

A decorative graphic consisting of a blue zigzag line that forms a series of peaks and valleys. The bottom half of the graphic is filled with a solid green color. On the right side, the blue line ends in a large, solid blue arrow pointing upwards and to the right.

Creative Partnerships

**A guide to building international partnerships
and accessing European funding**

**Information on EU
funding opportunities
for arts and cultural
organisations in
Northern Ireland**

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- European Commission
- Ecorys (Lifelong Learning Programme)
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Introduction

International partnerships present a wide range of benefits and opportunities for growth and development of the arts and cultural sector in Northern Ireland. This document contains a series of short introductions, guidance notes and signposting on how to create or expand your international network by accessing funding through the European Commission.

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1 The benefits and challenges of international partnerships

‘Think global—act local’ is a mantra with which we are all familiar. It has led to individuals and communities around the world becoming more aware of global responsibilities and benefiting from the cumulative effects of billions of individual actions at grass roots level. The growing number of international partnerships and other international links take this to another level – in short, ‘think global—act global’.

International partnerships and links provide the opportunity to share experiences gained at the local level with others across the world. International partnerships and links provide substantial mutual benefits.



Common benefits include:

- achieving greater awareness of a diverse, complex and interdependent world
- increasing mutual respect for cultural, social and religious diversity thereby combating racism and xenophobia
- promoting tolerance and increasing understanding
- improving social cohesion and community well being, leading to increased civic pride, self esteem and confidence
- broadening an individual’s horizons and career prospects, particularly young people and other disadvantaged groups
- helping individuals to gain perspective on their own community by looking at other communities, environments and social structures

- enhancing both formal and informal education and lifelong learning opportunities by providing a realistic context for learning, and boosting key skills such as communication, language learning, transfer of cutting edge practices or learning new technical skills
- allowing organisations to explore potential economic benefits of cooperation when many business partnerships benefit from finding it easier to trade with people they know and understand
- tourism is recognised as a key component to the economy of many areas, and overseas partnerships can help promote an area.

International working can also present a range of challenges including:

- locating relevant partners who share a similar ethos and aims
- working to ensure that achievements benefits all partners
- achieving benefits for the long term including business sustainability
- cultural and language barriers
- financial and human resource constraints.

Fuelling these challenges is a general sense of intimidation and fear over the volume of work required to develop international partnerships and projects coupled with perceptions of high levels of bureaucracy imposed by the funding organisations.

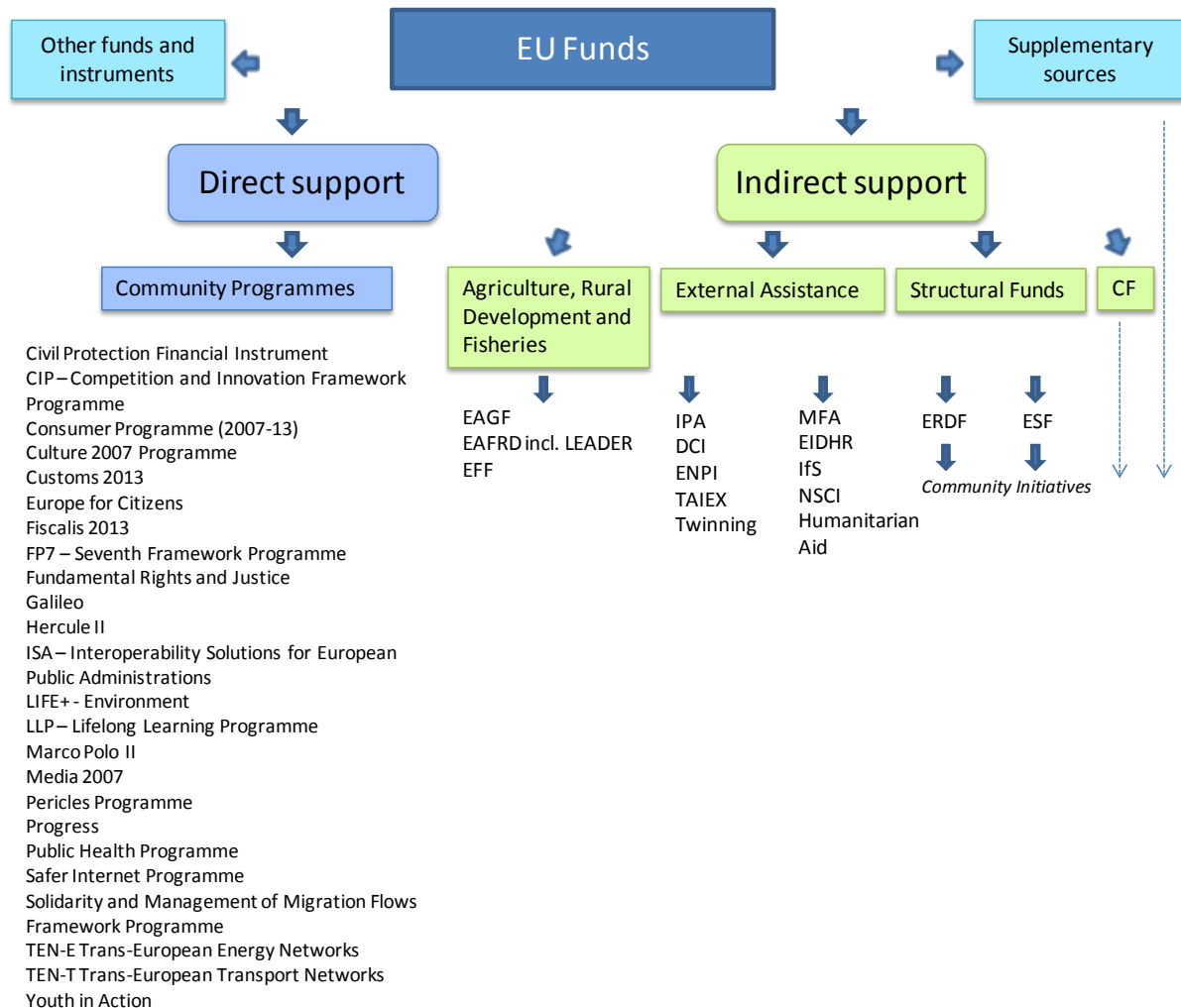
Over the past decade the European Union has placed significant emphasis on increasing the level of exchange and partnership working across Europe and beyond. The lessons learnt from the thousands of partnerships developed during this time have been reviewed. The EU continues to carry out regular revisions to its programmes based on feedback obtained, which has resulted in changes to increase the level of support available and reductions in the level of administration required.

Whilst all international partnerships may still encounter some degree of difficulty, the message from the thousands of projects funded since 2000 is that the benefits far outweigh the challenges. Indeed the challenges are often reported as some of the major learning experiences that have helped to develop both organisations and individuals across technical, management and personal skill areas.

2 European Commission Funded Programmes 2007 – 2013

Northern Ireland continues to benefit from the wide range of EU funding programmes available. European programmes are typically divided into direct or indirect categories (see figure 1):

Figure 1: Overview of EU Funding



(Figure 1 is adapted from EuroMedia Training http://www.eutrainingsite.com/eu_funds.php)

Direct support includes programmes covering the whole EU or seeking the common interest of the Community. They are typically managed by the European Commission or by an implementing authority appointed by the EC. Approximately 20% of the budget is allocated to direct support managed at European level. In these cases, competition is at EU-level. Interested potential applicants should refer to the EU website of the relevant programme which will direct you to the relevant managing authority.

Indirect support accounts for more than 76% of the budget. The main sources of indirect financing go to regional, agricultural and external support. In case of indirect support, competition is on a national level and interested proposers should contact the implementing authority to get information on application procedures and priorities. In Northern Ireland managing authorities include government departments and other delegated agencies such as SEUPB.

EU funding in Northern Ireland

During the period 2007-2013 Northern Ireland has benefited from eighteen different funded programmes, including:

- NI Competitiveness and Employment Programme
- European Social Fund
- INTERREG IVA Cross-Border Programme
- INTERREG IVB and IVC Programmes
- Northern Ireland Rural Development Programme
- European Fisheries Fund
- Seventh Framework Research Programme
- Competitiveness and Innovation Framework Programme
- PROGRESS Programme
- LIFE + (Environment)
- PEACE III Programme
- International Fund for Ireland
- Lifelong Learning Programme
- Youth in Action
- Culture Programme
- MEDIA 2007
- Europe for Citizens
- EU Health Programme

Summary descriptions on each of the above programmes can be found on the [European Commission's website](#).

Given the array of opportunities - each with its own management arrangements, eligibility criteria, procedures and administration, the task of identifying and accessing the most relevant and appropriate European funding can appear daunting to small arts organisations and individual artists. So where do you start? Let's begin by looking at the role of culture in Europe.

3 The role of culture in Europe

The promotion of culture and arts at European level is a relatively recent responsibility for the European Union. Culture became a formal policy area in 1993 after the signing of the Maastricht Treaty, and has subsequently benefited from various programmes aimed at fostering cultural cooperation between European countries.

The Lisbon Treaty (2010) requires the Union to take culture into account (article 167, paragraph 4) in all its actions to foster intercultural respect and promote diversity.

Europe 2020 is the EU's growth strategy for the current decade. It aims to develop the EU to become a smart, sustainable and inclusive economy. These three mutually reinforcing priorities should help the EU and the Member States deliver high levels of employment, productivity and social cohesion. It is now widely acknowledged that the creative industries play a pivotal role in contributing to economic growth and prosperity.

3.1 European Agenda for Culture

Since 2007, under this initiative, the Commission has been encouraging the national authorities, the cultural sector and EU institutions to jointly promote:

- **cultural diversity and dialogue** (including intercultural dialogue, and skills and mobility)
- culture as a **catalyst for creativity and innovation** – (including cultural and creative industries, culture and regional development and cultural heritage)
- culture as part of the EU's **international relations** (including culture and external relations).

For more information: [Culture & EU policy development](#).

4 Where to find Culture?

The Education, Audiovisual and Culture Executive Agency (EACEA) is responsible for the management of certain parts of the EU's programmes in the fields of education, culture and audiovisual.

The Agency's mandate covers a variety of Europe- and worldwide opportunities for organisations, professionals and individuals, at all ages and stages of life. The Agency's mission is to implement a number of strands of more than 15 Community funded programmes and actions in the fields of education and training, active citizenship, youth, audiovisual and culture.

Seven key community programmes have been partly or fully delegated to the EACEA: Lifelong Learning, Erasmus Mundus, Tempus, Culture, Youth in Action, Europe for Citizens and Media, as well as several international Cooperation Agreements in the field of higher education.

Below you will find a list of the programmes most relevant to artists and arts organisations in Northern Ireland. Details of other programmes can be accessed on the [European Commission's website](#).

Culture Programme (2007-2013)

The Culture Programme intends to enhance the cultural area common to Europeans through the development of cultural cooperation between the creators, cultural players and cultural institutions of the countries taking part in the programme; and to enhance Europe's shared cultural heritage through the development of cross-border cooperation between cultural operators and institutions.

There are three strands:

- **Part 1:** Support for Cultural Actions including: i) Multi annual cooperation projects assisting cooperation projects involving at least six partners from six different countries; ii) Cooperation measures - promoting sectoral and cross-sectoral cooperation between European operators; iii) Special actions - contributing to intercultural and international dialogue, and also helping to raise the profile of Community cultural actions and increase the cultural influences of Europe.
- **Part 2:** Support for European Bodies active at European level in the Field of Culture: This support finances costs associated with a continuous work programme of an organisation that pursue goals of general European interest in the field of culture. It covers actions such as networks (existing), festivals, cultural ambassadors and platforms for bodies active at European level in the field of culture.
- **Part 3:** Support for Analyses and for the Collection and Dissemination of Information in the field of Cultural Cooperation—Funding supports cultural contact points; support for analyses

in the field of cultural cooperation; support for collection and dissemination of information in the field of cultural cooperation.

Lifelong Learning Programme (2007-2013) (LLP)

LLP is an integrated programme supporting education and training systems on a European level. It offers funding for projects, which aim to stimulate transnational mobility of individuals, promote bilateral and multilateral partnerships, or enhance the improvement of the quality in education and training systems through multilateral projects encouraging innovation. It comprises four specific programmes: Comenius, Erasmus, Leonardo da Vinci, Grundtvig. In addition the programme incorporates a 'transversal programme', supporting cross-cutting activities, and the Jean Monet programme for the European integration in education and training.

Lifelong Learning Sectoral Programmes

- **Comenius** funds school education projects;
- **Erasmus** funds higher education projects;
- **Leonardo da Vinci** funds vocational training projects;
- **Grundtvig** funds adult education projects;
- **Transversal Programme**—encourages the transfer of learning particularly in areas such as policy co-operation and innovation, Languages, ICT, and supports the dissemination and exploitation of results from other funded projects.

Media 2007

The MEDIA Programme aims are to preserve and enhance European cultural and linguistic diversity as well as its cinematographic and audiovisual heritage, to promote cooperation within the audiovisual sector and to stimulate private financing for the area (particularly to SMEs) in order to enable companies active in the field to improve their competitiveness. Supported activities include:

- Acquisition and improvement of skills in the audiovisual field and the development of European audiovisual works
- Distribution and promotion of European audiovisual works
- Pilot projects to ensure that the programme adjusts to market developments
- Training of professionals
- Developing production projects
- Distributing and promoting films and audiovisual programmes
- Supporting film festivals.

Youth in Action (2007-2013)

The programme strives to encourage young people's active citizenship and to develop solidarity, promote tolerance, foster mutual understanding between young people in different countries and support European cooperation. The main target group is young people between 15 and 28 years of age. The programme is implemented through 5 actions:

1. Youth for Europe - aiming to increase mobility of young people by supporting youth exchange, initiatives and democracy projects
2. European Voluntary Service – actions supporting young people's participation in voluntary activities both within and outside the EU
3. Youth in the World - promoting cross border activities and network building with partner countries, and supporting the exchange of youth active in youth work and youth organisations
4. Youth Support System - providing support to European NGOs in the field of youth, to the European Youth Forum, to training of people active in youth organisations, and support projects encouraging innovative approaches
5. Support for European Cooperation in the Youth Field supporting the development of youth policy by organizing structured dialogue between young people and those responsible for youth policy and facilitating cooperation between the EU and international organisations.

The following sections contain more detailed overviews for each of the aforementioned programmes.

5 The Culture Programme (2007-2013)

(Information contained in this section has been extracted and adapted from resources created by European Commission and Visiting Arts)

The Culture Programme covers three strands of support:

- Action Grants: projects including festivals and work with Third Countries (non-EU countries) and also special actions (e.g. European Capitals of Culture)
- Operating Grants: organisational activity at European level: (existing) networks, festivals, cultural ambassadors and platforms
- Analyses and collection and dissemination of information: Cultural Contact Points (CCPs), studies & analyses, internet tools for cooperation.

Table 1: Culture Programme strands and programme details

Strands	Details
1.1 Multi-annual Co-operation Projects	3-5 yrs / 6+ partners / deadline c. 1 October
1.2.1 Cooperation Measures	1-2 yrs / 3+ partners / deadline c. 1 October
1.2.2 Literary Translation	1-2 years / deadline c. 1 February
1.3.5 Third Country Projects	1-2 yrs / 3+ Eur partners + partners from 3 rd Country / deadline c. 1 May. Eligible countries: South Africa for the 2012 call, Australia and Canada for the 2013 call
1.3.6 Festivals	1 yr or Multiannual / deadline c. 15 November
2 Networks / Ambassadors / Platforms	1 yr or Multiannual / deadline c. 15 September
3.2 Cooperating projects between organisations involved in cultural policy analysis	1-2 yrs / 3+ partners / deadline c. 1 October
2012 will be last call for 1.1, 1.2.1, 1.3.6, 2 and probably for 3.2; 2013 will be last call for 1.2.2 and 1.3.5 EC will contribute maximum of 50% for most strands – and also ♦ For 1-2 yr projects: between €50k and €200k overall; 3-5 yr projects: up to €500k per annum ♦ EU will contribute maximum of 60% for strand 1.3.6 and 3.2 and more for strand 2.	

Three main objectives to promote / encourage:

- Transnational **mobility of people** working in the cultural sector
- Transnational **circulation** of works and cultural artistic products

- Intercultural **dialogue**: “to strengthen respect for cultural diversity...coexistence of difference of different cultural identities and beliefs....contribution of different cultures to the EU member states’ heritage and way of life...”

The Culture Programme encourages an interdisciplinary approach:

- **Visual arts** – all modern and contemporary visual arts and other related forms of artistic expression (such as painting, sculpture, video art, cyber art, photography, industrial and commercial design, textile design, architecture, graphic art, the decorative arts and crafts)
- **Performing arts** – theatre, dance, music, opera, the lyric arts, street theatre and circus
- **Heritage** – movable heritage, built heritage, non-material heritage, historical archives and libraries, archaeological heritage, underwater heritage, cultural sites and cultural landscapes
- **Literature.**

For more information go to the [Culture Programme website](#).

5.1 Sample Culture Programme Projects from Northern Ireland

5.1.1 Belfast Festival at Queens (BFQ)

The Culture Programme Strand 1.3.6 (multi-annual 3 years) encourages international exchange of artistic works between European partners. The EU encourages mobility of cultural and creative professionals to increase dialogue and presentation of works. In 2011, BFQ received €100,000 (£88,000) that was used to present the work of nineteen EU artists, musicians and performers during the festival. BFQ has been awarded the same level of funding in 2012 and 2013 to continue with the goal of increasing the number of non-national EU work presented at each festival.

Total award = €300,000 (264,000) over three years (2012-2014)

5.1.2 Community Arts Partnership

Culture Programme Strand 3.2: The City (Re)Searches: Experiences of Publicness Project is a two-year probe to be located in Derry~Londonderry, Northern Ireland; Cork, Ireland; Kaunas, Lithuania and Rotterdam, Netherlands. Its point of departure will be existing policy data in the area of community art, a domain associated closely with cultural rights, access to one’s own creativity and participation in creative expression. Specifically, it will locate itself in the cultural context of families and communities in poverty and examine the role and responsibility of cultural practices and the drivers of public value in culture (publicness/public space/democratic space).

Bringing together a team of nine specialists who will engage local publics, the project's intention is to identify the typologies of publicness (i.e. the agora, the commons) using the lens of engaged public art practice and its tactical know-how. The outcome will identify a new prototype (methodologies and methods) in which the public value and therefore the public investment in culture are captured using a cultural rights lens.

Project objectives:

- Commission a mobile pop up inquiry space
- Establish Practice Circle of 9 researchers and a PIE Group of 3 advisors
- Organise probes in 3 cities: Derry~Londonderry (N. Ireland), Cork (Ireland) Kaunas (Lithuania) and culmination event Rotterdam, (Netherlands)
- Use virtual space and social communications to ensure record and disseminate inquiries and exchanges between the inquiry and its public.
- Establish partnership mechanism for the financial and administrative management and strategic development.

Total award: €100,000 project costs (€60,000 from EU; to be allocated evenly across partners).

Community Arts Partnership will receive €12,000 from the EU grant. Matched funding of €40,000 is required from partners. CAP will contribute €8,000 towards matched funding).

6 MEDIA Programme (2007)

(Information contained in this section has been extracted and adapted from resources created by European Commission)

The MEDIA Programme (often referred to as MEDIA) is the European Union's financial support programme for the audiovisual industries. It currently comprises seventeen different funding schemes, each targeting a different area of the audiovisual sector. The current programme, MEDIA 2007, commenced on 1 January 2007 and will run to 31 December 2013. It has a budget of €755 million to support training, project development, and the distribution and promotion of European audiovisual works. Like its forerunners, MEDIA 2007 focuses on **preproduction and post-production** activities (distribution and promotion).

The overall objectives of MEDIA 2007 are:

- to preserve and enhance European cultural diversity and its cinematographic and audiovisual heritage, guarantee accessibility to this for Europeans and promote intercultural dialogue;
- to increase the circulation of European audiovisual works inside and outside the European Union;
- to strengthen the competitiveness of the European audiovisual sector in the framework of an open and competitive market.

6.1 How MEDIA works

The **MEDIA Unit** in Brussels manages the policy and evaluation of the Programme and its budget. The Unit is part of the Directorate-General for Education and Culture at the European Commission. The **Education, Audiovisual and Culture Executive Agency (EACEA)** is in charge of the operational management of the MEDIA Programme. This includes:

- Preparing and launching Calls for Proposals
- Evaluation and pre-selection of applicants and projects
- Contracting and signing project agreements
- Monitoring of projects and communicating with, and providing information to, beneficiaries.

The **MEDIA Management Committee** is made up of representatives from all participating countries, usually from ministries and/or national public funding agencies. It supervises the Commission in approving the Programme's budget, guidelines and funding allocations.

MEDIA Desks and Antennae staff answer enquiries about MEDIA funding. They also encourage participation in training courses, festivals and markets, and help prepare applications. Each country has a central office, called a Desk, with some regional support offices in key cities known as

Antennae. The MEDIA Desks and Antennae are usually hosted by a national film agency or other relevant organisation.

6.1.1 Who can apply?

The MEDIA Programme funds a wealth of projects, events and activities to support Europe's audiovisual industries - from nurturing future talent by supporting training courses, to giving grants to Video-on-Demand (VoD) platforms to ensure a wider audience for European film, and many activities in between. Here's a small selection of the projects and initiatives currently funded by MEDIA. Recipients include producers, distributors, sales agents, organisers of training courses, operators in new digital technologies, operators of VoD platforms, exhibitors and organisers of festivals, markets and promotional events.

6.1.2 MEDIA 2007 Programme Achievements

A clear priority is the distribution and promotion of European films outside their originating country, across Europe and worldwide (almost 65% of the total budget).

Although the budget is limited in absolute terms, it has a strong knock-on effect in terms of investments in the audiovisual sector: every €1 invested from EU generates about €6 in private investment from industry. MEDIA therefore leverages considerable private sector investment. It meets the challenges of a rapidly growing and changing sector shaped by new technologies, new players and participating countries, market fragmentation and difficulties of access to financing. Just a small sample of films supported by MEDIA in recent years:

- *4 Months, 3 Weeks and 2 Days* by Cristian Mungiu
- *L'Auberge espagnole* by Cédric Klapisch
- *Good Bye Lenin!* by Wolfgang Becker
- *La Vie en Rose* by Olivier Dahan
- *La Vita è bella* by Roberto Benigni
- *March of the Penguins* by Luc Jacquet
- *Persepolis* by Marjane Satrapi & Vincent Paronnaud
- *The Counterfeiters* by Stefan Rukowitsky
- *The Lives of Others* by Florian Henckel von Donnersmarck
- *The Wind That Shakes The Barley* by Ken Loach
- *Volver* by Pedro Almodóvar

6.1.3 MEDIA goes international....

The Commission has also been active in strengthening artistic and industrial cooperation between audiovisual professionals from EU markets and those from third countries. The action, which

developed into the MEDIA MUNDUS programme encouraged the two-way flow of cinematographic works. The implementation of this programme represents a determination to reinforce the international dimension of the EU's audiovisual policy. This programme is running between 2011 to 2013 with a budget of €15 million for funding projects submitted by audiovisual professionals.

6.1.4 Further Information:

Please note: Northern Ireland Screen does not administer MEDIA 2007 and will not take enquiries about this fund.

United-Kingdom Media Desk Contact:

- Please direct all UK enquiries regarding MEDIA 2007 to uk@mediadeskuk.eu
- MEDIA Desk UK - London www.mediadeskuk.eu or call +44 207 173 3221
- MEDIA programme: <http://ec.europa.eu/media>
- Europe's Information Society: http://europa.eu/information_society

7 New Directions for Culture

(Information contained in this section has been extracted and adapted from resources created by European Commission)

Creative Europe (2014-2020) is the new EU programme dedicated to the cultural and creative sectors, proposed by the European Commission on 23 November 2011. Creative Europe combines and builds on the experiences of the previously separate funding programmes of Culture and MEDIA which have supported the cultural and audiovisual sectors for more than 20 years.

The proposed €1.8 billion budget for Creative Europe represents a 37% increase on current spending levels. In 2007-13, the MEDIA programme received €755 million, with an additional €15 million for MEDIA Mundus which supports international cooperation in the audiovisual sector. The Culture programme was allocated €400 million in the current financial framework.

The European cultural and creative sectors represent around 4.5% of European GDP and account for some 3.8% of the EU workforce (8.5 million people).

EU support will help them make the most of the opportunities created by globalisation and the digital shift. It will also enable them to overcome challenges such as market fragmentation and difficulties in accessing financing, as well as contributing to better policy-making by making it easier to share know-how and experience.

The Creative Europe single framework programme will have several advantages over the previous structure including:

- **greater policy synergies** as the different cultural sectors are generally considered collectively in the context of broader policy discussions on the cultural and creative sectors, including their contribution to the Europe 2020 strategy
- a single programme will make it easier to achieve **knowledge transfer and cross-fertilisation** between sectors
- it can contribute to **simplifying the management** of these programmes
- these **simplifications** would also enable some reduction in the **administrative burden** for both the Commission and Member States
- within this single programme a transversal **Cultural and Creative Sector Financial Instrument** could be included in order to increase access to (private) funding.

The new Creative Europe framework will respond to the growing recognition at EU level of the importance of the cultural and creative sectors and offer the best basis for a common EU strategy to focus attention on the challenges currently facing these sectors. It will target EU support on those measures that provide most EU added value by helping the sectors to optimise their potential for economic growth, job creation and social inclusion.

The "Creative Europe" framework programme is clearly linked to the Europe 2020 strategy and will seek to optimise the contribution of the cultural and creative sectors to its goals.

Creative Europe Objectives

The specific objective to support the capacity of the European cultural and creative sectors to operate transnationally addresses the challenge of globalisation and the adaptation of the sector to the digital shift. Promotion of the transnational circulation of cultural and creative works and operators and reaching new audiences addresses the problem of fragmentation, which results in limited circulation of works and artists and limited choice for consumers. Both of these have consequences for cultural and linguistic diversity and the competitiveness of the sector, which are reflected in the general objectives. The third specific objective, the fostering of policy development, targets the shortage of data. The fourth specific objective – to improve the financial capacity of the sector – will be addressed primarily through the new financial instrument covered by a separate impact assessment. The three levels of objectives for the Culture strand are indicated in table 2.

Table 2: Creative Europe general and specific objectives and priorities

General objective	
To foster the safeguarding and promotion of European cultural and linguistic diversity, and strengthen the competitiveness of the cultural and creative sectors, with a view to promoting smart, sustainable and inclusive growth, in line with the Europe 2020 strategy.	
Specific objectives	<ol style="list-style-type: none"> 1. Support the capacity of the European cultural and creative sectors to operate transnationally; 2. Promote the transnational circulation of cultural and creative works and operators and reach new audiences both within Europe and beyond; 3. Foster policy development, innovation, audience building and new business models through transnational policy cooperation 4. Strengthen the financial capacity of the cultural and creative sectors
Priorities	
Specific objective 1: Support the capacity of the European cultural and creative sectors to operate transnationally:	<ul style="list-style-type: none"> • Providing cultural operators with skills and knowhow to facilitate adjustment to the digital shift (audience-building strategies, new business models) through mutual peer learning; • Support artists/cultural professionals to internationalise their careers; • Strengthened European and international networks of cultural professionals to facilitate access to new opportunities and markets.

Specific objective 2: Promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond:	<ul style="list-style-type: none"> • Support international touring, events and exhibitions; • Support literary translation, including promotion packages; • Support for audience-building as a means of raising curiosity of the public and particularly young people and building a long-term audience for European cultural works.
Specific objective 3: Foster policy development, innovation, audience building and new business models through transnational policy cooperation	<ul style="list-style-type: none"> • Support for studies, evaluations, policy analysis and statistical surveys; • Support transnational exchange of good practices and knowhow, peer-learning activities and networking related to policy development, including cultural and media literacy; • Support the testing of new and cross-sectoral approaches to funding, distributing, and monetising creation; • Support conferences, seminars and policy dialogue; • Support a network of Creative Europe Desks.

Next steps

The Creative Europe proposal is now under discussion by the Council (27 Member States) and the European Parliament who will take the final decision on the budgetary framework for 2014-2020.

8 Lifelong Learning Programme (2007-2013)

(Information contained in this section has been extracted and adapted from resources created by Ecorys, UK National Agency for Lifelong Learning Programme)

The European Commission's Lifelong Learning Programme enables people at all stages of their life to take part in stimulating learning experiences, as well as helping to develop the education and training sector across Europe.

With a budget of nearly €7 billion for 2007 to 2013, the programme funds a range of actions including exchanges, study visits and networking activities. Projects are intended not only for individual students and learners, but also for teachers, trainers and all others involved in education and training.

There are four main programme strands which fund projects targeting participants at different levels of education and training:

- **Comenius** for schools
- **Erasmus** for higher education
- **Leonardo** da Vinci for vocational education and training
- **Grundtvig** for adult education.

Other projects in areas that are relevant to senior learning professionals involved in the design or delivery of education or vocational training, such as language learning, information and communication technologies, sharing of best practice, policy co-operation and dissemination and exploitation of project results are funded through the "**transversal**" part of the programme.

In addition, the programme includes **Jean Monnet** actions which stimulate teaching, reflection and debate on European integration, involving higher education institutions worldwide.

8.1 Overview of opportunities

Table 3: Overview of Lifelong Learning Programme opportunities by activity

Activity	People	Project
Courses and Workshops	Adult education staff	- Grundtvig In-Service Training - Grundtvig Learner Workshops (hosts)
Visits and Exchanges	Adult education staff	- Grundtvig Visits and Exchanges
	Senior learning professionals involved in the design or delivery of education or vocation learning	- Transversal Study Visits (hosts and participants)
Work Placements and Job Shadowing	Adult education staff	- Grundtvig Visits and Exchanges - Grundtvig Assistantships
	Vocational education and training staff	- Leonardo Mobility
Partnerships and Projects	Vocational education and training organisations	- Leonardo Transfer of Innovation - Leonardo Partnerships
	Adult education organisations	- Grundtvig Partnerships - Grundtvig Senior Volunteering Projects

8.2 Management of the Programmes

The Lifelong Learning programme is managed within each member state by appointed national agency(s). In the UK the Lifelong Learning programme is managed by two main national agencies: [Ecorys](#) (manages three programmes including Leonardo, Grundtvig and Transversal) and the [British Council](#) (manages two including Comenius and Erasmus).

The majority of Northern Ireland arts-based projects successfully funded through the Lifelong Learning programme have been under Leonardo da Vinci and Grundtvig and Transversal, given that these programmes focus on adults and learners in the workplace.

8.2.1 Funding and Administration of Projects

The advantage of the Lifelong Learning programme over other European programmes is the reduced level of administration and bureaucracy. An important aspect of the Lifelong Learning Programmes is that once a project has been approved, 100% of the budget is paid to each partner. Whilst some Lifelong Learning programme strands do receive 100% funding, for the most part, a contribution is made towards the costs of delivering the project including project management, administration, travel and subsistence etc. Reports from previous participants suggest that the rates paid by European Commission are typically more than enough to cover all costs incurred. Good

project and budgetary management are important, since additional funding cannot be obtained once the grant has been awarded, therefore costs over budget must be paid for by the organisation. Any unspent budgets (e.g. due to a lower number of participants/mobilities taking place) are required to be handed back at the end of the project along with proof of costs (invoices, receipts, boarding passes etc.). All projects will be required to deliver project evaluation reports and build in dissemination of the overall impact at the project. These aspects however are specified at the beginning of the project during application stage.

8.3 Leonardo da Vinci Programme

Leonardo da Vinci focuses on raising the quality and relevance of vocational education and training, other than at tertiary level. It addresses both the learning and teaching needs in the sector, and is therefore aimed at all parties involved, namely trainees in vocational education, teachers and trainers, institutions and educational bodies, enterprises, associations, social partners and bodies relating involved in VET. It allows participants to build European partnerships, exchange best practice, increase the expertise of their staff and develop the skills of learners.

Typical activities funded by the Leonardo programme (managed by the Leonardo UK National Agency) include:

- **Preparatory Visits** to help organisations interested in participating in the Leonardo da Vinci programme to find new partners or discuss and develop an outline for a planned project
- **Mobility Projects** to enable learners, trainees and staff to undertake work placements in another European country to gain further training or work experience
- **Small Scale Co-operation Projects (including Partnerships)** that allow UK organisations to work with European counterparts on issues of mutual interest, to share good practice, experience and to discuss common problems
- **Large Scale Co-operation Projects (including Transfer of Innovation)** for the development of innovative practice and the transfer of results to new settings (e.g. target groups, sectors, countries) through working with transnational partners.

8.3.1 Leonardo da Vinci Case Studies

Project Title: Youth and Social Circus Training - A New Spirit for Europe (Belfast Community Circus School)

Funding Type: Leonardo Partnership

Grant Awarded: € 20,000.00

Project summary:

Youth and social circus organisations do not regard circus solely as an art form, but also a medium for the education of young people. It is a universal tool presenting many pedagogical assets. The development of this rapidly growing sector has led to the new profession of youth and social circus teacher. Several vocational training courses are already offered in this field, and the time has come for a professionalisation of the sector.

Consequently, this Leonardo Partnership gathered together employers, centres for vocational education and training and an academic expert in order to prepare an international frame of reference which would form the foundation of a European training programme for the sector and its official recognition in every country. The partnership aimed to improve the quality of vocational education and training in the field of youth and social circus teachers and improve their skills. This process enabled the sector to create more job opportunities and to validate the qualifications of professionals active in the field.

Partner Countries: Belgium, Germany, Finland, Luxembourg, France, Netherlands

Project Name: Sustainable Craft Networks (Ards Borough Council)

Funding Type: Leonardo Partnership

Grant Awarded: € 20,000.00

Project summary:

The partnership aimed to assist both craft businesses and the networks of which they were part to become more innovative and sustainable. The major objective was to research, through a structured mobility programme, the different and innovative ways that craft businesses and their respective associations were used to: Meet the labour market and training needs of craft businesses, and generate sales. Participants disseminated the learning outcomes, findings and recommendations through the innovative use of video diaries, pod-casts and web-blogging. Altogether the project promoted non-formal and informal learning and strengthened mutual learning.

Participants from the Sustainable Craft Network project on a visit to Finland



The impact the project has had:

- **From an Organisation's perspective**, involvement in this project helped reinforce the absolute need to continue to collaborate and share knowledge, to invest in partnerships and linkages and thus strengthen the existing creative networks and create synergy.
- **From a Trainee perspective**, craft trainees from Ards who were involved in the project expressed a real sense of personal and professional development and a desire to continue with their pursuit of knowledge and skills. They have recognised the need to become more innovative, develop new skills and products in order to address falling sales and remain competitive.

Quote from participants on the project:

"One thing that had a big impact on me from talking to the two jewellers whom I met in Finland was the importance they placed on continually building on your technical skills. Both had been away to study a specialised area in jewellery in America and Germany. I think one of the most vital things is to continue developing new techniques which is why I am currently learning how to make new tools for jewellery to use new processes in my work".

Lotus De Wit, Creative Peninsula Craft Network –Ards

Partner Countries: UK, Ireland, Spain, Finland, Italy

Project Website: <http://sustainablecraftnetworks.ning.com>

Project Title: Skills and Competency Development for Crafts Professionals (Craft Northern Ireland)

Funding Type: Leonardo Mobility

Grant Awarded: € 38,880.00

Number of Mobilities: 16

Project summary: 'Skills and Competency Development for Crafts Professionals' sent lecturers, training managers, training providers and policy makers from within the Craft sector across Northern Ireland to Finland. The 5-day placements allowed participants to further develop their expertise in providing actions that benefit and support business development within the Craft sector, so that these skills can be embedded into the curriculum and training provision of educational and vocational partners, and transferred to future craft makers in Northern Ireland. Participants worked in a direct training and/or tutoring capacity or were involved in designing training provision and policy. Craft's Finnish partner had a similar mandate and similar objectives, which provided a level of synergy and sustainability that was expected to strengthen the project and its outcomes.

Partner Countries: UK, Finland

8.4 Grundtvig Programme

Grundtvig seeks to improve the quality and European dimension of adult education in the broadest sense, and to help make lifelong learning opportunities more widely available to Europe's citizens. Grundtvig is open to any organisation working in the field of adult learning and focuses on non-formal education. The Grundtvig programme funds training opportunities for adult education organisations, staff and learners. Adult educators can be involved in structured courses, conferences and even job shadowing. Organisations can be part of exciting partnerships to share innovation and good practice, get involved in exchange projects for senior volunteers or host fun innovative workshops for learners from across Europe.

Activities typically funded under the Grundtvig programme include:

- **Partnership Projects** to allow at least 3 partners from different countries to undertake small co-operation projects on a common theme. The focus is on the process of European cooperation and involving staff and learners in visits to the partner countries.
- **Senior Volunteering Projects** enabling organisations to build a lasting collaboration with another European organisation around a specific theme or activity, through exchange of senior volunteers (aged 50+).
- **Preparatory Visits** to help organisations interested in participating in the Grundtvig Partnerships to visit potential partners and develop an outline of a planned project.
- **In-Service Training** allowing organisations to send staff involved in adult education to another European country to attend a training course in another country for up to six weeks.
- **Visits and Exchanges** to workshadow, attend a conference or seminar in a European country and provide an opportunity for staff working with adult learners to improve their practical skills and to gain a broader understanding of lifelong learning across Europe.
- **Learner Workshops** bringing together individuals or small groups of adult learners from several countries for an innovative multinational learning experience on a variety of topics. UK organisations involved in adult education can host workshops for 10-20 learners from across Europe; learners can participate in workshops taking place abroad.
- **Assistantships** allowing adult education staff to spend 3-10 months as a Grundtvig Assistant at an organisation in another European country to gain practical experience. There is also an opportunity for UK organisations to host an assistant from overseas.

8.4.1 Grundtvig Case Studies

Partnership name Disability Travels (The Cresco Trust Ltd)

Funding Type: Grundtvig Partnerships

Grant Awarded: €17,500

Project summary

Organisations from Northern Ireland, Belgium and Italy worked together in this partnership project to equip disabled learners with arts and crafts skills to train their contemporaries back home in arts and crafts. This 2-year project involved disabled learners, carers and co-ordinators meeting in each others' countries to share their expertise in training methods and to learn new craft skills together. The first project meeting was in Ghent in Belgium in February 2008, where the team allocated roles and responsibilities and created a workplan. The participants took part in feltmaking and candlemaking workshops. Everyone travelled home with new skills and fine examples of their work.

"This was a wonderful beginning to our journey, these are skills we can transfer to others", said a learner at the Ghent meeting.

In September 2008 participants travelled to the second meeting in Turin, where they took part in craft and theatrical costume making workshops. The third project meeting was in Derry~Londonderry in February 2009, where participants took part in music, dance and multimedia workshops. The final gathering was in Turin in June 2009. The Disability

Travels project provided an excellent opportunity for the organisations involved to discover different European approaches to creative activity, learning and disabilities. It also provided opportunities for participants with disabilities to travel, enjoy new experiences, acquire new skills, make new friends and have a voice in Europe.

Participants undertaking a craft workshop in Ghent, Belgium



Project Title: Dance of the Creative Hands (Ballybeen Women's Centre)

Funding Type: Grundtvig Partnerships

Grant Awarded: € 25,000.00

Number of Mobilities: 24

Project summary: This project provided opportunities for people from areas of disadvantage to exchange views and creative skills within an intercultural environment. The project aims were to enhance participants' social, cultural and environmental awareness and also increase their personal development. Key objectives included encouraging the development of social, cultural and artistic competencies of participants and improving their self confidence. By enabling participants from a variety of different cultures to come together to learn and exchange dialogue, they were encouraged to become more socially active and environmentally aware.

Through a series of workshops participants shared teaching and learning in a range of cultural and traditional handicrafts with a particular emphasis on using recyclable materials in the design and production process.

Destination Country: Germany, Italy, Spain, Finland

8.5 Transversal Programme

The Transversal programme offers a number of opportunities for education and training organisations in the areas of policy, languages, ICT and dissemination. The Transversal programme typically funds the following activity (managed by the UK National Agency, Ecorys):

- **Study Visits** to enable education and vocational training specialists to share their expertise and learn more about a particular topic by spending up to a week in another European country taking part in an organised programme of activities.
- **Hosting Study Visits** allows UK organisations to run a programme of activities on a particular educational topic for up to a week. Hosts organise a programme of visits to relevant organisations and policymakers—including schools, colleges and training institutions.

8.5.1 Transversal Case studies

Project Title: Cultural Heritage and Media: A Key to Employability (Belfast Metropolitan College)

Funding Type: Transversal Study Visit

Grant Awarded: € 1,500.00

Project summary: Sicily is known for its cultural heritage, a resource that has only recently been acknowledged by media production. This development poses questions and possibilities with regard to the employability of the area. This study visit enabled participants to discuss cultural heritage as a source of employability, the influence of media production in promoting positive messages, media production as a source of employment and the associated economic advantages. Participants, among others, met guidance counsellors, visited local media studios and discussed their thoughts and experiences.

Destination Country: Italy

Project Title: Smart Education with Art (Chrysalis Women's Centre)

Funding Type: Transversal Study Visit

Grant Awarded: € 1,500.00

Project summary: This study visit investigated ways of integrating migrant pupils and special needs children into a multilingual and multicultural world in the context of the mountainous region of Piedmont, Italy.

Participants discussed issues including education through art, school and social life, communication amongst an international pupil population and new strategies and methods to teach disadvantaged pupils. The group met art teaching experts, took part in laboratory and classroom activities, shared knowledge and visited a specialised centre for special needs children.

Destination Country: Italy

8.6 How to receive support when developing your project idea

Ecorys, the UK's national agency provides a range of support, advice and guidance to potential applicants. The national agency upholds the European Commission's ethos of dissemination and sharing of information by hosting online case studies on the most recent funding round's successful projects. This can be a useful starting point and reference point from which to develop project ideas. The European Commission also hosts a range of project databases that can be interrogated to review past projects and identify potential partners (Adam and Eve databases).

Once your project idea has been refined, Ecorys can supply additional support to aid you in the application process. Ecorys delivers regional information sessions and clinics, typically held in Northern Ireland during September and November each year. All events are free of charge and provide advice and guidance on issues such as choosing the most appropriate programme to apply to, with clinics providing one-to-one advice on how to complete the application process. Details on the range of support available can be obtained on their website, and updates received through their social media channels.

8.7 Programme Deadlines

Programme deadlines are published in June each year. Provisional dates are given in table 4.

Table 4: Provisional deadlines for Lifelong Learning Transversal, Leonardo and Grundtvig programmes

Programme	Measure	Provisional Deadlines
Transversal	Study visits	Mid October 2012
	Visit hosts	End September 2012
Leonardo	Preparatory visits	Mid December 2012
	Mobility	Early February 2012
	Partnerships	Mid February 2012
	Transfer of Innovation	Early February 2012
Grundtvig	Preparatory visits	Mid December 2012
	In-Service Training	January, April & September 2012
	Partnerships	Mid February 2012
	Learner Workshops	Mid February 2012
	Senior Volunteering Projects	End March 2012
	Assistantships	End March 2012
	Visits and exchanges	Rolling deadline (8 weeks before)

Further information on each of the programme strands can be accessed at:

- Leonardo da vinci <http://www.leonardo.org.uk>
- Grundtvig <http://www.grundtvig.org.uk>
- Transversal <http://www.transversal.org.uk>

9 Youth in Action

(Information contained in this section has been extracted and adapted from resources created by European Commission and the British Council)

Youth in Action is the Programme the European Union has set up for young people. The Programme has an overall budget of €885 million for the seven years (2007-2013). It aims to inspire a sense of active European citizenship, solidarity and tolerance among young Europeans and to involve them in shaping the Union's future. It promotes mobility within and beyond the EU's borders, non-formal learning and intercultural dialogue, and encourages the employability and inclusion of all young people, regardless of their educational, social and cultural background.

Objectives of the Youth in Action Programme are to:

- promote young people's active citizenship in general and their European citizenship in particular;
- develop solidarity and promote tolerance among young people, in particular in order to foster social cohesion in the European Union;
- foster mutual understanding between young people in different countries;
- contribute to developing the quality of support systems for youth activities and the capabilities of civil society organisations in the youth field;
- promote European cooperation in the youth field.

The Youth in Action programme has four permanent priorities and additional annual priorities which potential projects will have to be aware of as they frame their bids for support

- **European citizenship** - Making young people aware that they are European citizens
- **Participation of young people** - To encourage young people to be active citizens.
- **Cultural diversity** - Respect for cultural diversity together with the fight against racism and xenophobia
- **Inclusion of young people with fewer opportunities** - To give access to all young people, including young people with fewer opportunities, to the Youth in Action Programme.

In addition to these permanent priorities, each year the focus is also placed on specific annual priorities. For 2012, the annual priorities are the following:

- projects aimed at promoting young people's commitment towards a more inclusive growth, and notably:
- projects tackling the issue of youth unemployment as well as projects aimed at stimulating unemployed young people's mobility and active participation in society

- projects addressing the issue of poverty and marginalisation and encouraging young people's awareness and commitment to tackling these issues for a more inclusive society
- projects stimulating young people's spirit of initiative, creativity and entrepreneurship, employability, in particular through youth initiatives
- projects promoting healthy behaviours, in particular through the promotion of the practice of outdoor activities and grassroots sport, as a means to promote healthy lifestyles as well as to foster social inclusion and the active participation of young people in society
- projects aimed at raising young people's awareness and mobilization in tackling global environmental challenges and climate change thus encouraging the development of "green" skills and behaviours among young people and youth workers and their commitment to a more sustainable growth.

9.1 Who implements the Youth in Action programme?

The **European Commission** is ultimately responsible for the running of the Youth in Action Programme. It manages the budget and sets priorities, targets and criteria for the Programme. The European Commission delegates to the **Education, Audiovisual and Culture Executive Agency (EACEA)** the management of projects at centralised level. The EACEA (Executive Agency) is in charge of the complete life cycle of these projects, from analysing the grant request to monitoring projects on the spot. It is also responsible for launching the specific calls for proposals.

Implementation of the Youth in Action Programme is mainly decentralised, the aim being to work as closely as possible with the beneficiaries and to adapt to the diversity of national systems and situations in the youth field. Each Programme Country has appointed a **National Agency** to promote and implement the Programme at national level and act as the link between the European Commission, promoters at national, regional and local level, and the young people themselves. **In the UK, the National Agency is the [British Council](#)**. The British Council has also established **Regional Information Points (RIP)** who can further advise and guide potential applicants on their project ideas. In Northern Ireland the RIP is the [Youth Council of Northern Ireland](#).

9.2 Who can participate in the Youth in Action Programme?

Young people and youth workers naturally constitute the main target population of the Programme. However, the Programme reaches these individuals through promoters. Conditions for participation in the Programme therefore relate to these two actors: the "participants" (individuals participating in the Programme) and the "promoters" (in most cases, legally established organisations). For both participants and promoters, conditions for participation depend on the country in which they are based.

Eligible promoters include:

- a non-profit or non-governmental organisation
- a local, regional public body
- an informal group of young people
- a body active at European level in the youth field (ENGO), having member branches in at least 8 Programme Countries
- an international governmental non-profit organisation
- a profit-making organisation organising an event in the area of youth, sport or culture legally established in one of the Programme or Partner Countries.

The Youth in Action programme is divided into five strands, each with its own focus for activity. See Table 5 for details.

Table 5: Summary of the Youth in Action Programme Strands

Strand	Sub-actions
<p><u>ACTION 1 - YOUTH FOR EUROPE</u></p> <p>Youth for Europe encourages young people's active participation and the development of their concept of citizenship.</p>	<p>Action 1 supports the following sub-Actions:</p> <p><i>Sub-Action 1.1 - Youth Exchanges</i></p> <p>Youth Exchanges offer an opportunity for groups of young people from different countries to meet and learn about each other's cultures. The groups plan together their Youth Exchange around a theme of mutual interest.</p> <p><i>Sub-Action 1.2 - Youth Initiatives</i></p> <p>Youth Initiatives support group projects designed at local, regional and national level. They also support the networking of similar projects between different countries, in order to strengthen their European aspect and to enhance cooperation and exchanges of experiences between young people.</p> <p><i>Sub-Action 1.3 - Youth Democracy Projects</i></p> <p>Youth Democracy Projects support young people's participation in the democratic life of their local, regional or national community, and at international level.</p>
<p><u>ACTION 2 - EUROPEAN VOLUNTARY SERVICE</u></p> <p>European Voluntary Service (EVS) offers young people the opportunity to volunteer abroad, primarily in Europe, for a period of 2 to 12 months.</p>	<p>The aim of the European Voluntary Service is to support young people's participation in various forms of voluntary activities, both within and outside the European Union.</p> <p>Under this Action, young people take part individually or in groups in non-profit, unpaid activities.</p>

Strand	Sub-actions
<p><u>ACTION 3 - YOUTH IN THE WORLD</u></p> <p>Youth in the World promotes exchanges and co-operation in the field of youth and non-formal education with other regions of the world.</p>	<p>Action 3 supports the following sub-Actions:</p> <p><i>Sub-Action 3.1 - Cooperation with the Neighbouring Countries of the European Union</i></p> <p>This sub-Action supports projects with Neighbouring Partner Countries, namely Youth Exchanges and Training and Networking Projects in the youth field.</p> <p><i>Sub-Action 3.2 - Cooperation with Other Countries of the World</i></p> <p>This sub-Action concerns cooperation in the youth field, in particular the exchange of good practice with Partner Countries from other parts of the world. It encourages exchanges and training of young people and youth workers, partnerships and networks of youth organisations.</p>
<p><u>ACTION 4 - YOUTH SUPPORT SYSTEMS</u></p> <p>Youth Support System is specifically targeted at building the capacity of youth workers and organisations to develop quality activities, thus improving the overall quality of the programme.</p>	<p>Action 4 supports the following sub-Actions:</p> <p><i>Sub-Action 4.1 - Support to bodies active at European level in the youth field</i></p> <p>This sub-Action supports the operation of non-governmental organisations active at European level in the youth field that pursue a goal of general European interest (ENGOS). Their activities must contribute to young people's participation in public life and society and the development and implementation of European cooperation activities in the youth field in the broadest sense.</p> <p><i>Sub-Action 4.2 - Support to the European Youth Forum</i></p> <p>This sub-Action supports the ongoing activities of the European Youth Forum. A grant is awarded every year under this sub-Action.</p> <p><i>Sub-Action 4.3 - Training and networking of those active in youth work and youth organisations</i></p> <p>This sub-Action supports the training of those active in youth work and youth organisations, in particular the exchange of experiences, expertise and good practice as well as activities which may lead to long-lasting quality projects, partnerships and networks. This sub-Action also supports the long-term mobility of youth workers.</p> <p><i>Sub-Action 4.4 - Projects encouraging innovation and quality</i></p> <p>This sub-Action supports projects aimed at introducing, implementing and promoting innovative approaches in the youth field.</p> <p><i>Sub-Action 4.5 - Information activities for young people and those active in youth work and youth organisations</i></p> <p>This sub-Action supports activities at European and national level which improve young people's access to information and communication services and increase the participation of young people in the preparation</p>

Strand	Sub-actions
	<p>and dissemination of user-friendly, targeted information products. It also supports the development of European, national, regional and local youth portals for the dissemination of specific information for young people.</p> <p>Sub-Action 4.6 - Partnerships</p> <p>This sub-Action is for the funding of partnerships between the European Commission and local/regional public bodies, ENGOs and companies active in Corporate Social Responsibility in order to develop long-term projects which combine various measures in the Programme.</p> <p>Sub-Action 4.7 - Support for the structures of the Programme</p> <p>This sub-Action funds the management structures of the Programme, in particular the National Agencies.</p> <p>Sub-Action 4.8 - Adding to the value of the Programme</p> <p>This sub-Action will be used by the Commission to fund seminars, colloquia and meetings to facilitate the implementation of the Programme and the dissemination and exploitation of its results.</p>
<p><u>ACTION 5 - SUPPORT FOR EUROPEAN CO-OPERATION IN THE YOUTH FIELD</u></p> <p>Support for European co-operation in the youth field aims at helping youth policy co-operation at European level, in particular by facilitating dialogue between young people and policy makers.</p>	<p>Action 5 supports the following sub-Actions:</p> <p>Sub-Action 5.1 - Meetings of young people and those responsible for youth policy</p> <p>This sub-Action supports cooperation, seminars and Structured Dialogue between young people, those active in youth work and those responsible for youth policy.</p> <p>Sub-Action 5.2 - Support for activities to bring about better knowledge of the youth field</p> <p>This sub-Action supports the identification of existing knowledge relating to the priorities in the youth field, established in the framework of the Open Method of Coordination.</p> <p>Sub-Action 5.3 - Co-operation with international organisations</p> <p>This sub-Action will be used to support the European Union's cooperation with international organisations working in the youth field, in particular the Council of Europe, the United Nations or its specialised institutions.</p>

9.3 Programme Deadlines

There are 3 application deadlines per year:

For projects submitted to a National Agency:

Projects starting between	Application deadline
1 May and 31 October	1 February
1 August and 31 January	1 May
1 January and 30 June	1 October

For projects submitted to the Executive Agency:

Projects starting between	Application deadline
1 August and 31 December	1 February
1 December and 30 April	1 June
1 March and 31 July	1 September

Once your application is submitted, it will go through a selection process to make sure that it fulfils all the Programme criteria. At the end of this process, your National Agency or the Executive Agency will inform you of the results. If your application is successful, you will have to sign a grant agreement before starting your activities.

9.3.1 How to get support

At every stage of the process, whether you are looking for additional information or for advice on how to develop your project ideas, whether you need support in partner-finding or help to fill in your application form, during or after your project implementation, you can get assistance, training and advice from various support structures (your National Agency or the Executive Agency, the Eurodesk network, SALTO Youth Resource Centres). Do not hesitate to contact them at any stage.

9.3.2 Further information

The Programme Guide for 2012 also contains everything you need to know about the Youth in Action programme.

http://ec.europa.eu/youth/documents/programme-guide-2012_en.pdf

For further details on any of the information provided, please contact the UK Executive Agency.

Directorate-General for Education and Culture

Website: http://ec.europa.eu/youth/index_en.html

Education, Audiovisual, and Culture Executive Agency

Website: http://eacea.ec.europa.eu/youth/index_en.php

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Websites: <http://www.britishcouncil.org/northernireland>

<http://www.britishcouncil.org/youthinaction.htm>

<http://www.britishcouncil.org/youthinaction-resources.htm>

Youth Networks (project and partner search) <http://www.youthnetworks.eu/>

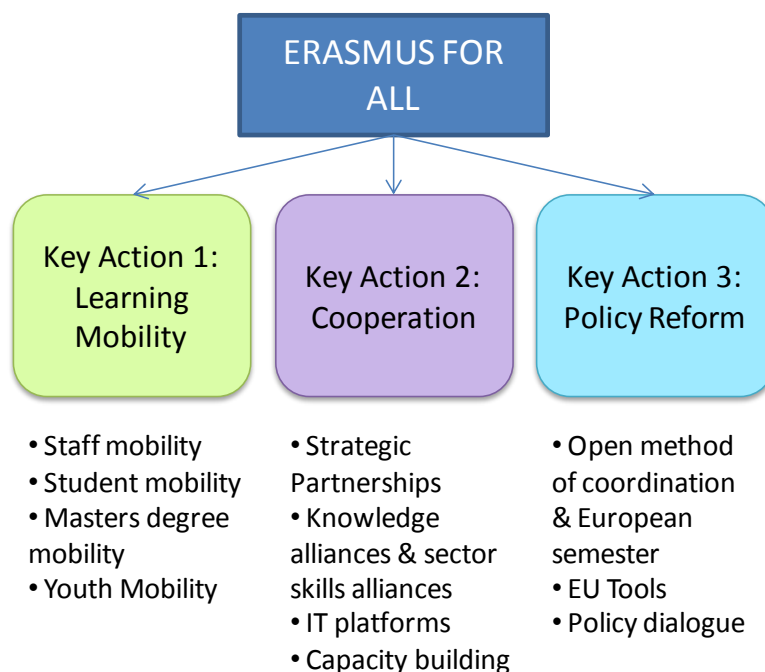
10 Erasmus for All (2014-2020)

(Information contained in this section has been extracted and adapted from resources created by European Commission)

Erasmus for All is the new EU programme for education, training, youth and sport proposed by the European Commission on 23 November 2011. The **Erasmus for All programme is anticipated to have a budget of €19 billion** (includes €1.8 billion for international cooperation).

The main aim remains the same – to improve people's skills and ultimately their employability as well as to support the modernisation of education and training systems.

Figure 2: Proposed 'Erasmus for All' Programme Structure



Erasmus for All would replace seven existing programmes with one: it brings together the existing Lifelong Learning Programme (Erasmus, Leonardo da Vinci, Comenius and Grundtvig), Youth in Action, and five international cooperation programmes (Erasmus Mundus, Tempus, Alfa, Edulink and the programme for cooperation with industrialised countries).

By bringing together all the current EU and international schemes for education, training, youth and sport, this will increase efficiency, make it easier to apply for grants, as well as reducing duplication and fragmentation. It is due to start in 2014.

Erasmus for All will have a streamlined structure (see figure 2) which will improve effectiveness, which means more grants for students, trainees, teachers and others. The benefits for individuals will also bring benefits for the EU economy as a whole.

Opportunities for mobility and cooperation will be significantly strengthened under the new programme, and there will be more opportunities for education and training institutions or youth organisations to engage in partnerships to exchange good practice and with businesses to promote innovation and employability, as well as greater support for IT platforms, such as e-twinning, to connect schools and other learning providers via the internet.

The main actions of the existing programmes will continue (i.e. learning mobility, cooperation projects and support for policy reform), but activities will be strengthened where the systemic impact is strongest and where there is a clear EU added value.

There are also a number of new innovative proposals, such as the Erasmus Master's degree student loan guarantee scheme, the knowledge alliances and the sector skills alliances. A single programme will result in simpler application rules and procedures, as well as avoiding fragmentation and duplication.

Next steps

The proposal is now under discussion by the Council (27 Member States) and the European Parliament who will take the final decision.

11 Culture and the Structural Funds

(Information contained in this section has been extracted and adapted from resources created by European Commission)

The role of culture within the Structural Funds has evolved in recent years and continues to evolve. Whereas once the chief role of culture was thought to be its contribution to tourism, **a much broader conception has emerged recognising the potential of culture in diverse areas:** rehabilitation of the physical environment, economic diversification, promoting local businesses and growth in creative and innovative ways, attracting and retaining highly skilled staff and a distinctive contribution to developing skills and talent and promoting social inclusion.

In the programming period 2007-2013, €6 billion has been allocated for culture based projects. This represents 1.7% of the total Structural Funds budget. However, in addition, there are other current and potential culture-based interventions funded under other headings: tourism, innovation, entrepreneurship, the information society and improving human capital.

The Success of Culture-based Development

Across Europe, the cultural and creative sector is one of the more rapidly growing parts of the economy. This is particularly the case in the more dynamic cities and regions.

One in five new jobs in London in recent years has been in the creative industries. Similar figures have been recorded elsewhere, in cities like Amsterdam, Berlin, Milan, Rome and Madrid.

Culture-based development works best when it is part of a coherent and strategic vision for the development of a territory. Investing in culture should not come in isolation, but should be part of an integrated development strategy, which is based on a thorough mapping of local assets, needs and resources.

Below are some examples of how the Structural Funds have helped finance and create successful interventions since 2000. They illustrate an interesting range of diverse development paths:

- Development of basic cultural infrastructure: Operational Programmes for Greece and Portugal
- Exploitation of industrial heritage : Zollverein
- Development centred on music : Musikpark Mannheim Strategy for urban centres : Culture & Urban Regeneration project
- Extending the model to smaller towns and across regions : Creative Clusters in Smaller Urban Environments
- The development of a Creative Region : Cornwall

- Revitalising craft industries in a rural environment through quality measures and marketing: 'Meisterstrasse'
- ICT and digital resources : the Digital Creative Economy
- Building confidence and skills in groups facing exclusion : Kunstwerk(t)
- Using modern media to fight discrimination : Equal Opportunity in the Media

Note that, in their different ways, these projects all address one or more of the core priorities for the Structural Funds.

Thinking Ahead

Discussions are already beginning on the priorities for the programming period after 2013. You may find some inspiration for reflection here on how these priorities should be formulated at a national or regional level.

12 EU Project Development Process

(Information contained in this section has been extracted and adapted from resources created by European Commission and Ecorys)

If the preceding pages have encouraged you to think about developing an EU funded project or if you are in a position yourself to encourage more projects of this kind in your region, there is a series of steps to take.

It does take time to develop your project and application, so it's important to start planning well in advance of the deadline. Here are just some of the steps you'll need to undertake in the preparation:

Step 1. Think about the ideas you have for your project.

- Learning about projects that have been funded in the past can help to inspire you when you are developing your ideas. Take a look at the project case studies and directories that the EU and national agencies post on their websites. Another useful reference is to explore programme guidelines which give useful information on running projects.

Step 2. Define clear project aims and objectives

Defining clear project aims and objectives will not only help to secure partners for your project, but will also help you to plan and execute your project.

- Know what your organisation stands for; have clear consensus on what you want out of the project, and what you bring to other partners. Remember, EU programmes assess the quality and synergy existing within partnerships—many projects fail to receive funding because of the lack of cohesion existing within the partnerships.

Step 3. Find potential partner(s) for your project.

Finding the right partners and establishing good working relationships with them is one of the most important elements to running a successful EU project.

- Seek the advice of regional and programme management authorities and project participants who already have experience of culture-based projects to learn from their experiences and ensure you don't repeat their mistakes when establishing and maintaining new partner relationships
- Use the numerous partner search databases and partner search facilities provided by networks to identify new partners, or do your own research
- Use published project case studies to identify and contact previous programme participants—most are willing to share or recommend other organisations
- Don't forget to examine your existing and past international partnerships

- Establish a project steering group with representation from all partners involved
- Include more than the minimum number of partners required—for many Programmes (e.g. LLP), each country assesses its own applicants, regardless that the same application is submitted by all partners—so safeguard your project and ensure it goes ahead, even if you lose one or two partners.

Step 4. Visit your partner(s) to discuss and develop your ideas.

You can apply for Preparatory Visit funding to cover travel costs to visit potential partners.

Sometimes by meeting the individuals and observing their operations and style of working, you can determine if that partner meets with the project requirements. Remember that many EU funded programmes run for two or more years, and that if you chose a partner who doesn't pull their weight, you may end up with the burden of completing all the arrangements, administration and returns to the managing authority. Different cultures have different methods of working, so by knowing what to expect you can build in clear operating principles and procedures that will clarify what is expected from each partner and enable you to manage the project successfully.

Step 5. Read through the Guide for Applicants and the European and UK National Priorities for your chosen programme

- This will help you align your project idea to the key EU and Programme priorities and help you understand how to write a high quality application. This will increase the chances of your project being funded.
- Ensure your partners are eligible to apply to the chosen EU programme—most EU programmes (there are a few exceptions) require that only organisations with a legal standing are eligible to apply or lead project applications—check with the managing authority and eligibility guidelines
- Know when the Programme deadline is, and ensure that for programmes managed by delegated authorities, such as Lifelong Learning, all partners are aware of their role in submitting a copy of the lead-application to their National Agency, and for securing and managing their own funding.

Step 6: Agree roles and responsibilities for all partners involved

When searching for and selecting partners it will be important to consider the following points:

- The partnership should reflect the commitment of the project to being European
- Partners should bring new and different strengths to the project
- The partnership should be clear in its structures
- Individual partners must be clear in the role they play

- Each partner should have a roughly equivalent role (though the lead partner will have more responsibility); roles and responsibilities must be detailed in the project application
- The project must demonstrate collective ownership by all the partners
- Every partner must clearly demonstrate how they help achieve the project's aims and objectives.

The success of your project will be dependent on your ability to work together within the partnership. Projects can lose much of their impact due to poor project management, communication and cooperation between partners.

- Develop effective communications with partners to ensure the design and implementation of the project is transparent and shared
- Establish a timeline and a business plan for the project taking in the design and scheduling, implementation, communications, partner meetings, events/visits, review, reporting, evaluation and dissemination of project outcomes
- If required, arrange appropriate funding from public and private sources— new money is not necessarily required
- Identify core staff to manage the project and ensure that the right skills are in place— leadership, planning, communication, financial management, negotiation, cultural awareness, data management and evaluation.

Step 7: Ensure sufficient consideration has been placed on the monitoring, review and dissemination of the project outcomes

- Assess and review performance regularly
- Include appropriate evaluation and impact assessment methodologies during the design stage
- Allocate responsibility to specific partner(s)
- Ensure adequate organisational or project policies and procedures are in place such as safeguarding children, equal opportunities.

13 Identifying Partners in Europe

(Information contained in this section has been extracted and adapted from resources created by European Commission and Ecorys)

13.1 Eligible Countries for European Programmes

36 countries applicable

- The 27 EU Member States (Austria, Belgium, Bulgaria, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden and United Kingdom)
- The 4 EEA / EFTA countries (Iceland, Liechtenstein, Norway and Switzerland)
- Candidate countries*: Turkey and Croatia.

Figure 3: The 27 member states in EU



**Please check eligibility of other candidate countries with the national agency in UK and Executive Agency for Culture Programme in EU e.g. Former Yugoslav Republic of Macedonia is awaiting agreement and may be eligible in 2012-13.*

13.2 Finding partners

Finding the right partners is key to having a successful partnership. There are a number of options:

- **Existing partners:** organisations with existing relationships and networks are in a prime position to develop projects. Evidence of pre-existing collaboration can significantly add strength and value to the assessment of projects.
- **New partners:** it will take time and effort to identify and build new partnerships. Successful project partnerships are demonstrable through time taken to get to know one another, evidence of shared input into developing the project idea, plan and a sharing of responsibilities and activities.

Regardless of whether the partnerships are new or long established, organisations should ensure that the key issues addressed above are considered and evident in applications.

13.2.1 Use your existing contacts and networks

You can use your contacts and networks at a national and international level to get recommendations and references for potential partners who have worked together with others in international projects.

The Partner Search Database is an easy-to-use tool, where you can register and search for partners in the EU and other eligible countries.

13.2.2 EU Support for Finding Partners

'All about 'Eve'

Eve is the electronic platform for the dissemination and exploitation of results of projects supported by programmes managed by the European Commission in the fields of Education, Training, Culture, Youth and Citizenship. Eve is a new tool available for project beneficiaries of the "Lifelong learning", "Culture", "Youth in Action" and "Citizenship" programmes, to have visibility on the European Union website.

All about [ADAM](#) (the project and product portal for Leonardo da Vinci)

ADAM is a comprehensive database containing details on all previous Leonardo da Vinci projects including information on products, services, solutions, partners involved etc.

13.2.3 Lifelong Learning Programme Partner Searches

The UK National Agency Ecorys for Leonardo and Grundtvig programmes recommend the following approaches:

- Explore Ecorys' [partner search database](#) which has a full list of organisations that are also looking for a partner.
- [Attend a contact seminar](#) which is a partner finding event. This is a great way to develop your project idea and network with potential partners. You can apply for Preparatory Visits funding to attend these seminars.
- [Take part in a Transversal Study Visit](#). Each visit is comprised of a small group of individuals collaborating on a shared interest. This is a great way to find partners for the future.

13.2.4 Other Partner Search Databases for Lifelong Learning projects

The following databases have been developed in other countries participating in the programme, and you may also find these useful in your search.

- The Lithuanian National Agency has developed a database which you can find at <http://www.smpf.lt/index.php?id=688>

- There is a Turkish partner-search tool for the Lifelong Learning Programme:
<http://partnersearch.ua.gov.tr>
- You can use a partner-search tool developed in Luxembourg:
<http://www.anefore.lu/fr/recherche-de-partenaires/formulaire-de-demande>
- The Senior European Volunteers Exchange Network (SEVEN Network) has launched a partner-finding tool for Grundtvig Senior Volunteering Projects on their website:
www.seven-network.eu
- If you are interested in Grundtvig Assistantships you could try the Maltese partner-search tool which is only for Grundtvig Assistantships: <http://llp.eupa.org.mt/content.php?id=116>

13.2.5 International Arts Networks and Partnership Databases

There are a number of arts and cultural networks created to help develop and sustain international partnership working. Some examples of networks to explore and get involved with:

- **Labforculture.org** is a platform of resources on art and culture which allows professionals all across Europe to get together and network. www.labforculture.org
- **Everybodystoolbox.net** is a platform of theoretical and practical tools for the arts, which acts as a space for exchanging artistic experiences. <http://everybodystoolbox.net>
- The International Network for Contemporary Performing Arts (**IETM**) is an international arts network bringing together over 400 organisations in the performing arts, from 45 countries. www.ietm.org
- **Trans EuropeHalles** is the network of independent cultural centres. It has 49 members from 25 countries and shares the goal of supporting emerging artists, innovation and cultural change. www.teh.net
- The association **Les Rencontres** brings together more than 160 European localities around the common themes of culture, Europe and local authorities. www.lesrencontres.org
- **Cités unies** animates a network of 3000 public organisations all engaged in decentralised cooperation. www.cites-unies-france.org
- **Danse Bassin Méditerranéen** supports the development of contemporary dance and theatre arts in the Mediterranean. www.d-b-m.org

EUNIC (European Union National Institutes for Culture) is the global network of international cultural relations institutes from the member states of the European Union. EUNIC members work together to promote cultural co-operation, create lasting partnerships between professionals, and encourage greater understanding and awareness of the different European cultures, including

languages. EUNIC London has 15 members and 8 associate members <http://www.eunic-london.org/>

Partner search databases for children and youth based programmes
<http://www.euprojectpartners.info/default.aspx>

13.2.6 Using other networks

There are hundreds of arts and cultural networks established through or as a result of EU programmes plus many more that exist within the international sphere. A list of arts and cultural networks has been collated and is available to download from the Arts Council's website.

Alternatively contact [Debra Mulholland](#), Sector Business Development Manager, who will email you the document.

14 Useful Links

EU Websites:

Europa (overview of EU)	http://europa.eu/abouteuropa/index_en.htm
EU Education and Culture	http://ec.europa.eu/dgs/education_culture/index_en.htm
Portal for Europe	http://www.europe.org.uk/resource-centre/
Culture Programme (2007-13)	http://www.culturefund.eu/
Eve—EU project database	http://ec.europa.eu/dgs/education_culture/eve/all_about_eve_en.htm
Adam—Leonardo di vinci project database	http://www.adam-europe.eu/adam/homepageView.htm

UK Lifelong Learning National Agencies

Ecorys programmes:

Leonardo di vinci	http://www.leonardo.org.uk
Grundtvig	http://www.grundtvig.org.uk
Transversal	http://www.transversal.org.uk

British Council Arts Group	http://www.britishcouncil.org/arts-about-us-who.htm
British Council Northern Ireland	http://www.britishcouncil.org/nireland/northernireland.htm

Culture Programme—Cultural Contact Point

Main contact: Christoph Jankowski - European Information Manager
 Cultural Contact Point UK: Visiting Arts, ICA, The Mall, London, SW1Y 5AH
 Phone: +44 (0)20 3463 4566 Email: info@culturefund.eu
 Website: <http://www.culturefund.eu/about-the-ccp/>

Youth in Action—Regional Information Point

Youth Council for Northern Ireland <http://www.ycni.org/funding/funding.html>

Information on EU funding opportunities

Diane Dodds (MEP) has created a summary of all EU funding opportunities available to community groups and not-for-profit organisations in Northern Ireland. The list is available to view on her [website](#). An expended version of the information is also available in pdf document format to view online (please note that it cannot be downloaded).

Document Title: Funding: Signposts to Funding Opportunities for community groups and not-for-profit organisations ([click here](#))

EU Training (Info and overview of all EU funding opportunities) <http://www.eutrainingsite.com/eu>

Other useful links:

EU Knowledge System for Lifelong Learning	http://www.kslll.net/Default.cfm
EUNIC London	http://www.eunic-london.org/
Culturelink Network	http://www.culturelink.org/index.html
European Expert Network on Culture	http://www.eenc.info/
European Festival Association	http://www.efa-aef.eu/
European Cultural Foundation	http://www.eurocult.org/
Transnational Arts Productions (TrAP)	http://www.trap.no
Platform for Intercultural Europe	http://www.intercultural-europe.org/site/
European Cultural Tourism Network	http://www.ectn.eu.com/
Labforculture.org	http://www.labforculture.org/en
Culture Action Europe	http://www.cultureactioneurope.org/
Culture360.org	http://culture360.org/
Observatory of Cultural Practices in Africa	http://ocpa.irmo.hr/index-en.html
APC Cultures (African, Caribbean and Pacific Group of States)	http://www.acpcultures.eu/?lang=uk
Cultural Profiles.net (managed by UK CCP Visiting Arts)	http://www.culturalprofiles.net/Visiting_Arts/Directories/Overview/

Note: A list of over three hundred cultural networks and useful links has been collated and is available on the Arts Council website for download. Alternatively contact [Debra Mulholland](#), Sector Business Development Manager, who will email you the document.