weaknesses (lack of details, information unclear).

Weak – Very little relevant aspects of the criterion and information are met/answered due to missing or incomplete information.
Support for European cooperation projects'

AWARD CRITERIA 1. Relevance maximum 35 points
This criterion evaluates how the project will contribute to reinforcing the sector's professionalization and capacity to operate trans-nationally, to promoting transnational circulation of cultural and creative works and mobility of artists and to improving access to cultural and creative works.

How relevant is the project to one or more of the following priorities considered as instrumental to the achievement of the objectives of the Sub-programme:
- Providing cultural players with skills, competences and know-how, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing new business and management models;
- Enabling cultural players to cooperate internationally and to internationalise their careers and activities in the EU and beyond;
- Strengthening European cultural and creative organisations and international networking in order to facilitate access to professional opportunities;
- Supporting international touring, events, exhibitions and festivals;
- Supporting the circulation of European literature;
- Supporting audience development as a means of stimulating interest in European cultural works.

Are there other priorities identified in the framework of the project and how appropriate are they to achieve the specific objectives of the Sub-programme?
To what extent is the project aiming at producing results which will go beyond the sole interest of the partners and direct participants and have potential long-term impacts?
How complementary is the project to cultural actions implemented at national, regional or local level?
'Support for European cooperation projects'

AWARD CRITERIA 2. Quality of the content and activities maximum 25 points

This criterion evaluates how the project will be implemented in practice (quality of the activities and the deliverables, the experience of the staff in charge of the project and working arrangements).

Are there concrete and well defined outputs (deliverables) and how appropriate are they towards the overall objectives of the project?

Is a qualitative and quantitative assessment of the results foreseen and how clear and appropriate is it?

How concrete and well defined are the activities to be implemented in the framework of the project?

How clearly related are the objectives and activities of the project to the identified needs of the target groups?

If applicable, is there a convincing and clearly defined audience development strategy?

How relevant is the experience of the team taking part in the project, for example in terms of organisational skills, experience and track record in the cultural and creative sectors, communication and language skills? To this purpose, the CVs of the persons responsible for the submitted project within the applicant organisation and each partner institution will be assessed.

How appropriate is the allocation of the budget and human resources to the activities undertaken in the framework of the project?

How clear and realistic is the time-table for implementing the project activities?
'Support for European cooperation projects'

**AWARD CRITERIA 3. Communication and dissemination**   
maximum 20 points

This criterion evaluates the project's approach to communicating its activities and results and to sharing knowledge and experiences with the sector and across borders. The aim is to maximise the impact of the project results by making them available as widely as possible at local, regional, national and European levels, so that they have a reach beyond those directly involved in the project and an impact beyond the project's lifetime.

How clear and appropriate is the strategy to communicate on the activities of the partners' network, including the objectives, target groups, tools, channels, media, impact and timeline?

How will EU support be made visible throughout the duration of the project and beyond and contribute to a positive image of the EU?

How and to whom will the experience and knowledge acquired through the project be disseminated at local, regional, national and/or European level, including beyond the duration of the project?
'Support for European cooperation projects'

AWARD CRITERIA 4. Quality of the partnership  maximum 20 points

This criterion evaluates the extent to which the general organisation and co-ordination of the project will ensure the effective implementation of the activities and will contribute to their sustainability.

How is the partnership defined and to what extent does it ensure a strong involvement of all partners and a clear division of tasks between them? How will the partnership be made to last beyond the duration of the project? To what extent does the partnership go beyond the organisations' direct geographical neighbours and draw partners from a diverse geographical range of participating countries?
Smaller scale cooperation projects – applications by country

<table>
<thead>
<tr>
<th>Application Country Name</th>
<th>Country Code</th>
<th>Number of Submitted Projects</th>
<th>Number of Selected Projects</th>
<th>Success Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albania</td>
<td>AL</td>
<td>1</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td>Belgium</td>
<td>BE</td>
<td>16</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td>Bosnia and Herzegovina</td>
<td>BA</td>
<td>1</td>
<td>1</td>
<td>100.00%</td>
</tr>
<tr>
<td>Bulgaria</td>
<td>BG</td>
<td>7</td>
<td>1</td>
<td>16.67%</td>
</tr>
<tr>
<td>Croatia</td>
<td>HR</td>
<td>16</td>
<td>2</td>
<td>12.50%</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>CZ</td>
<td>11</td>
<td>1</td>
<td>9.09%</td>
</tr>
<tr>
<td>Danmark</td>
<td>DK</td>
<td>6</td>
<td>1</td>
<td>16.67%</td>
</tr>
<tr>
<td>Deutschland</td>
<td>DE</td>
<td>15</td>
<td>3</td>
<td>20.00%</td>
</tr>
<tr>
<td>España</td>
<td>ES</td>
<td>31</td>
<td>4</td>
<td>12.90%</td>
</tr>
<tr>
<td>Estonia</td>
<td>EE</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Former Yugoslav Republic of Macedonia (FYROM)</td>
<td>MK*</td>
<td>1</td>
<td>1</td>
<td>100.00%</td>
</tr>
<tr>
<td>France</td>
<td>FR</td>
<td>24</td>
<td>5</td>
<td>20.83%</td>
</tr>
<tr>
<td>Greece</td>
<td>EL</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hungary</td>
<td>HU</td>
<td>7</td>
<td>1</td>
<td>14.29%</td>
</tr>
<tr>
<td>Iceland</td>
<td>IS</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ireland</td>
<td>IE</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italia</td>
<td>IT</td>
<td>62</td>
<td>4</td>
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<tr>
<td>Latvia</td>
<td>LV</td>
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<td>Lithuania</td>
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<td>4</td>
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<td></td>
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<tr>
<td>Nederland</td>
<td>NL</td>
<td>10</td>
<td>4</td>
<td>40.00%</td>
</tr>
<tr>
<td>Norge</td>
<td>NO</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Österreich</td>
<td>AT</td>
<td>12</td>
<td></td>
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</tr>
<tr>
<td>Poland</td>
<td>PL</td>
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<td></td>
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<tr>
<td>Portugal</td>
<td>PT</td>
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<td>1</td>
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</tr>
<tr>
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<tr>
<td>Serbia</td>
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<td>Slovakia</td>
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<td></td>
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<tr>
<td>Slovenia</td>
<td>SI</td>
<td>28</td>
<td>4</td>
<td>14.29%</td>
</tr>
<tr>
<td>Suomi / Finland</td>
<td>FI</td>
<td>2</td>
<td>1</td>
<td>20.00%</td>
</tr>
<tr>
<td>Sverige</td>
<td>SE</td>
<td>5</td>
<td>4</td>
<td>20.00%</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>UK</td>
<td>20</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sum: 337 applications submitted, 37 projects selected, Overall Success Rate: 10.98%
Larger scale cooperation projects – applications by country

<table>
<thead>
<tr>
<th>Application Country Name</th>
<th>Country Code</th>
<th>Number of Submitted Projects</th>
<th>Number of Selected Projects</th>
<th>Success Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belgium</td>
<td>BE</td>
<td>6</td>
<td>3</td>
<td>50,00%</td>
</tr>
<tr>
<td>Croatia</td>
<td>HR</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Cyprus</td>
<td>CY</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Danmark</td>
<td>DK</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Deutschland</td>
<td>DE</td>
<td>9</td>
<td>3</td>
<td>33,33%</td>
</tr>
<tr>
<td>España</td>
<td>ES</td>
<td>7</td>
<td>3</td>
<td>28,57%</td>
</tr>
<tr>
<td>France</td>
<td>FR</td>
<td>14</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Greece</td>
<td>EL</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Hungary</td>
<td>HU</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Ireland</td>
<td>IE</td>
<td>1</td>
<td>1</td>
<td>100,00%</td>
</tr>
<tr>
<td>Italia</td>
<td>IT</td>
<td>13</td>
<td>3</td>
<td>23,08%</td>
</tr>
<tr>
<td>Nederland</td>
<td>NL</td>
<td>2</td>
<td>1</td>
<td>50,00%</td>
</tr>
<tr>
<td>Österreich</td>
<td>AT</td>
<td>5</td>
<td>3</td>
<td>60,00%</td>
</tr>
<tr>
<td>Portugal</td>
<td>PT</td>
<td>3</td>
<td>1</td>
<td>50,00%</td>
</tr>
<tr>
<td>Sverige</td>
<td>SE</td>
<td>2</td>
<td>1</td>
<td>50,00%</td>
</tr>
<tr>
<td>Turkey</td>
<td>TR</td>
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<td>1</td>
<td></td>
</tr>
<tr>
<td>United Kingdom</td>
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<td>5</td>
<td>2</td>
<td>40,00%</td>
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<tr>
<td><strong>Sum:</strong></td>
<td></td>
<td><strong>74</strong></td>
<td><strong>21</strong></td>
<td><strong>28,38%</strong></td>
</tr>
</tbody>
</table>
QUESTIONS?