



# CREATIVE EUROPE

## Culture Sub-programme

### SUPPORT FOR EUROPEAN COOPERATION PROJECTS 2019

Call for Proposals EACEA 34/2018

## GUIDELINES

**Important:** Please, note that the model grant agreements of the Education, Audiovisual and Culture Executive Agency (hereafter referred to as "the Agency") is currently under revision due to the latest entry into force of the new Financial Regulation 2018/1046 of the European Parliament and of the Council of 18 July 2018 (see point 14.4. below). For this reason the model grant agreement related to this Call for proposals is published as an example and the Agency reserves the right to introduce changes or additional details subject to the new provisions of the Financial Regulation. The Agency will announce the changes in due course before the signature of the grant agreement.

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All the necessary documentation to apply, in particular the online application form (eForm) and the guide for applicants, can be found at:

[https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019_en)

## 1. INTRODUCTION

These guidelines are based on Regulation No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) <sup>1</sup> and its corrigenda of 27 June 2014<sup>2</sup> and 18 April 2018<sup>3</sup>.

They also take into account the priorities stemming from the policy cooperation established at European Union (hereafter "EU") level in the field of culture.

The Commission adopted on 16 May 2018 a New European Agenda for Culture<sup>4</sup>. The Communication builds on the results of EU cooperation under the 2007 Agenda for Culture and aims to respond to the social and economic challenges the EU is facing by harnessing the full potential of culture to build a fairer, more inclusive Union supporting innovation, creativity and sustainable jobs and growth. The New Agenda sets out over 25 actions across five dimensions (social, economic, external, cultural heritage, digital4culture) and proposes strong involvement of Member States in policy collaboration and implementation of policy results through joint projects, including with international cultural organisations and national cultural institutes in third countries.

As from 2019, Creative Europe and its successor programme will play a direct role in supporting the New Agenda and the implementation of actions therein.

In addition, a Joint Communication "Towards an EU strategy for international cultural relations" was adopted on 8 June 2016.

This policy framework helps better define and understand the policy framework in which the Creative Europe Programme (hereafter "the Programme") operates and the ultimate objectives pursued through the funding opportunities it offers.

The European Commission is responsible for the implementation of the Programme and for the decision to grant individual EU funds. The Education, Audiovisual and Culture Executive Agency (hereafter "the Agency") manages the Culture and MEDIA Sub-programmes on behalf and under the control of the European Commission.

General background information about the Creative Europe Programme can be found at:

[http://eacea.ec.europa.eu/creative-europe\\_en](http://eacea.ec.europa.eu/creative-europe_en)

## 2. OBJECTIVES AND PRIORITIES

### 2.1 Objectives

The Creative Europe programme has two general policy objectives: safeguard, develop and promote cultural and linguistic diversity and Europe's cultural heritage and strengthen the competitiveness of the European cultural and creative sectors. This is pursued through specific objectives: supporting the capacity of these sectors to operate transnationally and internationally; promoting the transnational circulation and mobility of cultural and creative works and artists to reach out new audiences; strengthening the financial capacity of cultural and creative SMEs and organisations; and supporting transnational policy cooperation to foster policy development, innovation, creativity, audience development and new business models.

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<sup>1</sup> Regulation No 1295/2013 of the European Parliament and of the Council establishing the Creative Europe Programme was published in the Official Journal of the European Union on 20/12/2013 (OJ L 347, p. 221).

<sup>2</sup> Published in the Official Journal of the European Union on 27/06/2014 (OJ L 189/260).

<sup>3</sup> Published in the Official Journal of the European Union on 23/04/2018 (OJ L 103).

<sup>4</sup> A New European Agenda for Culture, COM(2018)267

Moreover, the economic challenges in a globalised and interconnected world, call for more targeted support to help artists and creators to turn their talent into a profession and make a living from their art. Alongside with the economic dimension comes the societal value of culture and the arts. The cultural sectors offer a reflection of what Europe is made of and draw up a socio-cultural landscape transcending and connecting national borders through its pluralism and diversity of expressions. This is highly relevant in the face of current challenges the European integration project is facing.

Based on that, the main objectives of the Support for European Cooperation projects are:

- To strengthen the capacity of the European cultural and creative sectors to operate transnationally and internationally and to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists;
- To contribute to audience development by engaging in new and innovative ways with 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 underrepresented groups;
- To contribute to innovation and creativity in the field of culture, for instance through testing of new business models and promoting innovative spillovers on other sectors.

## **2.2 Priorities**

In order to achieve these objectives, the action focuses on the following priorities:

- Promote the transnational mobility of artists and professionals with a view to enabling them to cooperate internationally and to internationalise their careers;
- Strengthen audience development as a means of improving access to European cultural and creative works and tangible and intangible cultural heritage and extend access to cultural works to children, young people, people with disabilities and underrepresented groups;
- Foster capacity building through innovative approaches to creation, develop and test new and innovative models of revenue, management and marketing for the cultural sectors, in particular as regards the digital shift, and developing new skills for cultural professionals;
- Enhance intercultural dialogue, promote shared EU values and mutual understanding and respect for other cultures, thereby contributing to the social integration of migrants and refugees;
- As a legacy to the European Year of Culture Heritage, raise awareness of common history and values, and reinforce a sense of belonging to a common European space.

These priorities are spelled out here below, in groups (A, B, C1, C2, C3, D and E).

Supported projects shall therefore include a substantiated strategy and detailed description of how they plan to implement one or more of these priorities. When submitting their applications through the online application system referred to in section 14, applicants can tick a maximum of 3 of these priorities, which are the most relevant to their project, and rank these chosen priorities by order of relevance.

In addition to the specific features of the scheme and in compliance with the principle of subsidiarity, the supported projects shall contribute in creating European added value as defined in Article 5 of Regulation No 1295/2013 establishing the Creative Europe Programme.

## **A) Transnational mobility**

Transnational mobility facilitates the movement of artists and cultural operators across national boundaries aiming to enabling them to cooperate internationally and to internationalise their careers. It also facilitates the transnational circulation of cultural and creative works. The aim of this priority is to promote cultural exchanges, intercultural and interfaith dialogue, and the understanding of cultural diversity and social inclusion.

Transnational mobility is embedded in the cooperation projects. However, it must be aimed at more than the mere coordination, administration and implementation of a project. Mobility is about results and creating new synergies, rather than just travelling across borders.

Projects addressing this priority must conceive and describe a real cross-border mobility strategy, which might be aimed at, amongst others:

- capacity building for cultural operators involved in the project to work transnationally and internationally;
- creation, and/or production;
- improving professional skills, peer learning, education/training;
- career opportunities for artists and professionals to work transnationally and internationally;
- accessing new markets;
- creating network possibilities, building partnerships and contacts;
- reaching new and wider audiences;
- generating intercultural and interfaith dialogue, respect for diverse cultures and cultural expressions, and facilitating the integration of refugees.

Partnerships with operators from outside the EU should reflect the concept of the role of culture in the EU's external relations, as referred in section 1<sup>5</sup>.

## **B) Audience development**

Audience development<sup>6</sup> means bringing people and culture closer together. It aims to directly engage people and communities in experiencing, enjoying and valuing arts and culture. Audience development is about doing something together with audiences, rather than doing something for them.

Audience development is an important priority in Creative Europe which helps European artists and cultural operators and their works reach as many people as possible across Europe and extend access to cultural works and exhibitions with a particular focus on children, young people, people with disabilities, and under-represented groups including refugees.

In developing a strategy for audience development, the goal could be to widen audiences, to diversify them and/or to deepen the relationship with existing audiences (or a combination of these). The applicants should know the make-up of their current audiences and what target groups they want to reach. Audience development should be an integral part of the project – through involving audiences in the programming, production, participatory art, physical dialogue, social media interaction, volunteering or creative partnerships with other sectors (health, education, retail, etc.).

The implementation of an audience development strategy will typically require staff members that are trained and assigned specifically to audience development tasks. Training should be an essential part of any such strategy. Applicants should also do research prior to establishing a strategy and they should seek to apply segmentation models. Monitoring progress and success of the audience

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<sup>5</sup> [https://ec.europa.eu/culture/sites/culture/files/commission\\_communication\\_-\\_a\\_new\\_european\\_agenda\\_for\\_culture\\_2018.pdf](https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf)

<sup>6</sup> A study 'On audience development' has been published by the European Commission and can be found at: [https://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development\\_en](https://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development_en)

development activities, amongst others by collecting and collating audience feedback (in a formal or informal way), is a good practice.

Possible directions to be taken:

- projects focusing on creating audience development skills for cultural operators and artists as one of their main goals;
- projects involving co-creations, co-productions, touring, etc. having a clear strategy for audience development to accompany the project, so that they do not focus solely on the "supply side" but also on the "demand side", ensuring that the activities have the largest possible impact; and
- requiring that projects involving residences or exchange schemes for artists and cultural operators seek to interact with local communities and audiences, rather than confining their mobility experience to their immediate peers.

## **C) Capacity building**

Capacity building helps cultural operators to further develop their skills in order to facilitate access to international opportunities as well as creating conditions for greater transnational circulation of cultural and creative works and for cross-border networking. This can happen in numerous ways and the main three are spelled out here below, each of which constitutes a programme priority in its own right.

### **C.1) Digitisation**

The digital shift has a massive impact on how cultural and creative goods are made, disseminated, accessed, consumed and monetised. These changes offer wide opportunities for the cultural and creative sectors. In order to avail of these opportunities, the cultural and creative sectors need to develop new skills to allow for new production and distribution methods and new business models.

The Creative Europe Culture Sub-programme therefore supports projects of a transnational nature that will allow the actors of the cultural and creative sector to adapt to the digital shift, encouraging the use of digital technologies from production to distribution and consumption. Activities might include the organisation of workshops, the testing of new delivery channels via digital means or the development of tools for digitisation of cultural content. These – and other – activities will in most cases be closely linked to audience development or new business models. Applicants should acknowledge these links and outline the main objective of the action.

Projects that seek to address this priority should have an innovative approach and go beyond the mere digitisation of content.

### **C.2) New business models**

The opportunities offered by the new technologies make it necessary to develop and test new models of revenue, management and marketing for the cultural sectors. At the same time, the cultural and creative operators should enhance their financial and business skills, to allow them to better perform at the market and to take full advantage of the funding opportunities that are changing along with the financial context.

The Creative Europe Culture Sub-programme supports transnational projects that enhance the business skills of the cultural and creative actors, to allow them to better understand the changing economic context and find new sources of revenue or new management models allowing for better performance and lower costs. These might include (not exhaustively) the organisation of workshops, the setting up of co-working and co-creation spaces, the development and testing of new business and management approaches and other activities linked to entrepreneurial skills for the cultural and creative sectors.

Applicants should keep in mind the close links between this priority and the other priorities (digitisation and audience development) and define their primary objective and the effects of the action on the other priorities.

### **C.3) Training and education**

Enabling people to gain new skills which will enrich their professional life and open new channels on the labour market is one of the overarching priorities of EU action. Obviously, artistic and cultural education and training are an integral part of this initiative.

The Creative Europe Culture Sub-programme supports transnational projects which offer participants the opportunity to acquire new skills and improve their employability, be it through formal learning at recognised institutions which participate in projects or through non-formal activities focused on artistic learning or on soft skills in the culture and art sector.

Logical combining of this priority with the others is a good practice and needs to be well explained during the application process.

### **D) Intercultural dialogue and social integration of migrants and refugees**

Intercultural dialogue consists of enhancing mutual understanding and respect for other cultures, thereby also contributing to the social integration of migrants and refugees.

The Creative Europe Culture Sub-programme supports transnational projects aiming to promote intercultural dialogue and cultural diversity<sup>7</sup>. Intercultural dialogue presupposes cultural diversity and offers an effective instrument for connecting people with different backgrounds, interests and perspectives and enabling them to co-orientate; it is a way to involve migrants and refugees and 'increase their participation in cultural and societal life'.

The projects aim to facilitate the integration of refugees in the European environment, enhancing mutual cultural understanding and fostering intercultural and inter-religious dialogue, tolerance and respect for other cultures.

Projects can propose learning platforms in a wider sense, support the showcasing and co-creation of cultural works across Europe.

In order to ensure a proper and effective integration of refugees and migrants in the activities, particular attention will be paid on how these target groups are involved in the project and activities.

The involvement (as associated partners) of organisations that are dedicated to and have the expertise in the social or educational area of integration of refugees and migrants is encouraged.

### **E) Legacy of the European Year of Cultural Heritage 2018**

The European Year of Cultural Heritage<sup>8</sup> 2018 aimed, among others, to raise awareness of common history and values, and reinforce a sense of belonging to a common European space.

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<sup>7</sup> A study on 'How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee' has been published by the European Commission and can be found at: [https://ec.europa.eu/culture/news/2017/new-report-arts-culture-context-migratory-refugee-crisis\\_en](https://ec.europa.eu/culture/news/2017/new-report-arts-culture-context-migratory-refugee-crisis_en)

<sup>8</sup> A study on 'Participatory governance of cultural heritage' has been published by the European Commission and can be found at: <https://publications.europa.eu/en/publication-detail/-/publication/b8837a15-437c-11e8-a9f4-01aa75ed71a1/language-en>

As legacy of the year, the Creative Europe Culture Sub-programme supports transnational projects aiming at promoting cultural heritage as a source of inspiration for contemporary creation and innovation, and strengthens the interaction between the cultural heritage sector and other cultural and creative sectors. The projects will highlight the importance of transmission of Europe's cultural heritage as a resource from the past to future generations.

The projects shall preferably follow an inclusive and participatory approach, putting the audience and the project beneficiaries at the centre of activities, and involving them in their design and/or implementation. They shall preferably focus on young people and hard to reach groups.

### 2.3 Targeted projects

Purely illustrative examples of the kind of projects that can be supported within this call, include the following (please note this list is not exhaustive):

- Exchanges of cultural players with a view to **capacity building** enabling cultural players to acquire the skills and know-how needed to adapt to their changing environment (digital shift, new business and management models, new approaches to audience development, helping small organisations develop business readiness in applying for bank loans). This can include training sessions, workshops, the preparation of materials, websites for this purpose, etc.;
- Exchanges of cultural players between countries, including extended stays and residencies, which will help artists/cultural professionals with the development of their careers. During these stays, the activities can include artistic creation, including co-creations and co-productions, which are then performed or exhibited and toured between different countries. As far as possible they should also include training and activities in audience development and interaction with local communities, including efforts to reach usually under-represented groups such as refugees;
- Cultural organisations (e.g. concert halls, opera houses, theatres, festivals, orchestras, music groups, theatre groups, etc.) from different countries coming together to co-produce and/or perform and tour in different venues/events in different countries, or at a single event on condition that the event has a very large and recognised international reach with the capacity to have a multiplier effect in other countries. The **co-productions** can include new or avant-garde works. Promotional and **audience development** activities must be included in order to attract larger audiences, help make complex works accessible to the audience, and extend access to under-represented groups. The activities should help artists/cultural professionals with their careers, help artists and works reach more audiences across Europe and beyond, help extend the lifespan of productions and the organisations to develop sustainable cooperation with new partners in other countries and new professional opportunities for them.
- **Transnational exchanges** of artefacts with a particular European dimension: these do not necessarily create new works, but may enable new and existing works to circulate, for example, through exhibitions that tour between the different partners or through a museum in one country loaning exhibits to museums in other countries, with special attention being paid to extending and enlarging the audiences for these works, and extending the lifespan of exhibitions.
- Cultural activities that seek to support the **integration of refugees** in Europe by giving the opportunity to EU citizens and refugees to work together, discover, learn from and understand the values and cultures of both populations, and this in collaboration with social structures already working with refugee populations. Projects can promote joint creation and performances for example original theatre, music, audio-visual works and street performances, taking into account language issues, gender and legal aspects, mobility issues and specificities of the target population. Projects should foster the identification of specific artistic skills of



refugees, use the talents of the refugee population, or enhance their abilities for a better integration in the social life and labour market.

- Cross-cooperation between different types of cultural heritage organisations (e.g. museums, libraries, film archives, heritage sites, civil society organisations etc.), cultural organisations and/or other cultural heritage stakeholders coming together to develop actions, aiming at promoting and developing the exchange of good practices on cooperation within a framework of creative experimentation and dialogue between the cultural heritage field and other creative sectors; encouraging the innovative reuse of cultural heritage, including for contemporary creation, interventions in the historical environment and the use of digital cultural heritage content by the creative sectors; as well as promoting and strengthening the use of culture and creativity to better preserve, present and interpret cultural heritage, capitalising on the creative industries' potential to improve the supply of cultural services through new higher added-value services.

Such activities can include different forms of exchange and collaboration, as well as peer learning activities, between heritage professionals, artists and cultural operators in joint projects exploring cultural heritage through contemporary perspectives, including arts installations in public spaces or innovative arts projects surrounding heritage sites, helping communities to experience, understand and enjoy their surroundings anew, while fully respecting the integrity and authenticity of the sites. The activities should help cultural heritage organisations in giving a European dimension to their activities, to develop sustainable cooperation with new partners in other countries and to reach broader audiences. The reach of such tools can be multiplied through the dissemination of best practices and recommendations and their dissemination at national or European scale.

- Cultural activities and /or exhibitions and/or performances travelling in different European regions and countries and focusing on exploring, documenting, disseminating and enhancing under-represented aspects of Europe's cultural heritage, as well as activities aiming at promoting positive values such as reconciliation, mutual respect, dialogue and intercultural understanding.

### 3. TIMETABLE

The indicative timetable for this call for proposals is:

**For category 1 and 2 - Smaller and Larger scale cooperation projects:**

Publication of the call for proposals	Deadline for submission	Evaluation period	Information to applicants	Signature of the grant agreements	Start date of the action
<b>October 2018</b>	<b>11 December 2018 – 12:00 (noon) Brussels time</b>	<b>6 months</b>	<b>June 2019</b>	<b>July - September 2019</b>	<b>1<sup>st</sup> September until 15<sup>th</sup> December 2019</b>

#### 4. BUDGET AVAILABLE

The total budget earmarked for the co-financing of projects is estimated at EUR 44.659.800. With a view to establishing an appropriate representation of smaller scale cooperation projects (Category 1), an indicative envelope of EUR 17.8 million is foreseen for this purpose ( $\pm 40\%$  of the overall budget of the action).

Considering the European Commission's policies and priorities, around 25% of the amount allocated to the smaller scale cooperation projects should go to qualitative projects focusing on the social integration of migrants and refugees (according to the priority D described under section 2).

This amount is subject to the availability of the appropriations provided for in the draft budget for 2019 after adoption of the budget for 2019 by the budgetary authority.

Financial contribution from the EU cannot exceed:

- **for category 1** - smaller scale cooperation projects: **60%** of the eligible costs,
- **for category 2** - larger scale cooperation projects: **50%** of the eligible costs

The remaining amount shall be secured by the applicants.

The Agency reserves the right not to distribute all funds available.

#### 5. ADMISSIBILITY REQUIREMENTS

Applications shall comply with the following requirements:

- they must be received no later than the deadline for submitting applications referred to in section 3 of the present guidelines<sup>9</sup>;
- they must be submitted in writing (see section 14 of the present guidelines) using the online application form and electronic submission system available at <https://eacea.ec.europa.eu/PPMT/>;
- they must be drafted in one of the EU official languages.

Please note that only typed applications will be considered.

The application form must be accompanied by a **balanced budget** and **all the other documents referred to in the application form**.

**Failure to comply with those requirements will lead to the rejection of the application.**

In order to submit an application, applicants (the project leader and the partners) must provide their Participant Identification Code (PIC) in the application form. The PIC can be obtained by registering the organisations in the Unique Registration Facility (URF) hosted in the Education, Audiovisual, Culture, Citizenship and Volunteering Participant Portal. The Unique Registration Facility is a tool shared by other services of the European Commission. If an applicant (project leader and partners) already has a PIC that has been used for other programmes (for example the Research programmes), the same PIC is valid for the present call for proposals.

The Participant Portal allows applicants (the project leader and the partners) to upload or update the information related to their legal status and attach the requested legal and financial documents. See section 14.2 for more information.

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<sup>9</sup> Please note that the eForm must be validated and submitted before the deadline (make sure that you have received a submission number and an e-mail acknowledging receipt of your application). In the approach of the deadline, please ensure that, in case of technical problems, you request assistance before the deadline has passed (see Guide for applicants). Applications which could not be submitted in time, or are made in any other way than by submitting the eForm online will be automatically rejected. No exceptions will be made.

## 6. ELIGIBILITY CRITERIA

Applications which comply with the following criteria will be the subject of an in-depth evaluation.

### 6.1 Eligible applicants

#### 6.1.1

The **applicants** (the project leader and the partners) **must be European cultural operators active in the cultural and creative sectors** as defined in Article 2 of Regulation No 1295/2013 of the European Parliament and of the Council establishing the Creative Europe Programme<sup>10</sup> and established in one of the countries participating in the Culture Sub-Programme. For the sake of clarity and in the context of this call, operators should be able to demonstrate (through their statutes/articles of association, activity reports) that their core/main activity is focused on the creative and cultural sector defined in the a.m. Regulation.

#### 6.1.2

When submitting their application, the **project leader** must be in a position to **demonstrate its existence as a legal personality** (with the same name and legal status) **for at least 2 years on the date of the deadline for submission** of applications referred to in section 3 of these guidelines. For the sake of clarity and in the context of this call, the legal personality must have been conferred in accordance with the applicable legislation in the country where it is registered.

Natural persons may not apply for a grant under the present call for Proposals, neither as project leader, nor as partners.

#### 6.1.3

Only applications from legal entities established and officially registered in the **following countries** are eligible:

1. EU Member States and overseas countries and territories which are eligible to participate in the Programme pursuant to Article 58 of Council Decision 2001/822/EC<sup>11</sup>;
2. Acceding countries, candidate countries and potential candidates benefiting from a pre-accession strategy, in accordance with the general principles and general terms and conditions for the participation of those countries in EU programmes established in the respective Framework Agreements, Association Council Decisions or similar agreements;
3. EFTA countries which are parties to the Agreement on the EEA, in accordance with the provisions of the EEA Agreement;
4. The Swiss Confederation, on the basis of a bilateral agreement to be concluded with that country;
5. Countries covered by the European Neighbourhood Policy in accordance with the procedures defined with those countries following the framework agreements providing for their participation in EU programmes.

*For British applicants:* Please be aware that eligibility criteria must be complied with for the entire duration of the grant. If the United Kingdom withdraws from the EU during the grant period without concluding an agreement with the EU ensuring in particular that British applicants continue to be eligible, you will cease to receive EU funding (while continuing, where possible, to participate) or be required to leave the project on the basis of Article II.16.3.1(a) of the grant agreement.

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<sup>10</sup> The legal basis can be found here: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32013R1295&from=EN>

<sup>11</sup> Council Decision 2001/822/EC of 27 November 2001 on the association of the overseas countries and territories with the European Community ("Overseas Association Decision") (OJ L 314, 30.11.2001, p. 1).

The Agency may select proposals from applicants (the project leader and the partners) from non EU countries provided that, on the date of the award decision, agreements have been signed and notified setting out the arrangements for the participation of those countries in the Programme established by the Regulation referred to above.

**An updated list of countries eligible to participate in Creative Europe** (those fulfilling the conditions referred to in Article 8 of Regulation No 1295/2013) **and countries that may become eligible in the near future** (those that the Commission has started negotiations with) **can be found at:**

[https://eacea.ec.europa.eu/creative-europe/library/eligibility-organisations-non-eu-countries\\_en](https://eacea.ec.europa.eu/creative-europe/library/eligibility-organisations-non-eu-countries_en)

Should the project leader fail to comply with the eligibility criteria defined herein under 6.1, the whole application will be deemed as ineligible.

## **6.2 Eligible Projects**

Depending on the scale, needs, nature, objectives and priorities of the project, **applicants must choose to apply under either category 1 - Smaller scale cooperation projects OR under category 2 - Larger scale cooperation projects.**

**In any event, a project can be submitted under one category only.**

Please note that the project leader can apply **only once a year under a sole category, either under category 1 or under category 2.** Therefore, the project leader cannot submit two applications under this call for Proposals.

An applicant applying as project leader under either category 1 or category 2 can be a partner in several other projects presented by another project leader under either category 1 or category 2.

### **Category 1 - Smaller scale cooperation projects**

This category includes projects that:

- shall involve **an eligible project leader** and at least **two other eligible 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 or 3 of section 6.1.1;
- are the subject of an application requesting an EU grant of no more than **EUR 200 000** representing maximum **60%** of the total eligible budget.

### **Category 2 - Larger scale cooperation projects**

This category includes projects that:

- shall involve **an eligible project leader** and at least **five other eligible 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 or 3 of section 6.1.;
- are the subject of an application requesting an EU grant of no more than **EUR 2 000 000** representing maximum **50%** of the total eligible budget.

An organisation can be the project leader of only ONE ongoing supported Coop 2 project. This means that, in case of selection, a project leader of an ongoing Coop 2 project must ensure that there is no overlap of eligibility period between the ongoing supported project and the project applied for.

The Creative Europe Programme will not support any projects including pornographic or racist material or advocating violence.

In order to assess the applicants' eligibility, the following **supporting documents are requested** (for more information see Annex 2):

- **private entity**: extract from the official journal, copy of articles of association, extract of trade or association register, certificate of liability to VAT (if, as in certain countries, the trade register number and VAT number are identical, only one of these documents is required), statutes;
- **public entity**: copy of the resolution or decision establishing the public company, or other official document establishing the public-law entity;
- The project leader will submit the application to the Agency on behalf of all partners. Consequently, applications must include **mandate letters** from partner organisations confirming their participation (original signatures or equivalent required);
- For the two categories of cooperation projects, the project must be based on a **cooperation agreement** concluded between the project leader and the partners. The cooperation agreement must state all the legal and financial conditions of cooperation between the partners as well as their operational responsibilities in the implementation of the project.

### 6.3 Eligible activities

Activities dedicated exclusively to the audiovisual sectors are not eligible under the Culture Sub-programme. However, audio-visual activities may be eligible as long as they are ancillary to activities dedicated to the non-audio-visual cultural and creative sectors.

Activities can start for both categories of projects between 1<sup>st</sup> September and 15<sup>th</sup> December of year 2019 at latest.

However, activities cannot start before the signature by both parties of the grant agreement, unless in exceptional and duly justified cases<sup>12</sup>.

The **maximum possible duration** of a project is **48 months** for both categories of projects.

Applications for projects scheduled to run for a longer period than that specified in these guidelines will not be considered as eligible.

No extension to the eligibility period beyond the maximum duration will be granted.

However, if after the signing of the agreement and the start of the project it becomes impossible for the beneficiary, for fully justified reasons beyond his control, to complete the project within the scheduled period, an exceptional extension to the eligibility period may be granted. A maximum extension of 12 additional months may be granted, if requested before the deadline specified in the agreement. The maximum duration will then be 60 months.

**Only applications that fulfil the eligibility criteria will be considered for a grant. If an application is deemed ineligible, a letter indicating the reasons will be sent to the applicant.**

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<sup>12</sup> To be stated in the eform part C.1.

## 7. EXCLUSION CRITERIA

### 7.1 Exclusion from participation

The authorising officer shall exclude an applicant from participating in call for proposals procedures where:

- (a) the applicant is bankrupt, subject to insolvency or winding up procedures, where its assets are being administered by a liquidator or by a court, where it is in an arrangement with creditors, where its business activities are suspended or where it is in any analogous situation arising from a similar procedure provided for under national laws or regulations;
- (b) it has been established by a final judgement or a final administrative decision that the applicant is in breach of its obligations relating to the payment of taxes or social security contributions in accordance with the law of the country in which it is established, with those of the country in which the authorising officer is located or those of the country of the performance of the contract;
- (c) it has been established by a final judgement or a final administrative decision that the applicant is guilty of grave professional misconduct by having violated applicable laws or regulations or ethical standards of the profession to which the applicant belongs, or by having engaged in any wrongful conduct which has an impact on its professional credibility where such conduct denotes wrongful intent or gross negligence, including, in particular, any of the following:
  - (i) fraudulently or negligently misrepresenting information required for the verification of the absence of grounds for exclusion or the fulfillment of selection criteria or in the performance of a contract, a grant agreement or a grant decision;
  - (ii) entering into agreement with other applicants with the aim of distorting competition;
  - (iii) violating intellectual property rights;
  - (iv) attempting to influence the decision-making process of the Agency during the award procedure;
  - (v) attempting to obtain confidential information that may confer upon it undue advantages in the award procedure;
- (d) it has been established by a final judgement that the applicant is guilty of any of the following:
  - (i) fraud, within the meaning of Article 1 of the Convention on the protection of the European Communities' financial interests, drawn up by the Council Act of 26 July 1995;
  - (ii) corruption, as defined in Article 3 of the Convention on the fight against corruption involving officials of the of the European Union or officials of EU Member States, drawn up by the Council Act of 26 May 1997, and in Article 2(1) of Council Framework Decision 2003/568/JHA, as well as corruption as defined in the legal provisions of the country where the contracting authority is located, the country in which the applicant is established or the country of the performance of the contract;
  - (iii) participation in a criminal organisation, as defined in Article 2 of Council Framework Decision 2008/841/JHA;
  - (iv) money laundering or terrorist financing, as defined in Article 1 of Directive 2005/60/EC of the European Parliament and of the Council;
  - (v) terrorist-related offences or offences linked to terrorist activities, as defined in Articles 1 and 3 of Council Framework Decision 2002/475/JHA, respectively, or inciting, aiding, abetting or attempting to commit such offences, as referred to in Article 4 of that Decision;
  - (vi) child labour or other forms of trafficking in human beings as defined in Article 2 of Directive 2011/36/EU of the European Parliament and of the Council;
- (e) the applicant has shown significant deficiencies in complying with the main obligations in the performance of a contract, a grant agreement or a grant decision financed by the Union's

- budget, which has led to its early termination or to the application of liquidated damages or other contractual penalties, or which has been discovered following checks, audits or investigations by an Authorising Officer, OLAF or the Court of Auditors;
- (f) it has been established by a final judgement or final administrative decision that the applicant has committed an irregularity within the meaning of Article 1(2) of Council Regulation (EC, Euratom) No 2988/95;
  - (g) for the situations of grave professional misconduct, fraud, corruption, other criminal offences, significant deficiencies in the performance of the contract or irregularity, the applicant is subject to:
    - (i) facts established in the context of audits or investigations carried out by the Court of Auditors, OLAF or internal audit, or any other check, audit or control performed under the responsibility of an authorising officer of an EU institution, of a European office or of an EU agency or body;
    - (ii) non-final administrative decisions which may include disciplinary measures taken by the competent supervisory body responsible for the verification of the application of standards of professional ethics;
    - (iii) decisions of the ECB, the EIB, the European Investment Fund or international organisations;
    - (iv) decisions of the Commission relating to the infringement of the Union's competition rules or of a national competent authority relating to the infringement of Union or national competition law;
    - (v) decisions of exclusion by an authorising officer of an EU institution, of a European office or of an EU agency or body;
  - (h) a person who is a member of the administrative, management or supervisory body of the applicant, or who has powers of representation, decision or control with regard to that applicant (this covers the company directors, members of the management or supervisory bodies, and cases where one person holds a majority of shares), is in one or more of the situations referred to in points (c) to (f) above;
  - (i) a natural or legal person that assumes unlimited liability for the debts of that applicant is in one or more of the situations referred to in point (a) or (b) above.

If an applicant is in one of the situations of exclusion listed above, it should indicate the measures it has taken to remedy the exclusion situation, thus demonstrating its reliability. They may include e.g. technical, organisational and personnel measures to prevent further occurrence, compensation of damage or payment of fines. The relevant documentary evidence which illustrates the remedial measures taken must be provided in annex to the declaration. This does not apply for the situations referred in point (d) of this section.

In the cases provided in (c) to (f) above, in the absence of a final judgement or where applicable a final administrative decision, the Agency may exclude an applicant provisionally from participating in a call for proposals where their participation would constitute a serious and imminent threat to the Union's financial interests.

## **7.2 Rejection from the award procedure**

The authorising officer shall not award a grant to an applicant who:

- (a) is in an exclusion situation established in accordance with the above section 7.1;
- (b) has misrepresented the information required as a condition for participating in the procedure or has failed to supply that information;
- (c) was previously involved in the preparation of a call for proposals where this entails a distortion of competition that cannot be remedied otherwise.

Rejection from this procedure and administrative sanctions (exclusion or financial penalty) may be imposed on applicants or affiliated entities where applicable, if any of the declarations or information provided as a condition for participating in this procedure prove to be false.

The applicants should be informed that the Agency may publish on its internet site the following information related to the exclusion and, where applicable, the financial penalty in the cases referred to in points (c), (d), (e) and (f) of the section 7.1<sup>13</sup>:

- (a) the name of the applicant concerned;
- (b) the exclusion situation;
- (c) the duration of the exclusion and/or the amount of the financial penalty.

In case of a preliminary classification in law (i.e. absence of a final judgement or a final administrative decision), the publication shall indicate that there is no final judgement or final administrative decision. In those cases, information about any appeals by the applicant, their status and their outcome, as well as any revised decision of the authorised officer, shall be published without delay. Where a financial penalty has been imposed, the publication shall also indicate whether that penalty has been paid.

The decision to publish the information is taken by the Agency either following the relevant final judgement, final administrative decision or preliminary classification in law, as the case may be. That decision shall take effect three months after its notification to the economic operator.

The information published shall be removed as soon as the exclusion has come to an end. In the case of a financial penalty, the publication shall be removed six months after payment of that penalty.

In accordance with Regulation (EC) No 45/2001, where personal data is concerned, the Agency shall inform the applicant of its rights under the applicable data protection rules and of the procedures available for exercising those rights.

### **7.3 Supporting documents**

Applicants must sign a declaration on their honour certifying that they are not in one of the situations referred to in the above sections 7.1. and 7.2, filling in the relevant form attached to the application form accompanying the call for proposals. If applicable, the relevant documentary evidence which appropriately illustrates any remedial measures taken should be provided in annex to this declaration. The declaration is available at:

[https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019_en)

This obligation may be fulfilled as follows: the coordinator of a consortium signs a declaration on behalf of all applicants and their affiliated entities.

## **8. SELECTION CRITERIA**

Applicants must submit a declaration on their honour, completed and signed, attesting to their financial and operational capacity to complete the proposed activities.

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<sup>13</sup> This information shall not be published in any of the following circumstances:

- (a) where it is necessary to preserve the confidentiality of an investigation or of national judicial proceedings;
- (b) where publication would cause disproportionate damage to the applicant concerned or would otherwise be disproportionate on the basis of the proportionality criteria and to the amount of the financial penalty;
- (c) where a natural person is concerned, unless the publication of personal data is exceptionally justified, inter alia, by the seriousness of the conduct or its impact on the Union's financial interests. In such cases, the decision to publish the information shall duly take into consideration the right to privacy and other rights provided for in Regulation (EC) No 45/2001.



## 8.1 Financial capacity

Applicants must have stable and sufficient sources of funding to maintain their activity throughout the period during which the action is being carried out or the year for which the grant is awarded and to participate in its funding. The applicants' financial capacity will be assessed on the basis of the following supporting documents that will be requested from selected applicants:

- a) Low value grants ( $\leq$  EUR 60 000):
  - a declaration on their honour from the project leader
- b) Grants  $>$  EUR 60 000:
  - a declaration on their honour from the project leader
  - the profit and loss account as well as the balance sheet for the last financial year for which the accounts were closed (of the project leader only)
- c) Grants for an action  $>$  EUR 750 000:
  - the information and supporting documents mentioned above in point b) above and
  - an audit report produced by an approved external auditor certifying the accounts for the last financial year available

In the event of an application grouping several applicants (consortium), the above thresholds apply to each applicant

In the course of the procedure applicants may be requested to register and provide a Participant Identification Code (PIC, 9-digit number), serving as the unique identifier of their organisation in the Participant Register. Applicant(s) will receive instructions on how to create a PIC in due time.

Upon communication of the applicant's PIC, the EU Validation Services (Research Executive Agency Validation Services) will contact the applicant (via the messaging system embedded in the Participant Register) and request the latter to provide the supporting documents necessary to prove the legal existence and status and the financial capacity of the organisation. All necessary details and instructions will be provided via this separate notification

On the basis of the documents submitted, if the Responsible Authorizing Officer (hereinafter "RAO") considers that financial capacity is not satisfactory, he may:

- request further information;
- propose a grant agreement without pre-financing;
- propose a grant agreement with a pre-financing paid in instalments;
- propose a grant agreement with a pre-financing covered by a bank guarantee (see section 11.4 below);
- where applicable, require the joint and several financial liability of all the co-beneficiaries;
- reject the application.

## 8.2 Operational capacity

Applicants must have the professional competencies as well as appropriate qualifications necessary to complete the proposed action. In this respect, applicants have to submit a declaration on their honour, and, for those applying for a grant above EUR 60.000 the following supporting documents:

- **curriculum vitae or description of the profile of the people** primarily responsible for managing and implementing the project **within each partner institution** (see part B. of the 'Detailed description of the project' document<sup>14</sup>);
- the organisations' **activity reports** (see annex 2 of these Guidelines);

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<sup>14</sup> Applicants must ensure that '**detailed description**' document does not exceed the total page limit of maximum 30 pages. The part A of the document will not be assessed after the page limit. The template can be found at: [https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019_en)

- an exhaustive **list of the main activities in the cultural and creative sectors of the last 2 years of each partner institution** (description of the main activities must be provided in part D of the eform).

## 9. AWARD CRITERIA

**Eligible applications will be assessed on the basis of the following criteria:**

<b>Criteria</b>	<b>Definition</b>	<b>Maximum points</b>
1. Relevance	This criterion evaluates how the project implements the selected policy priority(ies) on the basis of a substantiated strategy.	30
2. Quality of the content and activities	This criterion evaluates how the project will be implemented in practice (quality of the activities and deliverables, methodology) and how well related the activities are to the objectives of the project.	30
3. Communication and dissemination	This criterion evaluates the project's approach to communicating its activities and results and to sharing knowledge and experiences within the sector and across borders. The aim is to maximise the impact of the project results at local, regional, national and European levels, and to ensure the sustainability of the impact beyond the project's lifetime.	20
4. Quality of the partnership	This criterion evaluates the extent to which the structure and management of the project will ensure the effective implementation of the project.	20

Within the limit of the available budget, applications obtaining the highest scores under each category will be selected. Consequently, each of the 2 categories defined under these Guidelines might have a different selection threshold.

In any event and for both categories of projects (smaller/larger scale cooperation projects), to be considered for funding, proposals must score a minimum quality threshold of 75/100 points.

### **1. Relevance (30)**

**This criterion evaluates how the project will contribute, on the basis of the programme priorities referred to in section 2 of these guidelines, to reinforce the sector's professionalization and capacity to operate trans-nationally and internationally, to promote transnational circulation of cultural and creative works and mobility of artists, to develop audience and to improve access to cultural and creative works, to enhance intercultural dialogue contributing to the social integration of migrants and refugees, to raise awareness on European Cultural Heritage as a common belonging.**

**To this end, the project should include a substantiated strategy to implement the programme priority(ies) spelled out in section 2, answering the following questions:**

- How relevant is the project's strategy to implement **one or more** of the following priorities considered as instrumental to the achievement of the objectives of the Sub-programme:
  - Transnational mobility of artists and professionals.
  - Audience development

- Capacity building in view of adapting to the digital shift and encouraging the use of digital technologies
  - Capacity building in view of enhancing business skills
  - Capacity building in view of acquiring new skills and improving employability
  - Intercultural dialogue in view of social integration of migrants and refugees
  - Legacy of the European Year of Cultural Heritage 2018 in view of belonging to a common European space
- How convincing, clearly defined and coherent are the strategies proposed to achieve the above priority(ies) that the project seeks to implement?
  - If applicable, what is innovative in the project compared with the state of the arts (innovative approach to creation, audience, business models, etc)?
  - What is the European added value<sup>15</sup> of the project? To what extent is the project complementary to other cultural actions implemented at national, regional or local level?
  - What is the expected short/medium/long term impact of the project?
  - What strategy is proposed to ensure sustainability beyond the project's duration<sup>16</sup>?
  - If applicable, how will the project foster the work of artists and cultural operators, their creation, productions, their mobility, training and employment?

## 2. Quality of the content and activities (30)

**This criterion evaluates how the project will be implemented in practice (quality of the activities and the deliverables, working arrangements) and how well related the activities are to the objectives of the project.**

- How concrete, well defined and coherent are the activities with the objectives and strategies of the project?
- What are the needs of the presented target groups and how clearly do they relate to the objectives and activities of the project?
- What is the methodology of implementation of the activities and how relevant are they?
- Are there concrete and well defined results (outcomes<sup>17</sup>) and the deliverables (output<sup>18</sup>) of the project? How appropriate are they towards the overall objectives of the project?
- Is a qualitative and quantitative assessment of the expected results (outcome) foreseen and how clear and appropriate is it?
- 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?

## 3. Communication and dissemination (20)

**This criterion evaluates the project's approach to communicating its activities and disseminating the results and to sharing knowledge and experiences with the sector and across borders. The aim is to maximise the impact of the project results at local, regional, national and European levels, so that they have an impact beyond the project's lifetime.**

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<sup>15</sup> *European added value* is additional to the value created by actions of individual Member States. It may result from different factors, e.g. coordination gains, legal certainty, greater effectiveness or complementarities. It reflects broader European relevance and significance of the action with a view to presenting models and mechanisms which can be applied not only regionally or nationally but also EU widely.

<sup>16</sup> *Sustainability* is the capacity of the project to continue and use its results beyond the end of the funding period.

<sup>17</sup> *Outcome*: An intangible added value, such as increased awareness, improved skills, acquired knowledge, achieved through project objectives.

<sup>18</sup> *Output*: tangible and quantified products produced by the project.

- How clear and appropriate is the strategy of external communication<sup>19</sup> of the project including the objectives, target groups, tools, channels, media, impact and timeline?
- How can the communication strategy of the project contribute to the visibility of the European Union and its values?
- How relevant and appropriate is the dissemination<sup>20</sup> strategy put in place by the partnership?
- How will the dissemination strategy provide information of the results of the project to the sector and cross border? What is the impact of the dissemination strategy in terms of scope (at local, regional, national and European levels) and extent (beyond the end of the project)?

#### 4. Quality of the partnership (20)

**This criterion evaluates the extent to which the structure and management of the project will ensure the effective implementation of the project.**

- How is the partnership organized and explained? Is its structure relevant to the project?
- How will the cooperation ensure the effective implementation of the activities and project's objectives? To what extent does it ensure a strong involvement of all partners corresponding to their capacities and specific area of expertise, and a clear division of tasks between them?
- How beneficial is the inclusion of partners from a diverse geographical background for this partnership, the project and its objectives?
- Only for projects involving partnership with organisation(s) established in those countries referred to under points 2 and 5 of section 6.1.1 of these guidelines:  
To what extent does the partnership with operators from outside the EU reflect the concept of the role of culture in the EU's external relations, as spelled out in the New European Agenda for Culture?

## 10. LEGAL COMMITMENTS

In the event a grant is awarded by the Agency, a grant agreement drawn up in euro and detailing the conditions and level of funding, will be sent to the project leader, as well as the procedure in view of formalising the obligations of the parties.

Two copies of the original grant agreement must be signed first by the project leader on behalf of all project partners (the project leader and the partners are also referred to as "the beneficiaries") and must be returned to the Agency immediately. The Agency will sign them last.

Please note that the award of a grant does not establish an entitlement for subsequent years.

## 11. FINANCIAL PROVISIONS

### 11. 1. General principles

#### a) Non-cumulative award

An action may only receive one grant from the EU budget.

In no circumstances shall the same costs be financed twice by the Union budget. To ensure this, applicants shall indicate in the application form the sources and amounts of Union funding received or

<sup>19</sup> **Communication:** includes information and promotion activities to raise awareness and enhance the external visibility of the project's activities.

<sup>20</sup> **Dissemination:** is a planned process of providing information on the results of the project. It occurs as and when the result of the project and its activities become available. This should cover why, what, how, when, to whom and where disseminating results will take place, both during and after the funding period.

applied for the same action or part of the action or for its functioning during the same financial year as well as any other funding received or applied for the same action.

b) Non-retroactivity

No grant may be awarded retrospectively for actions already completed.

A grant may be awarded for an action which has already begun only where the applicant can demonstrate the need to start the action before the grant agreement is signed.

In such cases, costs eligible for financing may not have been incurred prior to the date of submission of the grant application.

c) Co-financing

Co-financing means that the resources that are necessary to carry out the action may not be entirely provided by the EU grant.

Co-financing of the action may take the form of:

- the beneficiary's own resources,
- income generated by the action,
- financial contributions from third parties.

d) Balanced budget

The estimated budget of the action is to be attached to the application form. It must have revenue and expenditure in balance; i.e. total expenditure must be equal to total revenue, including the grant applied for from the Agency.

The budget must be drawn up in euros.

Applicants which foresee that costs will not be incurred in euros shall use the exchange rate published on the Infor-euro website available at

[http://ec.europa.eu/budget/contracts\\_grants/info\\_contracts/inforeuro/inforeuro\\_en.cfm](http://ec.europa.eu/budget/contracts_grants/info_contracts/inforeuro/inforeuro_en.cfm)

on the date of the publication of this call for proposals.

e) Implementation contracts/subcontracting

Where implementation of the action requires the award of procurement of goods, works or services (implementation contracts), the beneficiaries must obtain competitive tenders from potential contractors and award the contract to the bid offering best value for money, or, as appropriate to the tender offering the lowest price, taking care to avoid conflicts of interest and to retain the documentation in the event of an audit.

In the event of sub-contracting exceeding EUR 60 000, the beneficiaries must abide by special rules as referred in the grant agreement annexed to the call. Moreover, the beneficiaries are expected to clearly document the tendering procedure, submit a copy of the relevant documents together with the final report at the end of the action and retain the documentation for the event of an audit.

Entities acting in their capacity of contracting authorities in the meaning of Directive 2014/24/EU or contracting entities in the meaning of Directive 2014/25/EU shall abide by the applicable national public procurement rules.

Sub-contracting, i.e. the externalisation of specific tasks or activities which form part of the action as described in the proposal and which cannot be performed by the beneficiary itself must satisfy the

conditions applicable to any implementation contract (as specified above) and in addition to them the following conditions:

- a) subcontracting does not cover core tasks of the action;
- b) recourse to subcontracting is justified because of the nature of the action and what is necessary for its implementation;
- c) the estimated costs of the subcontracting are clearly identifiable in the estimated budget;
- d) any recourse to subcontracting, if not provided for in description of the action, is communicated by the beneficiary and approved by the Agency. The Agency may grant approval:
  - (i) before any recourse to subcontracting, if the beneficiaries requests an amendment
  - (ii) after recourse to subcontracting if the subcontracting:
    - is specifically justified in the interim or final technical report and
    - does not entail changes to the grant agreement which would call into question the decision awarding the grant or be contrary to the equal treatment of applicants;
- e) the beneficiaries ensure that certain conditions applicable to beneficiaries, enumerated in the grant agreement (e.g. visibility, confidentiality, etc.), are also applicable to the subcontractors.

Sub-contracting shall concern only supporting activities. The beneficiaries remain legally and financially responsible for the action. The beneficiaries remain liable for the conception and the development of the action, the attainment of its objectives, the implementation of the activities and the use of appropriate tools.

#### f) Financial support to third parties

The applications may envisage provision of financial support to third parties. The applications must include:

- i. an exhaustive list of the types of activities for which a third party may receive financial support
- ii. the definition of the persons or categories of persons which may receive financial support,
- iii. the criteria for awarding financial support,
- iv. the maximum amount to be granted to each third party and the criteria for determining it.

The amount of financial support per third party must not exceed 60.000€ and is limited to solely prizes or bursaries.

## 11.2. Funding forms

The grants financed through reimbursement of eligible costs in combination with flat rate covering overheads are calculated on the basis of a detailed estimated budget, indicating clearly the costs that are eligible for EU funding.

### ➤ Maximum amount requested

The EU grant is limited to a co-financing rate of 60% of eligible costs for category 1 - Smaller scale cooperation projects, to a co-financing rate of 50% of eligible costs for category 2 - Larger scale cooperation projects.

Consequently, part of the total eligible expenses entered in the estimated budget must be financed from sources other than the Union grant.

The grant amount may neither exceed the eligible costs nor the amount requested. Amounts are indicated in euros.

Acceptance of an application by the Agency does not constitute an undertaking to award an EU grant equal to the amount requested by the beneficiary.

➤ **Eligible costs**

Eligible costs are costs actually incurred by the beneficiary of a grant which meet the following criteria:

- they are incurred during the duration of the action as specified in the grant agreement, with the exception of costs relating to the final reports and certificates.  
The period of eligibility of costs will start as specified in the grant agreement. If a beneficiary can demonstrate the need to start the action before the agreement is signed, expenditure may be authorised before the grant is awarded. Under no circumstances can the eligibility period start before the date of submission of the grant application (see section 11.1b).
- they are indicated in the estimated overall budget of the action;
- they are incurred in connexion with the action which is the subject of the grant and are necessary for the implementation of the action;
- they are identifiable and verifiable, in particular being recorded in the accounting records of the beneficiary and determined according to the applicable accounting standards of the country where the beneficiary is established and according to the usual cost-accounting practices of the beneficiary;
- they comply with the requirements of applicable tax and social legislation;
- they are reasonable, justified, and comply with the requirements of sound financial management, in particular regarding economy and efficiency.

The beneficiary's internal accounting and auditing procedures must permit direct reconciliation of the costs and revenues declared in respect of the action with the corresponding accounting statements and supporting documents.

**Eligible direct costs**

The eligible direct costs for the action are those costs which, **with due regard for the conditions of eligibility set out above**, are identifiable as specific costs directly linked to the performance of the action and which can therefore be booked to it directly, such as:

- the cost of personnel working under an employment contract with the applicant or equivalent appointing act and assigned to the action, comprising actual salaries plus social security contributions and other statutory costs included in their remuneration, provided that these costs are in line with the applicant's usual policy on remuneration or, **where applicable, its partners. NB: this cost must be actual cost incurred by the beneficiaries. Staff costs of other organisations are eligible only if they are paid directly or reimbursed by the beneficiaries. Staff costs must be in line with the activities and proportionate to the budget.** These costs may include additional remuneration, including payments on the basis of supplementary contracts regardless of their nature, provided that it is paid in a consistent manner whenever the same kind of work or expertise is required and independently from the source of funding used;  
The corresponding salary costs of personnel of national administrations are eligible to the extent that they relate to the cost of activities which the relevant public authority would not carry out if the project concerned was not undertaken;
- subsistence allowances (for meetings, including kick-off meetings where applicable, European conferences, etc.) provided that these costs are in line with the beneficiary's usual practices ;
- costs of travel (for meetings, including kick-off meetings where applicable, European conferences, etc.) , provided that these costs are in line with the beneficiaries' usual practices;

- depreciation cost of equipment (new or second-hand), only the portion of the equipment's depreciation corresponding to the duration of the action and the rate of actual use for the purposes of the action may be taken into account by the Agency, **except where the nature and/or the context of its use justifies different treatment by the Agency;**
- costs of consumables and supplies, provided that they are identifiable and assigned to the action;
- costs entailed by other contracts awarded by the or its partners for the purposes of carrying out the action, provided that the conditions laid down in grant agreement are met;
- costs of financial support to third parties provided that the conditions laid down in the grant agreement are met;
- costs arising directly from requirements linked to the performance of the action (dissemination of information, specific evaluation of the action, translations, reproduction, etc.);
- costs relating to a pre-financing guarantee lodged by the beneficiaries of the grant, where required;
- costs relating to external audits where required in support of requests for payment;
- non-deductible value added tax (VAT) for all activities which are not activities of the public authorities in the Member States.

#### Eligible indirect costs (overheads)

A flat-rate amount, equal to 7% of the eligible direct costs of the action, is eligible under indirect costs, representing the beneficiaries' general administrative costs which can be regarded as chargeable to the action.

Indirect costs may not include costs entered under another budget heading.

Applicants's attention is drawn to the fact that in the case of organisations receiving an operating grant, indirect costs are no longer eligible under specific actions.

#### ➤ **Ineligible costs**

The following costs shall not be considered eligible:

- return on capital;
- debt and debt service charges;
- provisions for losses or debts;
- interest owed;
- doubtful debts;
- exchange losses;
- costs of transfers from the Agency charged by the bank of the beneficiary;
- costs declared by a beneficiary in the framework of another action receiving an European Union grant. In particular, indirect costs shall not be eligible under a grant for an action awarded to the beneficiary who already receives an operating grant financed from the Union budget during the period in question;
- contributions in kind
- excessive or reckless expenditure;

#### ➤ **Calculation of the final grant amount - Supporting documents**

The final amount of the grant to be awarded to the beneficiaries is established after completion of the action, upon approval of the request for payment containing the following documents:

- a final report providing details of the implementation and results of the action
- the final financial statement of costs actually incurred

- For Category 1, smaller scale cooperation projects:



- In case of grants for an action equal or inferior to EUR 60.000, the beneficiary is required to submit the following sample of supporting documents:

Budget item/heading	Sample to be annexed to the Final Financial Report
Staff	Select the largest of the two conditions set below:  <div style="display: flex; justify-content: space-between; align-items: center;"> <div style="width: 45%;">The three highest consolidated staff costs (i.e. staff member costs) for the whole eligibility period</div> <div style="width: 10%; text-align: center; border: 1px solid black; padding: 5px;">OR</div> <div style="width: 45%;">5% of all costs declared under this budget item.</div> </div>
Subcontracting	The three highest value subcontracts
Travel and subsistence	25% of the highest costs declared under this budget item

Example of underlining documents to be submitted in support of the final payment:

1) Staff costs: employment contract (or equivalent document), payslips (or remuneration's receipts), proof of payments (if applicable) and, if foreseen by the call for proposals, the time sheets or equivalent documents showing the manpower's work effort (i.e. number of working days);

2) Subcontracting: quotes (if applicable), contracts, invoices and proofs of payments;

3) Travel and subsistence: copy of tickets and boarding passes, hotel invoices (and proof of payments)

- In all other cases (category 1 projects, smaller scale cooperation projects) :

The beneficiary is required to submit, in support of the final payment, a "Report of factual findings on the Final Financial Report - type I" produced by an approved auditor or in case of public bodies, by a competent and independent public officer.

The procedure and the format to be followed by the approved auditor or in case of public bodies, by the competent and independent public officer, are detailed in the following "guidance notes": [https://eacea.ec.europa.eu/sites/eacea-site/files/annex\\_iii\\_guidance\\_notes\\_audit\\_type\\_i\\_03-2014\\_en.pdf](https://eacea.ec.europa.eu/sites/eacea-site/files/annex_iii_guidance_notes_audit_type_i_03-2014_en.pdf)

The use of the report format set by the "Guidance Notes" is compulsory.

- For Category 2, larger scale cooperation projects:

The beneficiary is required to submit, in support of the final payment, a "Report of Factual Findings on the Final Financial Report - type II" produced by an approved auditor or in case of public bodies, by a competent and independent public officer. The certificate shall certify, in accordance with a methodology approved by the Agency, that the costs declared by the beneficiary in the financial statements on which the request for payment is based are real, accurately recorded and eligible in accordance with the grant agreement.

The procedure and the format to be followed by the approved auditor or in case of public bodies, by the competent and independent public officer, are detailed in the following "guidance notes": [https://eacea.ec.europa.eu/sites/eacea-site/files/annex\\_iv\\_guidance\\_notes\\_audit\\_type\\_ii\\_03-2014\\_en.pdf](https://eacea.ec.europa.eu/sites/eacea-site/files/annex_iv_guidance_notes_audit_type_ii_03-2014_en.pdf)

The use of the report format set by the "Guidance Notes" is compulsory.

If the eligible costs actually incurred by the beneficiary are lower than anticipated, the Agency will apply the rate of co-financing stated in the funding grant agreement to the expenditure actually incurred.

In the event of non-execution or clearly inadequate execution of an activity planned in the application attached to the grant agreement or in the event the information requested in the grant agreement is not submitted, the final grant will be reduced accordingly.

#### *Non-profit rule*

EU grants may not have the purpose or effect of producing a profit within the framework of the action of the beneficiary. **Profit shall be defined as a surplus of receipts over the eligible costs incurred by the beneficiary, when the request is made for payment of the balance.** In this respect, where a profit is made, the Agency shall be entitled to recover a percentage of the profit corresponding to the Union contribution to the eligible costs actually incurred by the beneficiary to carry out the action.

### **11. 3. Payment arrangements**

If the financial capacity requirements are met, payments will be made as follows:

#### For Category 1 smaller scale cooperation projects:

- a pre-financing payment corresponding to 70% of the grant amount will be transferred to the beneficiary within 30 days either of the date when the last of the two parties signs the agreement, provided all requested guarantees have been received.

#### For Category 2 larger scale cooperation projects:

- a pre-financing payment corresponding to 40% of the grant amount will be transferred to the beneficiary within 30 days either of the date when the last of the two parties signs the agreement, provided all requested guarantees have been received.

- a second pre-financing payment of 40% of the grant amount will be made within 60 days of receipt by the Agency of the progress report on the action's implementation. This second pre-financing payment may not be made until at least 70% of the previous pre-financing payment has been used up. Where the consumption of the previous pre-financing is less than 70%, the amount of the new pre-financing payment shall be reduced by the unused amounts of the previous pre-financing.

The Agency will establish the amount of the final payment to be made to the beneficiary on the basis of the calculation of the final grant amount (see section 11.2 above). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess by the Commission through a recovery order.

### **11. 4. Pre-financing guarantee**

In the event that the applicant's financial capacity is not satisfactory a pre-financing guarantee for up to the same amount as the pre-financing may be requested in order to limit the financial risks linked to the pre-financing payment.

The financial guarantee, in euro, shall be provided by an approved bank or financial institution established in one of the Member States of the European Union. When the beneficiary is established in a third country, the authorising officer responsible may agree that a bank or financial institution established in that third country may provide the guarantee if he considers that the bank or financial institution offers equivalent security and characteristics as those offered by a bank or financial institution established in a Member State. Amounts blocked in bank accounts shall not be accepted as financial guarantees.

The guarantee may be replaced by a joint and several guarantees by a third party or by a joint guarantee of the beneficiaries of an action who are parties to the same grant agreement.

The guarantee shall be released as the pre-financing is gradually cleared against interim payments or payments of balances to the beneficiary, in accordance with the conditions laid down in the grant agreement.

This requirement does not apply to:

- public bodies and international organisations under public law established by inter-governmental agreements, specialised agencies created by such organisations, the International Committee of the Red Cross (ICRC) or the International Federation of Red Cross and Red Crescent Societies.
- beneficiaries who have entered into a framework partnership agreement may also be released from this obligation.

## **12. PUBLICITY**

### **12.1 By the beneficiaries**

Beneficiaries must clearly acknowledge the European Union's contribution in all publications or in conjunction with activities for which the grant is used.

In this respect, beneficiaries are required to give prominence to the name and emblem of the European Commission on all their publications, posters, programmes and other products realised under the co-financed project.

To do this they must use the text, the emblem and the disclaimer available at [https://eacea.ec.europa.eu/about-eacea/visual-identity\\_en](https://eacea.ec.europa.eu/about-eacea/visual-identity_en)

If this requirement is not fully complied with, the beneficiary's grant may be reduced in accordance with the provisions of the grant agreement.

### **12.2 By the Agency and/or the Commission**

With the exception of scholarships paid to natural persons and other direct support paid to natural persons in most need, all information relating to grants awarded in the course of a financial year shall be published on the Internet site of the European Union institutions no later than the 30<sup>th</sup> of June of the year following the financial year in which the grants were awarded.

The Agency and/or the European Commission will publish the following information:

- name of the beneficiary
- locality of the beneficiary: address of the beneficiary when the latter is a legal person, region when the beneficiary is a natural person, as defined on NUTS 2 level<sup>21</sup> if he/she is domiciled within the EU or equivalent if domiciled outside EU,
- the amount awarded,
- the nature and subject of the grant.

Upon a reasoned and duly substantiated request by the beneficiary, the publication shall be waived if such disclosure risks threatening the rights and freedoms of individuals concerned as protected by the

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<sup>21</sup> European Union Official Journal L39 of 10 February 2007.

Charter of Fundamental Rights of the European Union or harm the commercial interests of the beneficiaries.

### **12.3 Communication and dissemination**

To maximise impact, projects should have a clear and strong strategy for communication and dissemination of their activities and results, and applicants must provide enough time and resources to communicate and interact appropriately with peers, audiences and local communities as appropriate.

Beneficiaries will be required as stipulated in the grant agreement to produce a public summary/report in English providing information about their work and the results of their project. The public summary/report must be included in the final report submitted to the Agency and after its approval it will be transferred and automatically published in the dissemination platform run by the European Commission (<http://ec.europa.eu/programmes/creative-europe/projects/>). The report may be used by the Commission to provide information on the results of projects. In addition the beneficiaries will be able to upload the project results to the dissemination platform.

The European Commission together with the Agency may identify good practices and prepare relevant dissemination materials to be shared within and across all participating countries and beyond.

Data and results from projects will be made freely available to be used by stakeholders, policy makers and others in a wide range of ways.

Beneficiaries may be required to attend and to participate in events organised by the European Commission or the Agency to share their experience with other participants and/or policy makers.

Please note that if these requirements are not fully complied with, the beneficiaries' grant will be reduced in accordance with the provisions of the grant agreement.

## **13. DATA PROTECTION**

All personal data (such as names, addresses, CVs, etc.) will be processed in accordance with Regulation (EC) No 45/2001 of the European Parliament and of the Council of 18 December 2000 on the protection of individuals with regard to the processing of personal data by the European Community institutions and bodies and on the free movement of such data.<sup>22</sup>

Unless marked as optional, the applicant's replies to the questions in the application form are necessary to evaluate and further process the grant application in accordance with the specifications of the call for proposals. Personal data will be processed solely for that purpose by the department or Unit responsible for the Union grant programme concerned (entity acting as data controller). Personal data may be transferred on a need to know basis to third parties involved in the evaluation of applications or in the grant management procedure, without prejudice of transfer to the bodies in charge of monitoring and inspection tasks in accordance with European Union law. In particular, for the purposes of safeguarding the financial interests of the Union, personal data may be transferred to internal audit services, to the European Court of Auditors, to the Financial Irregularities Panel or to the European Anti-Fraud Office and between authorising officers of the Commission and the executive agencies. The applicant has the right of access to, and to rectify, the data concerning him or her. For any question relating to these data, please contact the Controller. Applicants have the right of recourse to the European Data Protection Supervisor at any time. A detailed Privacy statement, including contact information, is available on EACEA's website:

[https://eacea.ec.europa.eu/sites/eacea-site/files/privacy\\_statement-eacea\\_grants.pdf](https://eacea.ec.europa.eu/sites/eacea-site/files/privacy_statement-eacea_grants.pdf)

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<sup>22</sup> Official Journal L 8, 12.1.2001.

Applicants and, if they are legal entities, persons who are members of the administrative, management or supervisory body of that applicant or who have powers of representation, decision or control with regard to that applicant, or natural or legal persons that assume unlimited liability for the debts of that applicant, are informed that, their personal data (name, given name if natural person, address, legal form and name and given name of the persons with powers of representation, decision-making or control, if legal person) may be registered in the Early Detection and Exclusion System (EDES) by the Authorising Officer of the Agency, should they be in one of the situations mentioned in the Regulation (EU, Euratom) No 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012 PE/13/2018/REV/1 (OJ L 193, 30.7.2018, p. 1–222).

## **14. PROCEDURE FOR SUBMISSION AND SELECTION OF APPLICATIONS**

### **14.1 Publication**

The call for proposals is being published in the Official Journal of the European Union and on the Internet site of the EACEA Agency at the following address:

[https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019_en)

### **14.2 Registration in the Participant Portal**

Before submitting an electronic application, applicants (project leader and partners) will have to register their organisation in the Education, Audiovisual, Culture, Citizenship and Volunteering Participant Portal and receive a Participant Identification Code (PIC). The PIC will be requested in the application form.

The Participant Portal is the tool through which all legal and financial information related to organisations will be managed. Information on how to register can be found in the portal under the following address: <http://ec.europa.eu/education/participants/portal>.

The tool also allows applicants to upload different documents related to their organisation. These documents have to be uploaded once and will not be requested again for subsequent applications by the same organisation.

Details on the supporting documents that need to be uploaded in the Portal can be found in Annex 2 and in the Guide for applicants published under [https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019_en).

### **14.3 Submission of grant application**

Applications must be submitted in accordance with the admissibility requirements set out under section 5 and received by the deadline set out under section 3: **11 December 2018 before 12:00 CET/CEST (Midday, Brussels time)**.

Applications must be made through the online application system. Grant applications must be drawn up in one of the official EU languages, using the online form (eForm) specifically designed for this purpose.

Applicants are requested to log in at <https://eacea.ec.europa.eu/PPMT/> and follow the procedure for submitting an application. The online application forms (eForm) can be obtained at the same link above.

Applicants should note that no applications received after 12:00 CET/CEST on the deadline will be accepted<sup>23</sup>. They are very strongly encouraged not to wait until the final day to submit their application.

No other method of submission of an application will be accepted. Applications submitted in any other way will be automatically rejected. No exceptions will be made.

Applicants should ensure that they have officially submitted their electronic application form and that they have received an e-mail acknowledging receipt of their submission. Applicants shall ensure that all the documents requested and mentioned in the eForm are provided electronically.

No modifications to the application are allowed once the deadline for submission has elapsed. However, if there is a need to clarify certain aspects or for the correction of clerical mistakes, the Agency may contact the applicant for this purpose during the evaluation process.

Only applications that fulfil the eligibility criteria will be considered for a grant. If an application is deemed ineligible, a letter indicating the reasons will be sent to the applicant.

After completion of the evaluation procedure mentioned, is the selection process finalised and the award decision adopted by the Agency.

All applicants will be informed by electronic mail with receipt in writing of the results of the selection. For unsuccessful applicants, the notification will contain reasons why their application was not selected.

Once applicants are informed, the list of selected proposals will be published on the websites of the Commission/Agency: [http://eacea.ec.europa.eu/creative-europe/selection-results\\_en](http://eacea.ec.europa.eu/creative-europe/selection-results_en)

#### **14.4 Rules applicable**

Regulation (EU, Euratom) 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012 PE/13/2018/REV/1 (OJ L 193, 30.7.2018, p. 1–222).

Regulation (EU, Euratom) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) concerning the implementation of a support Programme for the European creative sector (Creative Europe) and the corrigendum of 27 June 2014 (OJ L189/260).

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<sup>23</sup> Please note that the eForm must be validated and submitted before the deadline (make sure that you have received a submission number and an e-mail acknowledging receipt of your application). In the approach of the deadline, please ensure that, in case of technical problems, you request assistance before the deadline has passed (see Guide for applicants). Applications which could not be submitted in time, or are made in any other way than by submitting the eForm online will be automatically rejected. No exceptions will be made.

## **14.5 Contacts**

For any further information please contact your Creative Europe Desk:

[https://ec.europa.eu/programmes/creative-europe/contact\\_en](https://ec.europa.eu/programmes/creative-europe/contact_en)

Contact within the Agency:

[EACEA-CREATIVE-EUROPE-COOPERATIONPROJECTS@ec.europa.eu](mailto:EACEA-CREATIVE-EUROPE-COOPERATIONPROJECTS@ec.europa.eu)

Annexes:

1. Glossary
2. Mandatory documents – check list

## Annex 1 - Glossary

### Definitions applicable in the framework of the call for Proposals EACEA 34/2018:

**Associated partner:** In addition to the organisations formally participating in the activities and qualified as partners, a project may also involve organisations from the public or private sector, which contribute to the implementation of specific project tasks/activities or support the dissemination and sustainability of the project. These organisations can be qualified as "associated partners". For contractual management issues, these organisations are not considered as part of the project partners, and they do not receive EU funding. However, their involvement and role in the project in the different activities have to be clearly described. It should be clear how associated partners can bring an added value to the planned activities by investing resources and know-how. In particular, in case of projects choosing to address the priority D (as per section 2 of the present call) 'Intercultural dialogue and social integration of migrants and refugees', organisations that are dedicated to and have the expertise in the social area of integration of refugees and migrants can be encouraged to be involved in the project as associated partner.

**Bursary:** A bursary may be foreseen as a financial support to third party -point 11.1.f) of the Guidelines-. A bursary is a monetary award made by an institution or organization to individuals or groups of people who cannot afford to pay relevant full fees. A bursary can be also awarded under the type of prizes, which are based on performance.

**Call for proposals:** This is one of the means of implementing EU programmes. A call for proposals is published annually and specifies a number of elements: the objectives pursued and the annual budget allocated to the type of support action concerned, the eligibility, exclusion, selection and award criteria, as well as the relevant supporting documents to be submitted, conditions for obtaining funding from the EU, conditions for the submission of proposals, possible start-up dates for co-financed actions and the timetable for the award procedure. Calls for proposals are published on the website of the institutions of the EU. The conditions published therein are legally binding. For Creative Europe, the present guidelines form the basis for these calls for proposals.

**Communication** includes information and promotion activities to raise awareness and enhance the external visibility of the project's activities.

**Contribution in kind:** A contribution in kind is any non-cash contribution to the project by the project leader, the partners or a third party, which can be given a measurable cash value and which is not paid for by the project leader or any of the partners (i.e. costs which are not recorded in their accountancy). It may be a contribution in the form of durable capital goods and equipment, putting at the disposal of premises, raw materials, unpaid charity work by a private individual or corporate body, or staff seconded from and remunerated by another organisation (other than the project leader or partners). Contributions in kind shall not constitute eligible costs.

**Cooperation agreement:** The cooperation agreement is a legal document signed by the project leader and the partners. The cooperation agreement must be legally valid in one of the countries where the project leader or the partners are established (i.e. a country taking part in the Creative Europe Programme). The cooperation agreement must state all the legal and financial conditions of cooperation between the project leader and all the partners as well as their operational responsibilities (and their financial responsibilities when relevant) in the implementation of the project.

There is no template provided by the Agency, however the cooperation agreement could contain the following information:

- a clear description of the objectives of the project;
- a clear description of the activities which will be implemented in order to achieve these objectives;
- a clear description of the role and obligations of both the project leader and the partners in the design and implementation of the project, including the tasks assigned to each partner;



- a clear description of the budgetary and financial framework including the amounts of financial contributions, and pre-financing amounts;
- legal aspects such as duration of agreement, liability, breach of contract, termination of agreement, governing law and dispute resolution.

**Cultural and creative sectors:** 'Cultural and creative sectors means all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether these activities are market or non-market oriented and whatever the type of structure that carries them out and irrespective of how it is financed. These 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'. (Art. 2 of the Regulation establishing the Creative Europe Programme).

**Dissemination** is a planned process of providing information on the results of the project. It occurs as and when the result of the project and its activities become available.

To effectively disseminate results, an appropriate process at the beginning of the project needs to be designed. This should cover why, what, how, when, to whom and where disseminating results will take place, both during and after the funding period. Dissemination and exploitation of results should form a crucial part of any communication activities taking place during the project's lifetime.

**Eligibility period:** The period during which eligible costs can be generated. It is stipulated in the grant agreement.

**European added value:** European added value is additional to the value created by actions of individual Member States. It may result from different factors, e.g. coordination gains, legal certainty, greater effectiveness or complementarities. It reflects broader European relevance and significance of the action with a view to presenting models and mechanisms which can be applied not only regionally or nationally but also EU widely. European added value can be created through for example: promotion of best practices, economies of scale, networking, etc.

**Impact** is the effect that the activity carried out and its results have on people, practices, organisations and systems. Dissemination and exploitation of results plans can help to maximize the effect of the activities being developed so that they will impact on the immediate participants and partners for years to come. Benefits to other stakeholders should also be considered in order to make a bigger difference and get the most from the project.

**Mandate letter:** Letter from a partner organisation confirming its participation in a cooperation project (original signature of the legal representative or equivalent required) and giving the legal authority to the project leader for acting on its behalf within the framework of this cooperation project. The mandate will be annexed to the grant agreement in case of selection.

**Outcome:** an intangible added value achieved through the achievement of the project objectives and targets. Ordinarily, such added value defies quantification, whether it covers concrete events and actions, content or methodology, or more abstract consequences such as increased awareness, increased skills or improved abilities. Knowledge and experience gained by participants, partners or other stakeholders involved in the project

**Output:** a tangible product which is produced by a given project and which may be quantified; outputs can be accessible products like artistic productions, showcases, festivals, exhibitions, reports, events, or other.

**Partners:** The partners are organisations which are active in the cultural and creative sectors as defined in Article 2 of the Regulation n° 1295/2013 of European Parliament and of the Council on

establishing the Creative Europe Programme and are established and officially registered in countries taking part in the Creative Europe Programme. The partners have a concrete and essential involvement in the design, implementation and financing of the project. Sole delivery of either services or goods with respect to the project, whether on a contractual basis or not, is not considered in-line with the definition of partner. The partners which are part of a cooperation project give the legal authority to the project leader to act on their behalf within the framework of the cooperation project.

**Project leader (Coordinator):** A project leader is an cultural organisation which is active in the cultural and creative sectors as defined in Article 2 of the Regulation No 1295/2013 of European Parliament and of the Council on establishing the Creative Europe Programme and is established and officially registered in a country taking part in the Creative Europe Programme, who performs a coordinating role during the implementation of the project. This role is translated into an overall responsibility for carrying out the activities in accordance with the grant agreement, as well as a concrete and essential involvement in the design, implementation and financing of the project. The project leader will submit the application to the Agency on behalf of all partners and acts as the legal co-signatory of the grant agreement.

**Public body:** Public body means a public sector body or a legal entity governed by private law with a public service mission providing adequate financial guarantees. By public sector body is meant the State, the regional or local government or any organisation governed by public law acting on behalf and under the control/responsibility of the State.

**Results** are achievements of a project that received EU funding. The type of result will vary depending on the type of project. Results can be classified as either outputs or outcomes

**Sub-contracting:** implies one or several organisations/companies hired as contractors following a procurement procedure, in order to carry out specific tasks or activities which form part of the action as described in the proposal.

**Sustainability** is the capacity of the project to continue and use its results beyond the end of the funding period. It should be reflected in the design of the project: in its vision and activities as well as in the communication strategy and the partnership.

The project results can then be used and exploited in the longer-term, perhaps via commercialisation, accreditation or mainstreaming. Not all parts of the project or results may be sustainable and it is important to view dissemination and exploitation as a progression that extends beyond the duration of the project, and into the future.

<b>Annex 2 – Mandatory documents – Check list</b>
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**The eForm must be accompanied by all mandatory documents listed below. Failure to comply with these requirements will lead to the rejection of the application.**

**Note:** Where documents need to be signed, the signature **has** to be the one of the legal representative of the organisation. For documents with an \* **Mandatory** templates are to be found at [https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2019_en)

<b>To Attach to the eForm:</b>
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**Detailed description of the project\*** *Please note that part A of the 'Detailed description of the project' cannot exceed 30 pages (3.000 characters per A4 page font 11). The part A of the document will not be assessed after the limit of 30 pages.*

**Declaration on honour\*** and **mandates\***  
 - Signed and duly filled in **Declaration on honour** \* (project leader only)  
 - **Mandate letters\*** duly filled in and signed by the legal representative of each partner

**Budget form\*** (Excel or open office)

<b>To Upload in the Participant Portal:</b>
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Signed and duly filled in **legal entity form\*** and the required annexes (project leaders and partners)

<b>Documents which the project leader must prepare and make available <u>immediately upon request</u> (these documents must NOT be provided at the submission stage):</b>
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To prove the **legal existence** of the project leader and each of the partners, and **their activity in the cultural and creative sectors**:

- **private entity**: extract from the official journal, copy of articles of association, extract of trade or association register, certificate of liability to VAT (if, as in certain countries, the trade register number and VAT number are identical, only one of these documents is required), statutes;
- **public entity**: copy of the resolution or decision establishing the public company, or other official document establishing the public-law entity

Copies of **activity reports** of the project leader and each of the partners of the last two years

**Cooperation agreement** signed by the legal representative of each partner and the legal representative of the project leader

<b>Documents that will be requested <u>only</u> to selected applicants</b>
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Signed and duly filled in **financial identification form\*** and the required annexes (for project leader only)

**Financial statements** (including balance sheet and profit and loss accounts) of the project leader only for the last two financial years for which the accounts have been closed (only if grant > EUR 60 000) (*not required for public bodies*)

**External audit report** produced by an approved external auditor, certifying the accounts of the project leader and any partner when applicable, of the last available financial year (**only if grant > 750 000**) (*not required for public bodies*)