



# **CREATIVE EUROPE**

## **Culture Sub-programme**

### **SUPPORT FOR EUROPEAN COOPERATION PROJECTS 2020**

**Call for Proposals EACEA 32/2019**

## **GUIDELINES**

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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-2020\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020_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>.

The following guidelines also take account of the policy framework in which the Creative Europe Programme (hereafter "the Programme") operates.

In 2018, the European Union strengthened the framework for the cultural and creative sectors. The Commission adopted on 16 May 2018 a New European Agenda for Culture<sup>4</sup>, setting out a vision for cultural cooperation at EU level to better address common challenges together. 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. The new European Agenda also recognises the strategic importance of gender balance in the creative and cultural sectors.

The European Year of Cultural Heritage 2018 celebrated our common heritage as a resource for Europe's future, underlining its social and economic value.

The strategic long-term vision for a prosperous, modern, competitive and climate neutral economy by 2050 – A Clean Planet for all, adopted in November 2018, looks into the portfolio of options available for Member States, business and citizens, and how these can contribute to the modernisation of our economy and improve the quality of life of Europeans. Awareness about the role of culture and creativity in this respect is growing and is becoming a topic of increasing interest.

The Joint Communication "Towards an EU strategy for international cultural relations"<sup>5</sup> encourages cultural cooperation between the EU and its partner countries and promotes a global order based on peace, the rule of law, freedom of expression, mutual understanding and respect for fundamental values, putting culture at the heart of EU international relations.

The European Commission is responsible for the implementation of the Programme. 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)

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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

<sup>5</sup> Joint Communication to the European Parliament and the Council, (JOIN(2016) 29 final, 08.06.2016

## **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.

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
- To promote the transnational circulation of cultural and creative works and cultural and creative players, in particular artists.
- To contribute to audience development 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 and improve access to European cultural and creative works with a particular focus on children, young people, people with disabilities and underrepresented groups;
- Improve capacity by developing new skills for cultural professionals and promoting innovative approaches to creation, new and innovative models of revenue, management and marketing for the cultural sectors, in particular as regards the digital shift;
- Contribute to the social integration of migrants and refugees by enhancing intercultural dialogue, promote shared EU values and mutual understanding and respect for other cultures;
- As a legacy to the European Year of Culture Heritage 2018, 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. These should be the most relevant priorities addressed in their project and shall be ranked 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>6</sup>.

### **B) Audience development**

Audience development<sup>7</sup> means bringing people and artists and their works 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

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<sup>6</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>7</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)

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 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>8</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.

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<sup>8</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)

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 or as additional partners to the minimum required that must be active in the cultural and creative sectors) 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>9</sup> 2018 aimed, among others, to raise awareness of common history and values, and reinforce a sense of belonging to a common European space.

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,

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<sup>9</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>



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. INDICATIVE TIMETABLE

The indicative timetable for this call for proposals is:

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

Steps	Date and time or indicative period
Publication of the call	October 2019
<b>Deadline for submitting applications</b>	<b>27 November 2019 – 17.00 Brussels time</b>
Evaluation period	<b>6 months</b>
Information to applicants	<b>May 2020</b>
Signature of grant agreement	<b>June -August 2020</b>
Start date of the action	<b>Between 1 September and 15 December 2020</b>

### 4. BUDGET AVAILABLE

The total budget earmarked for the co-financing of projects is estimated at EUR 48 444 567. With a view to establishing an appropriate representation of smaller scale cooperation projects (Category 1),  $\pm 40\%$  of the overall budget of the action is foreseen for this purpose.

This amount is subject to the availability of the appropriations provided for in the draft budget for 2020 after adoption of the budget for 2020 by the budgetary authority.

The maximum grant will be:

- **for category 1** - smaller scale cooperation projects: EUR 200 000, representing 60% of the total eligible costs,
- **for category 2** - larger scale cooperation projects: EUR 2 000 000, representing 50% of the total eligible costs

The Agency expects to fund around 100 proposals.

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

### 5. ADMISSIBILITY REQUIREMENTS

In order to be admissible, applications must be:

- sent no later than the deadline for submitting applications referred to in section 3<sup>10</sup>;

<sup>10</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).

- submitted in writing<sup>11</sup> using the online application form and electronic submission system available at <https://eacea.ec.europa.eu/PPMT/>;
- drafted in one of the EU official languages.

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

## **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 project leader and the minimum number of partners per category, must be cultural operators active in the cultural and creative sectors<sup>12</sup>**, as defined in Article 2 of Regulation No 1295/2013 of the European Parliament and of the Council establishing the Creative Europe Programme, and legally established in one of the countries participating in the Culture Sub-Programme. For the sake of clarity and in the context of this call, the minimum number of operators per category 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 sectors defined in the aforementioned 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.

Entities affiliated to the applicants are not eligible to receive funding under this Call for proposals.

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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.

<sup>11</sup> If you encounter technical issues that are not addressed in the user guide [https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020_en) (under eForm) you may contact the EACEA Helpdesk to request assistance. The contact details and hours of operation are as follows:

Email address: EACEA-HELPSDESK@ec.europa.eu

Telephone: +32 229 90705

The EACEA Helpdesk service is available from 08:30 to 17:30 Monday to Thursday and from 08:30 to 17:00 on Fridays (all times are Brussels time). The service is not available on Belgian public holidays or on official Commission holidays.

When contacting the Helpdesk, please have the following information to hand or include it in your email message: Your telephone number and your email address; The programme and funding opportunity you are applying under;

The following details for the computer that you are using to complete and submit your application: The version of Adobe Reader (or Adobe Acrobat) that is installed; The internet browser and version you are using; The operating system and version installed on the computer; Details of any error messages / error codes that you encountered; Screenshots of the problem (if contacting the Helpdesk by email)

<sup>12</sup> Creative sectors are defined in the legal basis, which can be found here: <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32013R1295&from=EN>

### 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>13</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. 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.17.3.1(a) of the grant agreement.

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)

### 6.1.4.

#### **Multi-beneficiary requirements:**

In order to be eligible, a proposal must be submitted by a consortium composed of at least:

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

- **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 section 6.1.3, paragraph 1 or 3.

This category includes proposals requesting an EU grant of no more than **EUR 200 000** representing maximum **60%** of the total eligible budget.

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<sup>13</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).

## For Category 2 - Larger scale cooperation projects

- **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 section 6.1.3, paragraph 1 or 3.

This category includes proposals 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 category 2 project must ensure that there is no overlap of eligibility period between the ongoing supported project and the project applied for.

### Supporting documents:

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

- **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);
- **public entity:** copy of the resolution or decision establishing the public company, or other official document establishing the public-law entity;
- **Consortium:**
  - o in addition to the supporting documents referring to their legal status, consortium members (partners) will submit in the application **mandate letters** confirming their participation to the project.

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.**

Please note that the project leader can apply **only once a year under a sole category, either under category 1 or under category 2 of this call.** 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 of the call EACEA 32/2019 can be a partner in several other projects presented by another project leader under any category of the present call.

Furthermore, a project can be submitted only once, either under call EACEA 32/2019 or under the specific call for Proposals intended for supporting the cultural and creative sectors in the Western Balkans region (Call EACEA 39/2019).

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

### 6.3 Eligible activities

Eligible activities to be taken into consideration are the activities which intend to achieve the objectives and priorities set in section 2 of these guidelines.

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.

#### Implementation period:

Activities shall start for both categories of projects between 1 September and 15 December of year 2020 at latest.

In any case, activities shall not start before the signature of the Grant Agreement by the Agency unless the applicant provides a prior justification<sup>14</sup> which is accepted by the Agency.

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

Applications for projects scheduled to run for a longer period than that specified in this call for proposals will not be accepted.

## 7. EXCLUSION CRITERIA

### 7.1 Exclusion

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, its assets are being administered by a liquidator or by a court, it is in an arrangement with creditors, its business activities are suspended, or it is in any analogous situation arising from a similar procedure provided for under EU or national laws or regulations;
- (b) it has been established by a final judgment 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 applicable law;
- (c) it has been established by a final judgment 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 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 fulfilment of eligibility or 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 judgment that the applicant is guilty of any of the following:

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<sup>14</sup> To be stated in the eform part C.1.

- (i) fraud, within the meaning of Article 3 of Directive (EU) 2017/1371 of the European Parliament and of the Council and 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 4(2) of Directive (EU) 2017/1371 or Article 3 of the Convention on the fight against corruption involving officials of the European Communities or officials of Member States of the European Union, drawn up by the Council Act of 26 May 1997, or conduct referred to in Article 2(1) of Council Framework Decision 2003/568/JHA, or corruption as defined in the applicable law;
  - (iii) conduct related to a criminal organisation, as referred to in Article 2 of Council Framework Decision 2008/841/JHA;
  - (iv) money laundering or terrorist financing within the meaning of Article 1(3), (4) and (5) of Directive (EU) 2015/849 of the European Parliament and of the Council;
  - (v) terrorist 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 offences concerning trafficking in human beings as referred to 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 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 judgment 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) It has been established by a final judgement or final administrative decision that the applicant has created an entity in a different jurisdiction with the intent to circumvent fiscal, social or any other legal obligations of mandatory application in the jurisdiction of its registered office, central administration or principal place of business;
- (h) it has been established by a final judgement or final administrative decision that an entity has been created with the intent referred to in point (g);
- (i) for the situations referred to in points (c) to (h) above, the applicant is subject to:
- (i) facts established in the context of audits or investigations carried out by European Public Prosecutor's Office after its establishment, the Court of Auditors, the European Anti-Fraud Office or the internal auditor, 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 judgments or 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) facts referred to in decisions of persons or entities being entrusted with EU budget implementation tasks;
  - (iv) information transmitted by Member States implementing Union funds;
  - (v) decisions of the Commission relating to the infringement of Union competition law or of a national competent authority relating to the infringement of Union or national competition law; or
  - (vi) decisions of exclusion by an authorising officer of an EU institution, of a European office or of an EU agency or body.

## **7.2 Remedial measures**

If an applicant declares one of the situations of exclusion listed above (see section 7.1), it must indicate the measures it has taken to remedy the exclusion situation, thus demonstrating its reliability. This may include e.g. technical, organisational and personnel measures to correct the conduct and prevent further occurrence, compensation of damage or payment of fines or of any taxes or social security contributions. The relevant documentary evidence which illustrates the remedial measures taken must be provided in annex to the declaration. This does not apply for situations referred in point (d) of section 7.1.

## **7.3 Rejection from the call for proposals**

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

- (a) is in an exclusion situation established in accordance with section 7.1; or
- (b) has misrepresented the information required as a condition for participating in the procedure or has failed to supply that information; or
- (c) was previously involved in the preparation of documents used in the award procedure where this entails a breach of the principle of equal treatment, including distortion of competition, that cannot be remedied otherwise.

Administrative sanctions (exclusion) may be imposed on applicants, if any of the declarations or information provided as a condition for participating in this procedure prove to be false.

## **7.4 Supporting documents**

Applicants must provide a declaration on their honour certifying that they are not in one of the situations referred to in Articles 136(1) and 141 FR, by filling in the relevant form attached to the application form accompanying the call for proposals and available at [https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020_en)

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

# **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.

## **8.1 Financial capacity**

Applicants must have stable and sufficient sources of funding to maintain their activity throughout the duration of the grant 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 by Research Executive Agency Validation Services:

- 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, and
  - the profit and loss account as well as the balance sheet for the last two financial years 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 2 financial years available where such an audit report is available or whenever a statutory report is required by law. If the audit report is not available AND a statutory report is not required by law, a self-declaration signed by the applicant's authorised representative certifying the validity of its accounts for the last 2 financial years available must be provided.
- In the event of an application grouping several applicants (consortium), the above thresholds apply to each applicant.

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;
- decide not to give pre-financing;
- decide to give pre-financing paid in instalments;
- decide to give pre-financing covered by a bank guarantee (see section 11.6.2 below);
- where applicable, require the joint and several financial liability of all the co-beneficiaries.

If the RAO considered that the financial capacity is insufficient s/he will 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 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);
- the organisations' **activity reports** (see annex 2 of these Guidelines);
- 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:

Criteria	Definition	Maximum points
1. Relevance	This criterion evaluates how the project implements the selected policy priority(ies)	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, timetable, appropriateness of the budget) and how likely it will reach its objectives.	30
3. Communication and dissemination	This criterion evaluates the project's approach to communicating its activities and disseminating its results and to sharing knowledge and experiences within the	20

	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.	
4. Quality of the partnership	This criterion evaluates the relevance of the partnership to the project as well as 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 implements the selected policy priority(ies) 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, applicants are invited to answer the following guiding questions<sup>15</sup>:

- What is the project's strategy to implement **one or more** of the chosen priority (ies)?
- How will the project foster the work of artists and cultural operators, their creation, productions, their mobility, training and employment?
- 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>16</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 is the strategy proposed to ensure **sustainability** beyond the project's duration, both in terms of project outcome, as well as in terms of impact on the beneficiaries involved in the project<sup>17</sup>?

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

**This criterion evaluates how the project will be implemented in practice (quality of the activities and deliverables, methodology, timetable, appropriateness of the budget) and how likely it will reach its objectives.**

To this end, applicants are invited to answer the following guiding questions:

- What are the activities proposed to respond to the objectives of the project?

<sup>15</sup> These questions shall be answered by the applicants in the document called 'Detailed description of the project' (annexed 1 to be attached to the eform)

<sup>16</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>17</sup> **Sustainability** is the capacity of the project to continue and use its results beyond the end of the funding period.

- What are the needs of the presented target groups in relation to the objectives and activities of the project?
- What is the methodology of implementation of the activities?
- What are the expected results (outcomes<sup>18</sup>) and the deliverables (output<sup>19</sup>) of the project?
- What is the planned qualitative and quantitative assessment of the project?
- What is the time-table for implementing the project activities?
- Why is the allocation of the submitted budget appropriate to the activities undertaken in the framework of the project?

### 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.**

To this end, applicants are invited to answer the following guiding questions:

- What is the strategy of communication<sup>20</sup> of the project considering the objectives and target groups?
- What is the dissemination<sup>21</sup> strategy to share knowledge and provide information of the results of the project to the sector and across 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 relevance of the partnership to the project as well as the extent to which the structure and management of the project will ensure the effective implementation of the project.**

To this end, applicants are invited to answer the following guiding questions:

- Explain the composition of the partnership.
- What is the structure and management of the consortium in relation with the project?
- Only for projects involving partnership with organisation(s) established in those countries referred to section 6.1.3, point 2 and 5 of these guidelines: Explain the relevance of including partners from these countries for your project.

In case of ex-aequo proposals, these proposals will be ranked in accordance with the following rule(s): Priority will first be given to the proposals having obtained the highest score in the award criterion 'Relevance'. If ex-aequo proposals still remain, priority will then be given to the proposals having obtained the highest score in the award criterion 'Quality of the content and activities'. If ex-aequo proposals still remain, priority will then be given to the proposals having obtained the highest score in the award criterion 'Quality of the partnership'.

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<sup>18</sup> **Outcome:** An intangible added value, such as increased awareness, improved skills, acquired knowledge, achieved through project objectives.

<sup>19</sup> **Output:** tangible and quantified products produced by the project.

<sup>20</sup> **Communication:** includes information and promotion activities to raise awareness and enhance the external visibility of the project's activities.

<sup>21</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.

## 10. LEGAL COMMITMENTS

In the event of 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 information on the procedure in view of formalising the agreement of the parties.

Two copies of the original grant agreement must be signed first by the coordinator on behalf of the consortium and returned to the Agency immediately. The Agency will sign them last.

## 11. FINANCIAL PROVISIONS

### 11. 1. Forms of the grant

#### 11.1.1. Reimbursement of costs actually incurred

The grant will be defined by applying a maximum co-financing rate of:

- 60% for the category 1 projects – smaller scale cooperation projects
- 50% for the category 2 projects – larger scale cooperation projects

to the eligible costs actually incurred and declared by the beneficiaries.

#### Supporting documents

The final amount of the grant to be awarded to the beneficiary 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	The three highest consolidated staff costs (i.e. staff member costs) for the whole eligibility period
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 an approved auditor or in case of public bodies, by a 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 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.

For details on eligibility of costs, please refer to section 11.2.

#### **11.1.2 Reimbursement of eligible costs declared on the basis of flat-rate(s)**

The grant will be defined by applying a maximum co-financing rate of

- 60% to the eligible costs declared by the beneficiary for the category 1 projects – smaller scale cooperation projects
- 50% to the eligible costs declared by the beneficiary for the category 2 projects – larger scale cooperation projects

on the basis of:

- a flat rate of maximum 7% of the eligible direct costs (‘reimbursement of flat-rate costs’)  
The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

### **11.1.3 Payment conditions, checks and audits for flat-rate(s)**

Contribution based on flat-rate will be paid in full provided the action is implemented properly (with the required quality, fully and on time. If the action is not properly implemented the amount of the grant will be reduced proportionately. See also Step 4 in section 11.5.

The fulfilment of the above conditions and/or results triggering the payment of the flat rate as specified in section 11.1.2, including where required the achievement of outputs and/or results will be checked at the latest before the payment of the balance. In addition, the fulfilment of those conditions and/or results may be subject to ex post controls.

For this purpose, in case of verifications, checks and audits, the beneficiary will be required to provide the requested contribution to which the flat rate applies.

The amount of flat rates as specified in section 11.1.2 will not be challenged by ex-post controls. This does not affect the possibility to reduce the grant as specified above or in the case of irregularity, fraud or a breach of other obligations.

Payment of the grant on the basis of flat-rates as specified in section 11.1.2 does not affect the right of access to the statutory records of the beneficiaries for the purpose of:

- reviewing them for future grants, or
- protecting the Union financial interests, e.g. detection of fraud, irregularities or breach of obligations.

## **11.2 Eligible costs**

Eligible costs shall meet all the following criteria:

- they are incurred by the beneficiary.
- they are incurred during the duration of the action, with the exception of costs relating to final reports and audit certificates, as well as those incurred for the participation to kick off meeting(s) and any other meeting called upon by the Agency/Commission;
  - o The period of eligibility of costs will start as specified in the grant agreement.
  - o If a beneficiary can demonstrate the need to start the action before the agreement is signed, the costs eligibility period may start before that signature. Under no circumstances can the eligibility period start before the date of submission of the grant application.
- they are indicated in the estimated budget of the action;
- they are necessary for the implementation of the action which is the subject of the grant;
- 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 principle 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 revenue declared in respect of the action with the corresponding accounting statements and supporting documents.

Eligible costs may be direct or indirect.

### 11.2.1 Eligible direct costs

The eligible direct costs for the action are those costs which, **with due regard to 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:

- a. the costs of personnel working under an employment contract with the beneficiary or an equivalent appointing act and assigned to the action, provided that these costs are in line with the beneficiary's usual policy on remuneration.

Those costs include actual salaries plus social security contributions and other statutory costs included in the remuneration. They may also comprise additional remunerations, including payments on the basis of supplementary contracts regardless of the nature of those contracts, provided that they are paid in a consistent manner whenever the same kind of work or expertise is required, independently from the source of funding used;

The costs of natural persons working under a contract with the beneficiary other than an employment contract or who are seconded to the beneficiary by a third party against payment may also be included under such personnel costs, provided that the following conditions are fulfilled:

- (i) the person works under conditions similar to those of an employee (in particular regarding the way the work is organised, the tasks that are performed and the premises where they are performed);
- (ii) the result of the work belongs to the beneficiary (unless exceptionally agreed otherwise); and
- (iii) the costs are not significantly different from the costs of staff performing similar tasks under an employment contract with the beneficiary;

The recommended methods for the calculation of direct personnel costs are provided in Appendix.

- b. costs of travel and related subsistence allowances, provided that these costs are in line with the beneficiary's usual practices on travel;
- c. the depreciation costs of equipment or other assets (new or second-hand) as recorded in the beneficiary's accounting statements, provided that the asset:
  - (i) is written off in accordance with the international accounting standards and the beneficiary's usual accounting practices; and
  - (ii) has been purchased in accordance with the rules on implementation contracts laid down in the grant agreement, if the purchase occurred within the implementation period;

The costs of renting or leasing equipment or other assets are also eligible, provided that these costs do not exceed the depreciation costs of similar equipment or assets and are exclusive of any finance fee;

Only the portion of the equipment's depreciation, rental or lease costs corresponding to the implementation period and the rate of actual use for the purposes of the action may be taken into account when determining the eligible costs. By way of exception, the full cost of purchase of equipment may be eligible under the Special Conditions, if this is justified by the nature of the action and the context of the use of the equipment or assets;

- d. costs of consumables and supplies, provided that they:
  - (i) are purchased in accordance with the rules on implementation contracts laid down in the grant agreement; and

- (ii) are directly assigned to the action;
- e. costs arising directly from requirements imposed by the Agreement (dissemination of information, specific evaluation of the action, audits, translations, reproduction), including the costs of requested financial guarantees, provided that the corresponding services are purchased in accordance with the rules on implementation contracts laid down in the grant agreement;
- f. costs derived from subcontracts, provided that specific conditions on subcontracting as laid down in the grant agreement are met;
- g. costs of financial support to third parties, provided that the conditions laid down in the grant agreement are met;
- h. duties, taxes and charges paid by the beneficiary, notably value added tax (VAT), provided that they are included in eligible direct costs, and unless specified otherwise in the grant agreement.

For actions involving costs relating to a third country<sup>22</sup> (i.e. costs relating to natural persons who are citizens of a third country, organisations based in a third country and activities taking place in a third country), the relevant costs incurred by the project leader and/or the partners must not exceed 30% of the total eligible direct costs of the budget.

Representatives of the coordinator involved in the action shall participate in meetings organized by the Agency, i.e. indicatively up to two meetings per year. The expenses for participation will be considered as eligible costs.

#### **11.2.2. Eligible indirect costs (overheads)**

Indirect costs are costs that are not directly linked to the action implementation and therefore cannot be attributed directly to it.

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

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

**Applicants' attention is drawn to the fact that if they are receiving an operating grant financed by the EU or Euratom budget, they may not declare indirect costs for the period(s) covered by the operating grant, unless they can demonstrate that the operating grant does not cover any costs of the action.**

In order to demonstrate this, in principle, the beneficiary should:

- a. use analytical cost accounting that allows to separate all costs (including overheads) attributable to the operating grant and the action grant. For that purpose the beneficiary should use reliable accounting codes and allocation keys ensuring that the allocation of the costs is done in a fair, objective and realistic way.
- b. record separately:

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<sup>22</sup> In the frame of the Call EACEA 32/2019 and of those costs laid out under section 11.2.1 solely, the notion of a third country is to be understood as a country not participating in the Creative Europe Sub-Programme Culture.



- all costs incurred for the operating grants (i.e. personnel, general running costs and other operating costs linked to the part of its usual annual activities), and
- all costs incurred for the action grants (including the actual indirect costs linked to the action)

If the operating grant covers the entire usual annual activity and budget of the beneficiary, the latter is not entitled to receive any indirect costs under the action grant.

### **11.3 Ineligible costs**

The following items are not considered as eligible costs:

- a) return on capital and dividends paid by a beneficiary;
- b) debt and debt service charges;
- c) provisions for losses or debts;
- d) interest owed;
- e) doubtful debts;
- f) exchange losses;
- g) costs of transfers from the Agency charged by the bank of a beneficiary;
- h) costs declared by the beneficiary under another action receiving a grant financed from the Union budget. Such grants include grants awarded by a Member State and financed from the Union budget and grants awarded by bodies other than the Agency for the purpose of implementing the Union budget. In particular, beneficiaries receiving an operating grant financed by the EU or Euratom budget cannot declare indirect costs for the period(s) covered by the operating grant, unless they can demonstrate that the operating grant does not cover any costs of the action.
- i) contributions in kind from third parties;
- j) excessive or reckless expenditure;
- k) deductible VAT.

### **11.4 Balanced budget**

The estimated budget of the action must be attached to the application form. It must have revenue and expenditure in balance.

The budget must be drawn up in euros.

Applicants for whom costs will not be incurred in euros should 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)

The applicant must ensure that the resources which are necessary to carry out the action are not 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.

### **11.5 Calculation of the final grant**

The final amount of the grant is calculated by the Agency at the time of the payment of the balance. The calculation involves the following steps:

### **Step 1 — Application of the reimbursement rate to the eligible costs and additional and flat-rate contributions**

The amount under step 1 is obtained by applying the reimbursement rate specified in section 11.1 to the eligible costs actually incurred and accepted by the Agency including costs declared in the form of flat rate contributions to which the co-financing rate applies in accordance with section 11.1.2.

### **Step 2 — Limit to the maximum amount of the grant**

The total amount paid to the beneficiaries by the Agency may in no circumstances exceed the maximum amount of the grant as indicated in the grant agreement. If the amount obtained following Step 1 is higher than this maximum amount, the final amount of the grant is limited to the latter.

### **Step 3 — Reduction due to the no-profit rule**

‘Profit’ means the surplus of receipts over the total eligible costs of the action, where receipts are the amount obtained following Steps 1 and 2 plus the revenue generated by the action for beneficiaries other than non-profit organisations.

In-kind and financial contributions by third parties are not considered receipts.

The total eligible costs of the action are the consolidated total eligible costs approved by the Agency. The revenue generated by the action is the consolidated revenue established, generated or confirmed for beneficiaries other than non-profit organisations on the date on which the request for payment of the balance is drawn up.

If there is a profit, it will be deducted in proportion to the final rate of reimbursement of the actual eligible costs of the action approved by the Agency.

### **Step 4 — Reduction due to improper implementation or breach of other obligations**

The Agency may reduce the maximum amount of the grant if the action has not been implemented properly (i.e. if it has not been implemented or has been implemented poorly, partially or late), or if another obligation under the Agreement has been breached.

The amount of the reduction will be proportionate to the degree to which the action has been implemented improperly or to the seriousness of the breach.

## **11.6. Reporting and payment arrangements**

### **11.6.1 Payment arrangements**

The beneficiary may request the following payments provided that the conditions of the grant agreement are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement:

For Category 1 smaller scale cooperation projects:

<b>Payment request</b>	<b>Accompanying documents</b>
A <b>pre-financing payment</b> corresponding to 70% of the maximum grant amount	financial guarantee (see section 11.6.2) – only applicable in case of analysis of a weak financial capacity of the applicant /coordinator

<p><b>Payment of the balance</b></p> <p>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 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.</p>	<p>(a) final technical report  (b) final financial statement  (c) summary financial statement aggregating the financial statements already submitted previously and indicating the receipts  (d) a certificate on the financial statements and underlying accounts</p>
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For Category 2 larger scale cooperation projects:

<b>Payment request</b>	<b>Accompanying documents</b>
<p>A <b>pre-financing payment</b> corresponding to 40% of the maximum grant amount</p>	<p>financial guarantee (see section 11.6.2) - only applicable in case of analysis of a weak financial capacity of the applicant /coordinator</p>
<p>A <b>second pre-financing payment</b> corresponding to 40 % of the maximum grant amount.</p>	<p>(a) technical report on progress  (b) statement on the use of the previous pre-financing instalment  (c) financial guarantee (see section 11.7.2)</p>
<p><b>Payment of the balance</b></p> <p>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 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.</p>	<p>(a) final technical report  (b) final financial statement  (c) summary financial statement aggregating the financial statements already submitted previously and indicating the receipts  (d) a certificate on the financial statements and underlying accounts</p>

In case of a weak financial capacity, section 8.1 above applies.

### **11.6.2 Pre-financing guarantee**

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 EU Member States. When the beneficiary is established in a third country, the Agency may agree that a bank or financial institution established in that third country may provide the guarantee if it 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 guarantee by a third party or,
- 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 the payment of the balance, in accordance with the conditions laid down in the grant agreement.

As an alternative to requesting a guarantee on pre-financing, the Agency may decide to split the payment of pre-financing into several instalments.

### **11.7 Other financial conditions**

#### **a) Non-cumulative award**

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

Under no circumstances shall the same costs be financed twice by the Union budget. To ensure this, applicants shall indicate in the grant application the sources and amounts of Union funding received or applied for the same action or part of the action or for its (the applicant's) 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 in the grant application 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) Implementation contracts/subcontracting**

Where the implementation of the action requires the award of procurement contracts (implementation contracts), the beneficiary may award the contract in accordance with its usual purchasing practices provided that the contract is awarded to the tender offering best value for money or the lowest price (as appropriate), avoiding conflicts of interest.

The beneficiary is expected to clearly document the tendering procedure and retain the documentation in the event of an audit.

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

Beneficiaries may subcontract tasks forming part of the action. If they do so, they must ensure that, in addition to the above-mentioned conditions of best value for money and absence of conflicts of interests, the following conditions are also complied with:

- 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.

#### **d) Financial support to third parties**

The applications may envisage provision of financial support to third parties. In such case the applications must include:

- an exhaustive list of the types of activities for which a third party may receive financial support out of the following fixed list:
  - *Prizes*
  - *bursaries*

The amount of financial support per third party must not exceed EUR 60 000.

## **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

- 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 if he/she is domiciled within the EU or equivalent if domiciled outside the EU;
- subject of the grant;
- nature and amount awarded.

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 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. PROCESSING OF PERSONAL DATA**

The reply to any call for proposals involves the recording and processing of personal data (such as name, address and CV). Such data will be processed pursuant to Regulation (EU) 2018/1725 of the European Parliament and of the Council of 23 October 2018 on the protection of natural persons with regard to the processing of personal data by the Union institutions, bodies, offices and agencies and on the free movement of such data, and repealing Regulation (EC) No 45/2001 and Decision No 1247/2002/EC.

Unless indicated otherwise, the questions and any personal data requested that are required to evaluate the application in accordance with the call for proposal will be processed solely for that purpose by Director of the Agency.

Personal data may be registered in the Early Detection and Exclusion System by the Commission, should the beneficiary be in one of the situations mentioned in Articles 136 and 141 of Regulation (EU, Euratom) 2018/1046. For more information see the Privacy Statement on: [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)

## 14. PROCEDURE FOR SUBMISSION AND SELECTION OF APPLICATIONS

### 14.1 Publication

The call for proposals is published on ec.europa.eu on the Funding & Tender Opportunities Portal (FTOP) at the following address:

<https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/home>

and on the EACEA websites on the programme funding pages:

[https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020_en)

### 14.2 Registration in the Participant Portal/ Funding & Tender Portal

Before submitting an electronic application, applicants (project leader and partners) will have to register their organisation in the Participant hosted in the Funding & Tender opportunities Portal and receive a Participant Identification Code (PIC9-digit number), serving as the unique identifier of their organisation in the Participant Register. The PIC will be requested in the application form.

The Participant Register hosted in the Funding & Tender Opportunities 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:

<https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/how-to-participate/participant-register>

The tool also allows applicants to upload all relevant documents related to their organisation (such as: registration documents, legal status, annual accounts).

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-2020\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020_en).

### 14.3 Submission of grant application

Applications must be submitted in accordance with the admissibility requirements set out under section 5 and by the deadline set out under section 3.

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

Applicants will be informed in writing about the results of the selection process.

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 17.00 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 automatic e-mail acknowledging receipt of their submission. Applicants shall ensure that all the documents requested and mentioned in the eForm are provided electronically.

#### **14.4 Notification and publication of the evaluation results**

Applicants shall be notified individually of the outcome of the evaluation procedure by a letter signed by the Authorising Officer sent as registered document to the legal Representative through the Funding & Tender Opportunities Portal<sup>24</sup> at the latest six months after the application deadline. During these six months assessment and selection of applications take place, followed by the adoption of the award decision. Only when these procedures are completed, the lists of selected projects will be published on the Agency website: [http://eacea.ec.europa.eu/creative-europe/selection-results\\_en](http://eacea.ec.europa.eu/creative-europe/selection-results_en)

The Legal representative of the applicant organisation will receive an email explaining when the notification letter is available in the Funding & Tender Opportunities Portal. Information on how to access the notification letter is available on the following website: <https://ec.europa.eu/research/participants/portal/desktop/en/home.html>

It is responsibility of the applicant to submit in the application the correct email address of the Legal Representative.

If the formal notification in the Funding & Tender Opportunities Portal isn't opened for a period of more than 10 days (for projects), the Agency will consider the formal notification acknowledged.

#### **14.5 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 No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) <sup>25</sup> and its corrigenda of 27 June 2014<sup>26</sup> and 18 April 2018<sup>27</sup>.

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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.

<sup>24</sup> <https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/how-to-participate/participant-register>

<sup>25</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>26</sup> Published in the Official Journal of the European Union on 27/06/2014 (OJ L 189/260).

<sup>27</sup> Published in the Official Journal of the European Union on 23/04/2018 (OJ L 103).



## 14.6 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

## Appendix

### Specific conditions for direct personnel costs

#### 1. Calculation

The ways of calculating eligible direct personnel costs laid down in points (a) and (b) below are recommended and accepted as offering assurance as to the costs declared being actual.

The Agency may accept a different method of calculating personnel costs used by the beneficiary, if it considers that it offers an adequate level of assurance of the costs declared being actual.

#### a) for persons working exclusively on the action:

*{ monthly rate for the person*

*multiplied by*

*number of actual months worked on the action }*

The months declared for these persons may not be declared for any other EU or Euratom grant.

The **monthly rate** is calculated as follows:

*{ annual personnel costs for the person*

*divided by 12 }*

using the personnel costs for each full financial year covered by the reporting period concerned.

If a financial year is not closed at the end of the reporting period, the beneficiaries must use the monthly rate of the last closed financial year available;

#### b) for persons working part time on the action

(i) If the person is assigned to the action at a fixed pro-rata of their working time:

*{ monthly rate for the person multiplied by pro-rata assigned to the action*

*multiplied by*

*number of actual months worked on the action }*

The working time pro-rata declared for these persons may not be declared for any other EU or Euratom grant.

The monthly rate is calculated as above.

(ii) In other cases:

*{ hourly rate for the person multiplied by number of actual hours worked on the action }*

*or*

*{daily rate for the person multiplied by number of actual days worked on the action}*

(rounded up or down to the nearest half-day)

The number of actual hours/days declared for a person must be identifiable and verifiable.

The total number of hours/days declared in EU or Euratom grants, for a person for a year, cannot be higher than the annual productive hours/days used for the calculations of the hourly/daily rate. Therefore, the maximum number of hours/days that can be declared for the grant are:

*{number of annual productive hours/days for the year (see below)}*

*minus*

*total number of hours and days declared by the beneficiary, for that person for that year, for other EU or Euratom grants}.*

The ‘**hourly/daily rate**’ is calculated as follows:

*{annual personnel costs for the person*

*divided by*

*number of individual annual productive hours/days}* using the personnel costs and the number of annual productive hours/days for each full financial year covered by the reporting period concerned.

If a financial year is not closed at the end of the reporting period, the beneficiaries must use the hourly/daily rate of the last closed financial year available.

The ‘number of individual annual productive hours/days’ is the total actual hours/days worked by the person in the year. It may not include holidays and other absences (such as sick leave, maternity leave, special leave, etc). However, it may include overtime and time spent in meetings, trainings and other similar activities.

## **2. Documentation to support personnel costs declared as actual costs**

For **persons working exclusively on the action**, where the direct personnel costs are calculated following **point (a)**, there is no need to keep time records, if the beneficiary signs a **declaration** confirming that the persons concerned have worked exclusively on the action.

For **persons assigned to the action at a fixed pro-rata of their working time**, where the direct personnel costs are calculated following **point (b)(i)**, there is no need to keep time records, if the beneficiary signs a declaration that the persons concerned have effectively worked at the fixed pro-rata on the action.

For **persons working part time on the action**, where direct personnel costs are calculated following **point (b)(ii)**, the beneficiaries must keep **time records** for the number of hours/days declared. The time records must be in writing and approved by the persons working on the action and their supervisors, at least monthly.

In the absence of reliable time records of the hours worked on the action, the Agency may accept alternative evidence supporting the number of hours/days declared, if it considers that it offers an adequate level of assurance.

**Definitions applicable in the framework of the call for Proposals EACEA 32/2019:**

**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, it must be provided to the Agency in case of projects selected for funding. 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 participating in the project, they must be established and officially registered in countries taking part in the Creative Europe Programme. The minimum number of partner per category should be 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. 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 might have an impact on the submission and assessment 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-2020\\_en](https://eacea.ec.europa.eu/creative-europe/funding/support-european-cooperation-projects-2020_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' has characters limitations in the different questions, which need to be respected. The part A of the document will not be assessed after exceeding the limit mentioned in each box.*

**Declaration on honour\*** and **mandate letters\***  
 - 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)

<b>To Upload in the Participant Portal/Funding &amp; Tender portal</b> <a href="https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/how-to-participate/participant-register">https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/how-to-participate/participant-register</a>
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Signed and duly filled in **legal entity form\*** (applicable for project leaders and partners)

<b>Documents which the project leader must prepare and make available <u>immediately</u> upon request</b> <i>(these documents must NOT be provided at the submission stage):</i>
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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. *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.*



**Documents that will be requested only to selected applicants and which need to be uploaded in the Participant Portal/Funding & Tender portal <https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/how-to-participate/participant-register>**

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 2 available financial year (**please refer to section 8.1**) (*not required for public bodies*)