

Investimento RE-C06-i07 | Impulso Mais Digital

CONTRATO-PROGRAMA DE FINANCIAMENTO

Entre:

A **Direção Geral do Ensino Superior (DGES)**, com sede na Av. Duque d'Ávila, 137, 1069-016, Lisboa, representada neste ato por Joaquim António Belchior Mourato, portador do cartão de cidadão nº 07417673, válido até 03/08/2031, na qualidade de Diretor-Geral do Ensino Superior, adiante designada por Beneficiário Intermediário ou Primeiro Outorgante;

e

O **Promotor/Líder** do projeto **Universidade Lusófona (COFAC - Cooperativa de Formação e Animação Cultural, CRL)**, com sede no Campo Grande 376, 1749-024 Lisboa, NIF 501679529, representada neste ato pelo Prof. Doutor Manuel de Almeida Damásio, portador do cartão de cidadão nº 01471951, válido até 03/08/2031, e pelo Prof. Doutor Francisco Faria Ferreira, portador do cartão de cidadão nº 01766393, válido até 07/08/2031, na qualidade de Administradores;

O **copromotor ISMAT - Instituto Superior Manuel Teixeira Gomes (COFAC - Cooperativa de Formação e Animação Cultural, CRL)**, com sede na Rua Dr. Estevão de Vasconcelos, nº 33-A, 8500-656 Portimão, NIF 501679529, representado neste ato pelo Prof. Doutor Manuel de Almeida Damásio, portador do cartão de cidadão nº 01471951, válido até 03/08/2031, e pelo Prof. Doutor Francisco Faria Ferreira, portador do cartão de cidadão nº 01766393, válido até 07/08/2031, na qualidade de Administradores;

O **copromotor IPLUSO - Instituto Politécnico da Lusofonia (SESC - Sociedade de Estudos Superiores e Culturais, S.A.)**, com sede no Campo Grande 400, 1700-098 Lisboa, NIF 503413259, representado neste ato pelo Prof. Doutor Manuel de Almeida Damásio, portador do cartão de cidadão nº 01471951, válido até 03/08/2031, e pela Prof.^a Doutora Maria da Conceição Ferreira Soeiro, portadora do cartão de cidadão nº 00638929, válido até 28/02/2031, na qualidade de Administradores;

O **copromotor ISLA-GAIA – Instituto Politécnico de Gestão e Tecnologia (ENSIGAIA - Educação e Formação, Soc. Unipessoal, Lda.)**, com sede na Rua Diogo Macedo, nº 192, 4400-107 Vila Nova de Gaia, NIF 504822047, representado neste ato pelo Prof. Doutor Manuel de Almeida Damásio, portador do cartão de cidadão nº 01471951, válido até

03/08/2031, e pela Dr.^a Maria Clotilde esteves Domingues, portadora do cartão de cidadão nº 06677584, válido até 10/09/2030, na qualidade de Gerentes;

O **copromotor ISEC Lisboa – Instituto Superior de Educação e Ciências (UNIVERSITAS - Cooperativa Ensino Superior e Investigação Científica, CRL)**, com sede na Alameda das Linhas de Torres 179, 1750-142 Lisboa, NIF 503383082, representado neste ato pela Prof.^a Doutora Maria Cristina Ventura, portador do cartão de cidadão nº 8459982, válido até 03/08/2031, na qualidade de Presidente do ISEC Lisboa e pelo Doutor Pedro Manuel Brás, portador do cartão de cidadão nº 6511126, válido até 07/04/2030, na qualidade de Presidente do Conselho de Administração da Universitas;

e

O **copromotor ESAP - Escola Superior Artística do Porto (CESAP - Cooperativa de Ensino Superior Artístico do Porto)**, NIF 501350195, com sede na Rua dos Navegantes, 51, 4000-358 Porto, representada neste ato pelo Prof. Doutor Manuel Fernando da Costa e Silva, portador do cartão de cidadão nº 06900433, válido até 03/08/2031 e pelo Prof. Doutor Henrique António Muga, portador do cartão de cidadão nº 03986150, válido até 23/07/2030, na qualidade de Presidente e Tesoureiro da Direção da CESAP, respetivamente.

adiante designados por Beneficiários Finais ou Segundos Outorgantes;

Considerando o apoio financeiro para a realização do projeto **CECAM – Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Media**, decorrente do Aviso de Abertura de Concurso para Apresentação de Manifestação de Interesse 04/C06-i07/2023 e do Convite à submissão de propostas para a celebração de contratos-programa com a DGES **08/C06-i07/2024**, ambos referentes ao Impulsos Mais Digital - **submedida Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência de inovação pedagógica**, é celebrado o presente contrato-programa de financiamento para a realização do referido projeto, o qual se rege pela legislação nacional e comunitária aplicável, assim como pelas seguintes cláusulas:

Cláusula 1^a

(Objeto do contrato)

1. O presente contrato tem por objeto a concessão de apoio financeiro para a realização do projeto liderado pela **COFAC - Cooperativa de Formação e Animação Cultural, CRL**



(**Universidade Lusófona**), designado por **CECAM — Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Media**, em que os Segundos Outorgantes são os Beneficiários Finais, o primeiro deles promotor e líder da candidatura aprovada e globalmente responsável pela execução do projeto ora contratualizado e os restantes, os respetivos copromotores (se aplicável).

2. Fazem parte integrante do presente contrato o Convite 08/C06-i07/2024 e a proposta (formulário de resposta ao Convite e respetivos anexos) declarada conforme.

CLÁUSULA 2.^a

(Objetivos do projeto de investimento)

1. Os objetivos do projeto de investimento a que se refere a cláusula primeira estão descritos no Convite e na proposta (formulário de resposta ao Convite e respetivos anexos) declarada conforme, visando contribuir para o Impulso Mais Digital e para a concretização dos indicadores e metas da submedida **Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência de inovação pedagógica**.

2. A concretização e a operacionalização do projeto são da responsabilidade dos Segundos Outorgantes, na qualidade de Beneficiários Finais, em tudo o que essa qualidade e função obriga nos termos da regulamentação comunitário e nacional aplicável

CLÁUSULA 3.^a

(Custo do investimento e seu financiamento)

1. Pela execução do contrato, os Segundos Outorgantes receberão os seguintes montantes:

Promotor/líder **Universidade Lusófona (COFAC - Cooperativa de Formação e Animação Cultural, CRL)**: 728.571,00€ (setecentos e vinte e oito mil, quinhentos e setenta e um euros);

Copromotor **ISMAT - Instituto Superior Manuel Teixeira Gomes (COFAC - Cooperativa de Formação e Animação Cultural, CRL)**: 17.671,00€ (dezassete mil, seiscentos e setenta e um euros);

Copromotor **IPLUSO - Instituto Politécnico da Lusofonia (SESC - Sociedade de Estudos Superiores e Culturais, S.A.)**: 13.593,00€ (treze mil, quinhentos e noventa e três euros);

Copromotor **ISLA-GAIA - IP Gestão e Tecnologia (ENSIGAIA - Educação e Formação, Soc. Unipessoal, Lda.):** 51.652,00€ (cinquenta e um mil, seiscentos e cinquenta e dois euros);

Copromotor **ISEC Lisboa – Instituto Superior de Educação e Ciências (UNIVERSITAS - Cooperativa Ensino Superior e Investigação Científica, CRL):** 156.317,00€ (cento e cinquenta e seis mil, trezentos e dezassete euros) e

Copromotor **ESAP - Escola Superior Artística do Porto (CESAP - Cooperativa de Ensino Superior Artístico do Porto):** 125.053,14€ (cento e vinte e cinco mil, cinquenta e três euros e catorze cêntimos).

2. Os pagamentos serão efetuados aos Segundos Outorgantes, nos termos previstos no Convite e em função de:

- a) Concretização dos indicadores e metas anuais constante da proposta declarada conforme;
- b) Validação, pela DGES, das condições legais e processuais da despesa realizada;
- c) Disponibilidade financeira da DGES e cumprimento de todos os requisitos e procedimentos legais necessários à transferência de verbas para os Segundos Outorgantes.

CLÁUSULA 4.^a

(Prazo e cronograma de execução)

O projeto de investimento tem como data-limite de conclusão o dia 30 de junho de 2026, obrigando-se os Segundos Outorgantes ao seu integral cumprimento nos termos da proposta declarada conforme, anexa ao presente contrato e que dele faz parte integrante.

Todas as despesas elegíveis devem estar devidamente contratualizadas até 31.12.2025 e totalmente executadas até 30.06.2026.

CLÁUSULA 5.^a

(Indicadores e resultados)

Constitui obrigação dos Segundos Outorgantes tomar as medidas que se revelem necessárias para assegurar o cumprimento dos resultados a alcançar no âmbito do projeto, nos termos da Proposta declarada conforme, anexa ao presente contrato e que dele faz parte integrante.

CLÁUSULA 6.^a

(Pagamentos aos segundos outorgantes)

1. O processamento de pagamentos é feito a título de reembolso de despesas incorridas com a realização dos investimentos, na sequência da confirmação da realização da despesa entre os promotores e copromotores, quando existam, pela DGES e da informação relativa ao cumprimento dos indicadores e metas e execução financeira das operações;
2. Os pedidos de pagamento são submetidos pelo promotor e copromotores, quando existam, à DGES através do sistema de informação do PRR, apresentando os dados comprovativos de realização de despesa efetuada relacionada com a execução do programa contratualizado (dados das faturas ou documentos equivalentes) relativas à realização do investimento, instruídos dos respetivos procedimentos, que deram origem a essas despesas.
2. Nos projetos com copromotores, cabe ao promotor/líder garantir que as verbas que lhes são transferidas são executadas de acordo com o projeto aprovado.
3. No caso de haver Instituições de Ensino Superior com Unidades Orgânicas dotadas de autonomia financeira, as despesas poderão ser realizadas pelas mesmas, desde que previsto na candidatura declarada conforme.
4. Os apoios a conceder revestem a forma de incentivo não reembolsável, a 100%, nas seguintes condições:
 - a) Após assinatura do presente contrato-programa, pagamento de um adiantamento ao promotor/líder e aos copromotores, no valor de 30% do montante de financiamento aprovado, desde que cumpridos todos os requisitos legais e processuais necessários ao mesmo;

- b) No decorrer do projeto, os pedidos de reembolso são efetuados, em princípio, duas vezes por ano, entre 2024 e 2025, até 1 de junho e 1 de novembro e, em 2026, unicamente até 30 de junho;
- c) No prazo de 40 dias úteis, a contar da data da receção do pedido de reembolso, a DGES analisa o pedido, delibera e emite a correspondente ordem de pagamento ou comunica os motivos da recusa, salvo quando solicite esclarecimentos adicionais relativos ao pedido de reembolso em análise, caso em que se suspende aquele prazo;
- d) Os pagamentos serão processados na medida das disponibilidades da DGES, sendo efetuados até ao limite de 95% do montante de financiamento aprovado, ficando o pagamento do respetivo saldo (5%) condicionado à apresentação, pelos Segundos Outorgantes, do pedido de pagamento de saldo final e relatório final, confirmando a execução da operação nos termos aprovados;
- e) Os pedidos de pagamento serão objeto de verificação administrativa ou no local;
- f) Os copromotores beneficiam igualmente de financiamento em função da sua contribuição para a execução do projeto, de acordo com a chave de distribuição identificada na candidatura, a qual pode ser alterada uma vez pelo consórcio, aquando da avaliação intermédia, em função dos níveis de execução física e financeira verificados até esse momento;
- g) O adiantamento, bem como todos os restantes pagamentos serão efetuados exclusivamente por transferência bancária, para os seguintes IBAN dos Segundos Outorgantes:

Promotor/líder **Universidade Lusófona (COFAC - Cooperativa de Formação e Animação Cultural, CRL): PT50 0007 0000 0067 5758 4552 3**

Copromotor **ISMAT - Instituto Superior Manuel Teixeira Gomes (COFAC - Cooperativa de Formação e Animação Cultural, CRL): PT50 0007 0000 0067 5758 4552 3**

Copromotor **IPLUSO - Instituto Politécnico da Lusofonia (SESC - Sociedade de Estudos Superiores e Culturais, S.A.): PT50 0010 0000 3349 3150 0024 6**

Copromotor **ISLA-GAIA – Instituto Politécnico de Gestão e Tecnologia (ENSIGAIA - Educação e Formação, Soc. Unipessoal, Lda.): PT50 0035 0888 0010 1109 5301 1**

Copromotor **ISEC Lisboa – Instituto Superior de Educação e Ciências (UNIVERSITAS - Cooperativa Ensino Superior e Investigação Científica, CRL): PT50 0033 0000 0016 7001 0210 5**

Copromotor **ESAP - Escola Superior Artística do Porto (CESAP - Cooperativa de Ensino Superior Artístico do Porto): PT50000704040011767000431**

- h) O adiantamento recebido será regularizado através da dedução, em cada pedido de pagamento a título de reembolso (PTR), de um valor calculado pela percentagem resultante do rácio entre o valor apurado dos PTR e o total do financiamento contratado.

CLÁUSULA 7.^a

(Obrigações dos segundos outorgantes)

Os Segundos Outorgantes (promotor/líder e copromotores), obrigam-se perante o Primeiro Outorgante a:

- a) Executar as operações nos termos e condições aprovadas, previstos no presente Convite e contratualizadas com o beneficiário intermédio (DGES);
- b) Permitir o acesso aos locais de realização das operações e àqueles onde se encontrem os elementos e documentos necessários ao acompanhamento e controlo do projeto aprovado;
- c) Conservar a totalidade dos dados relativos à realização do Investimento, em suporte digital, durante o prazo fixado na legislação nacional e comunitária aplicáveis;
- d) Cumprir as obrigações de informação e comunicação e proceder à publicitação do financiamento ao abrigo do PRR, em conformidade com o disposto na legislação europeia e nacional aplicável e com a Orientação Técnica 5/2021, da EMRP;
- e) Manter as condições legais necessárias ao exercício da atividade;
- f) Repor os montantes indevidamente recebidos e cumprir as sanções administrativas aplicadas;
- g) Manter a sua situação tributária e contributiva regularizada perante, respetivamente, a administração fiscal e a segurança social bem como assegurar o registo dos fornecedores no Registo Central do Beneficiário Efetivo (RCBE);
- h) Adotar comportamentos que respeitem os princípios da transparência, da concorrência e da boa gestão dos dinheiros públicos, de modo a prevenir situações suscetíveis de configurar conflito de interesses, designadamente nas relações estabelecidas entre os beneficiários e os seus fornecedores ou prestadores de serviços;
- i) Adotar um sistema de controlo interno que previna, detete e corrija irregularidades, que internalize procedimentos de prevenção de conflitos de interesses, de fraude, de

- corrupção e de duplo financiamento, assegurando o princípio da boa gestão e salvaguardando os interesses financeiros da União Europeia;
- j) Disponibilizar, nos prazos estabelecidos, os elementos que lhe forem solicitados pelas entidades com competências para o acompanhamento, avaliação de resultados, controlo e auditoria;
 - k) Comunicar as alterações ou ocorrências relevantes que ponham em causa os pressupostos relativos à aprovação do projeto;
 - l) Não afetar a outras finalidades, locar, alienar ou por qualquer outro modo onerar, os bens e serviços adquiridos no âmbito dos projetos apoiados, sem prévia autorização do beneficiário intermediário (DGES);
 - m) O investimento produtivo ou as infraestruturas financiadas devem ser mantidos e afetos à respetiva atividade e, quando aplicável, na localização geográfica definida na operação, pelo menos durante cinco anos, a contar da data do pagamento final ao beneficiário final;
 - n) Nos prazos previstos na alínea anterior e quando aplicável, os beneficiários não devem proceder a nenhuma das seguintes situações, sem prévia autorização do beneficiário intermediário (DGES):
 - i. Cessação ou realocização de sua atividade;
 - ii. Mudança de propriedade de um item de infraestrutura que confira a uma entidade pública ou privada uma vantagem indevida;
 - iii. Alteração substancial da operação que afete a sua natureza, os seus objetivos ou as condições de realização, de forma a comprometer os objetivos originais e metas contratualizadas.
 - o) Quando aplicável, cumprir os normativos em matéria de contratação pública relativamente à execução do projeto;
 - p) Dar especial atenção às Orientações Técnicas 8/2023, 11/2023 e 12/2023 da EMRP no que se refere aos princípios da transparência, da concorrência e da boa gestão dos dinheiros públicos, de modo a prevenir e mitigar situações suscetíveis de configurar conflitos de interesses, fraude, corrupção e duplo financiamento;
 - q) Com a assinatura do presente contrato, os titulares dos órgãos de direção, de administração ou de gestão e outras pessoas que exerçam funções de administração ou de gestão, ficam subsidiariamente responsáveis pelo cumprimento das obrigações referidas na presente Cláusula.

CLÁUSULA 8.^a

(Acompanhamento e controlo)

O acompanhamento e a verificação dos projetos são efetuados nos seguintes termos:

- a) O promotor/líder deve enviar, até ao 2.º trimestre de 2025, o relatório de progresso físico e financeiro do projeto, englobando a execução global e a anual, mediante template a disponibilizar pela DGES;
- b) Verificações administrativas relativamente à documentação do projeto, aos relatórios de progresso físicos e financeiros e a cada pedido de pagamento apresentado;
- c) Verificação dos projetos no local, visando garantir a confirmação real do investimento.
- d) As verificações referidas podem ser efetuadas em qualquer fase de execução dos projetos, bem como após a respetiva conclusão da operação.
- e) A avaliação intermédia do 2.º trimestre de 2025 será efetuada pela DGES através da verificação do cumprimento dos indicadores de execução contratualizados (KPI); caso haja incumprimentos dos KPI, serão averiguadas pela DGES as razões desse incumprimento junto do Promotor da candidatura podendo, em caso de não justificação adequada ou de colocação em risco da execução global do contrato, condicionar ou impedir os pagamentos seguintes.

CLÁUSULA 9.^a

(Recuperação do apoio financeiro)

1. Os montantes indevidamente recebidos pelos beneficiários finais, nomeadamente por incumprimento das obrigações legais ou contratuais, pela ocorrência de qualquer irregularidade, bem como pela inexistência ou perda de qualquer requisito de concessão do apoio, constituem-se como dívida, sendo recuperados pela DGES de forma proporcional ao período relativamente ao qual as obrigações não foram cumpridas.
2. A responsabilidade subsidiária pela reposição dos montantes por parte dos beneficiários finais cabe aos titulares dos órgãos de direção, de administração ou de gestão e outras pessoas que exerçam funções de administração ou de gestão, em exercício de funções à data da prática dos factos que a determinem.

CLÁUSULA 10.ª

(Proteção de dados)

Ao abrigo do disposto no Regulamento Geral de Proteção de Dados (UE) 2016/679 do Parlamento Europeu e do Conselho, de 27 de abril de 2016 (RGPD), é assegurada a licitude do tratamento de dados pessoais contantes das candidaturas submetidas e aprovadas no âmbito do presente contrato, nomeadamente nos termos previstos nos artigos 6.º, 7.º, 8.º e 9.º do RGPD, não só por força da manifestação de vontade, livre, específica, informada e explícita das entidades beneficiárias titulares dos dados, bem como para efeito do cumprimento de obrigações legais decorrentes do ato de apresentação de candidatura.

É, ainda, assegurado pela DGES o cumprimento de todos os princípios e obrigações relativamente aos direitos dos titulares dos dados pessoais previstos à luz dos artigos 13.º a 23.º do RGPD, para a finalidade exclusiva de análise técnica da candidatura e a respetiva transferência desses dados que compõem a candidatura.

CLÁUSULA 11.ª

(Vigência)

O presente contrato produz efeitos a partir da data da sua assinatura e mantém-se em vigor até ao integral cumprimento de todas as obrigações dele emergentes.

CLÁUSULA 12.ª

(Disposições finais)

1. Em tudo o que não esteja expressamente regulado no presente contrato, são aplicadas as disposições legais europeias e nacionais vigentes bem como todas as OT aplicáveis emitidas pela EMRP ou pela DGES.
2. O presente contrato será assinado de modo eletrónico.

O Primeiro Outorgante (Beneficiário Intermédio)

Joaquim Mourato
Assinado de forma digital por Joaquim Mourato
Dados: 2024.07.02 13:46:12 +01'00'

Os Segundos Outorgantes (Beneficiários Finais)

Assinado por: **Pedro Manuel Ferreira Raposo Torres Brás**
Num. de Identificação: 06511126
Data: 2024.06.25 18:59:33+01'00'
Certificado por: **SCAP**
Atributos certificados: **Diretor de UNIVERSITAS - COOPERATIVA DE ENSINO SUPERIOR E INVESTIGAÇÃO CIENTÍFICA, CRL**



Assinado por: **Maria Cristina Matoso Martins Ventura**
Num. de Identificação: 08459982
Data: 2024.06.25 19:07:55+01'00'



Assinado por: **HENRIQUE ANTÓNIO MUGA**
Num. de Identificação: 03986150
Data: 2024.06.27 15:14:01+01'00'



Assinado por: **MANUEL FERNANDO DA COSTA E SILVA**
Num. de Identificação: 06900433
Data: 2024.06.28 14:46:48+01'00'



Assinado por: **MARIA CLOTILDE ESTEVES DOMINGUES**
Num. de Identificação: 06677584
Data: 2024.07.01 10:41:15+01'00'
Certificado por: **SCAP**
Atributos certificados: **Gerente de ENSIGAIA - EDUCAÇÃO E FORMAÇÃO, SOCIEDADE UNIPESSOAL LDA**

Assinado por: **Maria da Conceição Ferreira Soeiro**
Num. de Identificação: 00638929
Data: 2024.06.28 16:13:06+01'00'
Certificado por: **SCAP**
Atributos certificados: **Administrador de SESC - SOCIEDADE DE ESTUDOS SUPERIORES E CULTURAIS, S.A.**

Assinado por: **MANUEL DE ALMEIDA DAMÁSIO**
Num. de Identificação: 01471951
Data: 2024.07.01 16:20:07+01'00'
Certificado por: **SCAP**
Atributos certificados: **Presidente do Órgão de Administração de COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL**

Assinado por: **Francisco Faria Ferreira**
Num. de Identificação: 01766393
Data: 2024.06.28 18:22:59+01'00'
Certificado por: **SCAP**
Atributos certificados: **Membro do Órgão de Administração de COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL**

Assinado por: **MANUEL DE ALMEIDA DAMÁSIO**
Num. de Identificação: 01471951
Data: 2024.07.01 16:21:31+01'00'
Certificado por: **SCAP**
Atributos certificados: **Administrador de SESC - SOCIEDADE DE ESTUDOS SUPERIORES E CULTURAIS, S.A.**

Assinado por: **MANUEL DE ALMEIDA DAMÁSIO**
Num. de Identificação: 01471951
Data: 2024.07.01 16:23:08+01'00'
Certificado por: **SCAP**
Atributos certificados: **Gerente de ENSIGAIA - EDUCAÇÃO E FORMAÇÃO, SOCIEDADE UNIPESSOAL LDA**

Formulário de Candidatura

Investimento PRR

C06-I07

Impulso Mais Digital

Aviso

08/C06-I07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedag

Beneficiário Intermédio

600061388 - DIRECÇÃO-GERAL DO ENSINO SUPERIOR

1

Entidade

2

Operação e indicadores

3

Enquadramento e caracterização

4

Declarações

5

Critérios de Seleção

6

Investimentos

7

Anexos

Validação e Submissão

O Beneficiário confirma que reúne capacidade institucional, técnica e administrativa para executar a operação dos termos do aviso e do presente formulário de candidatura

Formulário de Candidatura

Investimento PRR

C06-I07

Impulso Mais Digital

Aviso

08/C06-I07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedag

Beneficiário Intermédio

600061388 - DIRECÇÃO-GERAL DO ENSINO SUPERIOR

← ANTERIOR

→ SEGUINTE

SAIR

Identificação do Beneficiário Final

Tipologia PRR

Instituições de Ensino Superior

NIF

501679529

Nome

COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, C

Morada

Air do Campo Grande, 376

Freguesia

Alvalade

Código Postal

1749-024

Concelho

Lisboa

Distrito

Lisboa

Telefone

217515500

Email

administracao@ulufona.pt

Tipo de entidade

Cooperativa (inclui União de Coops)

Natureza

Jurídica

Cooperativa

Caracterização da entidade

2775/3000

A presente proposta é apresentada pelo líder do consórcio responsável pelo projeto HEAD_L – "Aliança do Ensino Superior para o Desenvolvimento da Educação, Formação e Investigação no Espaço Lusófono", aprovado nos termos do Aviso 01/PRR/2021 e do Convite para Proposta de Contrato-programa (Aviso N.º 002/C06-I03-03/2021 e N.º 002/C06-I04-01/2021), aprovado pelo Beneficiário Intermediário em 07 de dezembro de 2021, em associação com o conjunto das instituições Europeias responsáveis pela criação da Universidade Europeia FILMEU – The European University for Film and Media Arts E+ (ERASMUS+EU+2023-EUR-UNIV/ 101124314/ Project: 101004047, EPP-EUR-UNIV-2020 – European Universities, EPLUS2020 Action Grant). Esta Universidade Europeia – uma das 50 "Universidades Europeias" apoiadas pela União Europeia no contexto da nova estratégia europeia para as Universidades é liderada pela ULusófona – Universidade Lusófona de Portugal (única instituição Universitária Portuguesa a liderar uma Universidade Europeia) e integra várias escolas europeias de referência no domínio das indústrias culturais e criativas: a Luca School of Arts (KU Leuven, Bélgica); Institute of Art, Design + Technology, Dun Laoghaire (Irlanda); Baltic Film and Media Arts School (Universidade de Tallinn, Estónia); VIA University College (Dinamarca); Academia Lituana de Música e Teatro (Lituânia); Academia Nacional de Teatro e Artes Cinematográficas (Bulgária); e a Academia de Artes Performativas de Bratislava (Eslováquia). A associação do CECAM a um consórcio Europeu com esta abrangência e relevo confere-lhe desde logo uma natureza única e distintiva que é marca desta proposta. A dimensão e implementação nacional em larga escala desta proposta está assegurada através da integração no consórcio que agora se apresenta a concurso de várias entidades co-promotoras que representam um conjunto significativo de instituições pertencentes à FECA – Federação Portuguesa de Escolas de Cinema e Audiovisual. O presente consórcio integra mais de 15.000 alunos, com destaque para os 11.771 da Universidade Lusófona, e os mais de 4.700 alunos da ESAP, ISLA Gaia, ISMAT, IPLUSO e ISEC. Juntas, as instituições que se apresentam em consórcio contam com um corpo docente de mais de 670 elementos. As IES do consórcio espalham-se por um vasto território, de norte a sul de Portugal, o que garante que o CECAM poderá vir a ter uma larga cobertura, fundando e fomentando um alinhamento inédito entre IES dentro da área das artes em Portugal. A presente proposta tem como líder e promotor a Universidade Lusófona, cuja entidade instituidora é a COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL, entidade líder da Universidade Europeia FILMEU (www.filmeu.eu) e entidade promotora do consórcio HEAD_L.

Formulário de Candidatura

Investimento PRR

C06-I07

Impulso Mais Digital

Aviso

08/C06-I07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedag

Beneficiário Intermédio

600061388 - DIRECÇÃO-GERAL DO ENSINO SUPERIOR

← ANTERIOR

→ SEGUINTE

SAIR

Resumo do projeto

Designação

CECAM - Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Media

Datas previstas início/fim

2024-09-01

2026-06-30

Investimento

1.092.857,14

Sumário*

0/3000

O projeto CECAM tem como principais objetivos:
a) Promover a capacitação de docentes do ensino superior através da inovação pedagógica, com forte componente digital, na área das artes com um enfoque na aplicabilidade de metodologias e modelos desenvolvidos no domínio do cinema e das artes dos media, mas aplicáveis em diferentes contextos pedagógicos e disciplinares;
b) Consolidar dinâmicas institucionais de modernização pedagógica no ensino superior Português através da transferência de conhecimento e práticas de inovação pedagógica desenvolvidas e testadas no âmbito da iniciativa "Universidades Europeias" em ordem à promoção de um ensino de qualidade e em linha com práticas internacionais de referência.
Num contexto de profundas transformações sociais e tecnológicas onde as tecnologias audiovisuais desempenham um papel cada vez mais central no acesso e processamento de informação e conhecimento, o projeto de criação do CECAM visa integrar em contexto educativos e de inovação pedagógicas as práticas e saberes característicos das indústrias culturais e criativas promovendo-se assim novas formas de literacia e processos de ensino mais adequados aos ambientes digitais e mediáticos hoje dominantes. Este tipo de saberes e práticas são aplicáveis e transferíveis para os mais variados domínios e disciplinas, num contexto onde temas como visualização e manipulação de informação ou virtualização de ambientes experimentais, são cada vez mais importantes em ordem ao reforço da inovação pedagógica e adequação dos modelos de ensino e aprendizagem.
Ao propor a transferência para um contexto nacional de formação de docentes nos domínios das artes e potencialmente de outras disciplinas, de modelos desenvolvidos e testados no contexto de uma Universidade Europeia, o projeto CECAM promove a modernização das práticas pedagógicas no ensino superior, tendo em vista a promoção do sucesso académico, a redução do abandono e o bem-estar estudantil, contribuindo para um ensino de qualidade (ODS4) bem como a atualização tecnológica e modernização das condições de formação das IES, nomeadamente em áreas disciplinares relevantes para os Objetivos do Desenvolvimento Sustentável que visam um ensino de qualidade (ODS4), e contribui largamente para a internacionalização do sistema de ensino superior português.
O projeto visa criar um centro de referência nacional e europeu (uma vez que está alocado a uma universidade europeia), abrangendo mais de 670 docentes, orientado para a inovação pedagógica e promoção da transferência e utilização em contextos multidisciplinares e interdisciplinares das competências técnicas e criativas características das artes e do cinema, audiovisual e artes dos media. No cenário atual, de profunda transformação social e tecnológica, estas competências são essenciais para a promoção da inovação em ambientes de ensino onde a criatividade e a imaginação devem desempenhar um papel central.

*Preencha a campo Sumário com a descrição curta e concreta do projeto específico

Indicadores

Código PRR	Descrição	Unidade	Valor
624	Criação de cinco centros de excelência para a inovação pedagógica, com destaque para as áreas não tecnológicas (ciências sociais, ciências humanas e artes). Criação do Conselho Nacional de Inovação Pedagógica no Ensino Superior.	Número	1,00

Localização

ID	Morada	Código Postal	Concelho	Freguesia
1	Campo Grande, 376	1749-024	Lisboa - NUTS II: Lisboa	Alvalade

Responsável da operação

Nome

Manuel José Carvalho de Almeida Damásio

Telefone

217515500

Telemóvel

962731470

E-mail

f3090@ulusofona.pt

Cargo

Administrador Executivo

Formulário de Candidatura

Investimento PRR

C06-07

Impulso Mais Digital

Aviso

08/06-07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedag

Beneficiário Intermédio

600061388 - DIRECÇÃO-GERAL DO ENSINO SUPERIOR

← ANTERIOR

→ SEGUIENTE

SAIR

Enquadramento do projeto no aviso

2749/3000

O projeto CECAM, que as várias entidades proponentes aqui apresentam (todas elas IESs), integra-se no seu desiderato comum de modernização do ensino superior, que, por sua vez, está alinhado com a estratégia do Investimento Impulso Mais Digital. O CECAM apresenta-se como um projeto de centro de excelência de inovação pedagógica e será alicerçado na modernização das práticas pedagógicas no ensino superior, tendo em vista a criação de um espaço alargado de reflexão, experimentação e implementação de práticas conducentes à melhoria das condições do ensino superior em Portugal e na Europa nas áreas do cinema artes; ao robustecimento e enriquecimento das práticas docentes no geral e no que diz respeito ao percurso pessoal e profissional de cada pessoa; à promoção do sucesso académico. Por conseguinte, é previsível a redução do abandono escolar e o melhoramento do bem-estar estudantil. Do mesmo modo, as atividades do CECAM representam um salto qualitativo para os proponentes da candidatura e demais instituições que a elas se ligam, no sentido da atualização tecnológica e modernização das condições de formação das IES, para a inovação, a transição digital, o ensino de qualidade, a transição verde, a sustentabilidade ambiental e a promoção de sistemas de produção e consumo responsáveis. O centro de referência irá centrar-se em áreas das humanidades, e artes (sem prejuízo da sua possível ligação benéfica a outras áreas onde o conhecimento aplicado pode resultar em simbiose e transferência de conhecimento). Este projeto integra-se em consórcios internacionais. De forma muito direta à universidade europeia FilmEU (liderada pela Universidade Lusófona, que também lidera esta candidatura), bem como a outras redes (europeias e não só) a que as diferentes instituições pertencem e vêm fortalecendo ao longo dos anos. O peer learning e as ferramentas digitais (e seus conteúdos) irão ser fundamentais na formação pedagógica de docentes. Também o conceito de "espaço de aprendizagem" será aqui colocado em perspetiva, através da criação de ecossistemas digitais em cada IES (os "Living Hubs"), complementados por infraestruturas físicas modernizadas e capacidades para promover a integração das ferramentas digitais no potenciamento da formação presencial. De acordo com o que está plasmado no campo para esse efeito, as ações previstas do CECAM não só vão ao encontro das iniciativas prioritárias da submedida, conforme descrito no ponto 4, como também se englobam dentro de todos os formatos sugeridos para os centros de excelência nesse mesmo ponto. A dimensão do consórcio cinge-se ao primeiro patamar, de até 49.999 alunos inscritos, pelo que o escopo das ações e investimento são condicentes com o orçamento desse mesmo patamar.

Descrição das ações e investimentos do projeto

2867/3000

O CECAM tem como objetivo capacitar os docentes do ensino superior e promover a implementação de modelos pedagógicos inovadores. Com esse fito, são propostos quatro eixos estratégicos que promovem as seguintes ações concretas:

A) Eixo Academia: conjunto de cursos orientados para o apoio a percursos de desenvolvimento docente, concretizadas através de:

1 – 6 Cursos de curta duração, com micro credenciais de formação de docentes em práticas pedagógicas organizados trimestralmente durante toda a duração do projeto;

2 – 5 Laboratórios de partilha de experiências que recorrem à metodologia peer-learning;

3 – Mobilidade de docentes tendo em vista a partilha de experiência concretizada através de residências distribuídas pelos vários parceiros do consórcio e organizadas em torno de desafios que envolvem a comunidade docente e discente tendo em vista a experimentação pedagógica (mínimo 65 docentes participantes).

B) Eixo Inovatio (pilotos pedagógicos): conjunto de medidas que apoiam o envolvimento ativo dos estudantes no processo de aprendizagem, concretizando-se através de:

1 – 5 Pilotos conjuntos de projetos pedagógicos intraconsórcio baseados em desafios sociais e/ou industriais e cuja resposta aos mesmos envolve o recurso a práticas e experimentação artística num processo desenvolvido em cocriação entre estudantes e docentes.

2 – 1 Plataforma de inteligência artificial a implementar tendo por base a solução Debaqui desenvolvida pelo promotor no âmbito da iniciativa de projetos em Inteligência Artificial e Ciência dos Dados na administração pública, que permite promover o diálogo entre docentes e estudantes e a partilha ativa de boas práticas.

C) Eixo Construíre – Estruturas: promover novas articulações dentro das instituições (consubstanciadas em 5 "Living Labs", estruturas inter e intra comunicantes implementadas em cada IES do consórcio) focadas na transformação da aprendizagem e formação dos estudantes.

1 - Ambientes digitais de aprendizagem, a partir de plataforma FilmEU que será colocada ao serviço do CECAM (1 plataforma a implementar).

2 - Estrutura de governação comum do CECAM.

2 - Estruturas de promoção e disseminação de conhecimento comuns:

2.1 - Roadshow de cinema e artes pelas IES.

2.2 – 24 Seminários "Experts on air".

D) Eixo Curricula - medidas que permitam aos docentes alocar tempo de serviço à inovação pedagógica por períodos de tempo pré-determinados, valorizando o currículo pedagógico dos docentes e enriquecendo a sua contribuição académica.

1 - Fórum dos pares – criação de 10 grupos de debate sobre práticas pedagógicas, que assegurem a comunicação bilateral e multilateral com o Conselho Nacional de Inovação Pedagógica no Ensino Superior e que monitorize e reflita acerca de inovações pedagógicas.

2 - Bolsa de horas que permita aos docentes poderem alocar tempo de serviço (150 bolsas de 20 horas).

Contributo e/ou cumprimento princípios para a promoção da igualdade de género, de oportunidades e não discriminação

3078/5000

No que concerne à promoção da igualdade de género, de oportunidades e não discriminação, o projeto está alinhado com a Estratégia Nacional para a Igualdade e Não Discriminação 2018-2030 e tem em consideração os "Princípios horizontais para a promoção da igualdade de género entre homens e mulheres e da igualdade de oportunidades e não discriminação" definidos no âmbito do P2020, fomentando a participação e valorização do papel das mulheres e dos homens na sociedade e na igualdade no acesso à educação, nas condições e oportunidades de trabalho, em particular no domínio da docência, e no desenvolvimento de carreiras profissionais. Em ordem a garantir o exposto foram integrados nas ações do CECAM as seguintes medidas:

-Integrar a perspetiva da igualdade de género, do combate à discriminação e do respeito pela diversidade no planeamento estratégico das ações de formação e na definição de critérios de seleção de candidatos e beneficiários dos incentivos previstos (ex. bolsas);

-Desenvolver uma cultura de igualdade de género e da diversidade na comunidade académica em particular por via da integração das ações previstas no plano de formação regular de cada uma das IES participantes colocando, consequentemente, essas mesmas ações no espectro de atuação dos planos de igualdade, diversidade e igualdade de oportunidades de cada uma das IES participantes no consórcio;

-Definir e adotar boas práticas ao nível da promoção da igualdade entre homens e mulheres, no âmbito do cumprimento da regulamentação existente e dos referenciais internacionais relevantes procedendo-se para isso à transposição das orientações existentes ao nível dos planos de cada IES para o regulamento específico de implementação do projeto;

-Estimular medidas de conciliação entre a vida profissional, familiar e pessoal, em particular promovendo, nomeadamente, modos de formação à distância e híbrido por forma a minimizar tempos de deslocação e garantindo tempos e modos de formação que garantam a necessária e mencionada conciliação.

-Capacitar os destinatários desta medida (docentes) com experiências novas, reconhecidas por via de microcredenciais, capazes de ir ao encontro dos seus anseios e do desenvolvimento e progresso pessoal.

-Criação de ambientes de partilha segura de experiências e emoções, necessários e imprescindíveis ao desenvolvimento de uma cocriação frutífera e que fomente o livre diálogo, a tolerância e uma cultura de respeito pela diversidade.

-Combater qualquer forma de discriminação designadamente, em razão do sexo, mas também da raça, cor ou origem étnica ou social, características genéticas, língua, religião ou convicções, opiniões políticas ou outras, pertença a uma minoria nacional, nascimento, deficiência ou incapacidade, idade ou orientação sexual, seja através da definição de quesitos de acesso e seleção seja através da aplicação a estas formações de diferentes normativos já existentes e em vigor nas IES participantes, nomeadamente o já mencionado plano de igualdade e diversidade e o estatuto de estudantes com necessidades educativas especiais.

Tanto a transição climática como a transição digital são prioridades políticas da Comissão Europeia que moldarão o nosso futuro a longo prazo. Embora estas duas transições simultâneas, ou "gémeas", possam reforçar-se mutuamente em muitas áreas, elas não estão automaticamente alinhadas. Por exemplo, as tecnologias digitais têm pegadas ambientais substanciais que vão contra as metas da transição verde. É por esta razão que uma abordagem proativa e integradora à gestão destas duplas transições é importante para garantir o sucesso da sua implementação. No desenho da proposta do CECAM, procurou-se sempre equilibrar esta dupla dimensão e garantir o alinhamento entre estas duas transições, nomeadamente em função do previsto nos normativos relativos implementação do PRR e demais documentos relacionados.

Assim, a presente proposta está plenamente enquadrada nas dimensões de transição climática e transição digital do PRR – Programa de Recuperação e Resiliência ao integrar um vasto conjunto de ações e atividades que contribuem para ambos os pilares. No que concerne à transição climática, a presente proposta responde às componentes de eficiência energética em edifícios e de mobilidade sustentável. O projeto tem um contributo assinalável para a mobilidade sustentável ao promover nas ações ACADEMIA e CURRICULA um conjunto muito significativo de iniciativas em modelo de ensino a distância ou híbrido reduzindo assim as necessidades de mobilidade para efeitos de formação.

O projeto CECAM contribui de forma decisiva para a transição digital em Portugal, ao constituir-se como elemento essencial para a realização de um dos pilares catalisadores do Plano de Ação para a Transição Digital (PATD) de Portugal, o pilar (i) reforçar as competências digitais da população ativa empregada e aprofundar e inovar nas respostas de formação profissional. Com efeito, o CECAM, segue na esteira deste princípio ao orientar as suas atividades e ações para os docentes do ensino superior, que mais tarde irão verter as ações pedagógicas para o público discente.

O CECAM contribui decisivamente para o cumprimento dos objetivos da componente "Escola Digital" da dimensão de transição digital do PRR ao criar condições para a inovação educativa e pedagógica através do desenvolvimento de competências em tecnologias digitais com um enfoque em modelos de formação através de microcredenciais tendo como principal público-alvo formandos e graduados em áreas Não-CTEAM. Simultaneamente, o projeto também contribui para o desiderato desta componente de promover reformas e investimentos que visem robustecer a infraestrutura tecnológica das instituições, neste caso através do seu enfoque no reforço de recursos digitais nas IES parceiras do consórcio. A formação de novos docentes com competências digitais adequadas irá contribuir para a desejada transformação no processo educativo e pedagógico. O projeto contribui assim para os objetivos da mencionada reforma ao desenvolver competências digitais em docentes que irão atuar de forma transversal ao currículo escolar promovendo o uso das TIC e a sua integração em diferentes disciplinas.

Ainda e no que concerne à transição digital, a presente proposta pretende recuperar o atraso relativamente ao processo de transição digital, permitindo, em particular, o acesso ao conhecimento e a meios tecnológicos digitais que promovem a mitigação dos défices de competências na utilização das tecnologias digitais: a incorporação de ferramentas e metodologias de teletrabalho em contexto de ensino e formação com efeito de contaminação para contextos empresariais de onde os formandos serão potencialmente oriundos; a criação de novos canais digitais de distribuição de produtos e serviços de ensino e formação; a adoção de uma cultura de experimentação e inovação, e a incorporação de tecnologias disruptivas nas propostas de valor das IES integrantes do consórcio.

Assim, a criação de uma infraestrutura de suporte ao CECAM irá agregar as instituições participantes e abrir o centro a todos os participantes sociais e industriais, tanto a nível nacional, como internacional. Com efeito, o centro assenta essencialmente na utilização das ferramentas digitais como meios de potenciamento de práticas pedagógicas inovadoras, fortalecimento interinstitucional, economia de tempo e recursos (financeiros e outros) e aproximação entre diferentes stakeholders. Por conseguinte, as ferramentas digitais serão tanto ferramentas de criação como de transmissão e aprendizagem de conhecimentos. Esta premissa ajuda a pegada de carbono e favorece a transição de paradigmas normalmente associados aos meios de ensino para práticas mais amigas do ambiente, nomeadamente a redução das deslocações, a disponibilização de materiais reutilizáveis, o consumo de papel e a minimização do gasto de recursos normalmente associados à manutenção de infra-estruturas físicas (ainda que estas possam vir a desempenhar um papel importante, mormente quando as práticas pedagógicas o justificarem

Justificar o respeito pelo princípio do DNSH, não apoiar ou realizar atividades económicas que causem danos significativos a qualquer objetivo ambiental (art.º 17.º Regulamento UE 2020/852)

Em linha com que foi descrito a respeito da transição climática, o projeto do CECAM – Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Média respeita o princípio do DNSH e compromete-se a não realizar atividades que causem danos significativos a qualquer objetivo ambiental. O projeto não prejudica a mitigação das alterações climáticas, uma vez que é enquadrável nos domínios de intervenção respeitantes a modernização e transição digital em infraestruturas de ensino superior, apoio ao desenvolvimento de competências digitais e apoio à educação de adultos. Do mesmo modo, considerando a natureza deste projeto, atividades descritas e filosofia que as conduz, não são identificados impactes negativos, diretos ou indiretos, significativos, ao longo do projeto, para o processo de adaptação às alterações climáticas, nem que impeçam a utilização sustentável e proteção dos recursos hídricos e marinhos, a prevenção e controlo da poluição do ar, da água ou do solo, ou a proteção e restauro da biodiversidade e dos ecossistemas. No que à economia circular diz respeito, o CECAM não prevê que venha a causar danos significativos e de longo prazo no ambiente, uma vez que as eventuais obras que venham a ocorrer em infraestruturas serão promovidas ao abrigo do novo regime geral da gestão de resíduos e do novo regime jurídico da deposição de resíduos em aterro, aprovados pelo Decreto-Lei n.º 102-D/2020, de 10 de dezembro, que transpôs para a legislação nacional as Diretivas (UE) 2018/849, 2018/850, 2018/851 e 2018/852. Mais ainda, as atividades previstas nos 4 eixos estratégicos têm como intuito a promoção da economia circular e consequente diminuição de ineficiências energéticas ou no aproveitamento de recursos naturais. Daí a sua forte aposta na criação e disseminação de recursos digitais, reutilizáveis, e o investimento na dimensão de uma prática alicerçada em legislação, regulamentação e demais fontes de boas práticas ambientais.

Formulário de Candidatura

Investimento PRR

C06-07

Impulso Mais Digital

Ativo

06/C06-07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedagógica

Beneficiário Intermédio

600061388 - DIREÇÃO-GERAL DO ENSINO SUPERIOR

← ANTERIOR

→ SEGUINTE

SAIR

Declarações de compromisso

A entidade declara que:	Sim	NA
Tem a situação tributária e contributiva regularizada perante, respetivamente, a administração fiscal e a segurança social	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Possui ou pode assegurar os meios técnicos, físicos e financeiros e os recursos humanos necessários à implementação do investimento contratualizado	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Apresenta uma situação económico-financeira equilibrada ou demonstra ter capacidade de financiamento da operação	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Dispõe de contabilidade organizada nos termos da legislação aplicável	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Respeita as obrigações decorrentes do Código dos Contratos Públicos	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Cumprirá os requisitos de comunicação, informação e publicidade relativos à origem do financiamento, conforme o disposto no n.º2 do artigo 34.º do Regulamento (UE) 2021/241 do Parlamento Europeu e do Conselho de 12 de fevereiro de 2021 que criou o Mecanismo de Recuperação e Resiliência	<input checked="" type="checkbox"/>	<input type="checkbox"/>
As aquisições efetuadas no âmbito deste investimento não terão outro tipo de financiamento comunitário	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Observações

As aquisições efetuadas no âmbito deste investimento não terão outro tipo de financiamento comunitário.

Formulário de Candidatura

Investimento PRR

C06-07

Impulso Mais Digital

Aviso

06/C06-07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedagógica

Beneficiário Intermédio

600061388 - DIRECÇÃO-GERAL DO ENSINO SUPERIOR

← ANTERIOR

☰

→ SEGUINTE

🏠 SAIR

Investimentos

Nº	Tipo	Designação	V-2023 €	V-2024 €	V-2025 €	Total €
1	Recuperação, aquisição e modernização de infraestruturas, instalações	Investimento em equipamento para laboratório de partilha de experiências baseadas em processos virtuais	13.000,00	220.250,00	170.000,00	403.250,00
2	Outras despesas e serviços diversos necessários ao investimento	Despesas relacionadas com a estrutura de governação e de suporte ao centro.	3.000,00	81.916,00	81.916,07	166.832,07
3	Gastos com pessoal docente e pessoal não docente	Despesa relacionada com formadores para cursos de curta duração e microcredenciais e bolsas de horas para alocação de docentes integrados no âmbito das atividades	5.000,00	100.710,00	92.880,07	198.590,07
4	Despesas associadas à realização de conferências e workshops de disseminação de práticas pedagógicas	Despesas associadas à organização de eventos com vista à disseminação e partilha de experiência (residências, tendo em vista a experimentação pedagógica, Roadshow de cinema, seminários, fóruns).	0,00	50.806,00	47.204,00	98.010,00
5	Máquinas, equipamentos e hardware	Modernização das plataformas de suporte à atividades propostas.	10.000,00	108.175,00	108.000,00	226.175,00
Total €			31.000,00	581.857,00	500.000,14	1.092.857,14

Formulário de Candidatura

Investimento PRR

C06-07

Impulso Mais Digital

Aviso

08/C06-07/2024

Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedagógica

Beneficiário Intermédio

600061388 - DIRECÇÃO-GERAL DO ENSINO SUPERIOR

← ANTERIOR

☰

→ SEGUINTE

🏠 SAIR

Anexos

Candidatura conforme requisitos do Aviso em formato. (Obrigatório)

Formato(s) pdf
[ans-01.pdf](#)



Reencaminhou esta mensagem a 19/06/2024 10:45.
Clique aqui para transferir imagens. Para ajudar a proteger a sua privacidade, o Outlook impediu a transferência automática de algumas imagens desta mensagem.



Senhor Presidente do Painel

Junto se envia anexo da COFAC devidamente corrigido.
Cordialmente,

ÂNGELA NOIVA GONÇALVES
Subdiretora-geral

DGES Direcção-Geral do Ensino Superior



De: Administração <administracao@ulusofona.pt>

Enviada: 7 de junho de 2024 16:44

Para: Impulso Pedagógica Centros <impulso.pedagogica.centros@dges.gov.pt>

Ce: Reitoria ULHT <reitoria@ulusofona.pt>; Catarina Correia <catarina.correia@ulusofona.pt>; Sara Honrado <sara.honrado@ulusofona.pt>

Assunto: Re: Impulso Mais Digital - Submedida Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência de inovação pedagógicas - Montantes de financiamento-i07/2024

Mensagem externa à DGES: Cuidado a abrir links e anexos. Certifique-se que confia no remetente e que a mensagem aparenta ser genuína.

Exma. Senhora

Dr.^a Ângela Noiva Gonçalves

MI Subdiretora-Geral do Ensino Superior

No seguimento do seu e-mail de ontem junto enviamos o Anexo, devidamente corrigido e assinado.

Com os melhores cumprimentos,



Manuel de Almeida Damásio
Presidente do Conselho de Administração

administracao@ulusofona.pt
217 515 507 ou ext. 577
(Custo da chamada para rede fixa nacional)

COFAC - Cooperativa de Formação e Animação Cultural C.R.L.
Campo Grande, 376
1749-024 Lisboa - Portugal

www.ulusofona.pt

Os suportes comunicacionais da Universidade Lusófona são produzidos ao abrigo das regras estabelecidas no Acordo Ortográfico de 1990 e posteriores protocolos modificativos.

Impulso Pedagógica Centros <impulso.pedagogica.centros@dges.gov.pt> escreveu (quinta, 6/06/2024 à(s) 12:55):

Senhor Presidente da COFAC,

Existindo divergências no Anexo entre o financiamento total atribuído e a sua distribuição pelo consórcio (0,14 €), solicita-se que procedam às devidas correções no Anexo e que o mesmo nos seja enviado em pdf, devidamente assinado por quem tem poderes para o efeito.

Esta correcção é essencial para que o Painel possa emitir a declaração de conformidade, pelo que pedimos a máxima urgência possível.

Cordialmente,

ÂNGELA NOIVA GONÇALVES

Subdiretora-geral

DGES Direção-Geral do Ensino Superior



a) Descrição das iniciativas a implementar, nos termos da presente submedida “Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência e inovação pedagógica.

- i. estratégia institucional e justificação das opções consideradas com especial ênfase em modelos de aprendizagem, projetando, desenvolvendo e implementando novas abordagens de ensino que contribuam para melhorar a aprendizagem dos estudantes, especialmente nas áreas não tecnológicas;

A presente proposta é apresentada pelo líder do consórcio responsável pelo projeto HEAD_L – “Aliança do Ensino Superior para o Desenvolvimento da Educação, Formação e Investigação no Espaço Lusófono”, aprovado nos termos do Aviso 01/PRR/2021 e do Convite para Proposta de Contrato-programa (Aviso N.º 002/C06-i03.03/2021 e N.º 002/C06-i04.01/2021), aprovado pelo Beneficiário Intermediário em 07 de dezembro de 2021, em associação com o conjunto das instituições Europeias responsáveis pela criação da Universidade Europeia FILMEU – The European University for Film and Media Arts E+ (ERASMUS-EDU-2023-EUR-UNIV/ 101124314/ Project: 101004047, EPP-EUR-UNIV-2020 — European Universities, EPLUS2020 Action Grant). Esta Universidade Europeia – uma das 60 “Universidades Europeias” apoiadas pela União Europeia no contexto da nova estratégia europeia para as Universidades - <https://education.ec.europa.eu/sites/default/files/2022-01/communication-european-strategy-for-universities-graphic-version.pdf> - é liderada pela ULusófona – Universidade Lusófona de Portugal (única instituição Universitária Portuguesa a liderar uma Universidade Europeia) e integra várias escolas europeias de referência no domínio das indústrias culturais e criativas, a Luca School of Arts (KU Leuven, Bélgica); Institute of Art, Design + Technology, Dun Laoghaire (Irlanda); Baltic Film and Media Arts School (Universidade de Tallinn, Estónia); VIA University College (Dinamarca); Academia Lituana de Música e Teatro (Lituânia); Academia Nacional de Teatro e Artes Cinematográficas (Bulgária); e a Academia de Artes Performativas de Bratislava (Eslováquia). A associação do CECAM a um consórcio Europeu com esta abrangência e relevo confere-lhe desde logo uma natureza única e distintiva que é marca desta proposta.

A dimensão e implementação nacional em larga escala desta proposta está assegurada através da integração no consórcio que agora se apresenta a concurso de várias entidades co-promotoras que representam um conjunto significativo de instituições pertencentes à FECA – Federação Portuguesa de Escolas de Cinema e Audiovisual.

O conjunto destas instituições visa com a presente candidatura criar um Centro de Excelência Pedagógica em Cinema e Artes dos Media – CECAM - com valências e competências que se estendem a todos os domínios das artes onde a criatividade e o pensamento crítico desempenhem um papel central em ordem à promoção da inovação pedagógica e do ensino de qualidade. Mais ainda, o CECAM procura conjugar as estratégias e valências já existentes nas instituições proponentes com os objetivos a que esta linha de financiamento pretende dar fôlego. Nesse sentido, o desenvolvimento do CECAM avança de par com o das instituições que o constituem e possuirá um impacto concreto e positivo não só do ponto de vista de cada uma das entidades, como também num conjunto que é maior do que a soma das partes.

O presente consórcio integra mais de 15.000 alunos, com destaque para os 11.771 da Universidade Lusófona e os mais de 4.700 alunos da ESAP, ISLA Gaia, ISMAT, IPLUSO e ISEC. Juntas, as instituições que se apresentam em consórcio contam com um corpo docente de mais de 670 elementos. As IES do consórcio espraiem-se por um vasto território, de norte a sul de Portugal, o que garante que o CECAM poderá vir a ter uma larga cobertura, fundando e fomentando um alinhamento inédito entre IES dentro da área das artes em Portugal.

A presente proposta tem como líder e promotor a Universidade Lusófona, cuja entidade instituidora é a COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL, entidade líder da Universidade Europeia FilmeU (www.filmeu.eu) e entidade promotora do consórcio HEAD_L. Esta Universidade integra hoje um dos centros mais importantes a nível nacional no domínio do ensino do cinema e do audiovisual (ex. O departamento de Cinema da Universidade Lusófona é sistematicamente o mais bem classificado no concurso trianual do ICA – Instituto do cinema e do Audiovisual para financiamento de escolas de cinema e audiovisual em Portugal tendo obtido mais uma vez em 2024 o primeiro lugar neste concurso) e é acompanhada nesta candidatura por várias instituições que também operam há vários anos nestes domínios.

Com efeito, uma colateralidade positiva do consórcio e suas atividades é o fortalecimento interinstitucional. Adicionalmente, as IES do consórcio, são representativas de diferentes tradições de ensino e prática das artes (e áreas contíguas) em geral e do cinema e artes dos média em específico. Os seus corpos docentes representam, portanto, uma miríade de experiências, saberes, doutrinas e conhecimentos (teóricos e práticos). A título exemplificativo, a Universidade Lusófona e restantes instituições acopladas têm direcionado o seu ensino para o cinema de ficção e para a experimentação multimédia de vanguarda, com recurso a realidade virtual, inteligência artificial e demais ferramentas digitais. A ESAP possui um portefólio onde sobressai o registo de cinema documental e o domínio dos mecanismos concretos de intervenção artística assente nas linguagens e nas técnicas do cinema e do audiovisual enquanto meios privilegiados de experimentação.

O projeto “CECAM – Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Media”, responde à submedida “Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência de inovação pedagógica”, no âmbito do “Investimento RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023” e tem como **principais objetivos**:

Promover a capacitação de docentes do ensino superior em Portugal através da inovação pedagógica, com forte componente digital, na área das artes com um enfoque na aplicabilidade de metodologias e modelos desenvolvidos no domínio do cinema e das artes dos media, mas aplicáveis em diferentes contextos pedagógicos e disciplinas;

Consolidar dinâmicas institucionais de modernização pedagógica no ensino superior Português através da transferência de conhecimento e práticas de inovação pedagógica desenvolvidas e testadas no âmbito da iniciativa “Universidades Europeias” em ordem à promoção de um ensino de qualidade e em linha com práticas internacionais de referência.

Num contexto de profundas transformações sociais e tecnológicas onde as tecnologias audiovisuais desempenham um papel cada vez mais central no acesso e processamento de informação e conhecimento, o projeto de criação do CECAM visa integrar em contextos educativos e de inovação pedagógica as práticas e saberes característicos das indústrias culturais e criativas promovendo-se assim novas formas de literacia e processos de ensino mais adequados aos ambientes digitais e mediáticos hoje dominantes e de que as nossas escolas e os seus processos educativos não se podem alhear.

Este tipo de saberes e práticas, embora específicos das áreas do cinema e das artes dos media, são aplicáveis e transferíveis para os mais variados domínios e disciplinas, desde as humanidades às ciências exatas ou às ciências económicas e empresariais, num contexto onde temas como visualização e manipulação de informação ou virtualização de ambientes experimentais, são cada vez mais importantes em ordem ao reforço da inovação pedagógica e adequação dos nossos modelos e processos de ensino e aprendizagem.

Ao propor a transferência para um contexto nacional de formação de docentes nos domínios das artes e potencialmente de outras disciplinas, de modelos desenvolvidos e testados no contexto de uma Universidade Europeia, o projeto CECAM não só promove a modernização das práticas pedagógicas no ensino superior, tendo em vista a promoção do sucesso académico, a redução do abandono e o bem-estar estudantil, contribuindo para um ensino de qualidade (ODS4) bem como a atualização tecnológica e modernização das condições de formação das IES, nomeadamente em áreas disciplinares relevantes para os Objetivos do Desenvolvimento Sustentável que visam um ensino de qualidade (ODS4), como contribui largamente para a internacionalização do sistema de ensino superior português e respetiva integração no espaço europeu de ensino superior.

No centro do projeto CECAM está a transferência para um contexto nacional do modelo pedagógico “Samsara” (ver figura 2) desenvolvido no âmbito da Universidade Europeia FilmEU. Este é um modelo de ensino baseado em desafios que integra os princípios das abordagens construtivistas com práticas centradas na mediação tecnológica e na utilização dos princípios do “design thinking” em contextos de ensino e aprendizagem. Este modelo encontra-se plenamente desenvolvido do ponto de vista teórico e foi testado e pilotado através da formação de centenas de docentes em diferentes países europeus e correspondente capacitação de dezenas de docentes para o seu uso no contexto da Universidade Europeia FilmEU. Vários suportes didáticos e parte dos instrumentos de capacitação de docentes está plenamente desenvolvido em língua inglesa sendo apenas necessário assegurar a sua tradução. O estágio de maturidade e grau de desenvolvimento dos modelos pedagógicos a testar e implementar no contexto da capacitação do público-alvo da medida – docentes do ensino superior em Portugal – constitui uma das principais vantagens competitivas do projeto CECAM na medida em que se pretende constituir este centro de excelência partindo de uma base internacional já muito consolidada e testada.

O projeto CECAM tem assim como objetivo geral capacitar docentes do ensino superior em Portugal e promover a implementação de modelos pedagógicos inovadores resultantes da experiência e trabalho de uma Universidade Europeia. Esta proposta significa um salto qualitativo, nomeadamente no que concerne ao ensino nas áreas das artes e em particular do cinema e audiovisual, nas instituições que compõem o consórcio mas também para todas as instituições de ensino superior portuguesas que queiram vir a cooperar com este centro de excelência em ordem a tornar as práticas nacionais de inovação pedagógica assentes nos princípios da imagem em movimento, da literacia dos media e da criatividade, uma referência e um *benchmark* internacional.

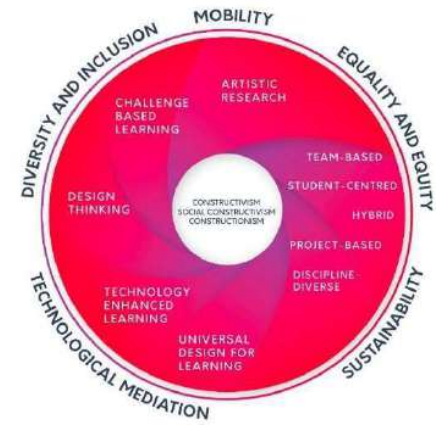


Figura 2 - Modelo Pedagógico Samsar

O CECAM é encarado pelo consórcio promotor como uma oportunidade única e muito necessária para repensar estratégias pedagógicas a nível nacional e no contexto específico das IES participantes no consórcio tendo em conta o contexto atual (onde sobressaem a transição digital, a transição verde e a necessidade de aproveitar os cruzamentos inter e multidisciplinares) e preparar de forma decisiva as instituições para a implementação de melhores práticas, através do *reskilling* e *upskilling* da sua massa crítica, isto é, dos seus recursos humanos.

O CECAM é encarado pelo consórcio promotor como uma oportunidade única e muito necessária para repensar estratégias pedagógicas a nível nacional e no contexto específico das IES participantes no consórcio tendo em conta o contexto atual (onde sobressaem a transição digital, a transição verde e a necessidade de aproveitar os cruzamentos inter e multidisciplinares) e preparar de forma decisiva as instituições para a implementação de melhores práticas, através do *reskilling* e *upskilling* da sua massa crítica, isto é, dos seus recursos humanos.

O CECAM será o lugar de eleição e referência para o cruzamento, diálogo e interligação entre mundividências complementares, a maioria delas vertidas

no processo pedagógico e transferência de conhecimento multilateral (discentes, comunidades científicas, tecido empresarial, sociedade, etc...) que caracteriza a missão do ensino superior. A quebra dos silos é outro dos aspetos positivos que o CECAM ambiciona, com o intuito de criar uma estrutura maior do que a soma das partes nas áreas multidisciplinares das artes cinematográficas e dos média, que irão dialogar de forma constante, abranger um vasto território geográfico, esbater barreiras, otimizar recursos e potenciar ligações em rede com o setor industrial e os ecossistemas empreendedores.

O ensino superior nas artes tal como em todas as disciplinas enfrenta hoje desafios únicos como consequência da constante evolução tecnológica e das exigências sociais que se colocam às IES e aos seus docentes. A formação de docentes torna-se, assim, um fator crucial para assegurar que os futuros profissionais recebam uma educação de qualidade e estejam preparados para atuar num ambiente dinâmico e inovador, alicerçado numa estrutura digital de raiz e com uma visão orientada para a sustentabilidade.

O CECAM tem por base uma estrutura preexistente, a FECA - Federação de Escolas do Cinema e do Audiovisual (<https://www.feca.pt/>). Esta estrutura surge num contexto, iniciado no princípio da década de 2010, propício ao encontro, aproximação e convergência dos docentes e investigadores, no qual a SOPCOM (Sociedade Portuguesa de Comunicação) e a AIM (Associação dos Investigadores da Imagem em Movimento) desempenharam papéis relevantes. A FECA é uma associação particular sem fins lucrativos, de âmbito nacional, representativa das entidades que ministram cursos de ensino superior em território Português no domínio do cinema e audiovisual.

A FECA é a expressão organizada da cooperação entre as instituições de ensino superior nos domínios do cinema e do audiovisual, rege-se por princípios democráticos, de representatividade e de regionalização, promovendo os valores éticos de rigor, transparência e cooperação no desenvolvimento do ensino e da investigação em cinema e audiovisual. Os seus Associados representam o ensino universitário português público e privado, bem como o ensino politécnico, e são: Universidade Lusófona; Escola das Artes da Universidade Católica Portuguesa; Escola Superior Artística do Porto; Universidade da Beira Interior; Escola Superior de Tecnologia de Abrantes – Instituto Politécnico de Tomar; Escola Superior de Media Artes e Design do Politécnico do Porto; Escola Superior de Artes e Design do Instituto Politécnico de Leiria; e a Universidade do Algarve. Tem como principais objetivos: dinamizar e dignificar o ensino do cinema e do audiovisual nas escolas associadas; promover a qualidade do ensino ministrado e das atividades de investigação desenvolvidas, contribuindo, nomeadamente, para a definição de princípios e orientações estratégicas de cooperação; promover a formação contínua do pessoal docente e não docente, nomeadamente através de ações conjuntas de capacitação; contribuir para a melhoria do grau de internacionalização das escolas; promover a cooperação e a troca de experiências entre os Associados nomeadamente através de ações de intercâmbio de discentes; promover a representação institucional das escolas associadas e defender os seus interesses a nível nacional e internacional nomeadamente junto do ICA e organizações internacionais que atuem no setor; coordenar ou desenvolver parcerias com as diversas instituições ao nível local, regional, nacional e internacional, bem como com os agentes económicos e sociais, em matérias relacionadas com o desenvolvimento da formação e investigação em cinema e audiovisual; promover a autonomia, a capacidade e a liberdade de atuação das escolas de cinema e audiovisual.

Por conseguinte, a proposta desta candidatura promove a transferência do conhecimento e inovações pedagógicas já adquiridas não só para todas as IES que participam no consórcio e respetivo corpo docente, mas, adicionalmente, para todas as outras escolas representadas na FECA que integram, no seu conjunto, um Universo de mais de 75000 alunos.

O conceito de criação de HUB de ensino e investigação em torno das indústrias culturais e criativas com dimensão internacional tem fundamentos concretos neste projeto CECAM, onde será possível promover um espaço alargado de reflexão acerca de práticas pedagógicas, orientado para as melhores práticas e combinação criativa e simbiótica das idiossincrasias de cada instituição que integra este centro de referência. O objetivo é potenciar e beneficiar todos os membros e conservar a diversidade existente, ao mesmo tempo que o CECAM projeta para a dianteira do futuro

pedagógico os seus membros.

Tendo como visão uma interligação orgânica entre ensino superior, unidades de I&D, sociedade e indústria, o CECAM irá centrar a sua ação na formação de docentes, tendo em vista o horizonte de mais vias de implementação e concretização de ciência aberta e participativa, ensino através de transferência de conhecimento, processos cocriativos que englobem docentes e discentes, mobilidade de docentes empenhados tanto na experimentação de novas práticas pedagógicas como na sua própria capacitação, suportada por peer learning, diversificação de redes de contacto e promoção de roadshows de boas práticas pedagógicas. Na base desta proposta estão a produção intensiva e disponibilização de conteúdos digitais em diferentes formatos, bem como um modelo de diálogo com a sociedade modulado e adaptado para o contexto digital a partir do exemplo de abertura praticado pelo *Collège de France* (nomeadamente para conteúdos teóricos). Dentro deste enquadramento, cabe ainda a ligação e extensão dos conhecimentos e práticas da área multidisciplinar do cinema e média a áreas fora das humanidades. Como consequência, o debate alarga-se, fomenta-se o intercâmbio de conhecimentos e competências e potencia-se o processo de peer learning. Por fim, este centro engloba todas as áreas do cinema e do audiovisual, bem como as áreas conexas das artes dos média e da imagem em movimento entendida *lato sensu* em ordem a integrar por via do já mencionado modelo Samsara, práticas inovadoras de ensino assente em desafios e no uso intensivo da criatividade e do pensamento crítico, nos mais variados contextos de ensino e aprendizagem. Partindo do conceito aglutinador de que cada IES do consórcio é um “living lab”, para efeitos de reflexão e experimentação de práticas pedagógicas, o CECAM visa o estabelecimento, alinhamento e articulação entre estes diferentes laboratórios, primordialmente por via digital, tanto intra-consórcio, como também no contexto da rede alargada (FilmEU, por exemplo) e das dinâmicas entre docentes e discentes. A transformação na cultura organizacional que irá proporcionar a criação de raiz destes laboratórios permite, ainda, a adaptação dos já existentes programas de *reskilling* e *upskilling* de docentes que todas as IES do consórcio possuem, para uma convergência que resulte numa interação que, após ser possibilitada pelo projeto CECAM, seja duradoura, de grande fôlego e se estenda para além do horizonte temporal do financiamento e das atividades desenvolvidas no seu âmbito. A capacitação de docentes envolve conhecimentos e formação fundamentais, de consolidação e de atualização.

ii. programas de formação de docentes propostos, já existentes e/ou a criar;

O CECAM – Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Média, tem como objetivo capacitar os docentes do ensino superior e promover a implementação de modelos pedagógicos inovadores. De modo geral, as atividades são um desenvolvimento e extensão de programas de formação de docentes desenvolvidos e testados no âmbito da Universidade Europeia FilmEU e inserem-se, principalmente (mas não só) nas seguintes tipologias: cursos; pilotos baseados em desafios societais; oficinas peer-learning – 1 living lab por escola; montagem e utilização de plataforma digital e laboratório conjunto de conteúdos; roadshow de cinema e artes; seminários abertos ao público; avaliação dos resultados e comunicação com Conselho Nacional de Inovação Pedagógica no Ensino Superior.

Com esse fito, são propostos quatro eixos estratégicos que promovem as seguintes ações concretas:

Eixo Academia – conjunto de ações orientadas para o apoio a percursos de desenvolvimento docente, concretizadas através de: 6 Cursos de curta duração, com microcredenciais de formação de docentes em práticas pedagógicas com recurso a tecnologia cinematográfica e virtual organizados trimestralmente durante toda a duração do projeto; 5 Laboratórios de partilha de experiências baseadas em processos virtuais que facilitam e recorrem à metodologia peer-learning; Mobilidade de docentes tendo em vista a partilha de experiência concretizada através de residências distribuídas pelos vários parceiros do consórcio e organizadas em torno de desafios que envolvem a comunidade docente e discente tendo em vista a experimentação pedagógica (mínimo 65 docentes participantes).

Eixo Inovatio (pilotos pedagógicos) – conjunto de medidas que apoiam o envolvimento ativo dos estudantes no processo de aprendizagem, concretizando-se através de: 5 Pilotos conjuntos de projetos pedagógicos intraconsórcio baseados em desafios sociais e/ou industriais e cuja resposta aos mesmos envolve o recurso a práticas e experimentação artística num processo desenvolvido em cocriação entre estudantes e docentes; 1 Plataforma de inteligência artificial a implementar tendo por base a solução Debaqui desenvolvida pelo promotor no âmbito do projeto “Fatores para a promoção do diálogo e comportamentos saudáveis em comunidades escolares online” (DSAIPA/DS/0102/2019) financiado pela Fundação para a Ciência e a Tecnologia (FCT) na iniciativa de projetos em Inteligência Artificial e Ciência dos Dados na administração pública, que permite promover o diálogo entre docentes e estudantes e a partilha ativa de boas práticas.

Eixo Construire – Estruturas: promover novas articulações dentro das instituições (consubstanciadas em 5 “Living Labs”, estruturas inter e intra comunicantes implementadas em cada IES do consórcio) focadas na transformação da aprendizagem e formação dos estudantes, seja entre diferentes áreas disciplinares, seja entre estruturas docentes e não-docentes, de modo a promover soluções inovadoras e uma maior qualidade e relevância da formação académica:

- Ambientes digitais de aprendizagem, a partir da plataforma FilmEU, que será colocada ao serviço do CECAM (1 plataforma a implementar). Estrutura de governação comum do CECAM.
- Estruturas de promoção e disseminação de conhecimento comuns: Roadshow de cinema e artes pelas IES, com o intuito de envolver a comunidade geral; Seminários “Experts on air”, a partir do exemplo de abertura praticado pelo Collège de France (nomeadamente para conteúdos teóricos) e já implementado pelo FilmEU.

Eixo Curricula – medidas que permitam aos docentes alocar tempo de serviço à inovação pedagógica por períodos de tempo pré-determinados, valorizando o currículo pedagógico dos docentes e enriquecendo a sua contribuição académica: (1) Fórum dos pares – criação de 10 grupos de debate sobre práticas pedagógicas, que assegurem a

comunicação bilateral e multilateral com o Conselho Nacional de Inovação Pedagógica no Ensino Superior e que monitorize e reflita acerca das inovações pedagógicas, sua implementação estratégica e concreta e dimensão de peer-learning; (2) Bolsa de horas que permita aos docentes poderem alocar tempo de serviço para as atividades no âmbito do CECAM, em especial às que requeiram tempo de formação e não possam ser de outra forma integradas no âmbito de outras atividades em curso nas IES (150 bolsas de 20 horas).



Figura 3 - Eixos Estratégicos CECAM

Objetivos Específicos

Formação Contínua de Docentes: desenvolver programas de formação contínua e ampliar e/ou integrar os já existentes nas várias IES do consórcio que capacitem os professores a incorporar as últimas tendências e tecnologias nas suas práticas pedagógicas, promovendo a atualização constante.

Desenvolvimento de Metodologias Inovadoras: estimular a criação e implementação de metodologias de ensino inovadoras, que integrem as novas tecnologias e promovam a criatividade e a autonomia dos estudantes tendo como base a transferência do modelo pedagógico Samsara e modelos de ensino baseados em desafios.

Investigação em Educação: fomentar a busca contínua de boas e eficazes práticas pedagógicas e vertê-las para cursos de formação de formadores adaptados às particularidades das artes, visando contribuir para o avanço do conhecimento na área do seu ensino. Do mesmo modo, monitorizar resultados, de forma a poder contribuir com evidências para o Conselho Nacional de Inovação Pedagógica no Ensino Superior.

Intercâmbio de Experiências: promover o intercâmbio de experiências entre os docentes das instituições parceiras, criando oportunidades para a troca de boas práticas e a construção de uma comunidade académica coesa.

Desenvolvimento de Ambientes Colaborativos e de CoCriação: implementar modelos inovadores de interação docente-discente, com vista à cocriação de ferramentas de capacitação para os docentes e compreensão holística da realidade complexa da dinâmica e do vai-vem ensino-aprendizagem partindo de pilotos pedagógicos a desenvolver conjuntamente.

Criação de Estruturas Comuns: criação de redes de interdependência, interação e decisão entre as IES do consórcio, com possibilidade de extensão de interação e intercâmbio a uma super-estrutura integrada e ligada, formada por outras entidades associadas às IES do consórcio.

Incorporação da Realidade Profissional: integrar a realidade profissional nas práticas de ensino, estabelecendo parcerias com profissionais da indústria para proporcionar aos docentes e discentes uma compreensão prática da realidade do mercado de trabalho e das oportunidades de inovação.

Modernização Digital: cumprir e fomentar as metas da transição digital, corrigindo assimetrias e atrasos nesse campo. Associar a formação de docentes no âmbito da inovação e pedagógica ao uso consuetudinário de ferramentas de comunicação, criação e transferência de conhecimento, com o intuito de capacitar o corpo docente não só para o uso dessas ferramentas, mas também para a atualização e acompanhamento permanente das inovações ao longo dos anos.

Consciencialização para Desafios Societários: acoplagem de desafios societários prementes (no quadro dos ODS das Nações Unidas, recomendações das instituições europeias e quadro de prioridades nacional) a várias atividades, utilizando-os como temas ou motes nas ações de formação.

Melhoria Geral do Processo de Aprendizagem: em última análise, o CECAM tem como principal propósito a melhoria qualitativa do ensino superior e a promoção de práticas pedagógicas que, conjuntamente com inovação, permitam uma melhoria do bem-estar estudantil, a redução do abandono escolar e o sucesso académico. Para isso,

será levado a cabo um processo há muito necessário de criação de um espaço alargado para reflexão e reformulação de práticas pedagógicas.

iii. estratégia para criação de impacto junto do corpo docente;

Desenvolvimento Profissional: Os docentes terão acesso a programas de formação, de âmbito “*life-long learning*”, que visam o desenvolvimento profissional contínuo, permitindo-lhes estar atualizados em relação às últimas tendências e práticas educacionais.

Rede de Apoio e Colaboração: A criação de uma comunidade de docentes envolvidos e colaborativos oferecerá oportunidades de partilha de experiências (peer-learning), recursos e ideias, fortalecendo a rede de apoio entre os educadores.

Incorporação da Prática Profissional: A parceria com profissionais da indústria permitirá aos docentes uma compreensão mais profunda das demandas e oportunidades profissionais, enriquecendo suas práticas pedagógicas.

Maior Contacto com a Realidade e Necessidades dos Discentes: o CECAM proporcionará uma plataforma de diálogo entre docentes e IES aceleradora de processos de identificação de necessidades e promoção de soluções pedagógicas nas IES participantes.

Acesso a Recursos e Tecnologias: A plataforma digital compartilhada proporcionará acesso fácil a recursos educacionais, materiais de formação e tecnologias relevantes para o ensino das artes, mas também aplicáveis no contexto de outras disciplinas.

Reconhecimento Institucional: A participação ativa no Centro de Excelência e Inovação Pedagógica será reconhecida pelas instituições parceiras, fortalecendo o perfil académico, pedagógico e profissional dos docentes envolvidos.

iv. Intensidade da componente digital no processo de inovação pedagógica;

Ao estar alinhado com as metas do Plano de Ação para a Transição Digital (PATD), o projeto associa a formação de docentes no âmbito da inovação pedagógica à utilização de recursos digitais, como sejam ferramentas de comunicação, criação e transferência de conhecimento com o intuito de capacitar o corpo docente não só para o uso dessas ferramentas, mas também para a atualização e acompanhamento permanente das inovações. O projeto integra um conjunto vasto de ações, descritas na alínea a) que contribuem intensamente para a dimensão de transição digital do PRR – Programa de Recuperação e Resiliência e constitui-se como elemento essencial para a realização de um dos pilares catalisadores do Plano de Ação para a Transição Digital (PATD) de Portugal, o pilar (i) reforçar as competências digitais da população ativa empregada e aprofundar e inovar nas respostas de formação profissional.

O projeto tem como objetivo criar condições para a inovação educativa e pedagógica através do desenvolvimento de competências em tecnologias digitais com um enfoque em modelos de formação através de microcredenciais tendo como principal público-alvo formandos e graduados em áreas Não-CTEAM.

v. envolvimento das associações de estudantes ou representantes dos estudantes nos órgãos pedagógicos na definição das iniciativas propostas;

A participação dos diversos parceiros, internos e externos, nos processos de tomada de decisão constitui princípio fundamental no funcionamento das instituições de ensino superior. Os estudantes têm representação nos conselhos pedagógicos e participam ativamente nos processos de avaliação dos ciclos de estudo integrando as respetivas Comissões de Autoavaliação, são auscultados de forma sistemática, através de inquérito, entre outros instrumentos, na avaliação dos processos de ensino e aprendizagem e inovação pedagógica. A Associação de Estudantes e, ainda, associações e núcleos específicos a áreas ou cursos, participam ativamente na vida das IES mantendo representação nos órgãos.

b) Condições de acolhimento/instalação dos programas de formação propostos e cronograma de execução do financiamento solicitado, garantindo a total execução dos compromissos assumidos e contratualizados pelos proponentes, designadamente para obras de adaptação de instalações e aquisição de equipamentos, contratação de recursos humanos, e outras despesas;

O conjunto das instituições que integra esta aliança tem valências e competências que se estendem a todos os domínios das artes onde a criatividade e o pensamento crítico desempenhem um papel central em ordem à promoção da inovação pedagógica e do ensino de qualidade. O consórcio integra mais de 15.000 alunos, com destaque para os 11.771 da Universidade Lusófona e os mais de 4.700 alunos da ESAP, ISLA Gaia, ISMAT, IPLUSO e ISEC. Juntas, as instituições que se apresentam em consórcio contam com um corpo docente de mais de 670 elementos.

O Centro Universitário de Lisboa da Universidade Lusófona abrange uma área de cerca de quatro hectares.

Organizado em 22 edifícios diferentes, apresenta-se como um espaço de ensino, aprendizagem, investigação e lazer, numa confluência de auditórios e salas de aula, bibliotecas, laboratórios e espaços de convívio, instalações desportivas e áreas de trabalho, parques de estacionamento e bares/cantinas, equipamentos pedagógicos e científicos e recursos TIC, para além de uma incubadora de empresas e um centro de produção de recursos audiovisuais e multimédia para ensino. As instalações de todas as instituições que integram o consórcio adequam-se às suas diferentes finalidades, podendo destacar-se os Laboratórios e Oficinas equipados de acordo com as necessidades específicas, com as ferramentas, equipamentos e tecnologias relevantes no domínio das artes e tecnologias dos media, entre outras áreas em que operam, como por exemplo, salas de Investigação, Tecnologias

da Informação, Sistemas de Informação, Tratamento e Processamento de Imagem, Computação de Imagem Digital e 3D, Computação Multimédia e Interatividade, Modelação de Ambientes Digitais, Gestão e Manipulação de Dados, Computação e Fotografia Digital, Pós-Produção e Edição Não Linear, Som, Computação Gráfica, Modelação e Animação Digital, Desenho Assistido por Computador, Jornalismo Radiofónico e Interatividade, Pós-Produção e Efeitos visuais, Sistemas Operativos, e, Modelagem, entre outros.

Todo o projeto será acompanhado por equipa conjunta nomeada no âmbito do protocolo celebrado entre as instituições, que prestará o apoio técnico e administrativo. A Coordenação do projeto, de acordo com o protocolo celebrado, será da responsabilidade da COFAC, entidade instituidora da Universidade Lusófona, que assegura a adequabilidade dos recursos disponibilizados para boa prossecução das atividades. Assegura-se para cada ação uma equipa multidisciplinar, adequada ao desenvolvimento das tarefas, nomeadamente, e de acordo com a especificidade e natureza das metas a atingir. As equipas integram docentes de cada uma das instituições com perfil adequado a cada uma das atividades.

Para cada atividade, procurou-se estimar e quantificar a necessidade de recursos humanos, físicos e materiais assim como os encargos relacionados com a produção de ferramentas e conteúdos digitais, realização de encontros, assim como as despesas relacionadas com o desenvolvimento e implementação de sistemas de informação necessários à execução das metas fixadas e outras despesas relacionadas com a natureza específica de cada atividade. Discrimina-se de seguida a distribuição de verbas orçamentadas por cada rubrica orçamental.

O cronograma de execução financeira encontra-se detalhado na alínea h).

Considerando a data de 30 de junho de 2026 como limite para a execução dos trabalhos (conforme estipulado no Aviso), e estimando que o projeto possa ter início no segundo semestre de 2024, apresenta-se uma calendarização provisória e adaptável, consoante o efetivo início do projeto e demais informações que possam vir a ser transmitidas. A calendarização apresentada em baixo cobre 22 meses (por exemplo, de setembro de 2024 a junho de 2026) e tem como referência 4 momentos:

1. Alinhamento institucional e preparação da estrutura de governança conjunta e dos meios digitais (laranja);
2. Implementação de formação para eficaz funcionamento das ferramentas internas do CECAM e preparação das atividades (azul);
3. Desenvolvimento das ações específicas (amarelo);
4. Avaliação e balanço (verde).

As cores correspondentes têm duas leituras: cor carregada, atribuída aos meses de trabalho mais significativo nessa área em apreço; cor esbatida, atribuída aos meses em que existe ainda uma continuidade de trabalhos nessa área, mas com um enfoque menos intenso.

	M1	M2	M3	M4	M5	M6	M7	M8	M9	M10	M11	M12	M13	M14	M15	M16	M17	M18	M19	M20	M21	M22
1																						
2																						
3																						
4																						

Momentos-Chave:

1. Primeira Assembleia-Geral e eleição dos órgãos de governança conjunta (M1)
2. Estabelecimento generalizado da plataforma digital conjunta, adaptada do FilmEU (M3)
3. Arranque das primeiras formações para o funcionamento das ferramentas digitais (M3)
4. Início dos “living labs” (M3)
5. Arranque do Eixo Inovatio: projetos de co-criação docentes-discentes (M6)
6. Início das atividades de formação com micro-credenciais (M7)
7. Início do “Experts on Air” (M8)
8. Estabelecimento do “Fórum dos Pares” (M10)
9. Início do “Roadshow de Cinema e Artes” (M12)
10. Início da mobilidade de docentes (M12)
11. Momento intermédio e de incorporação de novos conteúdos pedagógicos (M14)
12. Início do processo de avaliação (M14)
13. Elaboração e entrega do relatório final (M22)

c) Estimativa do impacto previsto do contributo relativo da candidatura para cumprimento da meta da submedida;

Prevê-se com o projeto do CECAM contribuir com a criação de um dos cinco centros de excelência para a inovação pedagógica previstos a nível nacional, na área do cinema e artes dos media, assim como integrar e participar nas atividades do Conselho Nacional de Inovação Pedagógica no Ensino Superior promovendo nesse contexto formação pedagógica de docentes na integração de componentes digitais nos métodos de ensino, adaptação e capacitação de infraestruturas e recurso a tecnologias digitais no ensino e promoção de atividades de inovação pedagógica e da formação de docentes.

d) Estimativa do contributo do projeto para os pilares de transição ecológica e digital do PRR e para a igualdade de género;

No que concerne à promoção da igualdade de género, de oportunidades e não discriminação, o projeto está alinhado com a Estratégia Nacional para a Igualdade e Não Discriminação 2018-2030 e tem em consideração os “Princípios horizontais para a promoção da igualdade de género entre homens e mulheres e da igualdade de oportunidades e não discriminação” definidos no âmbito do P2020, fomentando a participação e valorização do papel das mulheres e dos homens na sociedade e na igualdade no acesso à educação, nas condições e oportunidades de trabalho, em particular no domínio da docência, e no desenvolvimento de carreiras profissionais. Em ordem a garantir o exposto foram integrados nas ações do CECAM as seguintes medidas:

- Integrar a perspetiva da igualdade de género, do combate à discriminação e do respeito pela diversidade no planeamento estratégico das ações de formação e na definição de critérios de seleção de candidatos e beneficiários dos incentivos previstos (ex. bolsas);
- Desenvolver uma cultura de igualdade de género e da diversidade na comunidade académica em particular por via da integração das ações previstas no plano de formação regular de cada uma das IES participantes colocando, consequentemente, essas mesmas ações no espectro de atuação dos planos de igualdade, diversidade e igualdade de oportunidades de cada uma das IES participantes no consórcio;
- Definir e adotar boas práticas ao nível da promoção da igualdade entre homens e mulheres, no âmbito do cumprimento da regulamentação existente e dos referenciais internacionais relevantes procedendo-se para isso à transposição das orientações existentes ao nível dos planos de cada IES para o regulamento específico de implementação do projeto;
- Estimular medidas de conciliação entre a vida profissional, familiar e pessoal, em particular promovendo, nomeadamente, modos de formação à distância e híbrido por forma a minimizar tempos de deslocação e garantindo tempos e modos de formação que garantam a necessária e mencionada conciliação.
- Capacitar os destinatários desta medida (docentes) com experiências novas, reconhecidas por via de microcredenciais, capazes de ir ao encontro dos seus anseios e do desenvolvimento e progresso pessoal.
- Criação de ambientes de partilha segura de experiências e emoções, necessários e imprescindíveis ao desenvolvimento de uma cocriação frutífera e que fomente o livre diálogo, a tolerância e uma cultura de respeito pela diversidade.
- Combater qualquer forma de discriminação designadamente, em razão do sexo, mas também da raça, cor ou origem étnica ou social, características genéticas, língua, religião ou convicções, opiniões políticas ou outras, pertença a uma minoria nacional, nascimento, deficiência ou incapacidade, idade ou orientação sexual, seja através da definição de quesitos de acesso e seleção seja através da aplicação a estas formações de diferentes normativos já existentes e em vigor nas IES participantes, nomeadamente o já mencionado plano de igualdade e diversidade e o estatuto de estudantes com necessidades educativas especiais.

Tanto a transição climática como a transição digital são prioridades políticas da Comissão Europeia que moldarão o nosso futuro a longo prazo. Embora estas duas transições simultâneas, ou “gémeas”, possam reforçar-se mutuamente em muitas áreas, elas não estão automaticamente alinhadas. Por exemplo, as tecnologias digitais têm pegadas ambientais substanciais que vão contra as metas da transição verde. É por esta razão que uma abordagem proativa e integradora à gestão destas duplas transições é importante para garantir o sucesso da sua implementação. No desenho da proposta do CECAM, procurou-se sempre equilibrar esta dupla dimensão e garantir o alinhamento entre estas duas transições, nomeadamente em função do previsto nos normativos relativos implementação do PRR e demais documentos relacionados.

Assim, a presente proposta está plenamente enquadrada nas dimensões de transição climática e transição digital do PRR – Programa de Recuperação e Resiliência ao integrar um vasto conjunto de ações e atividades que contribuem para ambos os pilares. No que concerne à transição climática, a presente proposta responde às componentes de eficiência energética em edifícios e de mobilidade sustentável. O projeto tem um contributo assinalável para a mobilidade sustentável ao promover nas ações ACADEMIA e CURRICULA um conjunto muito significativo de iniciativas em modelo de ensino a distância ou híbrido reduzindo assim as necessidades de mobilidade para efeitos de formação.

O projeto CECAM contribui de forma decisiva para a transição digital em Portugal, ao constituir-se como elemento essencial para a realização de um dos pilares catalisadores do Plano de Ação para a Transição Digital (PATD) de Portugal, o pilar (i) reforçar as competências digitais da população ativa empregada e aprofundar e inovar nas respostas de formação profissional. Com efeito, o CECAM, segue na esteira deste princípio ao orientar as suas atividades e ações para os docentes do ensino superior, que mais tarde irão verter as ações pedagógicas para o público discente.

O CECAM contribui decisivamente para o cumprimento dos objetivos da componente “Escola Digital” da dimensão de transição digital do PRR ao criar condições para a inovação educativa e pedagógica através do desenvolvimento de competências em tecnologias digitais com um enfoque em modelos de formação através de microcredenciais tendo como principal público-alvo formandos e graduados em áreas Não-CTEAM. Simultaneamente, o projeto também contribui para o desiderato desta componente de promover reformas e investimentos que visem robustecer a infraestrutura tecnológica das instituições, neste caso através do seu enfoque no reforço de recursos digitais nas IES parceiras do consórcio. A formação de novos docentes com competências digitais adequadas irá contribuir para a desejada transformação no processo educativo e pedagógico. O projeto contribui assim para os objetivos da

mencionada reforma ao desenvolver competências digitais em docentes que irão atuar de forma transversal ao currículo escolar promovendo o uso das TIC e a sua integração em diferentes disciplinas.

Ainda, e no que concerne à transição digital, a presente proposta pretende recuperar o atraso relativamente ao processo de transição digital, permitindo, em particular, o acesso ao conhecimento e a meios tecnológicos digitais que promovem a mitigação dos défices de competências na utilização das tecnologias digitais; a incorporação de ferramentas e metodologias de teletrabalho em contexto de ensino e formação com efeito de contaminação para contextos empresariais de onde os formandos serão potencialmente oriundos; a criação de novos canais digitais de distribuição de produtos e serviços de ensino e formação; a adoção de uma cultura de experimentação e inovação, e a incorporação de tecnologias disruptivas nas propostas de valor das IES integrantes do consórcio.

Assim, a criação de uma infraestrutura de suporte ao CECAM irá agregar as instituições participantes e abrir o centro a todos os participantes sociais e industriais, tanto a nível nacional, como internacional. Com efeito, o centro assenta essencialmente na utilização das ferramentas digitais como meios de potenciamento de práticas pedagógicas inovadoras, fortalecimento interinstitucional, economia de tempo e recursos (financeiros e outros) e aproximação entre diferentes stakeholders. Por conseguinte, as ferramentas digitais serão tanto ferramentas de criação como de transmissão e aprendizagem de conhecimentos. Esta premissa ajuda a pegada de carbono e favorece a transição de paradigmas normalmente associados aos meios de ensino para práticas mais amigas do ambiente, nomeadamente a redução das deslocações, a disponibilização de materiais reutilizáveis, o consumo de papel e a minimização do gasto de recursos normalmente associados à manutenção de infra-estruturas físicas (ainda que estas possam vir a desempenhar um papel importante, mormente quando as práticas pedagógicas o justificarem).

e) Descrição do nível de envolvimento dos copromotores e parceiros do consórcio na programação e implementação das medidas propostas;

Os copromotores e parceiros do consórcio estão alta e ativamente empenhados na programação e implementação das medidas propostas nesta candidatura. A comunicação permanente e a criação de estruturas que reforcem as pontes institucionais garantirão um nível de envolvimento elevado, a representatividade e tomada de decisão. O principal mecanismo para a tomada de decisões no âmbito do projeto será o consenso (definido como a falta de oposição sustentada a uma decisão); contudo, quando não for possível chegar a um consenso, é essencial que estejam disponíveis procedimentos para mitigar as divergências. Os procedimentos descritos abaixo incluem regras para a convocatória de reuniões, definição de quórum e votação. Os princípios fundamentais do mecanismo de resolução de conflitos são minimizar o impacto de qualquer desacordo, localizar o seu efeito e garantir a resolução mais rápida possível. Para disputas localizadas dentro de um sub-projeto: Quaisquer conflitos que não possam ser resolvidos através dos princípios acima serão tratados de acordo com a disposição de resolução de disputas acordada pela Aliança; Para disputas entre subprogramas: tais conflitos serão inicialmente mediados pelo Coordenador. Se o Grupo de Trabalho não conseguir chegar a um consenso, a discordância será encaminhada ao Comité de Gestão. O conflito entre a equipa de cada sub-projeto e o Coordenador serão geridos da mesma forma que as disputas entre sub-projeto, sendo que nesse caso o CGP elegerá um presidente para substituir temporariamente o Coordenador nessa função. Para disputas entre parceiros: os conflitos entre o Coordenador/promotor e outro Membro da Aliança, ou entre Membros da Aliança, serão encaminhados diretamente ao Conselho Coordenador (embora o promotor possa primeiro ser convidado para mediar disputas entre Membros da Aliança). O Conselho Coordenador será o ponto final de decisão para todos os conflitos.

Comunicação: Estruturas eficientes de comunicação e colaboração são essenciais para o sucesso do projeto. A peça central da comunicação do projeto será uma plataforma de colaboração online privada. Esta plataforma fornece a cada parceiro acesso independente a documentos de referência, códigos, documentos de trabalho, agendas de reuniões, materiais de apoio, listas de tarefas individuais e outras informações diversas do projeto. Esta plataforma será disponibilizada com base numa ferramenta já existente para colaborações em curso no Âmbito dos programas “Impulso” e POCH.

Garantindo a centralização do conhecimento e rapidez na recuperação, a plataforma é o mecanismo de armazenamento de todas as informações relacionadas com o projeto. Além disso, uma intranet online dedicada será disponibilizada a todos os parceiros ao longo do projeto para efeito de comunicação interna e disseminação de informações, com um fórum online dedicado para acesso de qualquer participante dentro da Aliança, facilitando assim a comunicação e circulação de conhecimento.

f) Identificação da estrutura de governação do consórcio, que será responsável pela coordenação geral das atividades do mesmo bem como do reporte semestral à Direção-Geral do Ensino Superior dos progressos ocorridos para atingir as metas propostas;

O Comité de Gestão do Projeto (CGP) é o principal órgão de gestão (comité de direção) durante o período de execução e assegura a tomada de decisões, a elaboração de relatórios e a comunicação entre os parceiros.

É composto por dois especialistas por instituição parceira: o coordenador representando a IES promotora e um gestor de implementação. Este comité conta com o apoio de um controlador financeiro. Um acordo de consórcio (CA) assegura a governação durante o período de execução, a organização/atribuição de recursos, a resolução de conflitos e outras relações entre os parceiros. As responsabilidades do CGP incluem a gestão de riscos através da monitorização de cronogramas, atividades, indicadores, orçamentos, relatórios de progresso, garantia de qualidade, além de trabalhar com o Conselho Coordenador e o Conselho Consultivo bem como com as unidades de gestão de projetos em cada IES parceira para garantir a execução eficiente da proposta.

O Conselho Coordenador (CC) é composto por Reitores/Presidentes/Diretores das instituições parceiras que Grupo de Trabalho não o consiga. Caso o coordenador não consiga resolver um conflito, seja porque o litígio envolve o envolve ou porque simplesmente não o consegue fazer, o Conselho Coordenador deve ser informado e solicitado o seu parecer. O Conselho Consultivo pode ser convidado a ajudar a fornecer uma resolução e/ou a mediação pode ser fornecida por uma parte interessada externa com experiência relevante, se nomeada pela Aliança. No caso infeliz de uma disputa não poder ser resolvida amigavelmente, as disposições acordadas dentro do CA serão ativadas.

No contexto de um Plano de Gestão de Risco (PGR), a Aliança identificará riscos potenciais para a conclusão bem-sucedida do projeto. O PGR distingue entre riscos de todo o projeto e riscos do sub-projeto. A monitorização e atualização regulares destas duas classes de risco são da responsabilidade dos coordenadores de cada Grupo de Trabalho e do Comité de Gestão de projeto, respetivamente. O Coordenador será responsável por garantir que:

- O Registo de Riscos, criado dentro do PGR, estará disponível para todos os membros da Aliança na plataforma colaborativa.
- As ações de mitigação de riscos estão incluídas nos planos do projeto e são monitorizadas como parte dos processos regulares de gestão do projeto;
- Os riscos são monitorizados regularmente e o registo é mantido tanto ao nível do projeto quanto ao nível de cada Grupo de Trabalho;
- Os novos riscos são identificados e adicionados ao Registo de Riscos conforme necessário;
- Os planos de contingência para quaisquer riscos estão atualizados;
- Resolução de Conflitos

g) Identificação da chave de distribuição do financiamento pelo promotor e copromotores;

O modelo de Governance adotado é baseado gestão cooperativa do projeto e na gestão individual dos diferentes sub-projetos por cada IES parceira em coordenação com o promotor. A chave de distribuição do financiamento considera o volume de participação com base numa taxa de esforço por promotor e copromotor complementada por uma análise aos custos a alocar a cada curso/programa. A chave de distribuição tem também por base a dimensão de cada ies considerando o número de estudantes inscritos nos cursos de formação graduada na área específica do cinema e artes dos media.

h) Programação financeira anual, por tipo de despesa, por promotor e copromotores.

	Ano	UL	ISEC Lisboa	ISLA GAIA	ISMAT	IPLUSO	ESAP	TOTAL
Recuperação, aquisição e modernização de infraestruturas, instalações (26%)	2023	6 019€	1 291€	427€	146€	112€	1 033€	9 029€
	2024	101 977€	21 879€	7 230€	2 473€	1 903€	17 504€	152 966€
	2025	78 711€	16 888€	5 580€	1 909€	1 468€	13 510€	118 067€
TOTAL		186 708€	40 059€	13 237€	4 528€	3 483€	32 047€	280 062€
Outras despesas e serviços diversos necessários ao investimento (15%)	2023	2 000€	429€	142€	49€	37€	343€	3 000€
	2024	54 611€	11 717€	3 872€	1 325€	1 019€	9 373€	81 916€
	2025	54 611€	11 717€	3 872€	1 325€	1 019€	9 373€	81 916€
TOTAL		111 221€	23 863€	7 885€	2 698€	2 075€	19 090€	166 832€
Gastos com pessoal docente e pessoal não docente (36%)	2023	6 561€	1 408€	465€	159€	122€	1 126€	9 841€
	2024	132 147€	28 353€	9 369€	3 205€	2 465€	22 682€	198 221€
	2025	121 873€	26 148€	8 640€	2 956€	2 274€	20 919,14€	182 810,14€
TOTAL		260 581€	55 908€	18 474€	6 320€	4 862€	44 727,14€	390 872,14€
Despesas associadas à realização de conferências e workshops de disseminação práticas pedagógicas (9%)	2023	0€	0€	0€	0€	0€	0€	0€
	2024	33 871€	7 267€	2 401€	821€	632€	5 814€	50 806€
	2025	31 469€	6 752€	2 231€	763€	587€	5 401€	47 204€
TOTAL		65 340€	14 019€	4 632€	1 585€	1 219€	11 215€	98 010€
Máquinas, equipamentos e hardware (14%)	2023	4 630€	993€	328€	112€	86€	795€	6 945€
	2024	50 086€	10 746€	3 551€	1 215€	934€	8 597€	75 129€
	2025	50 005€	10 729€	3 545€	1 213€	933€	8 583€	75 007€
TOTAL		104 721€	22 468€	7 424€	2 540€	1 954€	17 974€	157 081€
	2023	19 210€	4 122€	1 362€	466€	358€	3 297€	28 815€
	2024	372 692€	79 962€	26 422€	9 039€	6 953€	63 970€	559 038€
	2025	336 669€	72 233€	23 868€	8 165€	6 281€	57 787€	505 004€
TOTAL		728 571€	156 317€	51 652€	17 671€	13 593€	125 053,14€	1 092 857,14€

a) Description of the initiatives to be implemented, under the terms of this sub-measure “Pedagogical Innovation and Modernization in Higher Education - Creation of centers of excellence and pedagogical innovation.

- i. institutional strategy and justification of the options considered with special emphasis on learning models, designing, developing and implementing new teaching approaches that contribute to improving student learning, especially in non-technological areas;

This proposal is presented by the leader of the consortium responsible for the HEAD_L project – “Higher Education Alliance for the Development of Education, Training and Research in the Lusophone Space”, approved under the terms of Notice 01/PRR/2021 and the Invitation for Contract Proposal -program (Notice No. 002/C06-i03.03/2021 and No. 002/C06-i04.01/2021), approved by the Intermediate Beneficiary on December 7, 2021, in association with all European institutions responsible for creating the European University FILMEU – The European University for Film and Media Arts E+ (ERASMUS-EDU-2023-EUR-UNIV/ 101124314/ Project: 101004047, EPP-EUR-UNIV-2020 — European Universities , EPLUS2020 Action Grant). This European University – one of the 60 “European Universities” supported by the European Union in the context of the new European strategy for Universities - <https://education.ec.europa.eu/sites/default/files/2022-01/communication-european-strategy-for-universities-graphic-version.pdf> - is led by ULusofona – Universidade Lusófona de Portugal (the only Portuguese university institution to lead a European University) and integrates several leading European schools in the field of cultural and creative industries, Luca school of Arts (KU Leuven , Belgium); Institute of Art, Design + Technology , Dun Laoghaire (Ireland); Baltic film and Media Arts School (Tallinn University, Estonia); VIA University College (Denmark); Lithuanian Academy of Music and Theater (Lithuania); National Academy of Theater and Cinematic Arts (Bulgaria); and the Academy of Performing Arts in Bratislava (Slovakia). CECAM's association with a European consortium of this scope and importance immediately gives it a unique and distinctive nature that is a hallmark of this proposal.

The national dimension and large-scale implementation of this proposal are ensured through integration into the consortium that is now in competition with several co-promoting entities that represent a significant group of institutions belonging to FECA – Portuguese Federation of Cinema and Audiovisual Schools. What's more, CECAM seeks to combine the strategies and skills that already exist in the proposing institutions with the objectives that this line of funding is intended to support. In this sense, CECAM's development goes hand in hand with that of its constituent institutions and will have a concrete and positive impact not only from the point of view of each of the entities, but also on a whole that is greater than the sum of its parts.

With this application, all of these institutions aim to create a Center of Pedagogical Excellence in Cinema and Media Arts - CECAM - with skills and competencies that extend to all areas of the arts where creativity and critical thinking play a central role in order to promote pedagogical innovation and quality teaching.

The present consortium includes more than 15,000 students, with emphasis on the 11,771 from Universidade Lusófona and the more than 4,700 students from ESAP, ISLA Gaia, ISMAT, IPLUSO and ISEC. Together, the institutions that form a consortium have a teaching staff of more than 670 members. The consortium's HEIs spread across a vast territory, from north to south of Portugal, which guarantees that CECAM will be able to have a wide coverage, founding and promoting an unprecedented alignment between HEIs within the arts area in Portugal.

This proposal is led and promoted by Universidade Lusófona, whose founding entity is COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL, leading entity of the European University FilmEU (www.filmeu.eu) and promoter of the HEAD_L consortium. This University is today one of the most important centers at national level in the field of cinema and audiovisual teaching (e.g. the Cinema department at Universidade Lusófona is systematically the best classified in the triannual competition of the ICA – Instituto do Cinema e do Audiovisual for financing of cinema and audiovisual schools in Portugal, having once again obtained first place in this competition in 2024) and is accompanied in this application by several institutions that have also been operating in these areas for several years. Indeed, a positive collaterality of the consortium and its activities is interinstitutional strengthening. Additionally, the HEIs in the consortium are representative of different traditions of teaching and practice of the arts (and contiguous areas) in general and cinema and media arts in specific. Its teaching staff therefore represent a myriad of experiences, knowledge, doctrines and knowledge (theoretical and practical). As an example, Universidade Lusófona and other associated institutions have directed their teaching towards fiction cinema and cutting-edge multimedia experimentation, using virtual reality, artificial intelligence and other digital tools. ESAP has a portfolio that highlights the record of documentary cinema and the mastery of concrete mechanisms of artistic intervention based on the languages and techniques of cinema and audiovisual as privileged means of experimentation.

The project “CECAM – Center of Excellence for Pedagogical Innovation in Cinema and Media Arts”, responds to the sub-measure “Pedagogical Innovation and Modernization in Higher Education - Creation of centers of excellence for pedagogical innovation”, within the scope of “Investment RE-C06- i07 | Impulso Mais Digital 04/C06-i07/2023” and its **main objectives are**:

Promote the training of higher education teachers in Portugal through pedagogical innovation, with a strong digital component, in the area of arts with a focus on the applicability of methodologies and models developed in the field of cinema and media arts, but applicable in different pedagogical contexts and disciplines;

Consolidate institutional dynamics of pedagogical modernization in Portuguese higher education through the transfer of knowledge and pedagogical innovation practices developed and tested within the scope of the “European Universities” initiative in order to promote quality teaching and in line with international reference practices.

societal and technological transformations where audiovisual technologies play an increasingly central role in the access and processing of information and knowledge, the project to create CECAM aimed to integrate practices and knowledge characteristic of industries into educational and pedagogical innovation contexts. cultural and creative processes, thus promoting new forms of literacy and teaching processes that are more suited to today's dominant digital and media environments and from which our schools and their educational processes cannot be ignored.

This type of knowledge and practices, although specific to the areas of cinema and media arts, are applicable and transferable to the most varied domains and disciplines, from the humanities to exact sciences or economic and business sciences, in a context where topics such as visualization and information manipulation or virtualization of experimental environments, are increasingly important in order to reinforce pedagogical innovation and adapt our teaching and learning models and processes.

By proposing the transfer to a national context of teacher training in the arts and potentially other disciplines, of models developed and tested in the context of a European University, the CECAM project not only promotes the modernization of pedagogical practices in higher education, having with a view to promoting academic success, reducing dropout rates and student well-being, contributing to quality teaching (SDG4) as well as technological updating and modernization of training conditions in HEIs, particularly in disciplinary areas relevant to the Objectives of Sustainable Development that aim for quality education (SDG4), as it largely contributes to the internationalization of the Portuguese higher education system and its integration into the European higher education space.

At the heart of the CECAM project is the transfer to a national context of the “Samsara” pedagogical model (see figure 2) developed within the European University FilmEU . This is a challenge-based teaching model that integrates the principles of constructivist approaches with practices centered on technological mediation and the use of “design thinking ” principles in teaching and learning contexts. This model is fully developed from a theoretical point of view and has been tested and piloted through the training of hundreds of students in different European countries and the corresponding training of dozens of teachers for its use in the context of the FilmEU European University . Several teaching aids and part of the teacher training tools are fully developed in English and it is only necessary to ensure their translation. The stage of maturity and degree of development of the pedagogical models to be tested and implemented in the context of training the measure's target audience – higher education teachers in Portugal – constitutes one of the main competitive advantages of the CECAM project as it aims to constitute this center of excellence based on an already consolidated and tested international base.

The CECAM project thus has the general objective of training higher education teachers in Portugal and promoting the implementation of innovative pedagogical models resulting from the experience and work of a European University. This proposal means a qualitative leap, particularly with regard to teaching in the areas of arts and particularly cinema and audiovisual, in the institutions that make up the consortium but also for all Portuguese higher education institutions that wish to cooperate with this center of excellence in order to make national pedagogical innovation practices based on the principles of moving image, media literacy and creativity, an international reference and *benchmark* .

CECAM is seen by the promoting consortium as a unique and much-needed opportunity to rethink pedagogical strategies at national level and in the specific context of the HEIs participating in the consortium, taking into account the current context (where the digital transition, the green transition and the need for take advantage of inter and multidisciplinary crossovers) and decisively prepare institutions to implement best practices, through *reskilling* and *upskilling* its critical mass, that is, its human resources.

CECAM is seen by the promoting consortium as a unique and much-needed opportunity to rethink pedagogical strategies at national level and in the specific context of the HEIs participating in the consortium, taking into account the current context (where the digital transition, the green transition and the need for take advantage of inter and multidisciplinary crossovers) and decisively prepare institutions to implement best practices, through *reskilling* and *upskilling* its critical mass, that is, its human resources.

CECAM will be the place of choice and reference for the crossing, dialogue and interconnection between complementary worldviews, most of which are reflected in the pedagogical process and transfer of multilateral knowledge (students, scientific communities, business community, society, etc...) that characterizes the mission of higher education. Breaking down silos is another of the positive aspects that CECAM aims for, with the

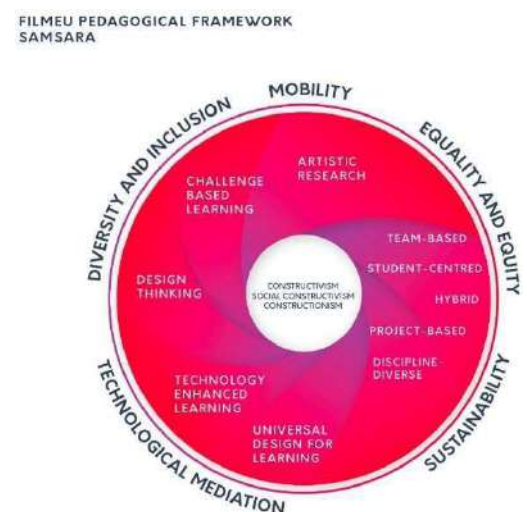


Figura 4 - Modelo Pedagógico Samsara

aim of creating a structure greater than the sum of its parts in the multidisciplinary areas of cinematographic arts and media, which will dialogue constantly, covering a vast geographic territory, blur barriers, optimize resources and enhance network connections with the industrial sector and entrepreneurial ecosystems.

Higher education in the arts, as in all disciplines, today faces unique challenges as a result of constant technological evolution and the social demands placed on HEIs and their teachers. Teacher training thus becomes a crucial factor in ensuring that future professionals receive a quality education and are prepared to work in a dynamic and innovative environment, based on a digital structure from scratch and with a vision oriented towards sustainability.

CECAM is based on a pre-existing structure, FECA - Federation of Cinema and Audiovisual Schools (<https://www.feca.pt/>). This structure arises in a context, initiated at the beginning of the 2010s, conducive to the meeting, rapprochement and convergence of teachers and researchers, in which SOPCOM (Portuguese Communication Society) and AIM (Association of Image in Movement Researchers) played roles relevant. FECA is a private non-profit association, nationwide, representing entities that provide higher education courses in Portuguese territory in the field of cinema and audiovisual.

FECA is the organized expression of cooperation between higher education institutions in the fields of cinema and audiovisual, it is governed by democratic principles, representativeness and regionalization, promoting the ethical values of rigor, transparency and cooperation in the development of teaching and of research in cinema and audiovisual. Its Associates represent public and private Portuguese university education, as well as polytechnic education, and are: Universidade Lusófona; School of Arts of the Portuguese Catholic University; Escola Superior Artística do Porto; University of Beira Interior; Abrantes Higher School of Technology – Polytechnic Institute of Tomar; Higher School of Media Arts and Design of the Polytechnic of Porto; Higher School of Arts and Design of the Polytechnic Institute of Leiria; and the University of Algarve. Its main objectives are: to dynamize and dignify the teaching of cinema and audiovisual in associated schools; promote the quality of teaching provided and research activities carried out, contributing, in particular, to the definition of strategic cooperation principles and guidelines; promote the continuous training of teaching and non-teaching staff, particularly through joint training actions; contribute to improving the degree of internationalization of schools; promote cooperation and exchange of experiences between Associates, particularly through student exchange actions; promote the institutional representation of associated schools and defend their interests at national and international level, particularly with the ICA and international organizations operating in the sector; coordinate or develop partnerships with various institutions at local, regional, national and international level, as well as with economic and social agents, on matters related to the development of training and research in cinema and audiovisual; promote the autonomy, capacity and freedom of action of cinema and audiovisual schools.

Therefore, the proposal of this candidacy promotes the transfer of knowledge and pedagogical innovations already acquired not only to all HEIs that participate in the consortium and their teaching staff, but, additionally, to all other schools represented in FECA that comprise, as a whole , a universe of more than 75,000 students.

The concept of creating a teaching and research HUB around cultural and creative industries with an international dimension has concrete foundations in this CECAM project, where it will be possible to promote an expanded space for reflection on pedagogical practices, oriented towards best practices and creative combination and symbiotic relationship with the idiosyncrasies of each institution that forms part of this reference center. The objective is to enhance and benefit all members and conserve existing diversity, at the same time that CECAM projects its members to the forefront of their pedagogical future.

Having as its vision an organic interconnection between higher education, R&D units, society and industry, CECAM will focus its action on teacher training, with a view to the horizon of more ways of implementing and achieving open and participatory science, teaching through of knowledge transfer, co-creative processes that encompass teachers and students, mobility of teachers committed both to experimenting with new pedagogical practices and to their own training, supported by peers learning , diversification of contact networks and promotion of roadshows of good pedagogical practices. At the basis of this proposal are the intensive production and availability of digital content in different formats, as well as a model of dialogue with society modulated and adapted for the digital context based on the example of openness practiced by the *Collège de France* (namely for theoretical content) . Within this framework, it is also necessary to connect and extend knowledge and practices from the multidisciplinary area of cinema and media to areas outside the humanities. As a consequence, the debate broadens, the exchange of knowledge and skills is encouraged and the peer process is enhanced learning . Finally, this center encompasses all areas of cinema and audiovisual, as well as related areas of media arts and moving image understood *lato sensu* in order to integrate, via the already mentioned Samsara model, innovative teaching practices based on challenges and the intensive use of creativity and critical thinking, in the most varied teaching and learning contexts. Starting from the unifying concept that each HEI in the consortium is a “ living lab ”, for the purposes of reflection and experimentation with pedagogical practices, CECAM aims to establish, align and articulate these different laboratories, primarily digitally, both intra-consortium and also in the context of the wider network (FilmEU , for example) and the dynamics between teachers and students. The transformation in organizational culture that will enable the creation of these laboratories from scratch also allows for the adaptation of existing *reskilling programs* and *upskilling* of teachers that all HEIs in the consortium have, for a convergence that results in an interaction that, after being made possible by the CECAM project, is lasting, long-lasting and extends beyond the time horizon of the financing and activities developed in its scope. Teacher training involves fundamental knowledge and training, consolidation and updating.

ii. proposed teacher training programs, already existing and/or to be created;

CECAM – Center of Excellence for Pedagogical Innovation in Cinema and Media Arts, aims to train higher education teachers and promote the implementation of innovative pedagogical models. In general, the activities are a development and extension of teacher training programs developed and tested within the scope of the FilmEU

European University and fall mainly (but not only) in the following typologies: courses; pilots based on societal challenges ; peer-learning workshops – 1 living lab per school; assembly and use of a digital platform and joint content laboratory; cinema and arts roadshow; seminars open to the public; evaluation of results and communication with the National Council for Pedagogical Innovation in Higher Education.

To this end, four strategic axes are proposed that promote the following concrete actions:

Axis - set of actions aimed at supporting teacher development pathways, implemented through: 6 short-term courses, with micro-credentials for teacher training in pedagogical practices using cinematographic and virtual technology, organized quarterly throughout the duration of the project ; 5 Experience sharing laboratories based on virtual processes that facilitate and use peer-learning methodology ; Mobility of teachers with a view to sharing experience through residencies distributed among the various consortium partners and organized around challenges that involve the teaching and student community with a view to pedagogical experimentation (minimum 65 participating teachers).

Inovatio Axis (pedagogical pilots) - set of measures that support the active involvement of students in the learning process, taking place through: 5 Joint pilots of intra-consortium pedagogical projects based on social and/or industrial challenges and whose response to them involves the use of artistic practices and experimentation in a process developed in co-creation between students and teachers; 1 Artificial intelligence platform to be implemented based on the Debaqui solution developed by the promoter within the scope of the project “Factors for promoting dialogue and healthy behaviors in online school communities” (DSAIPA/DS/0102/2019) funded by the Foundation for Science and Technology (FCT) in the initiative of projects in Artificial Intelligence and Data Science in public administration, which allows promoting dialogue between teachers and students and the active sharing of good practices.

Construere Axis – Structures: promoting new articulations within institutions (embodied in 5 “ Living Labs ”, inter and intra communicating structures implemented in each HEI of the consortium) focused on transforming student learning and training, whether between different disciplinary areas, or between teaching and non-teaching structures, in order to promote innovative solutions and higher quality and relevance of academic training:

- Digital learning environments, based on the FilmEU platform , which will be placed at the service of CECAM (1 platform to be implemented). CECAM common governance structure.
- Common knowledge promotion and dissemination structures: Cinema and arts roadshow by HEIs, with the aim of involving the general community; “Experts on ” seminars air ”, based on the opening example practiced by the Collège de France (namely for theoretical content) and already implemented by FilmEU .

Curriculum Axis - measures that allow teachers to allocate service time to pedagogical innovation for pre-determined periods of time, valuing teachers' pedagogical curriculum and enriching their academic contribution: (1) Peer Forum - creation of 10 debate groups on pedagogical practices, which ensure bilateral and multilateral communication with the National Council for Pedagogical Innovation in Higher Education and which monitor and reflect on pedagogical innovations, their strategic and concrete implementation and peer-learning dimension ; (2) Allowance of hours that allows teachers to allocate service time to activities within the scope of CECAM, especially those that require training time and cannot otherwise be integrated within the scope of other activities ongoing at HEIs (150 20-hour grants).



Figure 5- CECAM Strategic Axes

Specific objectives

Continuous Training of Teachers : develop continuous training programs and expand and/or integrate those already existing in the various HEIs of the consortium that enable teachers to incorporate the latest trends and technologies into their pedagogical practices, promoting constant updating.

Development of Innovative Methodologies : encourage the creation and implementation of innovative teaching

methodologies, which integrate new technologies and promote students' creativity and autonomy based on the transfer of the Samsara pedagogical model and challenge-based teaching models.

Research in Education : encourage the continuous search for good and effective pedagogical practices and translate them into training courses for trainers adapted to the particularities of the arts, aiming to contribute to the advancement of knowledge in the area of their teaching. Likewise, monitor results, in order to contribute with evidence to the National Council for Pedagogical Innovation in Higher Education.

Exchange of Experiences: promote the exchange of experiences between teachers from partner institutions, creating opportunities for the exchange of good practices and the construction of a cohesive academic community.

Development of Collaborative and Co-Creation Environments : implement innovative models of teacher-student interaction, with a view to co-creating training tools for teachers and holistic understanding of the complex reality of dynamics and back -and-forth teaching-learning based on pedagogical pilots to be developed jointly.

Creation of Common Structures: creation of networks of interdependence, interaction and decision-making between the HEIs of the consortium, with the possibility of extending interaction and exchange to an integrated and linked superstructure , formed by other entities associated with the HEIs of the consortium.

Incorporation of Professional Reality : integrating professional reality into teaching practices, establishing partnerships with industry professionals to provide teachers and students with a practical understanding of the reality of the job market and opportunities for innovation.

Digital Modernization: fulfilling and promoting the goals of digital transition, correcting asymmetries and delays in this field. Associate the training of teachers in the field of innovation and pedagogy with the customary use of communication, creation and transfer of knowledge tools, with the aim of training the teaching staff not only to use these tools, but also to update and permanently monitor innovations over the years.

Awareness of Societal Challenges: coupling pressing societal challenges (within the framework of the United Nations SDGs, recommendations from European institutions and a national priorities framework) to various activities, using them as themes or mottos in training actions.

General Improvement of the Learning Process: ultimately, CECAM's main purpose is the qualitative improvement of higher education and the promotion of pedagogical practices that, together with innovation, allow for an improvement in student well-being, the reduction of school dropouts and academic success. To this end, a long- needed process of creating an expanded space for reflection and reformulation of pedagogical practices will be carried out.

iii. strategy for creating impact among teaching staff;

Professional Development : Teachers will have access to “ life-long ” training programs *learning* ”, which aim for continuous professional development, allowing them to stay up to date with the latest educational trends and practices.

Support and Collaboration Network : The creation of a community of involved and collaborative teachers will offer opportunities for sharing experiences (peer-learning), resources and ideas, strengthening the support network between educators.

Incorporation of Professional Practice : Partnering with industry professionals will allow teachers a deeper understanding of professional demands and opportunities, enriching their pedagogical practices.

Greater Contact with the Reality and Needs of Students: CECAM will provide a platform for dialogue between teachers and HEIs, accelerating processes of identifying needs and promoting pedagogical solutions in participating HEIs.

Access to Resources and Technologies : The shared digital platform will provide easy access to educational resources, training materials and technologies relevant to teaching the arts, but also applicable in the context of other disciplines.

Institutional Recognition : Active participation in the Center for Pedagogical Excellence and Innovation will be recognized by partner institutions, strengthening the academic, pedagogical and professional profile of the teachers involved.

iv. Intensity of the digital component in the pedagogical innovation process;

By being aligned with the goals of the Action Plan for Digital Transition (PATD), the project associates the training of teachers within the scope of pedagogical innovation with the use of digital resources, such as communication tools, creation and transfer of knowledge with the aim of to train teaching staff not only to use these tools, but also to update and permanently monitor innovations. The project integrates a vast set of actions, described in paragraph a) that contribute intensely to the digital transition dimension of the PRR – Recovery and Resilience Program and constitutes an essential element for the achievement of one of the catalytic pillars of the Action Plan for Portugal's Digital Transition (PATD), pillar (i) reinforce the digital skills of the employed active population and deepen and innovate professional training responses.

v.involvement of student associations or student representatives in pedagogical bodies in defining the proposed initiatives;

b) Conditions for hosting/installation of the proposed training programs and execution schedule of the requested financing, guaranteeing the full execution of the commitments assumed and contracted by the proponents, namely for works to adapt facilities and purchase equipment, hiring human resources, and other expenses ;

5. Institutional alignment and preparation of the joint governance structure and digital media (orange);
6. Implementation of training for the effective functioning of CECAM's internal tools and preparation of activities (blue);
7. Development of specific actions (yellow);
8. Assessment and balance (green).

[illegible]

attempt was always made to balance this double dimension and ensure alignment between these two transitions, particularly in accordance with the regulations relating to the implementation of the PRR and other related documents. Therefore, this proposal is fully framed within the climate transition and digital transition dimensions of the PRR – Recovery and Resilience Program by integrating a vast set of actions and activities that contribute to both pillars. Regarding the climate transition, this proposal responds to the components of energy efficiency in buildings and sustainable mobility. The project makes a notable contribution to sustainable mobility by promoting in the ACADEMIA and CURRICULA actions a very significant set of initiatives in a distance or hybrid learning model, thus reducing mobility needs for training purposes.

The CECAM project contributes decisively to the digital transition in Portugal, as it constitutes an essential element for the realization of one of the catalytic pillars of Portugal's Digital Transition Action Plan (PATD), pillar (i) reinforcing digital skills of the active employed population and deepen and innovate professional training responses. In effect, CECAM follows this principle by directing its activities and actions towards higher education teachers, who will later transfer pedagogical actions to the student public.

CECAM contributes decisively to meeting the objectives of the “Digital School” component of the digital transition dimension of the PRR by creating conditions for educational and pedagogical innovation through the development of skills in digital technologies with a focus on training models through micro-credentials having as the main target audience are trainees and graduates in non-CTEAM areas . At the same time, the project also contributes to the aim of this component of promoting reforms and investments that aim to strengthen the technological infrastructure of institutions, in this case through its focus on strengthening digital resources in the consortium's partner HEIs. The training of new teachers with appropriate digital skills will contribute to the desired transformation in the educational and pedagogical process . The project thus contributes to the objectives of the aforementioned reform by developing digital skills in teachers who will work across the school curriculum, promoting the use of ICT and its integration into different subjects.

Furthermore, with regard to the digital transition, this proposal aims to catch up with the digital transition process, allowing, in particular, access to knowledge and digital technological means that promote the mitigation of skills deficits in the use of technologies digital; the incorporation of teleworking tools and methodologies in teaching and training contexts with a spillover effect to business contexts from which the trainees will potentially come; the creation of new digital distribution channels for education and training products and services; the adoption of a culture of experimentation and innovation, and the incorporation of disruptive technologies into the value propositions of the HEIs that are part of the consortium.

Thus, the creation of an infrastructure to support CECAM will bring together participating institutions and open the center to all social and industrial participants, both nationally and internationally. In fact, the center is essentially based on the use of digital tools as a means of promoting innovative pedagogical practices, interinstitutional strengthening, saving time and resources (financial and others) and bringing different stakeholders closer together . Therefore, digital tools will be both tools for creating and transmitting and learning knowledge. This premise helps the carbon footprint and favors the transition from paradigms normally associated with teaching methods to more environmentally friendly practices, namely the reduction of travel, the provision of reusable materials, the consumption of paper and the minimization of the expenditure of resources normally associated with the maintenance of physical infrastructures (although these may play an important role, especially when pedagogical practices justify it).

e) Description of the level of involvement of co-promoters and consortium partners in programming and implementing the proposed measures;

The consortium's co-promoters and partners are highly and actively committed to the programming and implementation of the measures proposed in this application. Permanent communication and the creation of structures that strengthen institutional bridges will guarantee a high level of involvement, representativeness and decision-making. The main mechanism for decision-making within the project will be consensus (defined as the lack of sustained opposition to a decision); however, when it is not possible to reach a consensus, it is essential that procedures are available to mitigate disagreements. The procedures described below include rules for calling meetings, defining a quorum and voting. The fundamental principles of the conflict resolution mechanism are to minimize the impact of any disagreement, localize its effect and ensure the quickest possible resolution. For disputes located within a sub-project : Any disputes that cannot be resolved through the above principles will be handled in accordance with the dispute resolution provision agreed by the Alliance; For disputes between subprograms: such conflicts will initially be mediated by the Coordinator. If the Working Group is unable to reach a consensus, the disagreement will be forwarded to the Management Committee. Conflict between the team of each sub-project and the Coordinator will be managed in the same way as disputes between sub-projects , in which case the CGP will elect a president to temporarily replace the Coordinator in this role. For disputes between partners: disputes between the Coordinator/promoter and another Alliance Member, or between Alliance Members, will be referred directly to the Coordinating Council (although the promoter may first be invited to mediate disputes between Alliance Members). The Coordinating Council will be the final decision-making point for all conflicts.

Communication: Efficient communication and collaboration structures are essential for project success. The centerpiece of the project's communications will be a private online collaboration platform. This platform provides each partner with independent access to reference documents, codes, working documents, meeting agendas, supporting

materials, individual task lists, and other miscellaneous project information. This platform will be made available based on an existing tool for ongoing collaborations within the scope of the “Impulso” and POCH programs.

Ensuring the centralization of knowledge and speed of retrieval, the platform is the storage mechanism for all information related to the project. Furthermore, a dedicated online intranet will be made available to all partners throughout the project for the purpose of internal communication and information dissemination, with a dedicated online forum for access by any participant within the Alliance, thus facilitating communication and knowledge circulation.

f) Identification of the consortium's governance structure, which will be responsible for the general coordination of its activities as well as the biannual reporting to the Directorate-General for Higher Education on the progress made to achieve the proposed goals;

The Project Management Committee (PGC) is the main management body (steering committee) during the implementation period and ensures decision-making, reporting and communication between partners.

It is composed of two specialists per partner institution: the coordinator representing the promoting HEI and an implementation manager. This council has the support of a financial controller. A consortium agreement (CA) ensures governance during the execution period, organization/allocation of resources, conflict resolution and other relationships between partners. The CGP's responsibilities include risk management through monitoring schedules, activities, indicators, budgets, progress reports, quality assurance, as well as working with the Coordinating Board and Advisory Board as well as project management units in each partner HEI to ensure the efficient execution of the proposal.

The Coordinating Council (CC) is composed of Rectors/Presidents/Directors of partner institutions that Working Group cannot achieve this. If the coordinator is unable to resolve a conflict, either because the dispute involves him or because he simply cannot do so, the Coordinating Council must be informed and asked for its opinion. The Advisory Board may be invited to help provide a resolution and/or mediation may be provided by an external stakeholder with relevant experience, if appointed by the Alliance. In the unfortunate event that a dispute cannot be resolved amicably, the provisions agreed within the CA will be activated.

In the context of a Risk Management Plan (RMP), the Alliance will identify potential risks to the successful completion of the project. The PGR distinguishes between project-wide risks and sub-project risks . Regular monitoring and updating of these two risk classes are the responsibility of the coordinators of each Working Group and the project Management Committee, respectively. The Coordinator will be responsible for ensuring that:

- The Risk Register, created within the PGR, will be available to all Alliance members on the collaborative platform.
- Risk mitigation actions are included in project plans and monitored as part of regular project management processes;
- Risks are regularly monitored and records are maintained both at the project level and at the level of each Working Group;
- New risks are identified and added to the Risk Register as necessary;
- Contingency plans for any risks are up to date;
- Conflict resolution

g) Identification of the financing distribution key by the promoter and co-promoters;

Governance model adopted is based on cooperative project management and individual management of different sub-projects for each partner HEI in coordination with the promoter. The distribution key of the Financing considers the volume of participation based on an effort rate per promoter and co-promoter complemented by an analysis of the costs to be allocated to each course/program. The distribution key is based on the size of each institution considering the number of students enrolled in graduate training courses in the specific area of cinema and media arts.

h) Annual financial programming, by type of expense, by promoter and co-promoters.

	Year	UL	ISEC Lisbon	ISLA GAIA	ISMAT	IPLUSO	ESAP	TOTAL
Recovery, acquisition and modernization of infrastructures, facilities	2023	6 019€	1 291€	427€	146€	112€	1 033€	9 029€
	2024	101 977€	21 879€	7 230€	2 473€	1 903€	17 504€	152 966€
	2025	78 711€	16 888€	5 580€	1 909€	1 468€	13 510€	118 067€
TOTAL		186 708€	40 059€	13 237€	4 528€	3 483€	32 047€	280 062€
Other expenses and miscellaneous services necessary for the investment	2023	2 000€	429€	142€	49€	37€	343€	3 000€
	2024	54 611€	11 717€	3 872€	1 325€	1 019€	9 373€	81 916€
	2025	54 611€	11 717€	3 872€	1 325€	1 019€	9 373€	81 916€
TOTAL		111 221€	23 863€	7 885€	2 698€	2 075€	19 090€	166 832€
Expenses on teaching staff and non-teaching staff	2023	6 561€	1 408€	465€	159€	122€	1 126€	9 841€
	2024	132 147€	28 353€	9 369€	3 205€	2 465€	22 682€	198 221€
	2025	121 873€	26 148€	8 640€	2 956€	2 274€	20 919,14€	182 810,14€
TOTAL		260 581€	55 908€	18 474€	6 320€	4 862€	44 727,14€	390 872,14€
Expenses associated with holding conferences and	2023	0€	0€	0€	0€	0€	0€	0€
	2024	33 871€	7 267€	2 401€	821€	632€	5 814€	50 806€

	Year	UL	ISEC Lisbon	ISLA GAIA	ISMAT	IPLUSO	ESAP	TOTAL
workshops to disseminate pedagogical practices	2025	31 469€	6 752€	2 231€	763€	587€	5 401€	47 204€
TOTAL		65 340€	14 019€	4 632€	1 585€	1 219€	11 215€	98 010€
Machines , equipment and hardware	2023	4 630€	993€	328€	112€	86€	795€	6 945€
	2024	50 086€	10 746€	3 551€	1 215€	934€	8 597€	75 129€
	2025	50 005€	10 729€	3 545€	1 213€	933€	8 583€	75 007€
TOTAL		104 721€	22 468€	7 424€	2 540€	1 954€	17 974€	157 081€
	2023	19 210€	4 122€	1 362€	466€	358€	3 297€	28 815€
	2024	372 692€	79 962€	26 422€	9 039€	6 953€	63 970€	559 038€
	2025	336 669€	72 233€	23 868€	8 165€	6 281€	57 787€	505 004€
TOTAL		728 571€	156 317€	51 652€	17 671€	13 593€	125 053,14€	1 092 857,14€

Assinado por: **MANUEL DE ALMEIDA DAMÁSIO**
Num. de Identificação: 01471951
Data: 2024.06.06 17:54:17+01'00'
Certificado por: **SCAP**
Atributos certificados: **Presidente do Órgão de**
Administração de COFAC - COOPERATIVA DE FORMAÇÃO E
ANIMAÇÃO CULTURAL, CRL



PROTOCOLO PARA A CONSTITUIÇÃO DE CONSÓRCIO

entre

A UNIVERSIDADE LUSÓFONA, o INSTITUTO SUPERIOR MANUEL TEIXEIRA GOMES, o INSTITUTO POLITÉCNICO DA LUSOFONIA, o ISLA – INSTITUTO POLITÉCNICO DE GESTÃO E TECNOLOGIA, o ISEC LISBOA – INSTITUTO SUPERIOR DE EDUCAÇÃO E CIÊNCIAS, a ESAP – ESCOLA SUPERIOR ARTÍSTICA DO PORTO,

no âmbito do Investimento RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, na Submedida Inovação e Modernização Pedagógica no Ensino Superior - **Criação de centros de excelência de inovação pedagógica**

Entre

A COFAC – Cooperativa de Formação e Animação Cultural, Crl., pessoa coletiva nº 501 679 529, com sede no Campo Grande, 376, 1749-024 Lisboa, entidade instituidora da **Universidade Lusófona – Centro Universitário de Lisboa (UL-CUL) e Centro Universitário do Porto (UL-CUP), Instituto Superior Manuel Teixeira Gomes (ISMAT)**, representada neste ato pelo Prof. Doutor Manuel de Almeida Damásio e pelo Prof. Doutor Francisco Faria Ferreira, na qualidade de Administradores;

e

A SESC – Sociedade de Estudos Superiores e Culturais, S.A., entidade instituidora **do Instituto Politécnico da Lusofonia (IPLUSO)**, pessoa coletiva n.º 503 413 259, com sede no Campo Grande, 376, 1749-024 Lisboa, representada neste ato pelo Prof. Doutor Manuel de Almeida Damásio e pela Prof.ª Doutora Maria da Conceição Ferreira Soeiro, na qualidade de Administradores;

e

A ENSIGAIA – Educação e Formação, Soc. Unipessoal, Lda., entidade instituidora do **ISLA – Instituto Politécnico de Gestão e Tecnologia (ISLA-IPGT)**, pessoa coletiva n.º 504822047, com sede na Rua Diogo Macedo, nº 192, 4400-107 Vila Nova de Gaia, representada neste ato pelo Prof. Doutor Manuel de Almeida Damásio e pela Dr.ª Maria Clotilde esteves Domingues, na qualidade de Gerentes;

e

A UNIVERSITAS – Cooperativa de Ensino Superior e Investigação Científica, C.R.L., entidade instituidora do **ISEC Lisboa – Instituto Superior de Educação e Ciências**, pessoa coletiva n.º 503383082, com sede

na Alameda das Linhas de Torres, 179 Edifício C, 1750-142 Lisboa, representada neste ato pela Prof.^a Doutora Maria Cristina Ventura, na qualidade de Presidente;

e

A CESAP - Cooperativa de Ensino Superior Artístico do Porto, entidade instituidora da **Escola Superior Artística do Porto (ESAP)**, pessoa coletiva n.º 501350195 com sede no Largo São Domingos, 80, 4050-545 Porto, representada neste ato pelo Prof. Doutor Tiago Vieira da Silva, na qualidade de Administradores;

Considerando que:

A troca de experiências entre as entidades mencionadas, e respetivas instituições de ensino superior, será mutuamente vantajosa nos diversos domínios do conhecimento científico;

Importa reforçar, nas instituições de ensino superior abrangidas no âmbito do presente consórcio, a implementação de estratégias que contribuam para a criação de centros de excelência de inovação pedagógica e o respetivo processo de formação e desenvolvimento pessoal global.

O desenvolvimento de atividades no âmbito deste consórcio terá efeitos positivos nos discentes e docentes dos estabelecimentos de ensino superior envolvidos;

É celebrado o presente protocolo de cooperação que se rege pelos termos seguintes.

Artigo 1.º

Finalidade

1. O presente Protocolo visa, fundamentalmente, facilitar e promover a cooperação entre a UL-CUL, a UL – CUP, o ISMAT, a UALg, o IPLUSO, o ISLA-IPGT, o ISEC, a ESAP, na criação de centros de excelência de inovação pedagógica.
2. De forma a dar pleno cumprimento do descrito no ponto anterior, este Protocolo prevê uma colaboração mútua tão abrangente quanto possível, englobando o intercâmbio de competências e a colaboração logística (humana e material).

Artigo 2.º

Objetivo

O presente protocolo estabelece como objetivos do consórcio:

- a) Promover a inovação pedagógica, com forte componente digital, privilegiando as áreas não-tecnológicas (ciências sociais, humanidades e artes);
- b) Consolidar dinâmicas institucionais de modernização pedagógica no ensino superior através duma abordagem sistémica que privilegie práticas inovadoras com eficácia na promoção de ensino de qualidade;

Artigo 3.º

Membros do consórcio

- 1 - O consórcio estabelece-se entre a Universidade Lusófona – Centro Universitário de Lisboa, Universidade Lusófona – Centro Universitário do Porto, ISMAT – Instituto Superior Manuel Teixeira Gomes, UAlg – Universidade do Algarve, IPLuso – Instituto Politécnico Lusofonia, ISLA – Instituto Politécnico de Gestão e Tecnologia (ISLA-IPGT), ISEC – Instituto Superior de Educação e Ciências de Lisboa, ESAP – Escola Superior Artística do Porto.
- 2 - A coordenação do consórcio é assegurada pela Universidade Lusófona – Centro Universitário de Lisboa.

Artigo 4.º

Âmbito e atribuições

- 1 - O consórcio abrange as atividades consideradas necessárias à prossecução da respetiva missão, conforme previsto no artigo 1.º, cabendo aos seus membros cooperar de forma estreita e duradoura, e afetar os recursos humanos, financeiros e materiais que se revelem necessários.
- 2 - No desenvolvimento da sua missão, o consórcio promove como prioritárias as seguintes iniciativas:
 - a) Criação de centros de excelência de inovação pedagógica em consórcios institucionais;
 - b) Formação pedagógica de docentes com prevalência da incorporação de componentes digitais nos métodos de ensino/aprendizagem/avaliação;
- 3 - Compete à Universidade Lusófona - CUL., enquanto entidade coordenadora, garantir o enquadramento e conformidade das atividades desenvolvidas no âmbito do consórcio;

Artigo 5.º

Comissão de Coordenação

- 1 - Ao Conselho Geral de Coordenação compete designadamente:
 - a) Coordenar a orientação e o planeamento das atividades científicas e pedagógicas do consórcio;
 - b) Supervisionar o desenvolvimento das atividades no âmbito do consórcio, através da análise de um relatório síntese das atividades realizadas, a apresentar pela equipa do projeto;
 - c) Promover a implementação de mecanismos de autoavaliação, de diagnóstico e de monitorização da atividade formativa realizada no âmbito do consórcio, bem como a análise e divulgação dos seus resultados;
 - d) Identificar e propor os mecanismos necessários ao suprimento de eventuais questões pedagógicas que venham a ser detetadas, acompanhando a sua implementação;
 - e) Propor a realização de projetos de investigação ou de estudos no domínio da atuação do consórcio;
 - f) Assegurar o cumprimento dos objetivos definidos para o projeto, promovendo a implementação das atividades e assegurando a continuidade das ações desenvolvidas no futuro.
- 2 - Compete à Universidade Lusófona - CUL, assegurar o apoio técnico, logístico e administrativo à Comissão de Coordenação do consórcio.

Lisboa, 15 janeiro de 2024

A COFAC – Cooperativa de Formação e Animação Cultural, Crl.

Assinado por: **Manuel de Almeida Damásio**
Num. de Identificação: 01471951
Data: 2024.01.22 19:03:14+00'00'
Certificado por: **SCAP**
Atributos certificados: **Presidente do Órgão de Administração de COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL**



(Prof. Doutor Manuel de Almeida Damásio)

Assinado por: **Francisco Faria Ferreira**
Num. de Identificação: 01766393
Data: 2024.01.22 19:15:17+00'00'
Certificado por: **SCAP**
Atributos certificados: **Membro do Órgão de Administração de COFAC - COOPERATIVA DE FORMAÇÃO E ANIMAÇÃO CULTURAL, CRL**



(Prof. Doutor Francisco Faria Ferreira)

A SESC – Sociedade de Estudos Superiores e Culturais, S.A.

Assinado por: **Manuel de Almeida Damásio**
Num. de Identificação: 01471951
Data: 2024.01.22 19:01:51+00'00'
Certificado por: **SCAP**
Atributos certificados: **Administrador de SESC - SOCIEDADE DE ESTUDOS SUPERIORES E CULTURAIS, S.A.**

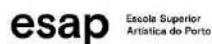


(Prof. Doutor Manuel de Almeida Damásio)

Assinado por: **Maria da Conceição Ferreira Soeiro**
Num. de Identificação: 00638929
Data: 2024.01.22 19:08:56+00'00'
Certificado por: **SCAP**
Atributos certificados: **Administrador de SESC - SOCIEDADE DE ESTUDOS SUPERIORES E CULTURAIS, S.A.**



(Prof.ª Doutora Maria da Conceição Soeiro)



A ENSIGAIA – Educação e Formação, Soc.
Unipessoal, Lda.

A ENSIGAIA – Educação e Formação, Soc.
Unipessoal, Lda.

Assinado por: **Manuel de Almeida Damásio**

Num. de Identificação: 01471951

Data: 2024.01.22 19:00:31+00'00'

Certificado por: **SCAP**

Atributos certificados: **Gerente de ENSIGAIA**

-EDUCAÇÃO E FORMAÇÃO, SOCIEDADE UNIPESSOAL
LDA



(Prof. Doutor Manuel de Almeida Damásio)

(Dr.ª Maria Clotilde Esteves Domingues)

O ISEC Lisboa – Instituto Superior de Educação
e Ciências.

A CESAP – Cooperativa de Ensino Artístico do
Porto.

(Prof.ª Doutora Cristina Ventura)

Prof. Doutor Tiago Vieira da Silva)

A ENSIGAIA – Educação e Formação, Soc.
Unipessoal, Lda.

(Prof. Doutor Manuel de Almeida Damásio))

O ISEC Lisboa – Instituto Superior de Educação
e Ciências.

A CESAP – Cooperativa de Ensino Artístico do
Porto.



Assinado por: Maria Cristina
Matoso Martins Ventura
Identificação: 8108459982
Data: 2024-01-22 às 18:53:30

istina Ventura)



Prof. Doutor Tiago Vieira da Silva)

Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and

NATIONAL ACADEMY FOR THEATRE AND FILM ARTS (NATFIZ) here represented by prof. d-r Stanislav Semerdjiev (Rector).

address: G. S. Rakovski 108 A Str., Sofia 1000, Bulgaria

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:

Stanislav Semerdjiev

Representative of NATFIZ

Date:.....

STANISLAV
TODOROV
SEMERDJIEV

Digitally signed by
STANISLAV TODOROV
SEMERDJIEV
Date: 2024.01.19
16:27:49 +02'00'



Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and

LUCA School of arts, here represented by Marc Van De Walle,

address: Paleizenstraat 70, 1030 Brussel, Belgium

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:

Marc Van De Walle

Representative of LUCA School of arts

Date: 24 jan 2024





Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and

Tallinn University Baltic Film, Media and Arts School here represented by Director Birgit Vilgats .

address: Narva mnt 27, Tallinn, Estonia

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:

Birgit Vilgats

Representative of Tallinn University Baltic Film, Media and Arts School

Date: 23.01.2024

Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and VIA University College

..... here represented by . Martin Hansen

address:...Filmbyen 2-4 8000 Aarhus

Denmark.....

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

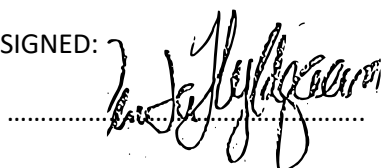
Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:



Representative ofVIA University College.....

Date:.....22.jan 2014.....



INSTITUTO SUPERIOR
MANUEL TEIXEIRA GOMES



INSTITUTO
POLITÉCNICO
DA LUSOFONIA



Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and

University of Performing Arts in Bratislava (Vysoká škola múzických umení v Bratislave), legal entity no. 2020845200 with registered office in Ventúrska 3, 813 01 Bratislava, Slovakia, represented here by here represented by Jana Keeble.

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.



ismat



INSTITUTO SUPERIOR
DE ARTE E DESIGN



ipluso



LUSOFONA



isla
Instituto português de gestão e tecnologia
1997-2024



UAlg
UNIVERSIDADE DO ALGARVE



Iseclisboa
INSTITUTO SUPERIOR DE
Educação e Ciências

esap

Escola Superior
Artística do Porto



LUCA
SCHOOL
OF
ARTS



VŠMU
VYSOKÁ ŠKOLA
MUZICKÝCH
UMĚNÍ



UAA University
College



UCC
UNIVERSITY COLLEGE
CORK



BAFTA
British Academy of
Film and Television Arts
School

Institute of
Art, Design +
Technology
Dún Laoghaire

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:

Representative of VSMU

Date: 22nd January 2024

Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and

Dun Laoghaire Institute of Art Design and Technology (IADT), here represented by Barry Dignam, Vice Dean European University.

address: Woodpark, Kill Avenue, Dun Laoghaire, Co Dublin, Ireland

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:



BARRY DIGNAM

Representative of Dun Laoghaire Institute of Art, Design and Technology (IADT)

Date: 18th January 2024



Letter of Support

Between:

COFAC – Training and Cultural Animation Cooperative, Crl., legal entity nº 501 679 529, with headquarters in Campo Grande, 376, 1749-024 Lisbon, founding entity of Lusófona University – Lisbon University Centre (UL-CUL) and Porto University Centre (UL-CUP, represented in this event by Manuel de Almeida Damásio and Francisco Faria Ferreira, as Directors;

and

Lithuanian Academy of Music and Theatre here represented by Vytautas Dambrauskas.

address: Gedimino ave. 42, 01100, Lithuania

within the scope of Investment RE-C06-i07 | Impulso Mais Digital 04/C06-i07/2023, in the Submeasure Innovation and Pedagogical Modernization in Higher Education - Creation of centres of excellence for pedagogical innovation.

Whereas:

The exchange of experiences between the afore mentioned entities and their respective higher education institutions will be mutually advantageous in the different areas of scientific knowledge.

It is important to reinforce, in the higher education institutions covered by this consortium, the implementation of strategies that contribute to the creation of centres of excellence for pedagogical innovation and the respective process of training and global personal development.

The development of activities will have positive effects on students and teachers at the higher education establishments involved.

Aims and Goals:

- a) Promote pedagogical innovation, with a strong digital component, privileging non-technological areas (social sciences, humanities, and arts).
- b) Consolidate institutional dynamics of pedagogical modernization in higher education through a systemic approach that favours innovative practices that are effective in promoting quality teaching.

SIGNED:

Manuel de Almeida Damásio,

Lisbon, Date:

Francisco Ferreira,

Lisbon, Date:

SIGNED:

Vytautas Dambrauskas

Representative of Lithuanian Academy of Music and Theatre

Date: 2024.01.19





EUROPEAN EDUCATION AND CULTURE EXECUTIVE AGENCY (EACEA)

EACEA.A – Erasmus+, EU Solidarity Corps
A.1 – European Higher Education

GRANT AGREEMENT

Project 101124314 — FilmEU Plus

PREAMBLE

This **Agreement** ('the Agreement') is **between** the following parties:

on the one part,

the **European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and

on the other part,

1. 'the coordinator':

COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni),
PIC 997605425, established in AV DO CAMPO GRANDE 376, LISBOA 1749-024, Portugal,

and the following other beneficiaries, if they sign their 'accession form' (see Annex 3 and Article 40):

2. **LUCA SCHOOL OF ARTS (LUCA)**, PIC 986197546, established in PALEIZENSTRAAT 70,
BRUSSEL 1030, Belgium,

3. **DUN LAOGHAIRE INSTITUTE OF ART, DESIGN & TECHNOLOGY (IADT)**, PIC
970278488, established in KILL AVENUE DUN LAOGHAIRE, DUBLIN, Ireland,

4. **TALLINN UNIVERSITY (TALLINN UNI)**, PIC 999421653, established in Narva Road 25,
TALLINN 10120, Estonia,

5. **VIA UNIVERSITY COLLEGE (VIA UC)**, PIC 987834033, established in HEDEAGER 2,
AARHUS N 8200, Denmark,

6. **LIETUVOS MUZIKOS IR TEATRO AKADEMIJA (LMTA)**, PIC 949664242, established in
GEDIMINO PR 42, VILNIUS 01110, Lithuania,

7. **NATZIONALNA AKADEMIYA ZA TEATRALNO I FILMOVO IZKUSTVO (NATFIZ)**
(**NATFA**), PIC 949476450, established in UL. RAKOVSKI 108A, SOFIA 1000, Bulgaria,

8. **VYSOKA SKOLA MUZICKYCH UMENI V BRATISLAVE (VSMU)**, PIC 949678210,
established in VENTURSKA 3, BRATISLAVA 813 01, Slovakia,



9. FILMEU ASSOCIATION (FilmEU Assoc), PIC 884779875, established in PALEIZENSTRAAT 70, BRUSSELS 1030, Belgium,

Unless otherwise specified, references to ‘beneficiary’ or ‘beneficiaries’ include the coordinator and affiliated entities (if any).

If only one beneficiary signs the grant agreement (‘mono-beneficiary grant’), all provisions referring to the ‘coordinator’ or the ‘beneficiaries’ will be considered — mutatis mutandis — as referring to the beneficiary.

The parties referred to above have agreed to enter into the Agreement.

By signing the Agreement and the accession forms, the beneficiaries accept the grant and agree to implement the action under their own responsibility and in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

The Agreement is composed of:

Preamble

Terms and Conditions (including Data Sheet)

- | | |
|----------|--|
| Annex 1 | Description of the action ¹ |
| Annex 2 | Estimated budget for the action |
| Annex 3 | Accession forms (if applicable) ² |
| Annex 3a | Declaration on joint and several liability of affiliated entities (if applicable) ³ |
| Annex 4 | Model for the financial statements |
| Annex 5 | Specific rules (if applicable) |

¹ Template published on [Portal Reference Documents](#).

² Template published on [Portal Reference Documents](#).

³ Template published on [Portal Reference Documents](#).

TERMS AND CONDITIONS

TABLE OF CONTENTS

GRANT AGREEMENT.....	1
PREAMBLE.....	1
TERMS AND CONDITIONS.....	3
DATASHEET.....	8
CHAPTER 1 GENERAL.....	14
ARTICLE 1 — SUBJECT OF THE AGREEMENT	14
ARTICLE 2 — DEFINITIONS.....	14
CHAPTER 2 ACTION.....	15
ARTICLE 3 — ACTION.....	15
ARTICLE 4 — DURATION AND STARTING DATE.....	15
CHAPTER 3 GRANT.....	15
ARTICLE 5 — GRANT.....	15
5.1 Form of grant.....	15
5.2 Maximum grant amount.....	16
5.3 Funding rate.....	16
5.4 Estimated budget, budget categories and forms of funding.....	16
5.5 Budget flexibility.....	16
ARTICLE 6 — ELIGIBLE AND INELIGIBLE CONTRIBUTIONS.....	16
6.1 and 6.2 General and specific eligibility conditions.....	16
6.3 Ineligible contributions.....	17
6.4 Consequences of non-compliance.....	17
CHAPTER 4 GRANT IMPLEMENTATION.....	17
SECTION 1 CONSORTIUM: BENEFICIARIES, AFFILIATED ENTITIES AND OTHER PARTICIPANTS.....	17
ARTICLE 7 — BENEFICIARIES.....	17
ARTICLE 8 — AFFILIATED ENTITIES.....	19
ARTICLE 9 — OTHER PARTICIPANTS INVOLVED IN THE ACTION.....	19
9.1 Associated partners.....	19
9.2 Third parties giving in-kind contributions to the action.....	22
9.3 Subcontractors.....	22
9.4 Recipients of financial support to third parties.....	23

ARTICLE 10 — PARTICIPANTS WITH SPECIAL STATUS.....	23
10.1 Non-EU participants.....	23
10.2 Participants which are international organisations.....	23
10.3 Pillar-assessed participants.....	24
SECTION 2 RULES FOR CARRYING OUT THE ACTION.....	26
ARTICLE 11 — PROPER IMPLEMENTATION OF THE ACTION.....	26
11.1 Obligation to properly implement the action.....	26
11.2 Consequences of non-compliance.....	26
ARTICLE 12 — CONFLICT OF INTERESTS.....	26
12.1 Conflict of interests.....	26
12.2 Consequences of non-compliance.....	27
ARTICLE 13 — CONFIDENTIALITY AND SECURITY.....	27
13.1 Sensitive information.....	27
13.2 Classified information.....	28
13.3 Consequences of non-compliance.....	28
ARTICLE 14 — ETHICS AND VALUES.....	28
14.1 Ethics.....	28
14.2 Values.....	28
14.3 Consequences of non-compliance.....	28
ARTICLE 15 — DATA PROTECTION.....	29
15.1 Data processing by the granting authority.....	29
15.2 Data processing by the beneficiaries.....	29
15.3 Consequences of non-compliance.....	29
ARTICLE 16 — INTELLECTUAL PROPERTY RIGHTS (IPR) — BACKGROUND AND RESULTS — ACCESS RIGHTS AND RIGHTS OF USE.....	30
16.1 Background and access rights to background.....	30
16.2 Ownership of results.....	30
16.3 Rights of use of the granting authority on materials, documents and information received for policy, information, communication, dissemination and publicity purposes.....	30
16.4 Specific rules on IPR, results and background.....	31
16.5 Consequences of non-compliance.....	31
ARTICLE 17 — COMMUNICATION, DISSEMINATION AND VISIBILITY.....	31
17.1 Communication — Dissemination — Promoting the action.....	31
17.2 Visibility — European flag and funding statement.....	32
17.3 Quality of information — Disclaimer.....	32
17.4 Specific communication, dissemination and visibility rules.....	33

17.5	Consequences of non-compliance.....	33
ARTICLE 18 — SPECIFIC RULES FOR CARRYING OUT THE ACTION.....		33
18.1	Specific rules for carrying out the action.....	33
18.2	Consequences of non-compliance.....	33
SECTION 3 GRANT ADMINISTRATION.....		33
ARTICLE 19 — GENERAL INFORMATION OBLIGATIONS.....		33
19.1	Information requests.....	33
19.2	Participant Register data updates.....	33
19.3	Information about events and circumstances which impact the action.....	33
19.4	Consequences of non-compliance.....	34
ARTICLE 20 — RECORD-KEEPING.....		34
20.1	Keeping records and supporting documents.....	34
20.2	Consequences of non-compliance.....	34
ARTICLE 21 — REPORTING.....		34
21.1	Continuous reporting.....	35
21.2	Periodic reporting: Technical reports and financial statements.....	35
21.3	Currency for financial statements and conversion into euros.....	36
21.4	Reporting language.....	36
21.5	Consequences of non-compliance.....	36
ARTICLE 22 — PAYMENTS AND RECOVERIES — CALCULATION OF AMOUNTS DUE.....		36
22.1	Payments and payment arrangements.....	36
22.2	Recoveries.....	36
22.3	Amounts due.....	37
22.4	Enforced recovery.....	41
22.5	Consequences of non-compliance.....	42
ARTICLE 23 — GUARANTEES.....		43
23.1	Prefinancing guarantee.....	43
23.2	Consequences of non-compliance.....	43
ARTICLE 24 — CERTIFICATES.....		43
ARTICLE 25 — CHECKS, REVIEWS, AUDITS AND INVESTIGATIONS — EXTENSION OF FINDINGS.....		43
25.1	Granting authority checks, reviews and audits.....	43
25.2	European Commission checks, reviews and audits in grants of other granting authorities.....	45
25.3	Access to records for assessing simplified forms of funding.....	45
25.4	OLAF, EPPO and ECA audits and investigations.....	45

25.5	Consequences of checks, reviews, audits and investigations — Extension of findings.....	46
25.6	Consequences of non-compliance.....	47
ARTICLE 26 — IMPACT EVALUATIONS.....		47
26.1	Impact evaluation.....	47
26.2	Consequences of non-compliance.....	47
CHAPTER 5 CONSEQUENCES OF NON-COMPLIANCE.....		47
SECTION 1 REJECTIONS AND GRANT REDUCTION.....		48
ARTICLE 27 — REJECTION OF CONTRIBUTIONS.....		48
27.1	Conditions.....	48
27.2	Procedure.....	48
27.3	Effects.....	48
ARTICLE 28 — GRANT REDUCTION.....		48
28.1	Conditions.....	48
28.2	Procedure.....	49
28.3	Effects.....	49
SECTION 2 SUSPENSION AND TERMINATION.....		49
ARTICLE 29 — PAYMENT DEADLINE SUSPENSION.....		49
29.1	Conditions.....	49
29.2	Procedure.....	49
ARTICLE 30 — PAYMENT SUSPENSION.....		50
30.1	Conditions.....	50
30.2	Procedure.....	50
ARTICLE 31 — GRANT AGREEMENT SUSPENSION.....		51
31.1	Consortium-requested GA suspension.....	51
31.2	EU-initiated GA suspension.....	51
ARTICLE 32 — GRANT AGREEMENT OR BENEFICIARY TERMINATION.....		52
32.1	Consortium-requested GA termination.....	52
32.2	Consortium-requested beneficiary termination.....	53
32.3	EU-initiated GA or beneficiary termination.....	55
SECTION 3 OTHER CONSEQUENCES: DAMAGES AND ADMINISTRATIVE SANCTIONS.....		58
ARTICLE 33 — DAMAGES.....		58
33.1	Liability of the granting authority.....	58
33.2	Liability of the beneficiaries.....	58
ARTICLE 34 — ADMINISTRATIVE SANCTIONS AND OTHER MEASURES.....		58
SECTION 4 FORCE MAJEURE.....		58



ARTICLE 35 — FORCE MAJEURE.....	58
CHAPTER 6 FINAL PROVISIONS.....	59
ARTICLE 36 — COMMUNICATION BETWEEN THE PARTIES.....	59
36.1 Forms and means of communication — Electronic management.....	59
36.2 Date of communication.....	59
36.3 Addresses for communication.....	60
ARTICLE 37 — INTERPRETATION OF THE AGREEMENT.....	60
ARTICLE 38 — CALCULATION OF PERIODS AND DEADLINES.....	60
ARTICLE 39 — AMENDMENTS.....	60
39.1 Conditions.....	60
39.2 Procedure.....	60
ARTICLE 40 — ACCESSION AND ADDITION OF NEW BENEFICIARIES.....	61
40.1 Accession of the beneficiaries mentioned in the Preamble.....	61
40.2 Addition of new beneficiaries.....	61
ARTICLE 41 — TRANSFER OF THE AGREEMENT.....	61
ARTICLE 42 — ASSIGNMENTS OF CLAIMS FOR PAYMENT AGAINST THE GRANTING AUTHORITY.....	62
ARTICLE 43 — APPLICABLE LAW AND SETTLEMENT OF DISPUTES.....	62
43.1 Applicable law.....	62
43.2 Dispute settlement.....	62
ARTICLE 44 — ENTRY INTO FORCE.....	63



DATA SHEET

1. General data

Project summary:

Project summary
FilmEU+ is the next stage in the European Universities Alliance for Film and Media Arts consolidation towards the deepening, expansion and intensification of the existing cooperation. The current project will advance ongoing cooperation and transformations involving all higher education institutions (HEIs) participating in the Alliance, towards the consolidation of a fully-fledged 'European University of Film and Media Arts'. FilmEU+ builds on the Alliance' previous efforts and results and will continue to test diverse innovative and structural models for implementing and achieving systemic, structural and sustainable cooperation between participant HEIs. FilmEU+ is an association of eight leading HEIs from across the member states and all parts of Europe. FilmEU fully represents Europe's geographical, cultural and linguistic differences, but also the diversity and richness of its European Higher Education Area. What began as four partners during the design phase will now enlarge into an Alliance of eight partners in order to promote a much stronger, richer and more diverse partnership of eight like-minded institutions. We start from a clear disciplinary focus – namely the film and media arts, and now move to embrace the varied domains that the cultural and creative industries encompass. With FilmEU+ we want to consolidate our manifold but complementary programmes in filmic arts and other diverse but related fields across the cultural and creative industries, in order to further advance the positioning of Europe as a cutting-edge global provider of education, research and innovation in these domains. With FilmEU+ we want to fully attain all features of the new framework for cooperation set out in the European Strategy for Universities. This means we will make our European University concrete via its European degrees, joint structures and resources, and research initiatives that are supported and impelled by a legal statute that mutualises our strengths and empowers our institutions and the next generation of talents within the cultural and creative sectors in Europe. With FilmEU+ we foster sustainability, cohesion, entrepreneurship, employment, and, importantly, innovation and creativity as core constituents when shaping the future of Europe.

Keywords:

- Film, Media, Arts, Artistic Research, Entrepreneurship, Innovation, Collaboration, European University, Mobility, Jointness, Cross-Disciplinary, Practice Based Learning, Cultural& Creative Industries

Project number: 101124314

Project name: FilmEU Plus - European Universities Alliance for Film and Media Arts

Project acronym: FilmEU Plus

Call: ERASMUS-EDU-2023-EUR-UNIV

Topic: ERASMUS-EDU-2023-EUR-UNIV-1

Type of action: ERASMUS Lump Sum Grants

Granting authority: European Education and Culture Executive Agency

Grant managed through EU Funding & Tenders Portal: Yes (eGrants)

Project starting date: fixed date: 1 November 2023

Project end date: 31 October 2027

Project duration: 48 months

Consortium agreement: Yes

2. Participants

List of participants:

Nº	Role	Short name	Legal name	Ctry	PIC	Max grant amount
1	COO	Lusófona Uni	COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL	PT	997605425	2 678 900.00
2	BEN	LUCA	LUCA SCHOOL OF ARTS	BE	986197546	1 839 962.00



N°	Role	Short name	Legal name	Ctry	PIC	Max grant amount
3	BEN	IADT	DUN LAOGHAIRE INSTITUTE OF ART, DESIGN & TECHNOLOGY	IE	970278488	2 074 833.00
4	BEN	TALLINN UNI	TALLINN UNIVERSITY	EE	999421653	1 540 759.00
5	BEN	VIA UC	VIA UNIVERSITY COLLEGE	DK	987834033	1 352 207.00
6	BEN	LMTA	LIETUVOS MUZIKOS IR TEATRO AKADEMIJA	LT	949664242	1 103 737.00
7	BEN	NATFA	NATZIONALNA AKADEMIJA ZA TEATRALNO I FILMOVO IZKUSTVO (NATFIZ)	BG	949476450	1 067 687.00
8	BEN	VSMU	VYSOKA SKOLA MUZICKYCH UMENI V BRATISLAVE	SK	949678210	1 074 607.00
9	BEN	FilmEU Assoc	FILMEU ASSOCIATION	BE	884779875	67 308.00
10	AP	AALTO	AALTO KORKEAKOULUSAATIO SR	FI	991256096	0.00
11	AP	FUSP-CEU	FUNDACION UNIVERSITARIA SAN PABLO-CEU	ES	998002834	0.00
12	AP	HdM Stuttgart	media Akademie - Hochschule Stuttgart, staatlich anerkannte Hochschule der Trägergesellschaft der media Hochschule GmbH	DE	896191343	0.00
13	AP	KNUTKT	KYIV NATIONAL I.K. KARPENKO-KARYI UNIVERSITY THEATRE, CINEMA AND TELEVISION	UA	930296543	0.00
14	AP	LKA	LATVIJAS KULTURAS AKADEMIJA	LV	949269549	0.00
15	AP	PJ AKADEMIA	POLSKO-JAPONSKA AKADEMIA TECHNIK KOMPUTEROWYCH	PL	969804449	0.00
16	AP	SAFAA	STATE ACADEMY OF FINE ARTS OF ARMENIA FOUNDATION	AM	911025650	0.00
17	AP	SSU	SUMY STATE UNIVERSITY	UA	986104232	0.00
18	AP	U Montpellier3	UNIVERSITE PAUL-VALERY MONTPELLIER3	FR	984247943	0.00
19	AP	VDA	VILNIAUS DAILES AKADEMIJA	LT	943230135	0.00
20	AP	AMU	AKADEMIE MUZICKYCH UMENI V PRAZE	CZ	949865226	0.00
21	AP	AHK	STICHTING AMSTERDAMSE HOGESCHOOL VOOR DE KUNSTEN	NL	949488672	0.00
22	AP	KU Leuven	KATHOLIEKE UNIVERSITEIT LEUVEN	BE	999991334	0.00
23	AP	PWSFTviT	Panstwowa Wyzsza Szkola Filmowa, Telewizyjna i Teatralna im. Leona Schillera w Lodzi	PL	929690875	0.00
24	AP	TALLINNA LINN	TALLINNA LINN	EE	986128482	0.00
25	AP	DLRCOCO	DUN LAOGHAIRE RATHDOWN COUNTY COUNCIL	IE	948680371	0.00
26	AP	City Genk	City of Genk	BE	917800227	0.00
27	AP	Sofia Munic	Sofia Municipality	BG	892342577	0.00
28	AP	OEIRAS Municip	MUNICIPIO DE OEIRAS	PT	891917523	0.00
29	AP	Stare mesto	Bratislava Old Town Borough Public Administration	SK	902724778	0.00
30	AP	Ülemiste City	Mainor Ülemiste AS	EE	922449534	0.00
31	AP	POFF	MITTETULUNDUSUHING PIMEDATE OODE FILMIFESTIVAL	EE	947323341	0.00
32	AP	DIFF Festival	DIFF Festival CLG	IE	931737769	0.00
33	AP	Fim Festival BE	INTERNATIONAAL FILMFESTIVAL VAN VLAANDEREN VZW	BE	947246614	0.00
34	AP	INDIELISBOA	INDIELISBOA ASSOCIACAO CULTURAL	PT	941937610	0.00
35	AP	IndieCork Fest	IndieCork Film Festival Society Ltd.	IE	923579875	0.00
36	AP	Rubecula	Rubecula	BG	886787387	0.00
37	AP	Filmby Aarhus	Filmby Aarhus	DK	923572503	0.00
38	AP	FOE IRL	FRIENDS OF THE EARTH IRELAND LIMITED LBG	IE	943332567	0.00
39	AP	Matsalu Fest	Matsalu Loodusfilmide Festival	EE	883707055	0.00
40	AP	VAF	info@vaf.be	BE	890380461	0.00
41	AP	MEDEA	MEDEA: MEDIA & LEARNING IVZW	BE	942773556	0.00
42	AP	APAF	ASOCIACIA PRODUCENTOV ANIMOVANEHO FILMU	SK	938329986	0.00
43	AP	AVAKA	Audiovisual authors and producers rights association AVAKA	LT	906622529	0.00



N°	Role	Short name	Legal name	Ctry	PIC	Max grant amount
44	AP	CILECT	CENTRE INTERNATIONAL DE LIAISON DES ECOLES DE CINEMA ET DE TELEVISION CILECT	FR	935551906	0.00
45	AP (IO)	GEECT	GEECT - GROUPEMENT EUROPÉEN DES ECOLES DE CINEMA ET DE TELEVISION	FR	889737642	0.00
46	AP	BFCTC	BALTIC FILM & CREATIVE TECH CLUSTER	LT	889888768	0.00
47	AP	ESC	Estonian Society of Cinematographers	EE	931465684	0.00
48	AP	Filmikriitik	Eesti Filmiajakirjanike Ühing	EE	883644490	0.00
49	AP	ESG	Eesti Stsenaristide Gild MTU	EE	883700459	0.00
50	AP	LC	LIMECRAFT NV	BE	971948440	0.00
51	AP	Viborg Visuals	VIBORG VISUALS	DK	885186596	0.00
52	AP	CINETOSCOPIO	CINETOSCOPIO LDA	PT	887923645	0.00
53	AP	Vision Denmark	VISION DENMARK	DK	889364192	0.00
54	AP	Zographic films	Zographic films	BG	922675835	0.00
55	AP	EE Filmmakers	Estonian Filmmakers Union	EE	915188114	0.00
56	AP	ERR	EESTI RAHVUSRINGHAALING	EE	998776700	0.00
57	AP	Kerekes Film	PETER KEREEKES SRO	SK	938544356	0.00
58	AP	AAKS	AARHUS KOMMUNE	DK	992597994	0.00
59	AP	EE Filmimuuseum	Eesti Ajaloomuuseumi Filmimuuseum	EE	914553346	0.00
60	AP	Academia Cinema	Associação Portuguesa das Artes e Ciências Cinematográficas	PT	914043320	0.00
61	AP	Boiler	Boiler	SK	929355061	0.00
62	AP	BNF	Bulgarian National Film Archive	BG	883727425	0.00
63	AP	Cinematek	CINEMATHEQUE ROYALE DE BELGIQUE*	BE	960122394	0.00
64	AP	QQI	UDARAS NA HEIREANN UM CHAILIOCHTAIAGUS DEARBHU CAILIOCHTA	IE	945450950	0.00
65	AP	EQ-ARTS	STICHTING EQ-ARTS - ENHANCING QUALITY IN THE ARTS	NL	921337720	0.00
66	AP	EFS	SIHTASUTUS EESTI FILMI INSTITUUT	EE	949555602	0.00
67	AP	FOTOFO, oz	FOTOFO, oz	SK	948568627	0.00
68	AP	ICA	INSTITUTO DO CINEMA E DO AUDIOVISUAL IP	PT	939029162	0.00
69	AP	Innovation cult	Innovation in the culture Foundation	BG	883709480	0.00
70	AP	IFI	IRISH FILM INSTITUTE LBG	IE	941705489	0.00
71	AP	LT Shorts	Lithuanian Shorts	LT	947587763	0.00
72	AP	MENO AVILYS	VIESOJI ISTAIGA MENO AVILYS	LT	943698645	0.00
73	AP	Vonkrahli	MTÜ Von Krahli Teater	EE	886957428	0.00
Total						12 800 000.00

Coordinator:

- COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni)

3. Grant**Maximum grant amount, total estimated eligible costs and contributions and funding rate:**

Maximum grant amount (Annex 2)	Maximum grant amount (award decision)
12 800 000.00	12 800 000.00

Grant form: Lump Sum

Grant mode: Action grant**Budget categories/activity types:** Lump sum contributions**Cost eligibility options:** n/a**Budget flexibility:** No**4. Reporting, payments and recoveries****4.1 Continuous reporting** (art 21)**Deliverables:** see Funding & Tenders Portal Continuous Reporting tool**4.2 Periodic reporting and payments****Reporting and payment schedule** (art 21, 22):

Reporting					Payments	
Reporting periods			Type	Deadline	Type	Deadline (time to pay)
RP No	Month from	Month to				
					Initial prefinancing	30 days from entry into force/ financial guarantee (if required) – whichever is the latest
					Additional prefinancing	60 days from receiving additional prefinancing report/ financial guarantee (if required) – whichever is the latest
1	1	24	Additional prefinancing report	60 days after end of reporting period	Additional prefinancing	60 days from receiving additional prefinancing report/ financial guarantee (if required) – whichever is the latest
2	25	48	Periodic report	60 days after end of reporting period	Final payment	90 days from receiving periodic report

Prefinancing payments and guarantees:

Prefinancing payment		Prefinancing guarantee		
Type	Amount	Guarantee amount	Division per participant	
Prefinancing 1 (initial)	5 120 000.00	n/a	1 - Lusófona Uni	n/a
			2 - LUCA	n/a
			3 - IADT	n/a
			4 - TALLINN UNI	n/a
			5 - VIA UC	n/a
			6 - LMTA	n/a
			7 - NATFA	n/a
			8 - VSMU	n/a
			9 - FilmEU Assoc	n/a
Prefinancing 2 (additional)	5 120 000.00	n/a	1 - Lusófona Uni	n/a
			2 - LUCA	n/a
			3 - IADT	n/a

Prefinancing payment		Prefinancing guarantee		
Type	Amount	Guarantee amount	Division per participant	
			4 - TALLINN UNI	n/a
			5 - VIA UC	n/a
			6 - LMTA	n/a
			7 - NATFA	n/a
			8 - VSMU	n/a
			9 - FilmEU Assoc	n/a

Reporting and payment modalities (art 21, 22):

Mutual Insurance Mechanism (MIM): No

Restrictions on distribution of initial prefinancing: The prefinancing may be distributed only if the minimum number of beneficiaries set out in the call conditions (if any) have acceded to the Agreement and only to beneficiaries that have acceded.

Interim payment ceiling (if any): 100% of the maximum grant amount

No-profit rule: n/a

Late payment interest: ECB + 3.5%

Bank account for payments:

PT50000700000067566446223

Conversion into euros: n/a

Reporting language: Language of the Agreement

4.3 Certificates (art 24): n/a**4.4 Recoveries** (art 22)**First-line liability for recoveries:**

Beneficiary termination: Beneficiary concerned

Final payment: Coordinator

After final payment: Beneficiary concerned

Joint and several liability for enforced recoveries (in case of non-payment):

Limited joint and several liability of other beneficiaries — up to the maximum grant amount of the beneficiary

Joint and several liability of affiliated entities — n/a

5. Consequences of non-compliance, applicable law & dispute settlement forum**Applicable law** (art 43):

Standard applicable law regime: EU law + law of Belgium

Dispute settlement forum (art 43):

Standard dispute settlement forum:

EU beneficiaries: EU General Court + EU Court of Justice (on appeal)

Non-EU beneficiaries: Courts of Brussels, Belgium (unless an international agreement provides for the enforceability of EU court judgements)

6. Other

Specific rules (Annex 5): Yes

Standard time-limits after project end:

Confidentiality (for X years after final payment): 5

Record-keeping (for X years after final payment): 5 (or 3 for grants of not more than EUR 60 000)

Reviews (up to X years after final payment): 5 (or 3 for grants of not more than EUR 60 000)

Audits (up to X years after final payment): 5 (or 3 for grants of not more than EUR 60 000)

Extension of findings from other grants to this grant (no later than X years after final payment): 5 (or 3 for grants of not more than EUR 60 000)

Impact evaluation (up to X years after final payment): 5 (or 3 for grants of not more than EUR 60 000)

CHAPTER 1 GENERAL

ARTICLE 1 — SUBJECT OF THE AGREEMENT

This Agreement sets out the rights and obligations and terms and conditions applicable to the grant awarded for the implementation of the action set out in Chapter 2.

ARTICLE 2 — DEFINITIONS

For the purpose of this Agreement, the following definitions apply:

Actions — The project which is being funded in the context of this Agreement.

Grant — The grant awarded in the context of this Agreement.

EU grants — Grants awarded by EU institutions, bodies, offices or agencies (including EU executive agencies, EU regulatory agencies, EDA, joint undertakings, etc.).

Participants — Entities participating in the action as beneficiaries, affiliated entities, associated partners, third parties giving in-kind contributions, subcontractors or recipients of financial support to third parties.

Beneficiaries (BEN) — The signatories of this Agreement (either directly or through an accession form).

Affiliated entities (AE) — Entities affiliated to a beneficiary within the meaning of Article 187 of EU Financial Regulation 2018/1046⁴ which participate in the action with similar rights and obligations as the beneficiaries (obligation to implement action tasks and right to charge costs and claim contributions).

Associated partners (AP) — Entities which participate in the action, but without the right to charge costs or claim contributions.

Purchases — Contracts for goods, works or services needed to carry out the action (e.g. equipment, consumables and supplies) but which are not part of the action tasks (see Annex 1).

Subcontracting — Contracts for goods, works or services that are part of the action tasks (see Annex 1).

In-kind contributions — In-kind contributions within the meaning of Article 2(36) of EU Financial

⁴ For the definition, see Article 187 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 ('EU Financial Regulation') (OJ L 193, 30.7.2018, p. 1): "**affiliated entities** [are]:

- (a) entities that form a sole beneficiary [(i.e. where an entity is formed of several entities that satisfy the criteria for being awarded a grant, including where the entity is specifically established for the purpose of implementing an action to be financed by a grant)];
- (b) entities that satisfy the eligibility criteria and that do not fall within one of the situations referred to in Article 136(1) and 141(1) and that have a link with the beneficiary, in particular a legal or capital link, which is neither limited to the action nor established for the sole purpose of its implementation".



Regulation 2018/1046, i.e. non-financial resources made available free of charge by third parties.

Fraud — Fraud within the meaning of Article 3 of EU Directive 2017/1371⁵ and Article 1 of the Convention on the protection of the European Communities' financial interests, drawn up by the Council Act of 26 July 1995⁶, as well as any other wrongful or criminal deception intended to result in financial or personal gain.

Irregularities — Any type of breach (regulatory or contractual) which could impact the EU financial interests, including irregularities within the meaning of Article 1(2) of EU Regulation 2988/95⁷.

Grave professional misconduct — Any type of unacceptable or improper behaviour in exercising one's profession, especially by employees, including grave professional misconduct within the meaning of Article 136(1)(c) of EU Financial Regulation 2018/1046.

Applicable EU, international and national law — Any legal acts or other (binding or non-binding) rules and guidance in the area concerned.

Portal — EU Funding & Tenders Portal; electronic portal and exchange system managed by the European Commission and used by itself and other EU institutions, bodies, offices or agencies for the management of their funding programmes (grants, procurements, prizes, etc.).

CHAPTER 2 ACTION

ARTICLE 3 — ACTION

The grant is awarded for the action **101124314 — FilmEU Plus** ('action'), as described in Annex 1.

ARTICLE 4 — DURATION AND STARTING DATE

The duration and the starting date of the action are set out in the Data Sheet (see Point 1).

CHAPTER 3 GRANT

ARTICLE 5 — GRANT

5.1 Form of grant

⁵ Directive (EU) 2017/1371 of the European Parliament and of the Council of 5 July 2017 on the fight against fraud to the Union's financial interests by means of criminal law (OJ L 198, 28.7.2017, p. 29).

⁶ OJ C 316, 27.11.1995, p. 48.

⁷ Council Regulation (EC, Euratom) No 2988/95 of 18 December 1995 on the protection of the European Communities financial interests (OJ L 312, 23.12.1995, p. 1).



The grant is an action grant⁸ which takes the form of a lump sum grant for the completion of work packages.

5.2 Maximum grant amount

The maximum grant amount is set out in the Data Sheet (see Point 3) and in the estimated budget (Annex 2).

5.3 Funding rate

Not applicable

5.4 Estimated budget, budget categories and forms of funding

The estimated budget for the action (lump sum breakdown) is set out in Annex 2.

It contains the estimated eligible contributions for the action (lump sum contributions), broken down by participant and work package.

Annex 2 also shows the types of contributions (forms of funding)⁹ to be used for each work package.

5.5 Budget flexibility

Budget flexibility does not apply; changes to the estimated budget (lump sum breakdown) always require an amendment (see Article 39).

Amendments for transfers between *work packages* are moreover possible only if:

- the work packages concerned are not already completed (and declared in a financial statement) and
- the transfers are justified by the technical implementation of the action.

ARTICLE 6 — ELIGIBLE AND INELIGIBLE CONTRIBUTIONS

6.1 and 6.2 General and specific eligibility conditions

Lump sum contributions are eligible ('eligible contributions'), if:

- (a) they are set out in Annex 2 and
- (b) the work packages are completed and the work is properly implemented by the beneficiaries and/or the results are achieved, in accordance with Annex 1 and during in the period set out in Article 4 (with the exception of work/results relating to the submission of the final periodic report, which may be achieved afterwards; see Article 21)

They will be calculated on the basis of the amounts set out in Annex 2.

⁸ For the definition, see Article 180(2)(a) EU Financial Regulation 2018/1046: '**action grant**' means an EU grant to finance "an action intended to help achieve a Union policy objective".

⁹ See Article 125 EU Financial Regulation 2018/1046.



6.3 Ineligible contributions

‘Ineligible contributions’ are:

- (a) lump sum contributions that do not comply with the conditions set out above (see Article 6.1 and 6.2)
- (b) lump sum contributions for activities already funded under other EU grants (or grants awarded by an EU Member State, non-EU country or other body implementing the EU budget), except for the following case:
 - (i) Synergy actions: not applicable
- (c) other:
 - (i) country restrictions for eligible costs: not applicable.

6.4 Consequences of non-compliance

If a beneficiary declares lump sum contributions that are ineligible, they will be rejected (see Article 27).

This may also lead to other measures described in Chapter 5.

CHAPTER 4 GRANT IMPLEMENTATION

SECTION 1 CONSORTIUM: BENEFICIARIES, AFFILIATED ENTITIES AND OTHER PARTICIPANTS

ARTICLE 7 — BENEFICIARIES

The beneficiaries, as signatories of the Agreement, are fully responsible towards the granting authority for implementing it and for complying with all its obligations.

They must implement the Agreement to their best abilities, in good faith and in accordance with all the obligations and terms and conditions it sets out.

They must have the appropriate resources to implement the action and implement the action under their own responsibility and in accordance with Article 11. If they rely on affiliated entities or other participants (see Articles 8 and 9), they retain sole responsibility towards the granting authority and the other beneficiaries.

They are jointly responsible for the *technical* implementation of the action. If one of the beneficiaries fails to implement their part of the action, the other beneficiaries must ensure that this part is implemented by someone else (without being entitled to an increase of the maximum grant amount and subject to an amendment; see Article 39). The *financial* responsibility of each beneficiary in case of recoveries is governed by Article 22.

The beneficiaries (and their action) must remain eligible under the EU programme funding the grant

for the entire duration of the action. Lump sum contributions will be eligible only as long as the beneficiary and the action are eligible.

The **internal roles and responsibilities** of the beneficiaries are divided as follows:

(a) Each beneficiary must:

- (i) keep information stored in the Portal Participant Register up to date (see Article 19)
- (ii) inform the granting authority (and the other beneficiaries) immediately of any events or circumstances likely to affect significantly or delay the implementation of the action (see Article 19)
- (iii) submit to the coordinator in good time:
 - the prefinancing guarantees (if required; see Article 23)
 - the financial statements and certificates on the financial statements (CFS): not applicable
 - the contribution to the deliverables and technical reports (see Article 21)
 - any other documents or information required by the granting authority under the Agreement
- (iv) submit via the Portal data and information related to the participation of their affiliated entities.

(b) The coordinator must:

- (i) monitor that the action is implemented properly (see Article 11)
- (ii) act as the intermediary for all communications between the consortium and the granting authority, unless the Agreement or granting authority specifies otherwise, and in particular:
 - submit the prefinancing guarantees to the granting authority (if any)
 - request and review any documents or information required and verify their quality and completeness before passing them on to the granting authority
 - submit the deliverables and reports to the granting authority
 - inform the granting authority about the payments made to the other beneficiaries (report on the distribution of payments; if required, see Articles 22 and 32)
- (iii) distribute the payments received from the granting authority to the other beneficiaries without unjustified delay (see Article 22).

The coordinator may not delegate or subcontract the above-mentioned tasks to any other beneficiary or third party (including affiliated entities).

However, coordinators which are public bodies may delegate the tasks set out in Point (b)(ii) last

indent and (iii) above to entities with ‘authorisation to administer’ which they have created or which are controlled by or affiliated to them. In this case, the coordinator retains sole responsibility for the payments and for compliance with the obligations under the Agreement.

Moreover, coordinators which are ‘sole beneficiaries’¹⁰ (or similar, such as European research infrastructure consortia (ERICs)) may delegate the tasks set out in Point (b)(i) to (iii) above to one of their members. The coordinator retains sole responsibility for compliance with the obligations under the Agreement.

The beneficiaries must have **internal arrangements** regarding their operation and co-ordination, to ensure that the action is implemented properly.

If required by the granting authority (see Data Sheet, Point 1), these arrangements must be set out in a written **consortium agreement** between the beneficiaries, covering for instance:

- the internal organisation of the consortium
- the management of access to the Portal
- different distribution keys for the payments and financial responsibilities in case of recoveries (if any)
- additional rules on rights and obligations related to background and results (see Article 16)
- settlement of internal disputes
- liability, indemnification and confidentiality arrangements between the beneficiaries.

The internal arrangements must not contain any provision contrary to this Agreement.

ARTICLE 8 — AFFILIATED ENTITIES

Not applicable

ARTICLE 9 — OTHER PARTICIPANTS INVOLVED IN THE ACTION

9.1 Associated partners

The following entities which cooperate with a beneficiary will participate in the action as ‘associated partners’:

- **AALTO KORKEAKOULUSAATIO SR (AALTO)**, PIC 991256096
- **FUNDACION UNIVERSITARIA SAN PABLO-CEU (FUSP-CEU)**, PIC 998002834
- **media Akademie - Hochschule Stuttgart, staatlich anerkannte Hochschule der Trägergesellschaft der media Hochschule GmbH (HdM Stuttgart)**, PIC 896191343

¹⁰ For the definition, see Article 187(2) EU Financial Regulation 2018/1046: “Where several entities satisfy the criteria for being awarded a grant and together form one entity, that entity may be treated as the **sole beneficiary**, including where it is specifically established for the purpose of implementing the action financed by the grant.”

- **KYIV NATIONAL I.K. KARPENKO-KARYI UNIVERSITY THEATRE, CINEMA AND TELEVISION (KNUTKT), PIC 930296543**
- **LATVIJAS KULTURAS AKADEMIJA (LKA), PIC 949269549**
- **POLSKO-JAPONSKA AKADEMIA TECHNIK KOMPUTEROWYCH (PJ AKADEMIA), PIC 969804449**
- **STATE ACADEMY OF FINE ARTS OF ARMENIA FOUNDATION (SAFAA), PIC 911025650**
- **SUMY STATE UNIVERSITY (SSU), PIC 986104232**
- **UNIVERSITE PAUL-VALERY MONTPELLIER3 (U Montpellier3), PIC 984247943**
- **VILNIAUS DAILES AKADEMIJA (VDA), PIC 943230135**
- **AKADEMIE MUZICKYCH UMENI V PRAZE (AMU), PIC 949865226**
- **STICHTING AMSTERDAMSE HOGESCHOOL VOOR DE KUNSTEN (AHK), PIC 949488672**
- **KATHOLIEKE UNIVERSITEIT LEUVEN (KU Leuven), PIC 999991334**
- **Panstwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna im. Leona Schillera w Łodzi (PWSFTviT), PIC 929690875**
- **TALLINNA LINN (TALLINNA LINN), PIC 986128482**
- **DUN LAOGHAIRE RATHDOWN COUNTY COUNCIL (DLRCOCO), PIC 948680371**
- **City of Genk (City Genk), PIC 917800227**
- **Sofia Municipality (Sofia Munic), PIC 892342577**
- **MUNICIPIO DE OEIRAS (OEIRAS Municip), PIC 891917523**
- **Bratislava Old Town Borough Public Administration (Stare mesto), PIC 902724778**
- **Mainor Ülemiste AS (Ülemiste City), PIC 922449534**
- **MITTETULUNDUSUHING PIMEDATE OODE FILMIFESTIVAL (POFF), PIC 947323341**
- **DIFF Festival CLG (DIFF Festival), PIC 931737769**
- **INTERNATIONAAL FILMFESTIVAL VAN VLAANDEREN VZW (Fim Festival BE), PIC 947246614**
- **INDIELISBOA ASSOCIACAO CULTURAL (INDIELISBOA), PIC 941937610**
- **IndieCork Film Festival Society Ltd. (IndieCork Fest), PIC 923579875**
- **Rubecula (Rubecula), PIC 886787387**

- **Filmby Aarhus (Filmby Aarhus)**, PIC 923572503
- **FRIENDS OF THE EARTH IRELAND LIMITED LBG (FOE IRL)**, PIC 943332567
- **Matsalu Loodusfilmide Festival (Matsalu Fest)**, PIC 883707055
- **info@vaf.be (VAF)**, PIC 890380461
- **MEDEA: MEDIA & LEARNING IVZW (MEDEA)**, PIC 942773556
- **ASOCIACIA PRODUCENTOV ANIMOVANEHO FILMU (APAF)**, PIC 938329986
- **Audiovisual authors and producers rights association AVAKA (AVAKA)**, PIC 906622529
- **CENTRE INTERNATIONAL DE LIAISON DES ECOLES DE CINEMA ET DE TELEVISION CILECT (CILECT)**, PIC 935551906
- **GEECT - GROUPEMENT EUROPÉEN DES ECOLES DE CINEMA ET DE TELEVISION (GEECT)**, PIC 889737642
- **BALTIC FILM & CREATIVE TECH CLUSTER (BFCTC)**, PIC 889888768
- **Estonian Society of Cinematographers (ESC)**, PIC 931465684
- **Eesti Filmiajakirjanike Ühing (Filmikriitik)**, PIC 883644490
- **Eesti Stsenaristide Gild MTU (ESG)**, PIC 883700459
- **LIMECRAFT NV (LC)**, PIC 971948440
- **VIBORG VISUALS (Viborg Visuals)**, PIC 885186596
- **CINETOSCOPIO LDA (CINETOSCOPIO)**, PIC 887923645
- **VISION DENMARK (Vision Denmark)**, PIC 889364192
- **Zographic films (Zographic films)**, PIC 922675835
- **Estonian Filmmakers Union (EE Filmmakers)**, PIC 915188114
- **EESTI RAHVUSRINGHAALING (ERR)**, PIC 998776700
- **PETER KEREKES SRO (Kerekes Film)**, PIC 938544356
- **AARHUS KOMMUNE (AAKS)**, PIC 992597994
- **Eesti Ajaloomuuseumi Filmimuuseum (EE Filmimuuseum)**, PIC 914553346
- **Associação Portuguesa das Artes e Ciências Cinematográficas (Academia Cinema)**, PIC 914043320
- **Boiler (Boiler)**, PIC 929355061
- **Bulgarian National Film Archive (BNF)**, PIC 883727425

- **CINEMATHEQUE ROYALE DE BELGIQUE* (Cinematek)**, PIC 960122394
- **UDARAS NA HEIREANN UM CHAILIOCHTAIGUS DEARBHU CAILIOCHTA (QQI)**, PIC 945450950
- **STICHTING EQ-ARTS - ENHANCING QUALITY IN THE ARTS (EQ-ARTS)**, PIC 921337720
- **SIHTASUTUS EESTI FILMI INSTITUUT (EFS)**, PIC 949555602
- **FOTOFO, oz (FOTOFO, oz)**, PIC 948568627
- **INSTITUTO DO CINEMA E DO AUDIOVISUAL IP (ICA)**, PIC 939029162
- **Innovation in the culture Foundation (Innovation cult)**, PIC 883709480
- **IRISH FILM INSTITUTE LBG (IFI)**, PIC 941705489
- **Lithuanian Shorts (LT Shorts)**, PIC 947587763
- **VIESOJI ISTAIGA MENO AVILYS (MENO AVILYS)**, PIC 943698645
- **MTÜ Von Krahli Teater (Vonkrahli)**, PIC 886957428

Associated partners must implement the action tasks attributed to them in Annex 1 in accordance with Article 11. They may not charge contributions to the action (no lump sum contributions) and the costs for their tasks are not eligible (may not be included in the estimated budget in Annex 2).

The tasks must be set out in Annex 1.

The beneficiaries must ensure that their contractual obligations under Articles 11 (proper implementation), 12 (conflict of interests), 13 (confidentiality and security), 14 (ethics), 17.2 (visibility), 18 (specific rules for carrying out action), 19 (information) and 20 (record-keeping) also apply to the associated partners.

The beneficiaries must ensure that the bodies mentioned in Article 25 (e.g. granting authority, OLAF, Court of Auditors (ECA), etc.) can exercise their rights also towards the associated partners.

9.2 Third parties giving in-kind contributions to the action

Other third parties may give in-kind contributions to the action (i.e. personnel, equipment, other goods, works and services, etc. which are free-of-charge), if necessary for the implementation.

Third parties giving in-kind contributions do not implement any action tasks. They may not charge contributions to the action (no lump sum contributions) and the costs for the in-kind contributions are not eligible (may not be included in the estimated budget in Annex 2).

The third parties and their in-kind contributions should be set out in Annex 1.

9.3 Subcontractors

Subcontractors may participate in the action, if necessary for the implementation.

Subcontractors must implement their action tasks in accordance with Article 11. The beneficiaries' costs for subcontracting are considered entirely covered by the lump sum contributions for implementing the work packages (irrespective of the actual subcontracting costs incurred, if any).

The beneficiaries must ensure that their contractual obligations under Articles 11 (proper implementation), 12 (conflict of interest), 13 (confidentiality and security), 14 (ethics), 17.2 (visibility), 18 (specific rules for carrying out action), 19 (information) and 20 (record-keeping) also apply to the subcontractors.

The beneficiaries must ensure that the bodies mentioned in Article 25 (e.g. granting authority, OLAF, Court of Auditors (ECA), etc.) can exercise their rights also towards the subcontractors.

9.4 Recipients of financial support to third parties

If the action includes providing financial support to third parties (e.g. grants, prizes or similar forms of support), the beneficiaries must ensure that their contractual obligations under Articles 12 (conflict of interest), 13 (confidentiality and security), 14 (ethics), 17.2 (visibility), 18 (specific rules for carrying out action), 19 (information) and 20 (record-keeping) also apply to the third parties receiving the support (recipients).

The beneficiaries must also ensure that the bodies mentioned in Article 25 (e.g. granting authority, OLAF, Court of Auditors (ECA), etc.) can exercise their rights also towards the recipients.

ARTICLE 10 — PARTICIPANTS WITH SPECIAL STATUS

10.1 Non-EU participants

Participants which are established in a non-EU country (if any) undertake to comply with their obligations under the Agreement and:

- to respect general principles (including fundamental rights, values and ethical principles, environmental and labour standards, rules on classified information, intellectual property rights, visibility of funding and protection of personal data)
- for the submission of certificates under Article 24: use qualified external auditors which are independent and comply with comparable standards as those set out in EU Directive 2006/43/EC¹¹
- for the controls under Article 25: allow for checks, reviews, audits and investigations (including on-the-spot checks, visits and inspections) by the bodies mentioned in that Article (e.g. granting authority, OLAF, Court of Auditors (ECA), etc.).

Special rules on dispute settlement apply (see Data Sheet, Point 5).

10.2 Participants which are international organisations

Participants which are international organisations (IOs; if any) undertake to comply with their obligations under the Agreement and:

¹¹ Directive 2006/43/EC of the European Parliament and of the Council of 17 May 2006 on statutory audits of annual accounts and consolidated accounts or similar national regulations (OJ L 157, 9.6.2006, p. 87).

- to respect general principles (including fundamental rights, values and ethical principles, environmental and labour standards, rules on classified information, intellectual property rights, visibility of funding and protection of personal data)
- for the submission of certificates under Article 24: to use either independent public officers or external auditors which comply with comparable standards as those set out in EU Directive 2006/43/EC
- for the controls under Article 25: to allow for the checks, reviews, audits and investigations by the bodies mentioned in that Article, taking into account the specific agreements concluded by them and the EU (if any).

For such participants, nothing in the Agreement will be interpreted as a waiver of their privileges or immunities, as accorded by their constituent documents or international law.

Special rules on applicable law and dispute settlement apply (see Article 43 and Data Sheet, Point 5).

10.3 Pillar-assessed participants

Pillar-assessed participants (if any) may rely on their own systems, rules and procedures, in so far as they have been positively assessed and do not call into question the decision awarding the grant or breach the principle of equal treatment of applicants or beneficiaries.

‘Pillar-assessment’ means a review by the European Commission on the systems, rules and procedures which participants use for managing EU grants (in particular internal control system, accounting system, external audits, financing of third parties, rules on recovery and exclusion, information on recipients and protection of personal data; see Article 154 EU Financial Regulation 2018/1046).

Participants with a positive pillar assessment may rely on their own systems, rules and procedures, in particular for:

- record-keeping (Article 20): may be done in accordance with internal standards, rules and procedures
- currency conversion for financial statements (Article 21): may be done in accordance with usual accounting practices
- guarantees (Article 23): for public law bodies, prefinancing guarantees are not needed
- certificates (Article 24):
 - certificates on the financial statements (CFS): may be provided by their regular internal or external auditors and in accordance with their internal financial regulations and procedures
 - certificates on usual accounting practices (CoMUC): are not needed if those practices are covered by an ex-ante assessment

and use the following specific rules, for:

- recoveries (Article 22): in case of financial support to third parties, there will be no recovery if the participant has done everything possible to retrieve the undue amounts from the third party

receiving the support (including legal proceedings) and non-recovery is not due to an error or negligence on its part

- checks, reviews, audits and investigations by the EU (Article 25): will be conducted taking into account the rules and procedures specifically agreed between them and the framework agreement (if any)
- impact evaluation (Article 26): will be conducted in accordance with the participant's internal rules and procedures and the framework agreement (if any)
- grant agreement suspension (Article 31): certain costs incurred during grant suspension are eligible (notably, minimum costs necessary for a possible resumption of the action and costs relating to contracts which were entered into before the pre-information letter was received and which could not reasonably be suspended, reallocated or terminated on legal grounds)
- grant agreement termination (Article 32): the final grant amount and final payment will be calculated taking into account also costs relating to contracts due for execution only after termination takes effect, if the contract was entered into before the pre-information letter was received and could not reasonably be terminated on legal grounds
- liability for damages (Article 33.2): the granting authority must be compensated for damage it sustains as a result of the implementation of the action or because the action was not implemented in full compliance with the Agreement only if the damage is due to an infringement of the participant's internal rules and procedures or due to a violation of third parties' rights by the participant or one of its employees or individual for whom the employees are responsible.

Participants whose pillar assessment covers procurement and granting procedures may also do purchases, subcontracting and financial support to third parties (Article 6.2) in accordance with their internal rules and procedures for purchases, subcontracting and financial support.

Participants whose pillar assessment covers data protection rules may rely on their internal standards, rules and procedures for data protection (Article 15).

The participants may however not rely on provisions which would breach the principle of equal treatment of applicants or beneficiaries or call into question the decision awarding the grant, such as in particular:

- eligibility (Article 6)
- consortium roles and set-up (Articles 7-9)
- security and ethics (Articles 13, 14)
- IPR (including background and results, access rights and rights of use), communication, dissemination and visibility (Articles 16 and 17)
- information obligation (Article 19)
- payment, reporting and amendments (Articles 21, 22 and 39)
- rejections, reductions, suspensions and terminations (Articles 27, 28, 29-32)



If the pillar assessment was subject to remedial measures, reliance on the internal systems, rules and procedures is subject to compliance with those remedial measures.

Participants whose assessment has not yet been updated to cover (the new rules on) data protection may rely on their internal systems, rules and procedures, provided that they ensure that personal data is:

- processed lawfully, fairly and in a transparent manner in relation to the data subject
- collected for specified, explicit and legitimate purposes and not further processed in a manner that is incompatible with those purposes
- adequate, relevant and limited to what is necessary in relation to the purposes for which they are processed
- accurate and, where necessary, kept up to date
- kept in a form which permits identification of data subjects for no longer than is necessary for the purposes for which the data is processed and
- processed in a manner that ensures appropriate security of the personal data.

Participants must inform the coordinator without delay of any changes to the systems, rules and procedures that were part of the pillar assessment. The coordinator must immediately inform the granting authority.

Pillar-assessed participants that have also concluded a framework agreement with the EU, may moreover — under the same conditions as those above (i.e. not call into question the decision awarding the grant or breach the principle of equal treatment of applicants or beneficiaries) — rely on provisions set out in that framework agreement.

SECTION 2 RULES FOR CARRYING OUT THE ACTION

ARTICLE 11 — PROPER IMPLEMENTATION OF THE ACTION

11.1 Obligation to properly implement the action

The beneficiaries must implement the action as described in Annex 1 and in compliance with the provisions of the Agreement, the call conditions and all legal obligations under applicable EU, international and national law.

11.2 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 12 — CONFLICT OF INTERESTS

12.1 Conflict of interests

The beneficiaries must take all measures to prevent any situation where the impartial and objective implementation of the Agreement could be compromised for reasons involving family, emotional life, political or national affinity, economic interest or any other direct or indirect interest ('conflict of interests').

They must formally notify the granting authority without delay of any situation constituting or likely to lead to a conflict of interests and immediately take all the necessary steps to rectify this situation.

The granting authority may verify that the measures taken are appropriate and may require additional measures to be taken by a specified deadline.

12.2 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28) and the grant or the beneficiary may be terminated (see Article 32).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 13 — CONFIDENTIALITY AND SECURITY

13.1 Sensitive information

The parties must keep confidential any data, documents or other material (in any form) that is identified as sensitive in writing ('sensitive information') — during the implementation of the action and for at least until the time-limit set out in the Data Sheet (see Point 6).

If a beneficiary requests, the granting authority may agree to keep such information confidential for a longer period.

Unless otherwise agreed between the parties, they may use sensitive information only to implement the Agreement.

The beneficiaries may disclose sensitive information to their personnel or other participants involved in the action only if they:

- (a) need to know it in order to implement the Agreement and
- (b) are bound by an obligation of confidentiality.

The granting authority may disclose sensitive information to its staff and to other EU institutions and bodies.

It may moreover disclose sensitive information to third parties, if:

- (a) this is necessary to implement the Agreement or safeguard the EU financial interests and
- (b) the recipients of the information are bound by an obligation of confidentiality.

The confidentiality obligations no longer apply if:

- (a) the disclosing party agrees to release the other party
- (b) the information becomes publicly available, without breaching any confidentiality obligation



(c) the disclosure of the sensitive information is required by EU, international or national law.

Specific confidentiality rules (if any) are set out in Annex 5.

13.2 Classified information

The parties must handle classified information in accordance with the applicable EU, international or national law on classified information (in particular, Decision 2015/444¹² and its implementing rules).

Deliverables which contain classified information must be submitted according to special procedures agreed with the granting authority.

Action tasks involving classified information may be subcontracted only after explicit approval (in writing) from the granting authority.

Classified information may not be disclosed to any third party (including participants involved in the action implementation) without prior explicit written approval from the granting authority.

Specific security rules (if any) are set out in Annex 5.

13.3 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 14 — ETHICS AND VALUES

14.1 Ethics

The action must be carried out in line with the highest ethical standards and the applicable EU, international and national law on ethical principles.

Specific ethics rules (if any) are set out in Annex 5.

14.2 Values

The beneficiaries must commit to and ensure the respect of basic EU values (such as respect for human dignity, freedom, democracy, equality, the rule of law and human rights, including the rights of minorities).

Specific rules on values (if any) are set out in Annex 5.

14.3 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

¹² Commission Decision 2015/444/EC, Euratom of 13 March 2015 on the security rules for protecting EU classified information (OJ L 72, 17.3.2015, p. 53).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 15 — DATA PROTECTION

15.1 Data processing by the granting authority

Any personal data under the Agreement will be processed under the responsibility of the data controller of the granting authority in accordance with and for the purposes set out in the Portal Privacy Statement.

For grants where the granting authority is the European Commission, an EU regulatory or executive agency, joint undertaking or other EU body, the processing will be subject to Regulation 2018/1725¹³.

15.2 Data processing by the beneficiaries

The beneficiaries must process personal data under the Agreement in compliance with the applicable EU, international and national law on data protection (in particular, Regulation 2016/679¹⁴).

They must ensure that personal data is:

- processed lawfully, fairly and in a transparent manner in relation to the data subjects
- collected for specified, explicit and legitimate purposes and not further processed in a manner that is incompatible with those purposes
- adequate, relevant and limited to what is necessary in relation to the purposes for which they are processed
- accurate and, where necessary, kept up to date
- kept in a form which permits identification of data subjects for no longer than is necessary for the purposes for which the data is processed and
- processed in a manner that ensures appropriate security of the data.

The beneficiaries may grant their personnel access to personal data only if it is strictly necessary for implementing, managing and monitoring the Agreement. The beneficiaries must ensure that the personnel is under a confidentiality obligation.

The beneficiaries must inform the persons whose data are transferred to the granting authority and provide them with the Portal Privacy Statement.

15.3 Consequences of non-compliance

¹³ 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 (OJ L 295, 21.11.2018, p. 39).

¹⁴ Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC ('GDPR') (OJ L 119, 4.5.2016, p. 1).

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 16 — INTELLECTUAL PROPERTY RIGHTS (IPR) — BACKGROUND AND RESULTS — ACCESS RIGHTS AND RIGHTS OF USE

16.1 Background and access rights to background

The beneficiaries must give each other and the other participants access to the background identified as needed for implementing the action, subject to any specific rules in Annex 5.

‘Background’ means any data, know-how or information — whatever its form or nature (tangible or intangible), including any rights such as intellectual property rights — that is:

- (a) held by the beneficiaries before they acceded to the Agreement and
- (b) needed to implement the action or exploit the results.

If background is subject to rights of a third party, the beneficiary concerned must ensure that it is able to comply with its obligations under the Agreement.

16.2 Ownership of results

The granting authority does not obtain ownership of the results produced under the action.

‘Results’ means any tangible or intangible effect of the action, such as data, know-how or information, whatever its form or nature, whether or not it can be protected, as well as any rights attached to it, including intellectual property rights.

16.3 Rights of use of the granting authority on materials, documents and information received for policy, information, communication, dissemination and publicity purposes

The granting authority has the right to use non-sensitive information relating to the action and materials and documents received from the beneficiaries (notably summaries for publication, deliverables, as well as any other material, such as pictures or audio-visual material, in paper or electronic form) for policy information, communication, dissemination and publicity purposes — during the action or afterwards.

The right to use the beneficiaries’ materials, documents and information is granted in the form of a royalty-free, non-exclusive and irrevocable licence, which includes the following rights:

- (a) **use for its own purposes** (in particular, making them available to persons working for the granting authority or any other EU service (including institutions, bodies, offices, agencies, etc.) or EU Member State institution or body; copying or reproducing them in whole or in part, in unlimited numbers; and communication through press information services)
- (b) **distribution to the public** (in particular, publication as hard copies and in electronic or digital format, publication on the internet, as a downloadable or non-downloadable file, broadcasting by any channel, public display or presentation, communicating through press information services, or inclusion in widely accessible databases or indexes)

- (c) **editing or redrafting** (including shortening, summarising, inserting other elements (e.g. meta-data, legends, other graphic, visual, audio or text elements), extracting parts (e.g. audio or video files), dividing into parts, use in a compilation)
- (d) **translation**
- (e) **storage** in paper, electronic or other form
- (f) **archiving**, in line with applicable document-management rules
- (g) the right to authorise **third parties** to act on its behalf or sub-license to third parties the modes of use set out in Points (b), (c), (d) and (f), if needed for the information, communication and publicity activity of the granting authority and
- (h) **processing**, analysing, aggregating the materials, documents and information received and **producing derivative works**.

The rights of use are granted for the whole duration of the industrial or intellectual property rights concerned.

If materials or documents are subject to moral rights or third party rights (including intellectual property rights or rights of natural persons on their image and voice), the beneficiaries must ensure that they comply with their obligations under this Agreement (in particular, by obtaining the necessary licences and authorisations from the rights holders concerned).

Where applicable, the granting authority will insert the following information:

“© – [year] – [name of the copyright owner]. All rights reserved. Licensed to the [name of granting authority] under conditions.”

16.4 Specific rules on IPR, results and background

Specific rules regarding intellectual property rights, results and background (if any) are set out in Annex 5.

16.5 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such a breach may also lead to other measures described in Chapter 5.

ARTICLE 17 — COMMUNICATION, DISSEMINATION AND VISIBILITY

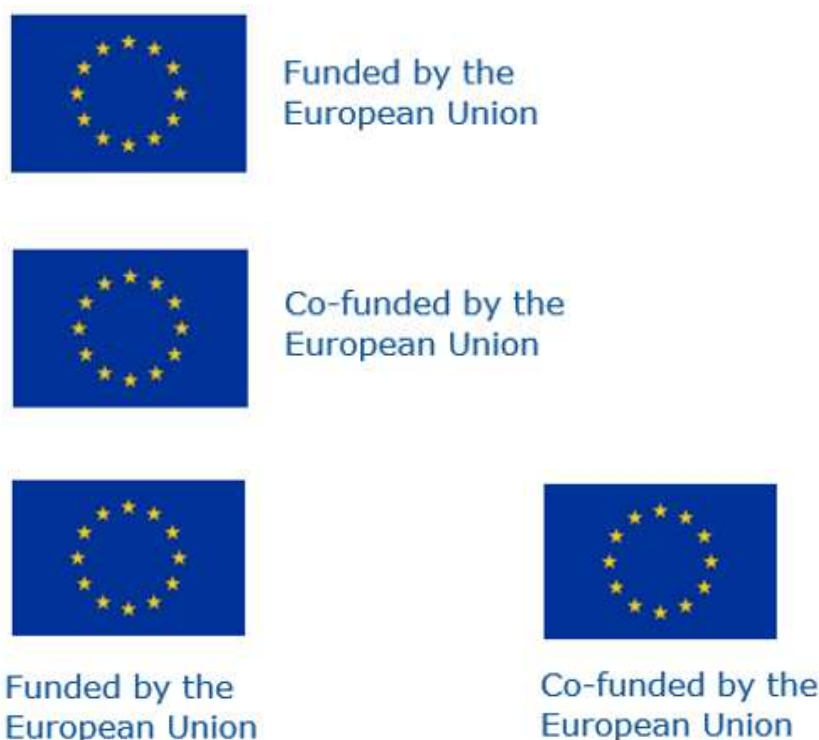
17.1 Communication — Dissemination — Promoting the action

Unless otherwise agreed with the granting authority, the beneficiaries must promote the action and its results by providing targeted information to multiple audiences (including the media and the public), in accordance with Annex 1 and in a strategic, coherent and effective manner.

Before engaging in a communication or dissemination activity expected to have a major media impact, the beneficiaries must inform the granting authority.

17.2 Visibility — European flag and funding statement

Unless otherwise agreed with the granting authority, communication activities of the beneficiaries related to the action (including media relations, conferences, seminars, information material, such as brochures, leaflets, posters, presentations, etc., in electronic form, via traditional or social media, etc.), dissemination activities and any infrastructure, equipment, vehicles, supplies or major result funded by the grant must acknowledge the EU support and display the European flag (emblem) and funding statement (translated into local languages, where appropriate):



The emblem must remain distinct and separate and cannot be modified by adding other visual marks, brands or text.

Apart from the emblem, no other visual identity or logo may be used to highlight the EU support.

When displayed in association with other logos (e.g. of beneficiaries or sponsors), the emblem must be displayed at least as prominently and visibly as the other logos.

For the purposes of their obligations under this Article, the beneficiaries may use the emblem without first obtaining approval from the granting authority. This does not, however, give them the right to exclusive use. Moreover, they may not appropriate the emblem or any similar trademark or logo, either by registration or by any other means.

17.3 Quality of information — Disclaimer

Any communication or dissemination activity related to the action must use factually accurate information.

Moreover, it must indicate the following disclaimer (translated into local languages where appropriate):

“Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or [name of the granting authority]. Neither the European Union nor the granting authority can be held responsible for them.”

17.4 Specific communication, dissemination and visibility rules

Specific communication, dissemination and visibility rules (if any) are set out in Annex 5.

17.5 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 18 — SPECIFIC RULES FOR CARRYING OUT THE ACTION

18.1 Specific rules for carrying out the action

Specific rules for implementing the action (if any) are set out in Annex 5.

18.2 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such a breach may also lead to other measures described in Chapter 5.

SECTION 3 GRANT ADMINISTRATION

ARTICLE 19 — GENERAL INFORMATION OBLIGATIONS

19.1 Information requests

The beneficiaries must provide — during the action or afterwards and in accordance with Article 7 — any information requested in order to verify eligibility of the lump sum contributions declared, proper implementation of the action and compliance with the other obligations under the Agreement.

The information provided must be accurate, precise and complete and in the format requested, including electronic format.

19.2 Participant Register data updates

The beneficiaries must keep — at all times, during the action or afterwards — their information stored in the Portal Participant Register up to date, in particular, their name, address, legal representatives, legal form and organisation type.

19.3 Information about events and circumstances which impact the action

The beneficiaries must immediately inform the granting authority (and the other beneficiaries) of any of the following:

(a) **events** which are likely to affect or delay the implementation of the action or affect the EU's financial interests, in particular:

(i) changes in their legal, financial, technical, organisational or ownership situation (including changes linked to one of the exclusion grounds listed in the declaration of honour signed before grant signature)

(ii) linked action information: not applicable

(b) **circumstances** affecting:

(i) the decision to award the grant or

(ii) compliance with requirements under the Agreement.

19.4 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 20 — RECORD-KEEPING

20.1 Keeping records and supporting documents

The beneficiaries must — at least until the time-limit set out in the Data Sheet (see Point 6) — keep records and other supporting documents to prove the proper implementation of the action (proper implementation of the work and/or achievement of the results as described in Annex 1) in line with the accepted standards in the respective field (if any); beneficiaries do not need to keep specific records on the actual costs incurred.

The records and supporting documents must be made available upon request (see Article 19) or in the context of checks, reviews, audits or investigations (see Article 25).

If there are on-going checks, reviews, audits, investigations, litigation or other pursuits of claims under the Agreement (including the extension of findings; see Article 25), the beneficiaries must keep these records and other supporting documentation until the end of these procedures.

The beneficiaries must keep the original documents. Digital and digitalised documents are considered originals if they are authorised by the applicable national law. The granting authority may accept non-original documents if they offer a comparable level of assurance.

20.2 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, lump sum contributions insufficiently substantiated will be ineligible (see Article 6) and will be rejected (see Article 27), and the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 21 — REPORTING

21.1 Continuous reporting

The beneficiaries must continuously report on the progress of the action (e.g. **deliverables, milestones, outputs/outcomes, critical risks, indicators**, etc; if any), in the Portal Continuous Reporting tool and in accordance with the timing and conditions it sets out (as agreed with the granting authority).

Standardised deliverables (e.g. progress reports not linked to payments, reports on cumulative expenditure, special reports, etc; if any) must be submitted using the templates published on the Portal.

21.2 Periodic reporting: Technical reports and financial statements

In addition, the beneficiaries must provide reports to request payments, in accordance with the schedule and modalities set out in the Data Sheet (see Point 4.2):

- for additional prefinancings (if any): **an additional prefinancing report**
- for interim payments (if any) and the final payment: a **periodic report**

The prefinancing and periodic reports include a technical and financial part.

The technical part includes an overview of the action implementation. It must be prepared using the template available in the Portal Periodic Reporting tool.

The financial part of the additional prefinancing report includes a statement on the use of the previous prefinancing payment.

The financial part of the periodic report includes:

- the financial statement (consolidated statement for the consortium)
- the explanation on the use of resources (or detailed cost reporting table): not applicable
- the certificates on the financial statements (CFS): not applicable.

The **financial statement** must contain the lump sum contributions indicated in Annex 2, for the work packages that were completed during the reporting period.

For the last reporting period, the beneficiaries may exceptionally also declare partial lump sum contributions for work packages that were not completed (e.g. due to force majeure or technical impossibility).

Lump sum contributions which are not declared in a financial statement will not be taken into account by the granting authority.

By signing the financial statement (directly in the Portal Periodic Reporting tool), the coordinator confirms (on behalf of the consortium) that:

- the information provided is complete, reliable and true
- the lump sum contributions declared are eligible (in particular, the work packages have been completed, that the work has been properly implemented and/or the results were achieved in accordance with Annex 1; see Article 6)



- the proper implementation and/or achievement can be substantiated by adequate records and supporting documents (see Article 20) that will be produced upon request (see Article 19) or in the context of checks, reviews, audits and investigations (see Article 25).

In case of recoveries (see Article 22), beneficiaries will be held responsible also for the lump sum contributions declared for their affiliated entities (if any).

21.3 Currency for financial statements and conversion into euros

The financial statements must be drafted in euro.

21.4 Reporting language

The reporting must be in the language of the Agreement, unless otherwise agreed with the granting authority (see Data Sheet, Point 4.2).

21.5 Consequences of non-compliance

If a report submitted does not comply with this Article, the granting authority may suspend the payment deadline (see Article 29) and apply other measures described in Chapter 5.

If the coordinator breaches its reporting obligations, the granting authority may terminate the grant or the coordinator's participation (see Article 32) or apply other measures described in Chapter 5.

ARTICLE 22 — PAYMENTS AND RECOVERIES — CALCULATION OF AMOUNTS DUE

22.1 Payments and payment arrangements

Payments will be made in accordance with the schedule and modalities set out in the Data Sheet (see Point 4.2).

They will be made in euro to the bank account indicated by the coordinator (see Data Sheet, Point 4.2) and must be distributed without unjustified delay (restrictions may apply to distribution of the initial prefinancing payment; see Data Sheet, Point 4.2).

Payments to this bank account will discharge the granting authority from its payment obligation.

The cost of payment transfers will be borne as follows:

- the granting authority bears the cost of transfers charged by its bank
- the beneficiary bears the cost of transfers charged by its bank
- the party causing a repetition of a transfer bears all costs of the repeated transfer.

Payments by the granting authority will be considered to have been carried out on the date when they are debited to its account.

22.2 Recoveries

Recoveries will be made, if — at beneficiary termination, final payment or afterwards — it turns out that the granting authority has paid too much and needs to recover the amounts undue.

The general liability regime for recoveries (first-line liability) is as follows: At final payment, the coordinator will be fully liable for recoveries, even if it has not been the final recipient of the undue amounts. At beneficiary termination or after final payment, recoveries will be made directly against the beneficiaries concerned.

Beneficiaries will be fully liable for repaying the debts of their affiliated entities.

In case of enforced recoveries (see Article 22.4):

- the beneficiaries will be jointly and severally liable for repaying debts of another beneficiary under the Agreement (including late-payment interest), if required by the granting authority (see Data Sheet, Point 4.4)
- affiliated entities will be held liable for repaying debts of their beneficiaries under the Agreement (including late-payment interest), if required by the granting authority (see Data Sheet, Point 4.4).

22.3 Amounts due

22.3.1 Prefinancing payments

The aim of the prefinancing is to provide the beneficiaries with a float.

It remains the property of the EU until the final payment.

For **initial prefinancings** (if any), the amount due, schedule and modalities are set out in the Data Sheet (see Point 4.2).

For **additional prefinancings** (if any), the amount due, schedule and modalities are also set out in the Data Sheet (see Point 4.2). However, if the statement on the use of the previous prefinancing payment shows that less than 70% was used, the amount set out in the Data Sheet will be reduced by the difference between the 70% threshold and the amount used.

Prefinancing payments (or parts of them) may be offset (without the beneficiaries' consent) against amounts owed by a beneficiary to the granting authority — up to the amount due to that beneficiary.

For grants where the granting authority is the European Commission or an EU executive agency, offsetting may also be done against amounts owed to other Commission services or executive agencies.

Payments will not be made if the payment deadline or payments are suspended (see Articles 29 and 30).

22.3.2 Amount due at beneficiary termination — Recovery

In case of beneficiary termination, the granting authority will determine the provisional amount due for the beneficiary concerned.

This will be done on the basis of work packages already completed in previous interim payments. Payments for ongoing/not yet completed work packages which the beneficiary was working on before

termination (if any) will therefore be made only later on, with the next interim or final payments when those work packages have been completed.

The **amount due** will be calculated in the following step:

Step 1 — Calculation of the total accepted EU contribution

Step 1 — Calculation of the total accepted EU contribution

The granting authority will first calculate the ‘accepted EU contribution’ for the beneficiary, on the basis of the beneficiary’s lump sum contributions for the work packages which were approved in previous interim payments.

After that, the granting authority will take into account grant reductions (if any). The resulting amount is the ‘total accepted EU contribution’ for the beneficiary.

The **balance** is then calculated by deducting the payments received (if any; see report on the distribution of payments in Article 32), from the total accepted EU contribution:

$$\begin{aligned} &\{\text{total accepted EU contribution for the beneficiary} \\ &\text{minus} \\ &\{\text{prefinancing and interim payments received (if any)}\} \}. \end{aligned}$$

If the balance is **negative**, it will be **recovered** in accordance with the following procedure:

The granting authority will send a **pre-information letter** to the beneficiary concerned:

- formally notifying the intention to recover, the amount due, the amount to be recovered and the reasons why and
- requesting observations within 30 days of receiving notification.

If no observations are submitted (or the granting authority decides to pursue recovery despite the observations it has received), it will confirm the amount to be recovered and ask this amount to be paid to the coordinator (**confirmation letter**).

22.3.3 Interim payments

Interim payments reimburse the eligible lump sum contributions claimed for work packages implemented during the reporting periods (if any).

Interim payments (if any) will be made in accordance with the schedule and modalities set out the Data Sheet (see Point 4.2).

Payment is subject to the approval of the periodic report and the work packages declared. Their approval does not imply recognition of compliance, authenticity, completeness or correctness of their content.

Incomplete work packages and work packages that have not been delivered or cannot be approved will be rejected (see Article 27).

The **interim payment** will be calculated by the granting authority in the following steps:

Step 1 — Calculation of the total accepted EU contribution

Step 2 — Limit to the interim payment ceiling

Step 1 — Calculation of the total accepted EU contribution

The granting authority will first calculate the ‘accepted EU contribution’ for the action for the reporting period, by calculating the lump sum contributions for the approved work packages.

After that, the granting authority will take into account grant reductions from beneficiary termination (if any). The resulting amount is the ‘total accepted EU contribution’.

Step 2 — Limit to the interim payment ceiling

The resulting amount is then capped to ensure that the total amount of prefinancing and interim payments (if any) does not exceed the interim payment ceiling set out in the Data Sheet (see Point 4.2).

Interim payments (or parts of them) may be offset (without the beneficiaries’ consent) against amounts owed by a beneficiary to the granting authority — up to the amount due to that beneficiary.

For grants where the granting authority is the European Commission or an EU executive agency, offsetting may also be done against amounts owed to other Commission services or executive agencies.

Payments will not be made if the payment deadline or payments are suspended (see Articles 29 and 30).

22.3.4 Final payment — Final grant amount — Revenues and Profit — Recovery

The final payment (payment of the balance) reimburses the remaining eligible lump sum contributions claimed for the implemented work packages (if any).

The final payment will be made in accordance with the schedule and modalities set out in the Data Sheet (see Point 4.2).

Payment is subject to the approval of the final periodic report and the work packages declared. Their approval does not imply recognition of compliance, authenticity, completeness or correctness of their content.

Work packages (or parts of them) that have not been delivered or cannot be approved will be rejected (see Article 27).

The **final grant amount for the action** will be calculated in the following steps:

Step 1 — Calculation of the total accepted EU contribution

Step 2 — Limit to the maximum grant amount

Step 3 — Reduction due to the no-profit rule

Step 1 — Calculation of the total accepted EU contribution



The granting authority will first calculate the ‘accepted EU contribution’ for the action for all reporting periods, by calculating the lump sum contributions for the approved work packages.

After that, the granting authority will take into account grant reductions (if any). The resulting amount is the ‘total accepted EU contribution’.

Step 2 — Limit to the maximum grant amount

Not applicable

Step 3 — Reduction due to the no-profit rule

Not applicable

The **balance** (final payment) is then calculated by deducting the total amount of prefinancing and interim payments already made (if any), from the final grant amount:

$$\begin{aligned} &\{\text{final grant amount} \\ &\text{minus} \\ &\{\text{prefinancing and interim payments made (if any)}\}\}. \end{aligned}$$

If the balance is **positive**, it will be **paid** to the coordinator.

The final payment (or part of it) may be offset (without the beneficiaries’ consent) against amounts owed by a beneficiary to the granting authority — up to the amount due to that beneficiary.

For grants where the granting authority is the European Commission or an EU executive agency, offsetting may also be done against amounts owed to other Commission services or executive agencies.

Payments will not be made if the payment deadline or payments are suspended (see Articles 29 and 30).

If the balance is **negative**, it will be **recovered** in accordance with the following procedure:

The granting authority will send a **pre-information letter** to the coordinator:

- formally notifying the intention to recover, the final grant amount, the amount to be recovered and the reasons why
- requesting observations within 30 days of receiving notification.

If no observations are submitted (or the granting authority decides to pursue recovery despite the observations it has received), it will confirm the amount to be recovered (**confirmation letter**), together with a **debit note** with the terms and date for payment.

If payment is not made by the date specified in the debit note, the granting authority will **enforce recovery** in accordance with Article 22.4.

22.3.5 Audit implementation after final payment — Revised final grant amount — Recovery

If — after the final payment (in particular, after checks, reviews, audits or investigations; see



Article 25) — the granting authority rejects lump sum contributions (see Article 27) or reduces the grant (see Article 28), it will calculate the **revised final grant amount** for the beneficiary concerned.

The **beneficiary revised final grant amount** will be calculated in the following step:

Step 1 — Calculation of the revised total accepted EU contribution

Step 1 — Calculation of the revised total accepted EU contribution

The granting authority will first calculate the ‘revised accepted EU contribution’ for the beneficiary, by calculating the ‘revised accepted contributions’.

After that, it will take into account grant reductions (if any). The resulting ‘revised total accepted EU contribution’ is the beneficiary revised final grant amount.

If the revised final grant amount is lower than the beneficiary’s final grant amount (i.e. its share in the final grant amount for the action), it will be **recovered** in accordance with the following procedure:

The **beneficiary final grant amount** (i.e. share in the final grant amount for the action) is calculated as follows:

$$\left\{ \begin{array}{l} \text{\{total accepted EU contribution for the beneficiary} \\ \text{divided by} \\ \text{total accepted EU contribution for the action\}} \\ \text{multiplied by} \\ \text{final grant amount for the action\}}. \end{array} \right.$$

The granting authority will send a **pre-information letter** to the beneficiary concerned:

- formally notifying the intention to recover, the amount to be recovered and the reasons why and
- requesting observations within 30 days of receiving notification.

If no observations are submitted (or the granting authority decides to pursue recovery despite the observations it has received), it will confirm the amount to be recovered (**confirmation letter**), together with a **debit note** with the terms and the date for payment.

Recoveries against affiliated entities (if any) will be handled through their beneficiaries.

If payment is not made by the date specified in the debit note, the granting authority will **enforce recovery** in accordance with Article 22.4.

22.4 Enforced recovery

If payment is not made by the date specified in the debit note, the amount due will be recovered:

- (a) by offsetting the amount — without the coordinator or beneficiary’s consent — against any amounts owed to the coordinator or beneficiary by the granting authority.

In exceptional circumstances, to safeguard the EU financial interests, the amount may be offset before the payment date specified in the debit note.

For grants where the granting authority is the European Commission or an EU executive agency, debts may also be offset against amounts owed by other Commission services or executive agencies.

- (b) by drawing on the financial guarantee(s) (if any)
- (c) by holding other beneficiaries jointly and severally liable (if any; see Data Sheet, Point 4.4)
- (d) by holding affiliated entities jointly and severally liable (if any, see Data Sheet, Point 4.4)
- (e) by taking legal action (see Article 43) or, provided that the granting authority is the European Commission or an EU executive agency, by adopting an enforceable decision under Article 299 of the Treaty on the Functioning of the EU (TFEU) and Article 100(2) of EU Financial Regulation 2018/1046.

The amount to be recovered will be increased by **late-payment interest** at the rate set out in Article 23.5, from the day following the payment date in the debit note, up to and including the date the full payment is received.

Partial payments will be first credited against expenses, charges and late-payment interest and then against the principal.

Bank charges incurred in the recovery process will be borne by the beneficiary, unless Directive 2015/2366¹⁵ applies.

For grants where the granting authority is an EU executive agency, enforced recovery by offsetting or enforceable decision will be done by the services of the European Commission (see also Article 43).

22.5 Consequences of non-compliance

22.5.1 If the granting authority does not pay within the payment deadlines (see above), the beneficiaries are entitled to **late-payment interest** at the reference rate applied by the European Central Bank (ECB) for its main refinancing operations in euros, plus the percentage specified in the Data Sheet (Point 4.2). The ECB reference rate to be used is the rate in force on the first day of the month in which the payment deadline expires, as published in the C series of the *Official Journal of the European Union*.

If the late-payment interest is lower than or equal to EUR 200, it will be paid to the coordinator only on request submitted within two months of receiving the late payment.

Late-payment interest is not due if all beneficiaries are EU Member States (including regional and local government authorities or other public bodies acting on behalf of a Member State for the purpose of this Agreement).

If payments or the payment deadline are suspended (see Articles 29 and 30), payment will not be considered as late.

¹⁵ Directive (EU) 2015/2366 of the European Parliament and of the Council of 25 November 2015 on payment services in the internal market, amending Directives 2002/65/EC, 2009/110/EC and 2013/36/EU and Regulation (EU) No 1093/2010, and repealing Directive 2007/64/EC (OJ L 337, 23.12.2015, p. 35).



Late-payment interest covers the period running from the day following the due date for payment (see above), up to and including the date of payment.

Late-payment interest is not considered for the purposes of calculating the final grant amount.

22.5.2 If the coordinator breaches any of its obligations under this Article, the grant may be reduced (see Article 28) and the grant or the coordinator may be terminated (see Article 32).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 23 — GUARANTEES

23.1 Prefinancing guarantee

If required by the granting authority (see Data Sheet, Point 4.2), the beneficiaries must provide (one or more) prefinancing guarantee(s) in accordance with the timing and the amounts set out in the Data Sheet.

The coordinator must submit them to the granting authority in due time before the prefinancing they are linked to.

The guarantees must be drawn up using the template published on the Portal and fulfil the following conditions:

- (a) be provided by a bank or approved financial institution established in the EU or — if requested by the coordinator and accepted by the granting authority — by a third party or a bank or financial institution established outside the EU offering equivalent security
- (b) the guarantor stands as first-call guarantor and does not require the granting authority to first have recourse against the principal debtor (i.e. the beneficiary concerned) and
- (c) remain explicitly in force until the final payment and, if the final payment takes the form of a recovery, until five months after the debit note is notified to a beneficiary.

They will be released within the following month.

23.2 Consequences of non-compliance

If the beneficiaries breach their obligation to provide the prefinancing guarantee, the prefinancing will not be paid.

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 24 — CERTIFICATES

Not applicable

ARTICLE 25 — CHECKS, REVIEWS, AUDITS AND INVESTIGATIONS — EXTENSION OF FINDINGS

25.1 Granting authority checks, reviews and audits

25.1.1 Internal checks

The granting authority may — during the action or afterwards — check the proper implementation of the action and compliance with the obligations under the Agreement, including assessing lump sum contributions, deliverables and reports.

25.1.2 Project reviews

The granting authority may carry out reviews on the proper implementation of the action and compliance with the obligations under the Agreement (general project reviews or specific issues reviews).

Such project reviews may be started during the implementation of the action and until the time-limit set out in the Data Sheet (see Point 6). They will be formally notified to the coordinator or beneficiary concerned and will be considered to start on the date of the notification.

If needed, the granting authority may be assisted by independent, outside experts. If it uses outside experts, the coordinator or beneficiary concerned will be informed and have the right to object on grounds of commercial confidentiality or conflict of interest.

The coordinator or beneficiary concerned must cooperate diligently and provide — within the deadline requested — any information and data in addition to deliverables and reports already submitted. The granting authority may request beneficiaries to provide such information to it directly. Sensitive information and documents will be treated in accordance with Article 13.

The coordinator or beneficiary concerned may be requested to participate in meetings, including with the outside experts.

For **on-the-spot visits**, the beneficiary concerned must allow access to sites and premises (including to the outside experts) and must ensure that information requested is readily available.

Information provided must be accurate, precise and complete and in the format requested, including electronic format.

On the basis of the review findings, a **project review report** will be drawn up.

The granting authority will formally notify the project review report to the coordinator or beneficiary concerned, which has 30 days from receiving notification to make observations.

Project reviews (including project review reports) will be in the language of the Agreement.

25.1.3 Audits

The granting authority may carry out audits on the proper implementation of the action and compliance with the obligations under the Agreement.

Such audits may be started during the implementation of the action and until the time-limit set out in the Data Sheet (see Point 6). They will be formally notified to the beneficiary concerned and will be considered to start on the date of the notification.

The granting authority may use its own audit service, delegate audits to a centralised service or use external audit firms. If it uses an external firm, the beneficiary concerned will be informed and have the right to object on grounds of commercial confidentiality or conflict of interest.

The beneficiary concerned must cooperate diligently and provide — within the deadline requested — any information (including complete accounts, individual salary statements or other personal data) to verify compliance with the Agreement. Sensitive information and documents will be treated in accordance with Article 13.

For **on-the-spot** visits, the beneficiary concerned must allow access to sites and premises (including for the external audit firm) and must ensure that information requested is readily available.

Information provided must be accurate, precise and complete and in the format requested, including electronic format.

On the basis of the audit findings, a **draft audit report** will be drawn up.

The auditors will formally notify the draft audit report to the beneficiary concerned, which has 30 days from receiving notification to make observations (contradictory audit procedure).

The **final audit report** will take into account observations by the beneficiary concerned and will be formally notified to them.

Audits (including audit reports) will be in the language of the Agreement.

25.2 European Commission checks, reviews and audits in grants of other granting authorities

Where the granting authority is not the European Commission, the latter has the same rights of checks, reviews and audits as the granting authority.

25.3 Access to records for assessing simplified forms of funding

The beneficiaries must give the European Commission access to their statutory records for the periodic assessment of simplified forms of funding which are used in EU programmes.

25.4 OLAF, EPPO and ECA audits and investigations

The following bodies may also carry out checks, reviews, audits and investigations — during the action or afterwards:

- the European Anti-Fraud Office (OLAF) under Regulations No 883/2013¹⁶ and No 2185/96¹⁷
- the European Public Prosecutor's Office (EPPO) under Regulation 2017/1939
- the European Court of Auditors (ECA) under Article 287 of the Treaty on the Functioning of the EU (TFEU) and Article 257 of EU Financial Regulation 2018/1046.

If requested by these bodies, the beneficiary concerned must provide full, accurate and complete

¹⁶ Regulation (EU, Euratom) No 883/2013 of the European Parliament and of the Council of 11 September 2013 concerning investigations conducted by the European Anti-Fraud Office (OLAF) and repealing Regulation (EC) No 1073/1999 of the European Parliament and of the Council and Council Regulation (Euratom) No 1074/1999 (OJ L 248, 18/09/2013, p. 1).

¹⁷ Council Regulation (Euratom, EC) No 2185/96 of 11 November 1996 concerning on-the-spot checks and inspections carried out by the Commission in order to protect the European Communities' financial interests against fraud and other irregularities (OJ L 292, 15/11/1996, p. 2).

information in the format requested (including complete accounts, individual salary statements or other personal data, including in electronic format) and allow access to sites and premises for on-the-spot visits or inspections — as provided for under these Regulations.

To this end, the beneficiary concerned must keep all relevant information relating to the action, at least until the time-limit set out in the Data Sheet (Point 6) and, in any case, until any ongoing checks, reviews, audits, investigations, litigation or other pursuits of claims have been concluded.

25.5 Consequences of checks, reviews, audits and investigations — Extension of findings

25.5.1 Consequences of checks, reviews, audits and investigations in this grant

Findings in checks, reviews, audits or investigations carried out in the context of this grant may lead to rejections (see Article 27), grant reduction (see Article 28) or other measures described in Chapter 5.

Rejections or grant reductions after the final payment will lead to a revised final grant amount (see Article 22).

Findings in checks, reviews, audits or investigations during the action implementation may lead to a request for amendment (see Article 39), to change the description of the action set out in Annex 1.

Checks, reviews, audits or investigations that find systemic or recurrent errors, irregularities, fraud or breach of obligations in any EU grant may also lead to consequences in other EU grants awarded under similar conditions ('extension to other grants').

Moreover, findings arising from an OLAF or EPPO investigation may lead to criminal prosecution under national law.

25.5.2 Extension from other grants

Findings of checks, reviews, audits or investigations in other grants may be extended to this grant, if:

- (a) the beneficiary concerned is found, in other EU grants awarded under similar conditions, to have committed systemic or recurrent errors, irregularities, fraud or breach of obligations that have a material impact on this grant and
- (b) those findings are formally notified to the beneficiary concerned — together with the list of grants affected by the findings — within the time-limit for audits set out in the Data Sheet (see Point 6).

The granting authority will formally notify the beneficiary concerned of the intention to extend the findings and the list of grants affected.

If the extension concerns **rejections of lump sum contributions**: the notification will include:

- (a) an invitation to submit observations on the list of grants affected by the findings
- (b) the request to submit revised financial statements for all grants affected
- (c) the correction rate for extrapolation, established on the basis of the systemic or recurrent errors, to calculate the amounts to be rejected, if the beneficiary concerned:



- (i) considers that the submission of revised financial statements is not possible or practicable or
- (ii) does not submit revised financial statements.

If the extension concerns **grant reductions**: the notification will include:

- (a) an invitation to submit observations on the list of grants affected by the findings and
- (b) the **correction rate for extrapolation**, established on the basis of the systemic or recurrent errors and the principle of proportionality.

The beneficiary concerned has **60 days** from receiving notification to submit observations, revised financial statements or to propose a duly substantiated **alternative correction method/rate**.

On the basis of this, the granting authority will analyse the impact and decide on the implementation (i.e. start rejection or grant reduction procedures, either on the basis of the revised financial statements or the announced/alternative method/rate or a mix of those; see Articles 27 and 28).

25.6 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, lump sum contributions insufficiently substantiated will be ineligible (see Article 6) and will be rejected (see Article 27), and the grant may be reduced (see Article 28).

Such breaches may also lead to other measures described in Chapter 5.

ARTICLE 26 — IMPACT EVALUATIONS

26.1 Impact evaluation

The granting authority may carry out impact evaluations of the action, measured against the objectives and indicators of the EU programme funding the grant.

Such evaluations may be started during implementation of the action and until the time-limit set out in the Data Sheet (see Point 6). They will be formally notified to the coordinator or beneficiaries and will be considered to start on the date of the notification.

If needed, the granting authority may be assisted by independent outside experts.

The coordinator or beneficiaries must provide any information relevant to evaluate the impact of the action, including information in electronic format.

26.2 Consequences of non-compliance

If a beneficiary breaches any of its obligations under this Article, the granting authority may apply the measures described in Chapter 5.

CHAPTER 5 CONSEQUENCES OF NON-COMPLIANCE

SECTION 1 REJECTIONS AND GRANT REDUCTION

ARTICLE 27 — REJECTION OF CONTRIBUTIONS

27.1 Conditions

The granting authority will — at interim payment, final payment or afterwards — reject any lump sum contributions which are ineligible (see Article 6), in particular following checks, reviews, audits or investigations (see Article 25).

The rejection may also be based on the extension of findings from other grants to this grant (see Article 25).

Ineligible lump sum contributions will be rejected.

27.2 Procedure

If the rejection does not lead to a recovery, the granting authority will formally notify the coordinator or beneficiary concerned of the rejection, the amounts and the reasons why. The coordinator or beneficiary concerned may — within 30 days of receiving notification — submit observations if it disagrees with the rejection (payment review procedure).

If the rejection leads to a recovery, the granting authority will follow the contradictory procedure with pre-information letter set out in Article 22.

27.3 Effects

If the granting authority rejects lump sum contributions, it will deduct them from the lump sum contributions declared and then calculate the amount due (and, if needed, make a recovery; see Article 22).

ARTICLE 28 — GRANT REDUCTION

28.1 Conditions

The granting authority may — at beneficiary termination, final payment or afterwards — reduce the grant for a beneficiary, if:

- (a) the beneficiary (or a person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed:
 - (i) substantial errors, irregularities or fraud or
 - (ii) serious breach of obligations under this Agreement or during its award (including improper implementation of the action, non-compliance with the call conditions, submission of false information, failure to provide required information, breach of ethics or security rules (if applicable), etc.), or
- (b) the beneficiary (or a person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed — in other EU grants awarded to it under similar conditions — systemic or recurrent errors, irregularities, fraud or

serious breach of obligations that have a material impact on this grant (extension of findings; see Article 25.5).

The amount of the reduction will be calculated for each beneficiary concerned and proportionate to the seriousness and the duration of the errors, irregularities or fraud or breach of obligations, by applying an individual reduction rate to their accepted EU contribution.

28.2 Procedure

If the grant reduction does not lead to a recovery, the granting authority will formally notify the coordinator or beneficiary concerned of the reduction, the amount to be reduced and the reasons why. The coordinator or beneficiary concerned may — within 30 days of receiving notification — submit observations if it disagrees with the reduction (payment review procedure).

If the grant reduction leads to a recovery, the granting authority will follow the contradictory procedure with pre-information letter set out in Article 22.

28.3 Effects

If the granting authority reduces the grant, it will deduct the reduction and then calculate the amount due (and, if needed, make a recovery; see Article 22).

SECTION 2 SUSPENSION AND TERMINATION

ARTICLE 29 — PAYMENT DEADLINE SUSPENSION

29.1 Conditions

The granting authority may — at any moment — suspend the payment deadline if a payment cannot be processed because:

- (a) the required report (see Article 21) has not been submitted or is not complete or additional information is needed
- (b) there are doubts about the amount to be paid (e.g. ongoing extension procedure, queries about eligibility, need for a grant reduction, etc.) and additional checks, reviews, audits or investigations are necessary, or
- (c) there are other issues affecting the EU financial interests.

29.2 Procedure

The granting authority will formally notify the coordinator of the suspension and the reasons why.

The suspension will **take effect** the day the notification is sent.

If the conditions for suspending the payment deadline are no longer met, the suspension will be **lifted** — and the remaining time to pay (see Data Sheet, Point 4.2) will resume.

If the suspension exceeds two months, the coordinator may request the granting authority to confirm if the suspension will continue.



If the payment deadline has been suspended due to the non-compliance of the report and the revised report is not submitted (or was submitted but is also rejected), the granting authority may also terminate the grant or the participation of the coordinator (see Article 32).

ARTICLE 30 — PAYMENT SUSPENSION

30.1 Conditions

The granting authority may — at any moment — suspend payments, in whole or in part for one or more beneficiaries, if:

- (a) a beneficiary (or a person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed or is suspected of having committed:
 - (i) substantial errors, irregularities or fraud or
 - (ii) serious breach of obligations under this Agreement or during its award (including improper implementation of the action, non-compliance with the call conditions, submission of false information, failure to provide required information, breach of ethics or security rules (if applicable), etc.), or
- (b) a beneficiary (or a person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed — in other EU grants awarded to it under similar conditions — systemic or recurrent errors, irregularities, fraud or serious breach of obligations that have a material impact on this grant (extension of findings; see Article 25.5).

If payments are suspended for one or more beneficiaries, the granting authority will make partial payment(s) for the part(s) not suspended. If suspension concerns the final payment, the payment (or recovery) of the remaining amount after suspension is lifted will be considered to be the payment that closes the action.

30.2 Procedure

Before suspending payments, the granting authority will send a **pre-information letter** to the beneficiary concerned:

- formally notifying the intention to suspend payments and the reasons why and
- requesting observations within 30 days of receiving notification.

If the granting authority does not receive observations or decides to pursue the procedure despite the observations it has received, it will confirm the suspension (**confirmation letter**). Otherwise, it will formally notify that the procedure is discontinued.

At the end of the suspension procedure, the granting authority will also inform the coordinator.

The suspension will **take effect** the day after the confirmation notification is sent.

If the conditions for resuming payments are met, the suspension will be **lifted**. The granting authority will formally notify the beneficiary concerned (and the coordinator) and set the suspension end date.

During the suspension, no prefinancing will be paid to the beneficiaries concerned. For interim payments, the periodic reports for all reporting periods except the last one (see Article 21) must not contain any financial statements from the beneficiary concerned (or its affiliated entities). The coordinator must include them in the next periodic report after the suspension is lifted or — if suspension is not lifted before the end of the action — in the last periodic report.

ARTICLE 31 — GRANT AGREEMENT SUSPENSION

31.1 Consortium-requested GA suspension

31.1.1 Conditions and procedure

The beneficiaries may request the suspension of the grant or any part of it, if exceptional circumstances — in particular *force majeure* (see Article 35) — make implementation impossible or excessively difficult.

The coordinator must submit a request for **amendment** (see Article 39), with:

- the reasons why
- the date the suspension takes effect; this date may be before the date of the submission of the amendment request and
- the expected date of resumption.

The suspension will **take effect** on the day specified in the amendment.

Once circumstances allow for implementation to resume, the coordinator must immediately request another **amendment** of the Agreement to set the suspension end date, the resumption date (one day after suspension end date), extend the duration and make other changes necessary to adapt the action to the new situation (see Article 39) — unless the grant has been terminated (see Article 32). The suspension will be **lifted** with effect from the suspension end date set out in the amendment. This date may be before the date of the submission of the amendment request.

During the suspension, no prefinancing will be paid. Moreover, no work may be done. Ongoing work packages must be interrupted and no new work packages may be started.

31.2 EU-initiated GA suspension

31.2.1 Conditions

The granting authority may suspend the grant or any part of it, if:

- (a) a beneficiary (or a person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed or is suspected of having committed:
 - (i) substantial errors, irregularities or fraud or
 - (ii) serious breach of obligations under this Agreement or during its award (including improper implementation of the action, non-compliance with the call conditions,



submission of false information, failure to provide required information, breach of ethics or security rules (if applicable), etc.), or

(b) a beneficiary (or a person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed — in other EU grants awarded to it under similar conditions — systemic or recurrent errors, irregularities, fraud or serious breach of obligations that have a material impact on this grant (extension of findings; see Article 25.5)

(c) other:

(i) linked action issues: not applicable

(ii) additional GA suspension grounds: not applicable.

31.2.2 Procedure

Before suspending the grant, the granting authority will send a **pre-information letter** to the coordinator:

- formally notifying the intention to suspend the grant and the reasons why and
- requesting observations within 30 days of receiving notification.

If the granting authority does not receive observations or decides to pursue the procedure despite the observations it has received, it will confirm the suspension (**confirmation letter**). Otherwise, it will formally notify that the procedure is discontinued.

The suspension will **take effect** the day after the confirmation notification is sent (or on a later date specified in the notification).

Once the conditions for resuming implementation of the action are met, the granting authority will formally notify the coordinator a **lifting of suspension letter**, in which it will set the suspension end date and invite the coordinator to request an amendment of the Agreement to set the resumption date (one day after suspension end date), extend the duration and make other changes necessary to adapt the action to the new situation (see Article 39) — unless the grant has been terminated (see Article 32). The suspension will be **lifted** with effect from the suspension end date set out in the lifting of suspension letter. This date may be before the date on which the letter is sent.

During the suspension, no prefinancing will be paid. Moreover, no work may be done. Ongoing work packages must be interrupted and no new work packages may be started.

The beneficiaries may not claim damages due to suspension by the granting authority (see Article 33).

Grant suspension does not affect the granting authority's right to terminate the grant or a beneficiary (see Article 32) or reduce the grant (see Article 28).

ARTICLE 32 — GRANT AGREEMENT OR BENEFICIARY TERMINATION

32.1 Consortium-requested GA termination

32.1.1 Conditions and procedure

The beneficiaries may request the termination of the grant.

The coordinator must submit a request for **amendment** (see Article 39), with:

- the reasons why
- the date the consortium ends work on the action ('end of work date') and
- the date the termination takes effect ('termination date'); this date must be after the date of the submission of the amendment request.

The termination will **take effect** on the termination date specified in the amendment.

If no reasons are given or if the granting authority considers the reasons do not justify termination, it may consider the grant terminated improperly.

32.1.2 Effects

The coordinator must — within 60 days from when termination takes effect — submit a **periodic report** (for the open reporting period until termination).

The granting authority will calculate the final grant amount and final payment on the basis of the report submitted and taking into account the lump sum contributions for activities implemented before the end of work date (see Article 22). Partial lump sum contributions for work packages that were not completed (e.g. due to technical reasons) may exceptionally be taken into account.

If the granting authority does not receive the report within the deadline, only lump sum contributions which are included in an approved periodic report will be taken into account (no contributions if no periodic report was ever approved).

Improper termination may lead to a grant reduction (see Article 28).

After termination, the beneficiaries' obligations (in particular Articles 13 (confidentiality and security), 16 (IPR), 17 (communication, dissemination and visibility), 21 (reporting), 25 (checks, reviews, audits and investigations), 26 (impact evaluation), 27 (rejections), 28 (grant reduction) and 42 (assignment of claims)) continue to apply.

32.2 Consortium-requested beneficiary termination

32.2.1 Conditions and procedure

The coordinator may request the termination of the participation of one or more beneficiaries, on request of the beneficiary concerned or on behalf of the other beneficiaries.

The coordinator must submit a request for **amendment** (see Article 39), with:

- the reasons why
- the opinion of the beneficiary concerned (or proof that this opinion has been requested in writing)
- the date the beneficiary ends work on the action ('end of work date')

- the date the termination takes effect ('termination date'); this date must be after the date of the submission of the amendment request.

If the termination concerns the coordinator and is done without its agreement, the amendment request must be submitted by another beneficiary (acting on behalf of the consortium).

The termination will **take effect** on the termination date specified in the amendment.

If no information is given or if the granting authority considers that the reasons do not justify termination, it may consider the beneficiary to have been terminated improperly.

32.2.2 Effects

The coordinator must — within 60 days from when termination takes effect — submit:

- (i) a **report on the distribution of payments** to the beneficiary concerned
- (ii) a **termination report** from the beneficiary concerned, for the open reporting period until termination, containing an overview of the progress of the work
- (iii) a second **request for amendment** (see Article 39) with other amendments needed (e.g. reallocation of the tasks and the estimated budget of the terminated beneficiary; addition of a new beneficiary to replace the terminated beneficiary; change of coordinator, etc.).

The granting authority will calculate the amount due to the beneficiary on the basis of the reports submitted in previous interim payments (i.e. beneficiary's lump sum contributions for completed and approved work packages).

Lump sum contributions for ongoing/not yet completed work packages will have to be included in the periodic report for the next reporting periods when those work packages have been completed.

If the granting authority does not receive the report on the distribution of payments within the deadline, it will consider that:

- the coordinator did not distribute any payment to the beneficiary concerned and that
- the beneficiary concerned must not repay any amount to the coordinator.

If the second request for amendment is accepted by the granting authority, the Agreement is **amended** to introduce the necessary changes (see Article 39).

If the second request for amendment is rejected by the granting authority (because it calls into question the decision awarding the grant or breaches the principle of equal treatment of applicants), the grant may be terminated (see Article 32).

Improper termination may lead to a reduction of the grant (see Article 31) or grant termination (see Article 32).

After termination, the concerned beneficiary's obligations (in particular Articles 13 (confidentiality and security), 16 (IPR), 17 (communication, dissemination and visibility), 21 (reporting), 25 (checks, reviews, audits and investigations), 26 (impact evaluation), 27 (rejections), 28 (grant reduction) and 42 (assignment of claims)) continue to apply.

32.3 EU-initiated GA or beneficiary termination

32.3.1 Conditions

The granting authority may terminate the grant or the participation of one or more beneficiaries, if:

- (a) one or more beneficiaries do not accede to the Agreement (see Article 40)
- (b) a change to the action or the legal, financial, technical, organisational or ownership situation of a beneficiary is likely to substantially affect the implementation of the action or calls into question the decision to award the grant (including changes linked to one of the exclusion grounds listed in the declaration of honour)
- (c) following termination of one or more beneficiaries, the necessary changes to the Agreement (and their impact on the action) would call into question the decision awarding the grant or breach the principle of equal treatment of applicants
- (d) implementation of the action has become impossible or the changes necessary for its continuation would call into question the decision awarding the grant or breach the principle of equal treatment of applicants
- (e) a beneficiary (or person with unlimited liability for its debts) is subject to bankruptcy proceedings or similar (including insolvency, winding-up, administration by a liquidator or court, arrangement with creditors, suspension of business activities, etc.)
- (f) a beneficiary (or person with unlimited liability for its debts) is in breach of social security or tax obligations
- (g) a beneficiary (or person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has been found guilty of grave professional misconduct
- (h) a beneficiary (or person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed fraud, corruption, or is involved in a criminal organisation, money laundering, terrorism-related crimes (including terrorism financing), child labour or human trafficking
- (i) a beneficiary (or person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) was created under a different jurisdiction with the intent to circumvent fiscal, social or other legal obligations in the country of origin (or created another entity with this purpose)
- (j) a beneficiary (or person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed:
 - (i) substantial errors, irregularities or fraud or
 - (ii) serious breach of obligations under this Agreement or during its award (including improper implementation of the action, non-compliance with the call conditions, submission of false information, failure to provide required information, breach of ethics or security rules (if applicable), etc.)

- (k) a beneficiary (or person having powers of representation, decision-making or control, or person essential for the award/implementation of the grant) has committed — in other EU grants awarded to it under similar conditions — systemic or recurrent errors, irregularities, fraud or serious breach of obligations that have a material impact on this grant (extension of findings; see Article 25.5)
- (l) despite a specific request by the granting authority, a beneficiary does not request — through the coordinator — an amendment to the Agreement to end the participation of one of its affiliated entities or associated partners that is in one of the situations under points (d), (f), (e), (g), (h), (i) or (j) and to reallocate its tasks, or
- (m) other:
 - (i) linked action issues: not applicable
 - (ii) additional GA termination grounds: not applicable.

32.3.2 Procedure

Before terminating the grant or participation of one or more beneficiaries, the granting authority will send a **pre-information letter** to the coordinator or beneficiary concerned:

- formally notifying the intention to terminate and the reasons why and
- requesting observations within 30 days of receiving notification.

If the granting authority does not receive observations or decides to pursue the procedure despite the observations it has received, it will confirm the termination and the date it will take effect (**confirmation letter**). Otherwise, it will formally notify that the procedure is discontinued.

For beneficiary terminations, the granting authority will — at the end of the procedure — also inform the coordinator.

The termination will **take effect** the day after the confirmation notification is sent (or on a later date specified in the notification; ‘termination date’).

32.3.3 Effects

- (a) for **GA termination**:

The coordinator must — within 60 days from when termination takes effect — submit a **periodic report** (for the last open reporting period until termination).

The granting authority will calculate the final grant amount and final payment on the basis of the report submitted and taking into account the lump sum contributions for activities implemented before termination takes effect (see Article 22). Partial lump sum contributions for work packages that were not completed (e.g. due to technical reasons) may exceptionally be taken into account.

If the grant is terminated for breach of the obligation to submit reports, the coordinator may not submit any report after termination.

If the granting authority does not receive the report within the deadline, only lump sum

contributions which are included in an approved periodic report will be taken into account (no contributions if no periodic report was ever approved).

Termination does not affect the granting authority's right to reduce the grant (see Article 28) or to impose administrative sanctions (see Article 34).

The beneficiaries may not claim damages due to termination by the granting authority (see Article 33).

After termination, the beneficiaries' obligations (in particular Articles 13 (confidentiality and security), 16 (IPR), 17 (communication, dissemination and visibility), 21 (reporting), 25 (checks, reviews, audits and investigations), 26 (impact evaluation), 27 (rejections), 28 (grant reduction) and 42 (assignment of claims)) continue to apply.

(b) for **beneficiary termination**:

The coordinator must — within 60 days from when termination takes effect — submit:

- (i) a **report on the distribution of payments** to the beneficiary concerned
- (ii) a **termination report** from the beneficiary concerned, for the open reporting period until termination, containing an overview of the progress of the work
- (iii) a **request for amendment** (see Article 39) with any amendments needed (e.g. reallocation of the tasks and the estimated budget of the terminated beneficiary; addition of a new beneficiary to replace the terminated beneficiary; change of coordinator, etc.).

The granting authority will calculate the amount due to the beneficiary on the basis of the reports submitted in previous interim payments (i.e. beneficiary's lump sum contributions for completed and approved work packages).

Lump sum contributions for ongoing/not yet completed work packages will have to be included in the periodic report for the next reporting periods when those work packages have been completed.

If the granting authority does not receive the report on the distribution of payments within the deadline, it will consider that:

- the coordinator did not distribute any payment to the beneficiary concerned and that
- the beneficiary concerned must not repay any amount to the coordinator.

If the request for amendment is accepted by the granting authority, the Agreement is **amended** to introduce the necessary changes (see Article 39).

If the request for amendment is rejected by the granting authority (because it calls into question the decision awarding the grant or breaches the principle of equal treatment of applicants), the grant may be terminated (see Article 32).

After termination, the concerned beneficiary's obligations (in particular Articles 13 (confidentiality and security), 16 (IPR), 17 (communication, dissemination and visibility),

21 (reporting), 25 (checks, reviews, audits and investigations), 26 (impact evaluation), 27 (rejections), 28 (grant reduction) and 42 (assignment of claims)) continue to apply.

SECTION 3 OTHER CONSEQUENCES: DAMAGES AND ADMINISTRATIVE SANCTIONS

ARTICLE 33 — DAMAGES

33.1 Liability of the granting authority

The granting authority cannot be held liable for any damage caused to the beneficiaries or to third parties as a consequence of the implementation of the Agreement, including for gross negligence.

The granting authority cannot be held liable for any damage caused by any of the beneficiaries or other participants involved in the action, as a consequence of the implementation of the Agreement.

33.2 Liability of the beneficiaries

The beneficiaries must compensate the granting authority for any damage it sustains as a result of the implementation of the action or because the action was not implemented in full compliance with the Agreement, provided that it was caused by gross negligence or wilful act.

The liability does not extend to indirect or consequential losses or similar damage (such as loss of profit, loss of revenue or loss of contracts), provided such damage was not caused by wilful act or by a breach of confidentiality.

ARTICLE 34 — ADMINISTRATIVE SANCTIONS AND OTHER MEASURES

Nothing in this Agreement may be construed as preventing the adoption of administrative sanctions (i.e. exclusion from EU award procedures and/or financial penalties) or other public law measures, in addition or as an alternative to the contractual measures provided under this Agreement (see, for instance, Articles 135 to 145 EU Financial Regulation 2018/1046 and Articles 4 and 7 of Regulation 2988/95¹⁸).

SECTION 4 FORCE MAJEURE

ARTICLE 35 — FORCE MAJEURE

A party prevented by force majeure from fulfilling its obligations under the Agreement cannot be considered in breach of them.

‘Force majeure’ means any situation or event that:

- prevents either party from fulfilling their obligations under the Agreement,
- was unforeseeable, exceptional situation and beyond the parties’ control,

¹⁸ Council Regulation (EC, Euratom) No 2988/95 of 18 December 1995 on the protection of the European Communities financial interests (OJ L 312, 23.12.1995, p. 1).

- was not due to error or negligence on their part (or on the part of other participants involved in the action), and
- proves to be inevitable in spite of exercising all due diligence.

Any situation constituting force majeure must be formally notified to the other party without delay, stating the nature, likely duration and foreseeable effects.

The parties must immediately take all the necessary steps to limit any damage due to force majeure and do their best to resume implementation of the action as soon as possible.

CHAPTER 6 FINAL PROVISIONS

ARTICLE 36 — COMMUNICATION BETWEEN THE PARTIES

36.1 Forms and means of communication — Electronic management

EU grants are managed fully electronically through the EU Funding & Tenders Portal ('Portal').

All communications must be made electronically through the Portal in accordance with the Portal Terms and Conditions and using the forms and templates provided there (except if explicitly instructed otherwise by the granting authority).

Communications must be made in writing and clearly identify the grant agreement (project number and acronym).

Communications must be made by persons authorised according to the Portal Terms and Conditions. For naming the authorised persons, each beneficiary must have designated — before the signature of this Agreement — a 'legal entity appointed representative (LEAR)'. The role and tasks of the LEAR are stipulated in their appointment letter (see Portal Terms and Conditions).

If the electronic exchange system is temporarily unavailable, instructions will be given on the Portal.

36.2 Date of communication

The sending date for communications made through the Portal will be the date and time of sending, as indicated by the time logs.

The receiving date for communications made through the Portal will be the date and time the communication is accessed, as indicated by the time logs. Formal notifications that have not been accessed within 10 days after sending, will be considered to have been accessed (see Portal Terms and Conditions).

If a communication is exceptionally made on paper (by e-mail or postal service), general principles apply (i.e. date of sending/receipt). Formal notifications by registered post with proof of delivery will be considered to have been received either on the delivery date registered by the postal service or the deadline for collection at the post office.

If the electronic exchange system is temporarily unavailable, the sending party cannot be considered in breach of its obligation to send a communication within a specified deadline.



36.3 Addresses for communication

The Portal can be accessed via the Europa website.

The address for paper communications to the granting authority (if exceptionally allowed) is the official mailing address indicated on its website.

For beneficiaries, it is the legal address specified in the Portal Participant Register.

ARTICLE 37 — INTERPRETATION OF THE AGREEMENT

The provisions in the Data Sheet take precedence over the rest of the Terms and Conditions of the Agreement.

Annex 5 takes precedence over the Terms and Conditions.

The Terms and Conditions take precedence over the Annexes other than Annex 5.

Annex 2 takes precedence over Annex 1.

ARTICLE 38 — CALCULATION OF PERIODS AND DEADLINES

In accordance with Regulation No 1182/71¹⁹, periods expressed in days, months or years are calculated from the moment the triggering event occurs.

The day during which that event occurs is not considered as falling within the period.

‘Days’ means calendar days, not working days.

ARTICLE 39 — AMENDMENTS

39.1 Conditions

The Agreement may be amended, unless the amendment entails changes to the Agreement which would call into question the decision awarding the grant or breach the principle of equal treatment of applicants.

Amendments may be requested by any of the parties.

39.2 Procedure

The party requesting an amendment must submit a request for amendment signed directly in the Portal Amendment tool.

The coordinator submits and receives requests for amendment on behalf of the beneficiaries (see Annex 3). If a change of coordinator is requested without its agreement, the submission must be done by another beneficiary (acting on behalf of the other beneficiaries).

The request for amendment must include:

¹⁹ Regulation (EEC, Euratom) No 1182/71 of the Council of 3 June 1971 determining the rules applicable to periods, dates and time-limits (OJ L 124, 8/6/1971, p. 1).

- the reasons why
- the appropriate supporting documents and
- for a change of coordinator without its agreement: the opinion of the coordinator (or proof that this opinion has been requested in writing).

The granting authority may request additional information.

If the party receiving the request agrees, it must sign the amendment in the tool within 45 days of receiving notification (or any additional information the granting authority has requested). If it does not agree, it must formally notify its disagreement within the same deadline. The deadline may be extended, if necessary for the assessment of the request. If no notification is received within the deadline, the request is considered to have been rejected.

An amendment **enters into force** on the day of the signature of the receiving party.

An amendment **takes effect** on the date of entry into force or other date specified in the amendment.

ARTICLE 40 — ACCESSION AND ADDITION OF NEW BENEFICIARIES

40.1 Accession of the beneficiaries mentioned in the Preamble

The beneficiaries which are not coordinator must accede to the grant by signing the accession form (see Annex 3) directly in the Portal Grant Preparation tool, within 30 days after the entry into force of the Agreement (see Article 44).

They will assume the rights and obligations under the Agreement with effect from the date of its entry into force (see Article 44).

If a beneficiary does not accede to the grant within the above deadline, the coordinator must — within 30 days — request an amendment (see Article 39) to terminate the beneficiary and make any changes necessary to ensure proper implementation of the action. This does not affect the granting authority's right to terminate the grant (see Article 32).

40.2 Addition of new beneficiaries

In justified cases, the beneficiaries may request the addition of a new beneficiary.

For this purpose, the coordinator must submit a request for amendment in accordance with Article 39. It must include an accession form (see Annex 3) signed by the new beneficiary directly in the Portal Amendment tool.

New beneficiaries will assume the rights and obligations under the Agreement with effect from the date of their accession specified in the accession form (see Annex 3).

Additions are also possible in mono-beneficiary grants.

ARTICLE 41 — TRANSFER OF THE AGREEMENT

In justified cases, the beneficiary of a mono-beneficiary grant may request the transfer of the grant to



a new beneficiary, provided that this would not call into question the decision awarding the grant or breach the principle of equal treatment of applicants.

The beneficiary must submit a request for **amendment** (see Article 39), with

- the reasons why
- the accession form (see Annex 3) signed by the new beneficiary directly in the Portal Amendment tool and
- additional supporting documents (if required by the granting authority).

The new beneficiary will assume the rights and obligations under the Agreement with effect from the date of accession specified in the accession form (see Annex 3).

ARTICLE 42 — ASSIGNMENTS OF CLAIMS FOR PAYMENT AGAINST THE GRANTING AUTHORITY

The beneficiaries may not assign any of their claims for payment against the granting authority to any third party, except if expressly approved in writing by the granting authority on the basis of a reasoned, written request by the coordinator (on behalf of the beneficiary concerned).

If the granting authority has not accepted the assignment or if the terms of it are not observed, the assignment will have no effect on it.

In no circumstances will an assignment release the beneficiaries from their obligations towards the granting authority.

ARTICLE 43 — APPLICABLE LAW AND SETTLEMENT OF DISPUTES

43.1 Applicable law

The Agreement is governed by the applicable EU law, supplemented if necessary by the law of Belgium.

Special rules may apply for beneficiaries which are international organisations (if any; see Data Sheet, Point 5).

43.2 Dispute settlement

If a dispute concerns the interpretation, application or validity of the Agreement, the parties must bring action before the EU General Court — or, on appeal, the EU Court of Justice — under Article 272 of the Treaty on the Functioning of the EU (TFEU).

For non-EU beneficiaries (if any), such disputes must be brought before the courts of Brussels, Belgium — unless an international agreement provides for the enforceability of EU court judgements.

For beneficiaries with arbitration as special dispute settlement forum (if any; see Data Sheet, Point 5), the dispute will — in the absence of an amicable settlement — be settled in accordance with the Rules for Arbitration published on the Portal.

If a dispute concerns administrative sanctions, offsetting or an enforceable decision under Article 299



TFEU (see Articles 22 and 34), the beneficiaries must bring action before the General Court — or, on appeal, the Court of Justice — under Article 263 TFEU.

For grants where the granting authority is an EU executive agency (see Preamble), actions against offsetting and enforceable decisions must be brought against the European Commission (not against the granting authority; see also Article 22).

ARTICLE 44 — ENTRY INTO FORCE

The Agreement will enter into force on the day of signature by the granting authority or the coordinator, depending on which is later.

SIGNATURES

For the coordinator

Manuel DAMÁSIO with ECAS id ndamanue signed in the Participant Portal on 30/10/2023 at 10:59:46 (transaction id SigId-20947-rzzYZvQYYrzLsMfFlo9XzuYsvhNncdHemwhGCBlnQKzZNiaiLQPPsX1qpM0CzKh9pcCzsoPLczQr5xH3BTL9bMm-yntOf97TTHq8M15dN9Vn3i-IH0WMWUezoVbemgB65lbyvA6qMWI8al35jhQ4zntkzOzccbuqmr79IOoSAgxdZmQjRbrZdhdbS1ULankG6Bamhm). Timestamp by third party at 2023.10.30 10:59:51 CET

For the granting authority

Signed by Walter ZAMPIERI with ECAS id zampiwa as an authorised representative on 30-10-2023 11:23:29 (transaction id SigId-21686-6mzjmOeikJzvkkwxcLWYFA0x17wQZ9fzlciaqjKvCPKMov1bxiahWP0Ga0ZCAs3rznBZXWju41c36HJs431ob0-yntOf97TTHq8M15dN9Vn3i-sGfdFQQMTedcb7m6d9WB33yzI8LLM5jJnsceo4oiqs3SQ8K6fnYdSKxgzGNu0pqIAQhJzh0tDn8QyZi1lwXRb0G) 2023.10.30 11:23:33 CET



ANNEX 1



Erasmus+ (ERASMUS+)

Description of the action (DoA)

Part A

Part B

DESCRIPTION OF THE ACTION (PART A)

COVER PAGE

Part A of the Description of the Action (DoA) must be completed directly on the Portal Grant Preparation screens.

PROJECT	
Grant Preparation (General Information screen) — Enter the info.	
Project number:	101124314
Project name:	FilmEU Plus - European Universities Alliance for Film and Media Arts
Project acronym:	FilmEU Plus
Call:	ERASMUS-EDU-2023-EUR-UNIV
Topic:	ERASMUS-EDU-2023-EUR-UNIV-1
Type of action:	ERASMUS-LS
Service:	EACEA/A/01
Project starting date:	fixed date: 1 November 2023
Project duration:	48 months

TABLE OF CONTENTS

Project summary	3
List of participants	3
List of work packages	7
Staff effort	27
List of deliverables	28
List of milestones (outputs/outcomes)	44
List of critical risks	54

PROJECT SUMMARY

Project summary

Grant Preparation (General Information screen) — Provide an overall description of your project (including context and overall objectives, planned activities and main achievements, and expected results and impacts (on target groups, change procedures, capacities, innovation etc)). This summary should give readers a clear idea of what your project is about.

Use the project summary from your proposal.

FilmEU+ is the next stage in the European Universities Alliance for Film and Media Arts consolidation towards the deepening, expansion and intensification of the existing cooperation. The current project will advance ongoing cooperation and transformations involving all higher education institutions (HEIs) participating in the Alliance, towards the consolidation of a fully-fledged 'European University of Film and Media Arts'. FilmEU+ builds on the Alliance' previous efforts and results and will continue to test diverse innovative and structural models for implementing and achieving systemic, structural and sustainable cooperation between participant HEIs. FilmEU + is an association of eight leading HEIs from across the member states and all parts of Europe. FilmEU fully represents Europe's geographical, cultural and linguistic differences, but also the diversity and richness of its European Higher Education Area.

What began as four partners during the design phase will now enlarge into an Alliance of eight partners in order to promote a much stronger, richer and more diverse partnership of eight like-minded institutions. We start from a clear disciplinary focus – namely the film and media arts, and now move to embrace the varied domains that the cultural and creative industries encompass.

With FilmEU+ we want to consolidate our manifold but complementary programmes in filmic arts and other diverse but related fields across the cultural and creative industries, in order to further advance the positioning of Europe as a cutting-edge global provider of education, research and innovation in these domains. With FilmEU+ we want to fully attain all features of the new framework for cooperation set out in the European Strategy for Universities. This means we will make our European University concrete via its European degrees, joint structures and resources, and research initiatives that are supported and impelled by a legal statute that mutualises our strengths and empowers our institutions and the next generation of talents within the cultural and creative sectors in Europe. With FilmEU+ we foster sustainability, cohesion, entrepreneurship, employment, and, importantly, innovation and creativity as core constituents when shaping the future of Europe.

LIST OF PARTICIPANTS

PARTICIPANTS

Grant Preparation (Beneficiaries screen) — Enter the info.

Number	Role	Short name	Legal name	Country	PIC
1	COO	Lusófona Uni	COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL	PT	997605425
2	BEN	LUCA	LUCA SCHOOL OF ARTS	BE	986197546
3	BEN	IADT	DUN LAOGHAIRE INSTITUTE OF ART, DESIGN & TECHNOLOGY	IE	970278488
4	BEN	TALLINN UNI	TALLINN UNIVERSITY	EE	999421653
5	BEN	VIA UC	VIA UNIVERSITY COLLEGE	DK	987834033
6	BEN	LMTA	LIETUVOS MUZIKOS IR TEATRO AKADEMIJA	LT	949664242
7	BEN	NATFA	NATZIONALNA AKADEMIYA ZA TEATRALNO I FILMOVO IZKUSTVO (NATFIZ)	BG	949476450
8	BEN	VSMU	VYSOKA SKOLA MUZICKYCH UMENI V BRATISLAVE	SK	949678210

PARTICIPANTS					
<i>Grant Preparation (Beneficiaries screen) — Enter the info.</i>					
Number	Role	Short name	Legal name	Country	PIC
9	BEN	FilmEU Assoc	FILMEU ASSOCIATION	BE	884779875
10	AP	AALTO	AALTO KORKEAKOULUSAATIO SR	FI	991256096
11	AP	FUSP-CEU	FUNDACION UNIVERSITARIA SAN PABLO-CEU	ES	998002834
12	AP	HdM Stuttgart	media Akademie - Hochschule Stuttgart, staatlich anerkannte Hochschule der Trägergesellschaft der media Hochschule GmbH	DE	896191343
13	AP	KNUTKT	KYIV NATIONAL I.K. KARPENKO-KARYI UNIVERSITY THEATRE, CINEMA AND TELEVISION	UA	930296543
14	AP	LKA	LATVIJAS KULTURAS AKADEMIJA	LV	949269549
15	AP	PJ AKADEMIA	POLSKO-JAPONSKA AKADEMIA TECHNIK KOMPUTEROWYCH	PL	969804449
16	AP	SAFAA	STATE ACADEMY OF FINE ARTS OF ARMENIA FOUNDATION	AM	911025650
17	AP	SSU	SUMY STATE UNIVERSITY	UA	986104232
18	AP	U Montpellier3	UNIVERSITE PAUL-VALERY MONTPELLIER3	FR	984247943
19	AP	VDA	VILNIAUS DAILES AKADEMIJA	LT	943230135
20	AP	AMU	AKADEMIE MUZICKYCH UMENI V PRAZE	CZ	949865226
21	AP	AHK	STICHTING AMSTERDAMSE HOGESCHOOL VOOR DE KUNSTEN	NL	949488672
22	AP	KU Leuven	KATHOLIEKE UNIVERSITEIT LEUVEN	BE	999991334
23	AP	PWSFTviT	Panstwowa Wyzsza Szkola Filmowa, Telewizyjna i Teatralna im. Leona Schillera w Lodzi	PL	929690875
24	AP	TALLINNA LINN	TALLINNA LINN	EE	986128482
25	AP	DLRCOCO	DUN LAOGHAIRE RATHDOWN COUNTY COUNCIL	IE	948680371
26	AP	City Genk	City of Genk	BE	917800227
27	AP	Sofia Munic	Sofia Municipality	BG	892342577
28	AP	OEIRAS Municip	MUNICIPIO DE OEIRAS	PT	891917523
29	AP	Staremesto	Bratislava Old Town Borough Public Administration	SK	902724778
30	AP	Ülemiste City	Mainor Ülemiste AS	EE	922449534
31	AP	POFF	MITTETULUNDUSUHING PIMEDATE OODE FILMFESTIVAL	EE	947323341
32	AP	DIFF Festival	DIFF Festival CLG	IE	931737769
33	AP	Fim Festival BE	INTERNATIONAAL FILMFESTIVAL VAN VLAANDEREN VZW	BE	947246614
34	AP	INDIELISBOA	INDIELISBOA ASSOCIACAO CULTURAL	PT	941937610
35	AP	IndieCork Fest	IndieCork Film Festival Society Ltd.	IE	923579875

PARTICIPANTS					
<i>Grant Preparation (Beneficiaries screen) — Enter the info.</i>					
Number	Role	Short name	Legal name	Country	PIC
36	AP	Rubecula	Rubecula	BG	886787387
37	AP	Filmby Aarhus	Filmby Aarhus	DK	923572503
38	AP	FOE IRL	FRIENDS OF THE EARTH IRELAND LIMITED LBG	IE	943332567
39	AP	Matsalu Fest	Matsalu Loodusfilmide Festival	EE	883707055
40	AP	VAF	info@vaf.be	BE	890380461
41	AP	MEDEA	MEDEA: MEDIA & LEARNING IVZW	BE	942773556
42	AP	APAF	ASOCIACIA PRODUCENTOV ANIMOVANEHO FILMU	SK	938329986
43	AP	AVAKA	Audiovisual authors and producers rights association AVAKA	LT	906622529
44	AP	CILECT	CENTRE INTERNATIONAL DE LIAISON DES ECOLES DE CINEMA ET DE TELEVISION CILECT	FR	935551906
45	AP	GEECT	GEECT - GROUPEMENT EUROPÉEN DES ECOLES DE CINEMA ET DE TELEVISION	FR	889737642
46	AP	BFCTC	BALTIC FILM & CREATIVE TECH CLUSTER	LT	889888768
47	AP	ESC	Estonian Society of Cinematographers	EE	931465684
48	AP	Filmikriitik	Eesti Filmiajakirjanike Ühing	EE	883644490
49	AP	ESG	Eesti Stsenaristide Gild MTU	EE	883700459
50	AP	LC	LIMECRAFT NV	BE	971948440
51	AP	Viborg Visuals	VIBORG VISUALS	DK	885186596
52	AP	CINETOSCOPIO	CINETOSCOPIO LDA	PT	887923645
53	AP	Vision Denmark	VISION DENMARK	DK	889364192
54	AP	Zographic films	Zographic films	BG	922675835
55	AP	EE Filmmakers	Estonian Filmmakers Union	EE	915188114
56	AP	ERR	EESTI RAHVUSRINGHAALING	EE	998776700
57	AP	Kerekes Film	PETER KEREKES SRO	SK	938544356
58	AP	AAKS	AARHUS KOMMUNE	DK	992597994
59	AP	EE Filmimuuseum	Eesti Ajaloomuuseumi Filmimuuseum	EE	914553346
60	AP	Academia Cinema	Associação Portuguesa das Artes e Ciências Cinematográficas	PT	914043320
61	AP	Boiler	Boiler	SK	929355061
62	AP	BNF	Bulgarian National Film Archive	BG	883727425
63	AP	Cinematek	CINEMATHEQUE ROYALE DE BELGIQUE*	BE	960122394
64	AP	QQI	UDARAS NA HEIREANN UM CHAILIOCHTAIAGUS DEARBHU CAILIOCHTA	IE	945450950

PARTICIPANTS*Grant Preparation (Beneficiaries screen) — Enter the info.*

Number	Role	Short name	Legal name	Country	PIC
65	AP	EQ-ARTS	STICHTING EQ-ARTS - ENHANCING QUALITY IN THE ARTS	NL	921337720
66	AP	EFS	SIHTASUTUS EESTI FILMI INSTITUUT	EE	949555602
67	AP	FOTOFO, oz	FOTOFO, oz	SK	948568627
68	AP	ICA	INSTITUTO DO CINEMA E DO AUDIOVISUAL IP	PT	939029162
69	AP	Innovation cult	Innovation in the culture Foundation	BG	883709480
70	AP	IFI	IRISH FILM INSTITUTE LBG	IE	941705489
71	AP	LT Shorts	Lithuanian Shorts	LT	947587763
72	AP	MENO AVILYS	VIESOJI ISTAIGA MENO AVILYS	LT	943698645
73	AP	Vonkrahli	MTÜ Von Krahli Teater	EE	886957428

LIST OF WORK PACKAGES

Work packages						
Grant Preparation (Work Packages screen) — Enter the info.						
Work Package No	Work Package name	Lead Beneficiary	Effort (Person-Months)	Start Month	End Month	Deliverables
WP1	Project management and coordination	1 - Lusófona Uni	153.00	1	48	D1.1 – Data Management Plan D1.2 – Report on the implementation of the project management tools and related digital collaboration platform. D1.3 – II Report on the implementation of the project management tools and related digital collaboration platform D1.4 – Updated Intellectual Property Policy guidelines
WP2	Governance and Onboarding	1 - Lusófona Uni	168.00	1	48	D2.1 – Revised FilmEU Toolkit D2.2 – FilmEU European University Regulations, operating procedures and Bylaws D2.3 – Cultural Intelligence training programme D2.4 – FilmEU European University Statutes
WP3	Integration	2 - LUCA	220.00	1	48	D3.1 – SAMSARA 2.0 Pedagogical Model D3.2 – FilmEU Offices D3.3 – ENGAGE package D3.4 – Documentary ‘Making up FilmEU’ D3.5 – Report State of the art / mapping HEI for Offices
WP4	Resources – deepening cooperation	1 - Lusófona Uni	187.00	1	48	D4.1 – CLOUD D4.2 – FilmEU HUB

Work packages <i>Grant Preparation (Work Packages screen) — Enter the info.</i>						
Work Package No	Work Package name	Lead Beneficiary	Effort (Person-Months)	Start Month	End Month	Deliverables
						D4.3 – DigiFactory D4.4 – Campus Concept D4.5 – FilmEU Equipment State of the Art report D4.6 – ESC and ESI pilots D4.7 – The collaborative protocol for the Hub
WP5	People	3 - IADT	117.00	1	48	D5.1 – Report Talent Activities D5.2 – Report Agora Activities D5.3 – FilmEU Experts Database – Joint Database of experts - Report D5.4 – FilmEU EDI workplan
WP6	Lyceum	3 - IADT	258.00	1	48	D6.1 – Micro-credentials Academy Programmes D6.2 – Joint BA D6.3 – FilmEU graduate catalogue D6.4 – Report Collegium mapping
WP7	Laboratorium: Expertise and innovation across the knowledge square	4 - TALLINN UNI	180.00	1	48	D7.1 – Interim report on module Units D7.2 – Final report on module Units D7.3 – Catalyser internal digital repository D7.4 – Cognition Toolkit and Agenda D7.5 – Report on FIHUB
WP8	Creator	4 - TALLINN UNI	243.00	1	48	D8.1 – Open FilmEU Action plan D8.2 – FilmEU without borders Plan D8.3 – FilmEU without borders Report D8.4 – Report on Imagination Centre D8.5 – Report on Imagination Centre launch

Work packages <i>Grant Preparation (Work Packages screen) — Enter the info.</i>						
Work Package No	Work Package name	Lead Beneficiary	Effort (Person-Months)	Start Month	End Month	Deliverables
WP9	Communication and Dissemination	1 - Lusófona Uni	141.00	1	48	D9.1 – Website D9.2 – Branding style D9.3 – Communication and dissemination Strategy D9.4 – Report on Communication and Dissemination Strategy - D9.5 – Final Repor on Communciation and Dissemination Accivities

Work package WP1 – Project management and coordination

Work Package Number	WP1	Lead Beneficiary	1. Lusófona Uni
Work Package Name	Project management and coordination		
Start Month	1	End Month	48

Objectives

WP1 provides the central project management activities running during the entire course of the project. Its main objectives are:

To ensure an effective management of FilmEU for the funding period, i.e., day-to-day administration, coordination of the overall project and monitoring of the work in progress, the project's implementation and the achievement of the objectives of all work packages within the targets of time, budget and quality, and, fore and foremost, excellent academic and scientific conduct and output;

To provide a management structure and platform for efficient communication and decision-making between the partners, while establishing and maintaining a high level of team spirit, all reports and documentation to stakeholders and the interface between the European Commission and all stakeholders for communication ensuring visibility of the project;

To create a deep transformation of our Higher Education institutions and accomplish the goals of institutionalising our cooperation and turning collaboration into the norm.

Description**T1.1 Management, Coordination and Collaboration**

This activity deals with the overall project management for the funding period, including different tasks that establish teamwork, decision-making, communications and collaboration, reporting, financial management, and quality control. Includes regular meetings of all management bodies.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.2 Digital Tools for Project Management and Collaboration

Implementation /adaptation of the joint archiving tool and associated collaboration tools. Microsoft SharePoint will be used for the intranet and Teams for collaboration since the Alliance is already using these tools. Currently under implementation is ASANA as project management tool integrated with Teams that will also be used in FilmEU+

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.3 Data Management Plan

Following the integration of four new partners, the Alliance will update its DMP and integrate the new partners in the existing storage and data management environments. The task Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.4 Intellectual Property Management

During this task original members of the Alliance will in partnership with new members map existing policies and guidelines in the new members and integrate these in the existing FilmEU IP (Intellectual property) policy procedures and guidelines. The task includes the general discussion and agreement on procedures and methods and the piloting with all Alliance members of the application of the revised guidelines to be produced.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.5 Periodic reports

These documents will report to the EC and internally, on the achieved results of the project and the overall schedule of tasks. It reports any deviations from the work plan and risks associated with the performed work and planned milestones. It provides the further status of FilmEU+ financial status and its spending.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.6 Preparing the yearly Academic Council meetings

Steering Committee will call for the yearly meetings and will be presenting the yearly report.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.7 Preparing the yearly Advisory Board meetings

SC will call for the yearly meetings and will be presenting and discussing the developments of the work plan.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T1.8 Definition common procedures

This office (PMO) and the (SC) will be formed as part of WP1 with a standard operating procedure (SOP) for each including reporting processes for the PMO and the SC being agreed in the first year of FilmEU+. Full SOPs for the relevant operational and management structures will be developed and implemented as part of WP1 in the first year of FilmEU+.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

Work package WP2 – Governance and Onboarding

Work Package Number	WP2	Lead Beneficiary	1. Lusófona Uni
Work Package Name	Governance and Onboarding		
Start Month	1	End Month	48

Objectives

Co-Leaded with IADT

To support FilmEU enlargement process via the onboarding of the new partners joining the Alliance during this period. This involves there is a commitment of time effort and energy on the part of the whole Alliance to share knowledge, co-create processes, revisit phase 1 reports / maps / and the general toolkit.

To fine tune previous design of relevant and efficient joint management and governance structures inline with ongoing developments around the definition of a legal statute for European Universities;

Following the two objectives above, to redefine our Toolkit in order to incorporate the needs of new partners and the emergent legal framework;

To implement a consensus governance space that ensures the interests of all stakeholders, defines modes of participation and capacity to become regionally and internationally responsive and engaged in collaboration dynamics with other actors across the CCSI regional innovation system in order to increase our competitiveness but also our sustainability, while ensuring full and transparent participation of all stakeholders and their engagement.

To establish a clear separation and define levels of action between the project decision-making level and the broader and more strategic governance level of the future European University;

To ensure proper integration and onboarding of new partners and the overall promotion of cultural intelligence and communication across the Alliance ensuring all diversity is nurtured and represents an added value for the Alliance.

To integrate our existing legal entity FilmEU non-for-profit association in the governance model of the Alliance.

To define all regulations; guidelines and procedures that ensure the operationalization of the bodies foreseen in the governance model to ensure FilmEU moves from a project to a programmatic approach. This implies that be the end of the new funding period conditions are in place that allow the Alliance to define and implement FilmEU legal statute.

Proposed management and governance models presented already in B2.2.2 (above) are the following: The first diagram represents the management and decision-making model for the current funding period and takes an approach that builds on the lessons of the current funding period, namely by transforming the current project management board into a steering committee with larger representation from all partners. The second diagram concerns the future governance of the European University FilmEU. This second diagram already incorporates the core offices to be established under WP3 and that constitute one of the core aspects of our strategy since they address our vectors of change and respond to them via joint services and interventions.

Description

T2.1 Revision Toolkit

Work towards the revision of the existing FilmEU Toolkit in order both to integrate lessons from first stage and facilitate the onboarding and transformational processes among new partners.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.2 Onboarding new partners- Institutionalisation

Onboard new partners across all areas of intervention of the toolkit. Three core moments: initial signature of MOU (October 2023 Genk); Integration in the Association (November 2024 Tallinn); conclusion integration and full status (Dublin October 2025)

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.3 Onboarding new partners- training and engagement

Onboarding of new partners in three stages via focused workshops, meetings and several training sessions. This includes the “buddy” programme whereby each new partner is assigned an old partner that mentors and tutors the partner during onboarding

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.4 Revise governance model Revise and redesign the governance model to integrate the input of new partners and external elements such as the definition of a legal statute for European Universities

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.5 Management vs governance

Allocation of staff to all positions both in the management decision-making level and later designation of members for all bodies of the Alliance legal entity.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.6 Regulations and Bylaws

Writing and Production FilmEU internal regulations and bylaws including research / legal advice / review of policies and practices and approval of these documents by all partners. Develop a FilmEU code of practice to include all regulations, bylaws, processes and operating procedures.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.7 Final governance model

Final definition of structures, roles, management and decision-making procedures in the future FilmEU governance model. Ratification of statutes by all partners.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.8 Engagement with external and internal stakeholders

Two conferences on the Governance models of European Universities (Tallinn November 2024 – includes presentation of the refined toolkit) and Dublin (October 2025) for engagement with internal and external experts and stakeholders. One press conference during the Kick-off meeting in Brussels in December 2023 (WP1) to engage with the general public. Meetings of the bodies of the legal entity during all FilmEU summits. General bi-annual training sessions in the FilmEU collaborative platform to engage with internal stakeholders. Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

AP: CILECT; QQI; EQ-Arts; FUSP; Innovation in the Culture Foundation; Lithuanian Short Film Foundation; Vision Denmark

T2.9 Launch European University FilmEU

Signature of final binding contract between all parties and public launch of the University. (Lisbon, October 2027). FilmEU statutes ratified by all partners.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

T2.10 Cultural Bridging

Cultural intelligence training and workshops will enable partners to better understand their own cultural assumptions and biases, as well as appreciate the many cultural differences within FilmEU. Through this, we'll overcome cultural barriers and achieve the cultural diversity bonus.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU FilmEU Assoc

Work package WP3 – Integration

Work Package Number	WP3	Lead Beneficiary	2. LUCA
Work Package Name	Integration		
Start Month	1	End Month	48

Objectives

Co-Leader FilmEU Asso

The objective of the WP Integration is to set up structures and procedures that turn collaboration into the norm, well embedded in the local environment with the engagement of students, teachers and non-teaching staff while involving internal audiences with the goal of establishing transnational structures for facilitating all FilmEU operations.

To ensure a deep transformation of our Higher Education institutions and accomplish the goals of institutionalising our cooperation

To facilitate all FilmEU operations through offices for technically and logically support for all our joint activities, including the promotion of the mobility 2.0 paradigm,

To increase engagement from students/teachers and internal audiences through extra-curricular activities and communities,

To implement innovative and pedagogical approaches towards the mobility of staff and students with concise project-based transnational outcomes. To deepen the use of our innovative challenge-based Samsara 2.0 pedagogical model across all our pilot joint educational activities in view of promoting challenge-based approaches combining teaching and learning and pedagogical innovations setting the bases for joint courses between Alliance members (MAP POD). POD are the transformational modules our work plan operates on. Each POD encapsulates a number of specific actions in a concrete domain always with a focus on taking our institutional cooperation to the next level.

Samsara model can be found as an Appendix to Part B.

Description

T3.1 MAP (Mobility Academic partnerships): Empower phase: 2023-2024 Observational challenge

Observational challenge with the 4 established partners as full participants with the addition of limited number of staff and students as observers for adequate onboarding with max. 80 students. This involves the piloting of the SAMSARA 2.0 model. Design and piloting of this model already conducted in current funding phase. This involves not only extending the use of the pedagogical model to the new partners and most importantly strongly increase the number of participants moving from a pilot stage to an institutionalized one.

Tallinn Uni

Lusófona Uni

LUCA VIA LMTA NATFA VSMU

T3.2 MAP (Mobility Academic partnerships): Co-create phase: 2024-2025 Challenge

The Challenge implementation by 2 established members and 2 new members with max. 80 students.

LUCA

Lusófona Uni NATFA LMTA

T3.3 MAP (Mobility Academic partnerships): Co-create phase: 2025-2026 Challenge

The Challenge implementation by 2 established members and 2 new members with max. 80 students.

IADT

Tallinn Uni VSMU VIA

T3.4 MAP (Mobility Academic partnerships): Bridging phase: 2026-2027 Challenge

The design of Challenge + implementation by all members with max. 120 students.

LUCA

Lusófona Uni

IADT Tallinn VIA UC LMTA NATFA VSMU

T3.5 OFFICES: Empower: research of state-of-the-art HEI

(1) Audit of existing services and procedures in the local HEI offices and entities and select people the at local level for transnational collaboration partners.

(2) Involvement and debate within the local HEI governance structure.

(3) Map procedures for the activity across the Alliance. This mapping builds on the outcome of the FILMEU project as some of the procedures were already aligned for the existing partners. Staff training needs analysis.

LUCA, FilmEU Assoc

IADT Tallinn Uni VIA UC LMTA NATFA VSMU, Lusófona Uni

T3.6 OFFICES: Co-creation: Joint Offices

Setting joint services, starting November 2024 and running till October 2025. Offices to be created: a) Joint Procurement Office (joint procedures for acquisition of goods and services), b) Joint International Office (supporting mobility 2.0 activities and connected with WP2 map Erasmus Without Papers solutions for the new partners, support the signing of contracts with partners), c) HR joint office (talent management, training and development, workplace safety, support, and compliance), d) IT management office – Digi-Factory (Map local resources at the IT level namely at the staff level and at the researcher's level. Create a team to be located at one of the HEIs with connections to all consortium partners), e) Research office (RIT – Research, Innovation, Transformation – office to support all research and innovation activities across the Alliance including TTO activities with a focus on pre-award. The office will also focus on lobbying and IP management and knowledge transfer in relation to outcomes of the Alliance), f) Communications office (general management of dissemination, communication, and branding policies), g) Quality Assurance office, h) EDI (Equality, Diversity, Inclusion) office and Student support office for career and student counseling, disabilities support, student wellbeing linking to internal QA, j) Sustainability office (developing strategies and policies and supporting activities for to address green transition).

LUCA IADT, FilmEU Assoc, Lusófona Uni

Tallinn Uni VIA LMTA NATFA VSMU

T3.7 OFFICES: Bridging: Define guidelines and procedures

Common guideline for offices operation across HEI and the FilmEU-association. Starting in November 2025. Joint offices to be expanded: 1. Procurement office, 2 – International Office 3. HR office. 4. IT management Office, 5. Research Office - RIT 6. Communication office; 7 – Quality Assurance Office 8 – EDI and Student Support Office

LUCA IADT Lusófona Uni, FilmEU Assoc

Tallinn Uni VIA UC LMTA NATFA VSMU

T3.8 CLUBS: Ideation moments for recruitment and designing clubs

Mapping of existing structures between November 2023 and July 2024, and implementing pilots for clubs 2024-2025 with evaluation pilot July to August 2025

LUCA Lusófona Uni

IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T3.9 CLUBS: Founding of Dead filmmakers' society

Transnational club of students, meeting and discussing films while also providing a selection of films to be screened at the Cineclub events.

LUCA Lusófona Uni

IADT Tallinn Uni VIA UC LMTA NATFA VSMU

AP: Lithuanian Short Film agency; ICA; Black Nights; Cinematik; Indie Cork; Sofia VR Fest; Film By Aarhus; Viborg festival

T3.10 CLUBS: Creating the PodCast club

The cross-disciplinary student club, discussing interesting topics within Film and Media arts but also embracing other fields (e.g. natural sciences, anthropology, engineering) and delivering content for the ENGAGE PodCast activity.

LUCA VIA UC

Lusófona Uni IADT Tallinn Uni LMTA NATFA VSMU

T3.11 CLUBS : Setting up FilmEu-Inc

Students engaging in entrepreneurial activities supported by TTO to bring their ideas to market: e.g., involving local Student-led organisations promoting entrepreneurship, for instance VIA's Student Incubator that supports entrepreneurial ideas and projects or IADT's student-run Business Society, the on-campus startup incubator Media Cube and Starter Tallinn – enabling students to develop their own startups.

IADT

Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

T3.12 ENGAGE: Design and implement mobilities outside of MAP and collegium

Screening Shorts with joint screening and critical appraisal of works by other students and exchange of projects presentation between schools on a yearly basis. Experts on air (open industry experts) are invited and hosted by the local institutions with implementation within regular classes. Road shows to engage within the entire university and across all disciplines making workings of FilmEU events and activities visible to increase awareness of the Alliance activities and involvement of internal stakeholders (students and staff). Podcast about filmmaking, techniques and content, designed and produced by students. Cineclubs events curated by students (Dead filmmakers' society).

LUCA

Lusófona Uni IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T3.13 ENGAGE: Implementing common themes of Challenges within campuses Approaches are explored and implemented within the whole campus or department and integrated within the regular classes. This is also enforced by campus-wide visuals and branding.

LUCA

Lusófona Uni IADT Tallinn Uni VIA UC LMTA NATFA VSMU

Work package WP4 – Resources – deepening cooperation

Work Package Number	WP4	Lead Beneficiary	1. Lusófona Uni
Work Package Name	Resources – deepening cooperation		
Start Month	1	End Month	48

Objectives

Co-Lead VSMU

WP4 - Resources: Deepening Cooperation is a cornerstone for the development of the FilmEU project, it focuses on a set of resources that will be key to supporting the activity of the other WPs and the activity of FilmEU as a whole.

Cloud - Aims to implement a Media Asset Management system across the Alliance. This system provides the archive for files, media and information, in a cloud-based network system, with anytime, anywhere access to data. The system includes long-term preservation features via the use of standard open metadata.

Hub – Set up of a networked HUB consisting of a set of distinctive labs in each of the campuses of the Alliance corresponding not to mere amalgamations of technology but to a collection of technologies, equipment, resources, and facilities consistent with the future areas of innovation for the culture and creative industries recently identified in the EU report "100 radical innovations for the future". Also creates a second layer of structural labs for FilmEU activities that can be used both for MAP pilots and research.

Digi-Factory - We envision the Digi-Factory to be an information technologies support Group, to be created during the project, to evolve from a pure IT support group to the members of the Alliance (providing not only technical support for the different partners but also developing software tools that improve the delivery and overall management of the joint programme) to a full fledged software development house, providing services to other European funded joint programme consortia as well to the global ecosystem of creative industry stakeholders.

Campus – Ideation and concept design of a network of physical architectural buildings for a future decentralized FilmEU Campus.

Equipment - A transversal perspective on the film production equipment available in the Alliance through a focus/consulting group to define common strategies regarding production equipment. Identifying the Alliance's global offer, industry trends, and funding opportunities. This task will produce the requisites and guidelines for the work of the procurement office following the implementation of the Alliance investment plan dedicated.

Description

T4.1 Cloud

Implements the Cloud system across the Alliance using the Limecraft Platform. Monitors feedback on the Cloud. Produces Standard Operation Protocols and Production Manuals. Designs and Deploys Educational Workshops for Students and Staff. Research technologies and standard operating procedures for archiving media, ensuring compliance with European standards for long-term preservation. Defines a Media Archive system for FilmEU within Cloud. Research collaborative platforms for film and media production to further integrate into Cloud.

Lusófona Uni VSMU

LUCA IADT Tallinn Uni LMTA NATFA VIA UC**T4.2 Hub**

Defines the labs to be implemented in each HEI. Maps existing documents on standard operation procedures, technical standards in labs and studios in each HEI. Produces protocols for collaboration, management systems and technical manuals. Defines a global strategy for the Hub. Creates a second layer, structural labs, for specific FilmEU activities e.g., the creation of one Blended Learning Environment Lab in each HEI.

Lusófona Uni VSMU

LUCA IADT Tallinn Uni LMTA NATFA VIA UC

T4.3 Digi-Factory

Digi-Factory is core to the FilmEU strategy for Digital Transition as it sets up an information technologies support group meant to evolve from pure IT support to a fully-fledged software development house. This core IT support team will be responsible for managing the shared infrastructure (hardware and software) associated with the programme as well as providing second-line support to the users (first-line support will always be provided locally by each institution). Develops the European Student Card within the framework of Erasmus Without Paper (EWP) and its integration into FilmEU. The factory will also provide services to WP3 mobility 2.0 office on the EWP processes and procedures across the Alliance. Currently following work under E* FilmEU EWP has been implemented across current partners using mobility online and the Erasmus Dashboard, with the same solutions now being extended to new partners and harmonized across the Alliance. Digi-Factory will support WP7 and WP5 with the development of a FilmEU Expert Database (FED) and will create new digital and web-based services such as FilmEU Streaming, FilmEU Equipment, FilmEU Portfolios and FilmEU Student Market. Designs and develops the integration of services in the FilmEU Portal. Develops the federation of the new Alliance institutions into services available in the portal.

Lusófona Uni VSMU

LUCA IADT Tallinn Uni LMTA NATFA VIA UC

AP: FUSP; EQ-Arts; QQI

T4.4 Campus

CAMPUS represents a vision for the future of FilmEU, one rooted in the transnational cooperation at work in the project and which seeks to sketch a conceptual design of a future decentralized campus for FilmEU. Outlines required documents for a pre-design phase of an architectural project. Opens a call for architecture design concepts. Publicly presents the results and promotes debate about the future of FilmEU.

Lusófona Uni VSMU

LUCA IADT Tallinn Uni LMTA NATFA VIA UC

AP: Tallinn City Centre; Oeiras Municipality; Vilnius Municipality; Viborg Visuals; Film by Aarhus; The city District Bratislava

T4.5 Equipment

Sets up a consultative board constituted by experts from the HEIs to advise and strategize on film production equipment. Investigates trends in state-of-the-art film production equipment and technologies. Identifies funding opportunities. The constituted board will make an inventory of all available equipment across the Alliance and make it accessible through the Portal. A final publication with recommendations and an investment pathway is delivered to the Procurement joint Office.

Lusófona Uni VSMU

LUCA IADT Tallinn Uni LMTA NATFA VIA UC

Work package WP5 – People

Work Package Number	WP5	Lead Beneficiary	3. IADT
Work Package Name	People		
Start Month	1	End Month	48

Objectives

Co-led by LMTA

Ensure a deep transformation of our Higher Education institutions via the implementation of several transformational modules namely TALENT, AGORA, MARKET and INCLUSIVE FilmEU in order to deepen the vectors of change identified and designed in earlier stages and promote diversity and inclusion as key FilmEU features.

Implement a two-folded work programme that ensures the full embeddedness of our HEIs in the European University while positioning the European University as a clear added value for the competitiveness and international positioning of our HEIs by capacitating and valorising our people.

Increase the number of international students, teachers and researchers across our educational and research initiatives by placing valuing in them and by championing under-represented voices and creating a more accepting, culturally diverse, and sustainable European University.

Empower our community with the creation of a dedicated space for discussion and ideas generation named “Agora”

Enable our people - staff and teachers - via professional development, knowledge sharing and valorisation via joint activities also engaging APs.

Attract and retain talent via the implementation of joint research and reward programmes and a common pool for recruitment organized around our “Talent” programme.

Promote multilingualism via our “Agora” initiative and the language learning opportunities it entails

Build and enrich the Film and Media arts education community by empowering excluded and marginalised groups at all levels of society

Promote the POD “Inclusive FilmEU” as the flagship initiative supporting inclusion across the Alliance.

Description

T5.1 Talent Pilot 1

Map existing staff training across the HEIs determining areas where joint approaches can add value. Launch Talent Pilot 1 (1 School offers 2 training sessions, 1 compliance focussed, and 1 domain focussed).

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.2 Talent Pilot 2

Evaluate Talent Pilot 1, define the model and guidelines including possible certification / CPD system. Launch Talent Pilot 2 (3 schools offer 2 training sessions, 1 compliance focussed, and 1 domain focussed)

IADT LMTA

UL LUCA TLU VIA NATFA VSMU

T5.3 Talent Training

Evaluate Talent Pilot 2, adapt model and guidelines and launch Talent Training. Ongoing staff training across the consortium (3 schools per year offering at least 2 training sessions per year (at least 1 in-person))

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.4 Agora Pilot

Explore existing models of idea-sharing / focus group initiatives in arts and non-arts related industries. Design pilot including selection of members, terms of reference and format of meeting to create a think tank that brings together interdisciplinary film educators to study and research specific topics related to the aesthetic implications of industrial and social change (e.g. Metaverse, non-linear production, VR XR AR, AI etc.) Its mission is to foster debate by producing ideas, reviewing policy, and providing intellectual resources to the Alliance and the public. It is made up of reputable professors and students, with students from underrepresented backgrounds invited to provide a novel perspective and create balance. One in person meeting (at FilmEU Industry Summit)

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.5 Agora

Evaluate Agora Pilot, review terms of reference, themes and format. Include students from Inclusive FilmEU, organise one in-person event (at FilmEU industry event) and two online events. Each event issues a “finding” to be disseminated and forms part of the biannual report.

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.6 Talent Market Pilot (staff)

Snapshot staffing shortfall across the consortium to understand best use of mobility to answer same. Map academic timetables and leave across the consortium. Research IT solutions to facilitate timely “clearing house” of shortfalls and facility for staff/faculty to apply. Launch Pilot.

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.7 Talent Market Pilot (student)

Snapshot student talent shortfall across the consortium to understand the best use of mobility to answer the same. Map major project/research schedules across the consortium. Isolate the areas of intervention the market will serve. Research IT solutions to facilitate a timely “clearing house” for students to apply to work together on non-credit bearing mobilities (physical and virtual)

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.8 Talent Market Staff & Student

Evaluate pilots. Launch and maintain full IT solution. Refine multi-persona front end to FilmEU Portal. Launch full Talent Market. Complete annual review. The HR Office in WP3 Integration tracks staff exchanges to ensure parity of commitment.

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.9 Inclusive FilmEU Priority Actions

Examine film schools and partners to understand how we relate to major social changes regarding diversity and inclusiveness. Create a conceptual “visioning” of an archetypal institution in order to isolate barriers to inclusion and diversity. Develop FilmEU diversity and inclusiveness priorities and KPIs.

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

T5.10 Inclusive FilmEU Platform & FilmEU Scholarships

Create a platform (using IT solution developed through WP5 People) connected to FilmEU Hub, detailing all the supports available to FilmEU staff, students & potential applications. Develop FilmEU Scholarship Pilot to support less-represented students through their studies liking students to Agora in order to widen co-intelligence of that body. The implementation of scholarships is managed by WP3 Integration.

IADT LMTA

Lusófona Uni LUCA Tallinn Uni VIA UC NATFA VSMU

AP: KNUTKT - Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University

Work package WP6 – Lyceum

Work Package Number	WP6	Lead Beneficiary	3. IADT
Work Package Name	Lyceum		
Start Month	1	End Month	48

Objectives

Co-lead by Lusófona Univ

Ensure a deep transformation of our Higher Education institutions via the implementation of two transformational modules (PODs) called Academy and Collegium, that deepen the vectors of change identified and designed in earlier stages.

Be one of the main providers of high-level education and research activities in the areas of Film and Media Arts at an international level via a unique offer of international BAs, joint Master Degrees, a Joint Doctoral Programme, a Micro-credentials Academy and the promotion of differentiated research and innovation endeavours, all with flexible and innovative curricula that allows us to pilot the EU label for joint degrees.

Implement a two-folded work programme including the design, piloting and delivery of programmes that ensures the full embeddedness of our HEIs in the European University while positioning the European University as a clear added value for the competitiveness and international positioning of our HEIs

Increase our sustainability and capacity via the acquisition of additional funding gained by the Alliance for all areas of its mission coming both from national or European sources

Embed entrepreneurship education across the Alliance and its joint programmes & to foster an entrepreneurial mind-set namely via our challenge-based model Samsara 2.0

Capacitate teachers and researchers via the dedicated mobility and capacitation programme “Collegium” and our innovative pedagogies based on the “Samsara model”.

Description
<p>T6.1 Micro-Credential Academy: Pilot Mapping current offers and market needs, connecting with FilmEU Observatory, explore approaches and preferred learning methods, platforms and validation. Pilot up to 8 micro-credential courses M12-19. Initial design and piloting already done in current funding phase. IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU AP: VAF Green Filmmaking</p>
<p>T6.2 Micro-Credential Academy: Launch Review pilot and platform. Create model / manual in order Launch FilmEU Micro-credentials Academy offering a suite of micro-credential offers ideally linked to FilmEU wallet. Annual review and refresh. Ensuring sustainability, innovation and diversity are embedded. IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU AP: VAF Green Filmmaking</p>
<p>T6.3 Micro-credential Academy: Entrepreneurship and Innovation Pedagogical Material Building on the work of the EIT HEI C-Accelerate Project, deepen and retool the pedagogical material for industry delivered by WP7 FIHUB and WP 8 Creator IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU AP:FUSP;; HDM Stuttgart</p>
<p>T6.4 Undergraduate Academy: Annual Challenge Design Design the pedagogical content for the Annual Challenge implemented in WP3 Integration (MAP) IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU</p>
<p>T6.5 Undergraduate Academy: Joint BA Pilot Build on already developed Joint BA in Film Curriculum, By M12 Develop business case, national and institutional accreditation (if needed), diverse recruitment plan, embedding of sustainability and innovation. Enter a preparatory year, M12 disseminate and recruit first Joint BA in Film and launch in M24. IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU</p>
<p>T6.6 Undergraduate Academy: Further Programme Development Review business case and Joint BA in Film Pilot and develop harmonised curriculum for further Joint BAs (e.g. in Animation & Music for Screen, Multi-platform content, etc.) to be rolled-out progressively from 2027 with embedded green production / sustainability, entrepreneurship, innovation and diversity, and maximise the use of shared facilities. IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU</p>
<p>T6.7 Undergraduate Academy: Harmonisation Build on existing BA in Film Harmonisation and implement “Mobility Menu” across the consortium. Devise and publish "Mobility Menu" for Animation (M2), Sound & Music Courses (M14), Expanded Mobility Menu for further courses menu by M26. Ensure implementation of automatic credit recognition in Joint programmes and mobility menus. IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU</p>
<p>T6.8 Postgraduate Academy: Implementation Funding permitting, implement the following Joint MA programmes to expand the suite and providers: Joint Master Film Memory (ERASMUS-EDU-2022-EMJM-DESIGN –101049881) EMJM proposal with 4 participating partners expected prep year 2024. Joint Master on Videogames through EMDM, expected prep year 2026 (Re:Play -ERASMUS-EDU-2022-PEX-EMJM-MOB). Joint Master on Sound through EMDM, expected prep year 2026 (Re:Sound -ERASMUS-EDU-2022-EMJM-DESIGN) IADT Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU AP: UPVM; FUSP; GEECT; University; Aalto University</p>

T6.9 Postgraduate Academy: Design Measures

The Alliance commits to explore and design new offerings at MA level in the following domains in order to leverage the skills and capacities of an expanded Alliance: Multi-platform Content, Storytelling, Scenic Arts, Film & Media Arts Education. At least one new design measure application per year of the programme (with embedded sustainability, innovation and diversity).

IADT Lusófona Uni

LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

AP: UPVM; FUSP; GEECT; University; Aalto University

T6.10 FilmEU Collegium

Map enlarged consortium and create a needs assessment in order to develop a training plan and teaching material, both in domain specific, generic and compliance activities for academic and non-academic staff utilising talent and specialisation across the consortium (e.g. AI, VR, Virtual Production and GDPR, sustainability practices, EDI, etc.). The pedagogical materials and courses are to be developed in WP6 but the actual implementation of the programmes will be co-ordinated by WP5 PEOPLE. Wor to develop a Voluntary CPD track for FilmEU linked in to FilmEU wallet. Map expanded Alliance and develop needs assessment, develop MOOCs for training of Doctoral Panels and Supervisors.

IADT Lusófona Uni

LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

T6.11 Pilot FilmEU Joint degree label

Filmeu currently runs a project for the piloting of the EU Label for joint degrees. Our proposal, named ETIKETA, implies the piloting of the label with two of our joint master degrees in 23/24

Lusófona Uni

LUCA IADT Tallinn Uni

AP: Aalto University

Work package WP7 – Laboratorium: Expertise and innovation across the knowledge square

Work Package Number	WP7	Lead Beneficiary	4. TALLINN UNI
Work Package Name	Laboratorium: Expertise and innovation across the knowledge square		
Start Month	1	End Month	48

Objectives

Co-led by LUCA

Laboratorium is responsible for setting up joint management structures with a focus on innovation labeled COEs ‘Centres of Excellence’. These joint structures operate the research and innovation cycle across the knowledge square and set the expertise agenda for FilmEU which focuses largely on supporting excellence across the Alliance and its related outputs, it is delivered by four pods (corresponding to the transformational modules):

‘Units’ focuses on joint structures and develops inter-institutional structures to incentivize innovation collaboration across Alliance partners by enabling the development of emerging joint multidisciplinary structures and consolidating them through the creation of new ‘Centres of Excellence’ (COEs), supplemented by joint activities benefitting doctoral candidates.

‘Catalyser’ focuses on knowledge exchange and preservation and enhances, improves, elevates and ‘catalyses’ the visibility and accreditation status of FilmEU’s outputs and capacity to its own members, complimenting WP8 Open FilmEU that reaches out to the wider society. Catalyser aggregates Alliance exemplars, also demonstrating expertise and lessons learned.

‘Cognitio’ enables the FILMEU Alliance’s expertise to contribute to the development of higher education across the Alliance, alongside an ‘Observatory’ producing white papers, policy documents and guidelines for the creative and cultural industries relating to education, research, higher education and innovation across the knowledge square.

FilmEU Innovation Hub (‘FIHUB’) focuses on entrepreneurship and incubation services and consists of a virtual incubation structure to support project-based innovation providing a ‘safety net’ for talented former students to incubate and develop their projects further through the FIHUB factory to the marketplace and society. The existing Innovation Vision Action Plan (IVAP) designed by the EIT, European Institute of Innovation and Technology, will be implemented among new members of the Alliance in order to support the innovation potential of the Alliance. The EIT grant that covers the work under the C-accelerate project is ongoing at this moment in time and will only end in mid-2024. All work IVAP related activities in the context of that project were conducted in the first semester of 2023 and only had

impact on the four initial FilmEU partners. The IVAP related activities under FilmEU+ are not presently and have not in the past been covered by EIT funding.

Workplan and tasks implementation across each POD (set of transformative activities) will follow our 6IS methodology fully described in the process. Different tasks do not repeat one another but differently correspond to a progressive process inline with the iterative nature of our methodology.

Description

T7.1 Units: Map expertise, develop, support, implement and evaluate Dynamic Research Clusters (DRCs).

Task force identifies, maps expertise across disciplines (in FED database), and analyses focus areas across the Alliance. The Alliance will select new clusters involving groupings of its staff and students across the participating institutions (all institutions including new members, ensuring full engagement across the knowledge square). There will be 2 rounds of internal calls for dynamic joint structures with 3 proposals selected in each call so 6 in total to ensure full coverage of all partners and diversity and impact of participation. Each new cluster will be developed and implemented, with outcomes presented and discussed in yearly conference.

LUCA

Lusófona Uni IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T7.2 Units: Develop, support, sustain and evaluate Centres of Excellence (COE).

Drawing from the clusters and networks already developed under the first round of E+ funding (funding E+ for the first three years pilot period), and the new clusters (see T7.1), establish for FilmEU 'Centres of Excellence'. Select and incubate two Centres of Excellence. The COE - centres of excellence correspond to joint interinstitutional structures supporting a joint group of experts working on a concrete challenge in view of joint and transformative management models as foreseen in the call). Each COE will focus on innovation and knowledge transfer; they will develop and implement a clear plan and strategy for collaboration, dissemination, and sustainability. COE plans and reports are presented and discussed in yearly conference.

LUCA

Lusófona Uni IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T7.3 Units: Strengthening the doctoral community across the Alliance

Opportunities for doctoral candidates to meet and benefit from 'third cycle' (in the Bologna sense) joint activities, network and collaborate in workshops, training and elective models supported by the COEs with the aim of improving and developing professional expertise and creative entrepreneurial skills.

LUCA

Lusófona Uni IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T7.4 Augmenting FilmEU creative and artistic outputs by identifying, accrediting, improving visibility

Initially, develop evaluation criteria/policy for creative and artistic outputs for accrediting bodies to recognise their academic value. Lessons learned shared with Alliance. From this, periodic dynamic aggregation of Alliance outputs from shared repository (see T7.6), measuring changes in citations and other visibility/impact metrics. Review, prioritise and disseminate these outputs through suitable channels (e.g., annual summits). Handbook and training sessions developed for how Alliance staff can improve the visibility of their outputs, contributing to their professional development.

Tallinn Uni

Lusófona Uni LUCA IADT VIA UC LMTA NATFA VSMU

T7.5 Catalyser: Develop and maintain a harmonised information channel for Alliance members.

Information channel on all FilmEU activity for Alliance members to include events, meetings, artistic research outputs, publications, pod and video casts.

Lusófona Uni

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T7.6 Catalyser: Develop, launch, and maintain a digital repository platform for FilmEU creative and artistic outputs.

Needs analysis building on the earlier work of FilmEU to create a specifications list for creative and artistic outputs. Initiate processes to procure system or build on existing one. Implement, launch prototype with sample of Alliance content, collect and prioritise feedback for improvements and make changes to system. Populate regularly with Alliance content. This repository should not be confused with the "Open FilmEU" public-facing program that includes also a digital repository since that one is a public repository of students' works, targeting dissemination and knowledge sharing, while this internal repository targets data management and preservation of all of the Alliance outputs and core assets needed and the acquiring process of these assets, in view of long-term institutional cooperation.

Tallinn Uni

LUCA IADT VIA UC LMTA NATFA VSMU Lusófona Uni

AP: Cinematek; Buklgarian Archive

T7.7 Catalyser: Training on artistic and creative guidelines.

Implementation of staff and student training programme focusing on the use of the repository developed in T7.6, and related artistic and creative outlines.

IADT

Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

T7.8 Catalyser: Aggregate exemplars from Alliance members around sustainable film making practices with cooperation at state level.

Building on the work of projects across the Alliance, green filmmaking practice will be aggregated especially when working with state agencies, serving as exemplars to other Alliance members and wider in the EU.

Tallinn Uni

Lusófona Uni LUCA IADT VIA UC LMTA NATFA VSMU

AP: VAF Green Filmmaking

T7.9 Cognitio: Revise, develop and implement a joint research agenda for the FilmEU Alliance.

Building on the initial work of the FilmEU Alliance at the pilot stage, and working with the new partners, adopt an agenda for the role of, and policies and structures for, collaborative research and innovation, supporting and strengthening research-led teaching, across the expanded Alliance through an associated toolkit.

LUCA

Lusófona Uni IADT Tallinn Uni VIA UC LMTA NATFA VSMU

T7.10 Cognitio: Negotiate joint subscriptions for relevant journals, products and services for the Alliance.

Analyse and prioritise relevant subscriptions to online academic journals, products, and services across all Alliance members (title, cost, terms and conditions, number of users, value for money, publisher/owner) that could fall under a negotiated agreement. Negotiations prioritised by potential cost savings, use, and most willing publisher to come to agreements about Alliance access.

IADT

Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

T7.11 Cognitio: Design, implement, launch, and maintain the FilmEU Observatory.

Terms of Reference (TOR) for Observatory created. Scheduled and shared Alliance activities planned and implemented to include: 4 FILMEU online seminars accompanied by white papers, disseminated individually and collectively (topics include machine learning, data analytics, spatial internet, blockchains and similar in innovating storytelling, film production and distribution in Europe) developed collaboratively with Alliance members and other stakeholders; 4 policy documents chosen from: Intellectual Property Rights for Alliance outputs, Green transition to enable sustainable multimedia production, long term impact of audio visual policy (over two years) of film releases especially in smaller countries, elevating the contribution of higher education to the creative and cultural sectors and industries, online guide of European Filmmakers' unions. Outputs presented and discussed in yearly conference.

IADT Tallinn Uni

Lusófona Uni LUCA VIA UC LMTA NATFA VSMU

AP: GEECT/CILECT; Film by Aarhus; Vision Denmark; Universite Paul Valéry; Irish Film Institute

T7.12 FILMEU Innovation HUB: Design, implement, pilot, launch and maintain the FIHUB (FilmEU Innovation Hub) Incubator.

Innovation Vision Action Plan (IVAP) communicated across Alliance through webinar, based on previous experience of the partners across FilmEU (E+) and the complementary C-ACCELERATE project (EIT), questionnaire administered annually and analysed for all 8 partners for their innovation capacity in the Alliance and involvement in FIHUB. Virtual FIHUB Incubator designed, benchmarked, piloted, evaluated and launched. Procedures and guidelines to select projects for 'project incubation developed', identify mentoring staff, determine incubation prizes, entrepreneurship education developed in Imagination Centre (WP) available for people on selected projects. Virtual FIHUB implemented and plans in place for future innovation labs for all 8 members.

Lusófona Uni Tallinn Uni

LUCA IADT VIA UC LMTA NATFA VSMU

AP: Baltic Film and Television Cluster Bulgarian National Archive; Cinematek

Work package WP8 – Creator

Work Package Number	WP8	Lead Beneficiary	4. TALLINN UNI
Work Package Name	Creator		
Start Month	1	End Month	48

Objectives

Co-lead with VIA UC

‘Creator’ ensures that engaging/collaborative activities and services are developed and provided from the FilmEU Alliance’s expertise and its relevant outputs to those who are less privileged and at risk, in order to develop a more resilient ‘Creator Society’ and make the knowledge square a reality, it is delivered by 3 PODs:

‘Open FilmEU’ improves the showcasing of FilmEU’s activities and outputs (including student work) to various public stakeholders through a range of scheduled and harmonised actions, such as: annual hybrid student talent exhibitions (the first edition of this Exhibition ARE 2023 was held still at the pilot stage); live termly ‘Expert on Air’ sessions, biannual selected student prize-winning podcasts, termly social media campaign promoted content from an open access repository; coordinated, harmonised, synchronised and consistently branded local FilmEU events; the establishment of co-creation socially and future focused production bureau with annual challenges and prizes. This POD integrates an open access digital repository targeting the distribution of student’s works. ‘FilmEU without borders’ raises the skill capacity, mobility and quality of educational programmes to those not as privileged, marginalized, ‘young people’, at ‘risk’ in a culturally diverse and gender balanced way from the Alliance, third countries and especially Ukraine, utilising the talents, skills, expertise and resources from the FilmEU Alliance. It will achieve this through the following activities: identifying those in need, baselining what is already available to them; identify need gaps, improving the quality of existing programmes in Associate partner countries; identifying meaningful and transformative mobilities; delivering needed courses in situ and online; developing a degree scholarship programme (Bachelors or Masters) to support 4 students; disseminate success stories from this POD widely.

‘Imagination Centre’ innovates by developing a unique white box/transformational laboratory knowledge transfer structure ‘inviting industry in’ to learn from, work and ‘imagine’ with the FilmEU Alliance and others to solve problems together through a range of activities co-created with industry and other stakeholders: analyse and report into imagineering approaches around the world; understand industry needs; collaboratively develop and run design factory and creative thinking lab; develop consultancy incubation service running annual ‘grand leaps of the imagination challenges’ showcased at annual industry conference; implement a student entrepreneurship educational model, pilot and then deliver courses online and onsite across Alliance; run annual industry conferences showcasing Alliance alumni talents.

The combined WP8 WPs all contribute to the capacitation of the Alliance to act as a model of good practices to further increase the quality, international competitiveness and attractiveness of the European higher education landscape and the build-up of the European Higher Education and Research areas.

Description

T8.1 Open FilmEU: Alliance events and activities coordinated and delivered.

Coordinated, synchronized and harmonized local Alliance recruitment ‘open days’, ‘festivals’ and ‘screenings’ with consistent FilmEU branding for Alliance activities ‘events pack’, local ‘sample works’ (LMTA). Annual hybrid ‘Spotlight on FilmEU Student Talent Exhibitions. ‘Cine Clubs’ / ‘Expert on Air’ sessions, 2 each per academic term; 8 terms led by each partner with 32 instances. Bi-annual selected ‘best of student’ podcasts broadcast with 8 instances. Promotion of digital repository of content through termly themed social media campaigns thereafter (4 per year over 3 years, 12 campaigns). Open FilmEU web presence maintained, updated & coordinated throughout course of the project updated existing website.

Tallinn Uni

Lusófona Uni LUCA IADT VIA UC LMTA NATFA VSMU

AP: AS Mainor; AVAKA; Eesti Kinoliit (Estonian Film Union); Cinetoscópio; Bulgarian National Film Archive; Academia Portuguesa de Cinema; Film Forge; Kerekesfilm s.r.o.; Latvian Academy of Culture

T8.2 Open FilmEU: Socially conscious future looking ‘Co-Creation Production Bureau’ developed, launched, and maintained

Established to deliver supervised meaningful paid student projects to society and/or explore innovative technology. Sponsorship explored, annual call developed and launched in collaboration with other professionals in the sector to avoid competition. Results of 3 annual competitions showcased at annual exhibitions.

VIA UC

Tallinn Uni Lusófona Uni LUCA IADT LMTA NATFA VSMU

AP: Cinematek; Estonian Film Institute; Irish Film Institute

T8.3 FilmEU without borders: Needs analysis of expertise of Alliance and gaps in training/consultancy for APs and other stakeholders.

Identify /prioritise candidates, what's needed, and requested (gaps), understand what's already available/what Alliance can offer online/onsite (ensure green transition is included, guerrilla style film making, film making for young people, building an excellent portfolio of work, improving the quality of programmes and other examples) and mobilities through developing, administering and analysing the results of surveys. Create/publicise offer, recruit candidates, deliver training and consultancy, collect feedback, improve for future instantiations. FilmEU without border will focus on students coming from countries outside of the EU namely Ukraine.

IADT

Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

AP: Sumy State University, KNUTKT - Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University in Ukraine, State Academy of Fine Arts of Armenia (SAFAA). UPVM

T8.4 FilmEU without borders: Scholarships and highlight POD achievements.

Develop, set up, and launch the application process for scholarships and make selections (need and expertise) for FilmEU Masters/Bachelors programmes. Arrange extra funds locally if possible. Initiate, support and deliver a scholarship programme for 1 candidate per year. Highlight achievements of this POD at events.

IADT

Lusófona Uni LUCA Tallinn Uni VIA UC LMTA NATFA VSMU

AP: Sumy State University, KNUTKT - Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University in Ukraine, State Academy of Fine Arts of Armenia (SAFAA)

T8.5 Imagination Centre: Analyse, develop, run and sustain Imagination Centre with industry.

Analyse and report into 'imagineering' approaches around the world, understand industry needs, collaboratively develop and run design factory, creative thinking lab, consultancy incubation service running annual 'grand leaps of the imagination challenges' showcased at annual industry conference. Seek and confirm ways securing long-term funding for the centre.

Tallinn Uni VIA UC

Lusófona Uni LUCA IADT LMTA NATFA VSMU

AP: Baltic Film and Television Cluster; Black Nights; Indie Cork; Cinematik; Dublin International Film festival; IAFF; Indie Lisbon; Sofia International Film festival; Viborg Animation Festival; Film by Aarhus; Estonian society of cinematographers; Estonian screenwriters guild.

T8.6 Imagination Centre: Develop, pilot and deliver innovative entrepreneurship educational model and programme.

Implement entrepreneurial educational programme aimed at stimulating student innovation by empowering collective creativity, based on creative thinking, design thinking, practice-based challenges, linking to society, artistic, out-of-the box approaches. We build on the work of some of the partners in the C-accelerate HEI Innovation project, where we reviewed approaches to student entrepreneurship in the creative industries and developed a model for education appropriate to the needs of these fields. Here, we will first run pilot entrepreneurship courses, obtain feedback and improve, and then deliver 4 entrepreneurial courses across Alliance and industry members in roughly annual cycles, after each cycle, collect feedback and improve the next version of the course.

Tallinn Uni VIA UC

Lusófona Uni LUCA IADT LMTA NATFA VSMU

AP: Tallinn City Centre; Oeiras Municipality; Vilnius Municipality; Viborg Visuals; Film by Aarhus; The city District Bratislava

T8.7 Imagination Centre: Develop, plan and deliver 'Imagination Centre Annual Industry Conference' in Oct-Nov

Annual Industry event for Industry and Alliance members, showcasing FilmEU Alumni talents, regular updates of the development of the 'Imagination Centre' including launch (third conference).

Tallinn Uni VIA UC

Lusófona Uni LUCA IADT LMTA NATFA VSMU

AP: Tallinn City Centre; Oeiras Municipality; Vilnius Municipality; Viborg Visuals; Film by Aarhus; The city District Bratislava

Work package WP9 – Communication and Dissemination

Work Package Number	WP9	Lead Beneficiary	1. Lusófona Uni
Work Package Name	Communication and Dissemination		
Start Month	1	End Month	48

Objectives
<p>Co-lead with NATFA</p> <p>To spread FilmEU Alliance across different domains and audiences;</p> <p>To disseminate all project deliverables and achievements;</p> <p>Organization of internal and external dissemination and exploitation of project activities and outcomes: transfer information and knowledge (focus on internal dissemination), stakeholder engagement and outreach to a larger audience outside the consortium (public dissemination);</p> <p>Organisation of the Alliance's events;</p> <p>Create a shared and common audiovisual team involving staff and students;</p> <p>To deploy a comprehensive communication and dissemination campaign that includes social and digital media, web and online events, and community building.</p> <p>To develop a comprehensive toolkit that will be ready to be shared and implemented at any Media and Film Arts HEI ready to be part of the European Universities Initiative in view of transferability.</p>

Description
<p>T9.1 Rebranding of FilmEU Rebranding and corporate identity of the Alliance and the European University to include new partners Lusófona Uni LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU</p> <p>T9.2 Refresh and constant update of FilmEU website Refresh of the website to include new consortium and constant update with public outputs, such as Reports, Open FilmEU or Talks Lusófona Uni LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU</p> <p>T9.3 Assembly of the Audiovisual Team Audiovisual team is composed of staff and students of the Alliance and works together to produce content Lusófona Uni LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU</p> <p>T9.4 Development of the Communication Strategy To develop a Long-Term Action Plan in the form of a 'dynamic' agenda that can help to set targets, design long-term strategies, and suggest sustainable actions Lusófona Uni LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU</p> <p>T9.5 Newsletters Development of Alliance's newsletters. To be designed via a Communication Strategy co-creation session Lusófona Uni LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU</p> <p>T9.6 Social Media Communications Designing a constant presence, with purpose, in the media; This implies the development of different and meaningful content. To be designed via a Communication Strategy co-creation session Lusófona Uni LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU</p> <p>T9.7 Internal Communication Design and development of an internal communication plan, guaranteeing that staff/students are aware of and engage with the Alliance's activities. To be designed via a Communication Strategy co-creation session Lusófona Uni</p>

LUCA IADT Tallinn Uni VIA UC LMTA NATFA VSMU
--

STAFF EFFORT

Staff effort per participant <i>Grant Preparation (Work packages - Effort screen) — Enter the info.</i>										
Participant	WP1	WP2	WP3	WP4	WP5	WP6	WP7	WP8	WP9	Total Person-Months
1 - Lusófona Uni	24.00	26.00	33.00	48.00	16.00	46.00	25.00	32.00	35.00	285.00
2 - LUCA	18.00	19.00	39.00	22.00	14.00	35.00	43.00	32.00	13.00	235.00
3 - IADT	18.00	26.00	30.00	16.00	17.00	46.00	25.00	32.00	13.00	223.00
4 - TALLINN UNI	18.00	19.00	30.00	23.00	14.00	35.00	43.00	50.00	14.00	246.00
5 - VIA UC	18.00	17.00	22.00	27.00	13.00	24.00	11.00	24.00	11.00	167.00
6 - LMTA	18.00	17.00	22.00	17.00	17.00	24.00	11.00	23.00	10.00	159.00
7 - NATFA	18.00	17.00	22.00	17.00	13.00	24.00	11.00	24.00	34.00	180.00
8 - VSMU	18.00	17.00	22.00	17.00	13.00	24.00	11.00	26.00	11.00	159.00
9 - FilmEU Assoc	3.00	10.00								13.00
Total Person-Months	153.00	168.00	220.00	187.00	117.00	258.00	180.00	243.00	141.00	1667.00

LIST OF DELIVERABLES

Deliverables <i>Grant Preparation (Deliverables screen) — Enter the info.</i> <i>The labels used mean:</i> <i>Public — fully open (🚩 automatically posted online)</i> <i>Sensitive — limited under the conditions of the Grant Agreement</i> <i>EU classified —RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision 2015/444</i>						
Deliverable No	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month)
D1.1	Data Management Plan	WP1	1 - Lusófona Uni	DMP — Data Management Plan	PU - Public	6
D1.2	Report on the implementation of the project management tools and related digital collaboration platform.	WP1	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	26
D1.3	II Report on the implementation of the project management tools and related digital collaboration platform	WP1	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	46
D1.4	Updated Intellectual Property Policy guidelines	WP1	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	48
D2.1	Revised FilmEU Toolkit	WP2	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	24
D2.2	FilmEU European University Regulations, operating procedures and Bylaws	WP2	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	24
D2.3	Cultural Intelligence training programmePedagogic contents of the workshop	WP2	3 - IADT	R — Document, report	PU - Public	26
D2.4	FilmEU European University Statutes	WP2	1 - Lusófona Uni	R — Document, report	PU - Public	48
D3.1	SAMSARA 2.0 Pedagogical Model	WP3	2 - LUCA	R — Document, report	SEN - Sensitive	20

Deliverables

Grant Preparation (Deliverables screen) — Enter the info.

The labels used mean:

Public — fully open ( automatically posted online)

Sensitive — limited under the conditions of the Grant Agreement

EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision [2015/444](#)

Deliverable No	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month)
D3.2	FilmEU Offices	WP3	2 - LUCA	R — Document, report	PU - Public	24
D3.3	ENGAGE package	WP3	2 - LUCA	R — Document, report	PU - Public	38
D3.4	Documentary ‘Making up FilmEU’	WP3	2 - LUCA	DEC — Websites, patent filings, videos, etc	PU - Public	47
D3.5	Report State of the art / mapping HEI for Offices	WP3	2 - LUCA	R — Document, report	SEN - Sensitive	26
D4.1	CLOUD	WP4	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	24
D4.2	FilmEU HUB	WP4	1 - Lusófona Uni	R — Document, report	PU - Public	26
D4.3	DigiFactory	WP4	8 - VSMU	R — Document, report	SEN - Sensitive	38
D4.4	Campus Concept	WP4	1 - Lusófona Uni	DEM — Demonstrator, pilot, prototype	PU - Public	48
D4.5	FimEU Equipment State of the Art report	WP4	8 - VSMU	R — Document, report	SEN - Sensitive	9
D4.6	ESC and ESI pilots	WP4	1 - Lusófona Uni	R — Document, report	PU - Public	36
D4.7	The collaborative protocol for the Hub	WP4	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	36
D5.1	Report Talent Activities	WP5	3 - IADT	R — Document, report	SEN - Sensitive	14
D5.2	Report Agora Activities	WP5	6 - LMTA	R — Document, report	SEN - Sensitive	36
D5.3	FilmEU Experts Database – Joint Database of experts - Report	WP5	3 - IADT	R — Document, report	SEN - Sensitive	38

Deliverables

Grant Preparation (Deliverables screen) — Enter the info.

The labels used mean:

Public — fully open (⚠ automatically posted online)

Sensitive — limited under the conditions of the Grant Agreement

EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision [2015/444](#)

Deliverable No	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month)
D5.4	FilmEU EDI workplan	WP5	3 - IADT	R — Document, report	PU - Public	48
D6.1	Micro-credentials Academy Programmes	WP6	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	18
D6.2	Joint BA	WP6	3 - IADT	R — Document, report	SEN - Sensitive	24
D6.3	FilmEU graduate catalogue	WP6	1 - Lusófona Uni	OTHER	PU - Public	36
D6.4	Report Collegium mapping	WP6	3 - IADT	R — Document, report	SEN - Sensitive	46
D7.1	Interim report on module Units	WP7	2 - LUCA	R — Document, report	SEN - Sensitive	25
D7.2	Final report on module Units	WP7	2 - LUCA	R — Document, report	SEN - Sensitive	48
D7.3	Catalyser internal digital repository	WP7	2 - LUCA	R — Document, report	SEN - Sensitive	24
D7.4	Cognitio Toolkit and Agenda	WP7	4 - TALLINN UNI	R — Document, report	PU - Public	47
D7.5	Report on FIHUB	WP7	4 - TALLINN UNI	R — Document, report	PU - Public	24
D8.1	Open FilmEU Action plan	WP8	4 - TALLINN UNI	R — Document, report	SEN - Sensitive	6
D8.2	FilmEU without borders Plan	WP8	3 - IADT	R — Document, report	PU - Public	8
D8.3	FilmEU without borders Report	WP8	3 - IADT	R — Document, report	SEN - Sensitive	47
D8.4	Report on Imagination Centre	WP8	5 - VIA UC	R — Document, report	PU - Public	14
D8.5	Report on Imagination Centre launch	WP8	5 - VIA UC	R — Document, report	PU - Public	36
D9.1	Website	WP9	1 - Lusófona Uni	DEC — Websites, patent filings, videos, etc	PU - Public	2

Deliverables

Grant Preparation (Deliverables screen) — Enter the info.

The labels used mean:

Public — fully open (🚩 automatically posted online)

Sensitive — limited under the conditions of the Grant Agreement

EU classified — RESTREINT-UE/EU-RESTRICTED, CONFIDENTIEL-UE/EU-CONFIDENTIAL, SECRET-UE/EU-SECRET under Decision [2015/444](#)

Deliverable No	Deliverable Name	Work Package No	Lead Beneficiary	Type	Dissemination Level	Due Date (month)
D9.2	Branding style	WP9	1 - Lusófona Uni	DEM — Demonstrator, pilot, prototype	PU - Public	2
D9.3	Communication and dissemination Strategy	WP9	1 - Lusófona Uni	R — Document, report	SEN - Sensitive	3
D9.4	Report on Communication and Dissemination Strategy -	WP9	7 - NATFA	R — Document, report	SEN - Sensitive	24
D9.5	Final Repor on Communciation and Dissemination Accivities	WP9	7 - NATFA	R — Document, report	SEN - Sensitive	48

Deliverable D1.1 – Data Management Plan

Deliverable Number	D1.1	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Data Management Plan		
Type	DMP — Data Management Plan	Dissemination Level	PU - Public
Due Date (month)	6	Work Package No	WP1

Description
Document/guidelines for the the data handling across the Alliance

Deliverable D1.2 – Report on the implementation of the project management tools and related digital collaboration platform.

Deliverable Number	D1.2	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Report on the implementation of the project management tools and related digital collaboration platform.		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	26	Work Package No	WP1

Description
Report on the Alliance activities and implementation to be presented to the Academic Council with a focus on the implementation of collaboration digital tools and digital tools for project management

Deliverable D1.3 – II Report on the implementation of the project management tools and related digital collaboration platform

Deliverable Number	D1.3	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	II Report on the implementation of the project management tools and related digital collaboration platform		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	46	Work Package No	WP1

Description
Second report on the Alliance activities and implementation to be presented to the Academic Council with a focus on the implementation of collaboration digital tools and digital tools for project management

Deliverable D1.4 – Updated Intellectual Property Policy guidelines

Deliverable Number	D1.4	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Updated Intellectual Property Policy guidelines		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	48	Work Package No	WP1

Description
Document/guidelines on how to handle IP across the Alliance

Deliverable D2.1 – Revised FilmEU Toolkit

Deliverable Number	D2.1	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Revised FilmEU Toolkit		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	24	Work Package No	WP2

Description
Revised version of FilmEU toolkit integrating past experience and transformational guidelines for new partners

Deliverable D2.2 – FilmEU European University Regulations, operating procedures and Bylaws

Deliverable Number	D2.2	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	FilmEU European University Regulations, operating procedures and Bylaws		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	24	Work Package No	WP2

Description
Regulations operating procedures and Bylaws

Deliverable D2.3 – Cultural Intelligence training programmePedagogic contents of the workshop

Deliverable Number	D2.3	Lead Beneficiary	3. IADT
Deliverable Name	Cultural Intelligence training programmePedagogic contents of the workshop		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	26	Work Package No	WP2

Description
Pedagogic contents of the workshop

Deliverable D2.4 – FilmEU European University Statutes

Deliverable Number	D2.4	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	FilmEU European University Statutes		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	48	Work Package No	WP2

Description			
Statutes for the European University are published in the Alliance portal following approval by all members.			

Deliverable D3.1 – SAMSARA 2.0 Pedagogical Model

Deliverable Number	D3.1	Lead Beneficiary	2. LUCA
Deliverable Name	SAMSARA 2.0 Pedagogical Model		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	20	Work Package No	WP3

Description			
Report presenting the affordances of the revised SAMSARA 2.0 model.			

Deliverable D3.2 – FilmEU Offices

Deliverable Number	D3.2	Lead Beneficiary	2. LUCA
Deliverable Name	FilmEU Offices		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	24	Work Package No	WP3

Description			
Report that describes the operational tasks and organisation model of the 9 Alliance's offices that become operational at this moment in time.			

Deliverable D3.3 – ENGAGE package

Deliverable Number	D3.3	Lead Beneficiary	2. LUCA
Deliverable Name	ENGAGE package		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	38	Work Package No	WP3

Description			
showcasing the outcomes of the extension activities developed by the Alliance in the context of the MAP Pilots.			

Deliverable D3.4 – Documentary ‘Making up FilmEU’

Deliverable Number	D3.4	Lead Beneficiary	2. LUCA
Deliverable Name	Documentary ‘Making up FilmEU’		
Type	DEC — Websites, patent filings, videos, etc	Dissemination Level	PU - Public
Due Date (month)	47	Work Package No	WP3

Description			
Audiovisual work, providing insight into activities, achieved objectives through interviews with stakeholders. providing insight into activities, and achieved objectives through interviews with stakeholders.			

Deliverable D3.5 – Report State of the art / mapping HEI for Offices

Deliverable Number	D3.5	Lead Beneficiary	2. LUCA
Deliverable Name	Report State of the art / mapping HEI for Offices		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	26	Work Package No	WP3

Description			
Report that will evidence the existing services and procedures in each Alliance HEI.			

Deliverable D4.1 – CLOUD

Deliverable Number	D4.1	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	CLOUD		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	24	Work Package No	WP4

Description			
Collaborative platform for Media and Data storage, management and long term preservation. The publishing of digital versions of the Cloud User Manual.			

Deliverable D4.2 – FilmEU HUB

Deliverable Number	D4.2	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	FilmEU HUB		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	26	Work Package No	WP4

Description			
Network of specialised labs ((8) across all alliance members covering the core domains of teaching and research of the alliance			

Deliverable D4.3 – DigiFactory

Deliverable Number	D4.3	Lead Beneficiary	8. VSMU
Deliverable Name	DigiFactory		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	38	Work Package No	WP4

Description			
Blue print manual of the Digi-factory including operational procedures; description of team and functions and activity plan of this structure for the funding period in view of implementing a pool of joint digital resources			

Deliverable D4.4 – Campus Concept

Deliverable Number	D4.4	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Campus Concept		
Type	DEM — Demonstrator, pilot, prototype	Dissemination Level	PU - Public
Due Date (month)	48	Work Package No	WP4

Description			
Concept art and architectural plans of the future FilmEU University Campus			

Deliverable D4.5 – FimEU Equipment State of the Art report

Deliverable Number	D4.5	Lead Beneficiary	8. VSMU
Deliverable Name	FimEU Equipment State of the Art report		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	9	Work Package No	WP4

Description			
Report on the state of the art, including the recommendations and investment pathway to be delivered to the Procurement Joint office in order to support the FilmEU HUB Labs			

Deliverable D4.6 – ESC and ESI pilots

Deliverable Number	D4.6	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	ESC and ESI pilots		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	36	Work Package No	WP4

Description			
Report on the implementation and use during MAP and ENGAGE			

Deliverable D4.7 – The collaborative protocol for the Hub

Deliverable Number	D4.7	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	The collaborative protocol for the Hub		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	36	Work Package No	WP4

Description
The publishing of digital versions of the Standard Operation Documents with the Protocol for Collaboration within the Hub.

Deliverable D5.1 – Report Talent Activities

Deliverable Number	D5.1	Lead Beneficiary	3. IADT
Deliverable Name	Report Talent Activities		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	14	Work Package No	WP5

Description
Report on the activities and initial results of the Talent Programme (specific recruitment programme targeting joint pool of resources for teaching)

Deliverable D5.2 – Report Agora Activities

Deliverable Number	D5.2	Lead Beneficiary	6. LMTA
Deliverable Name	Report Agora Activities		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	36	Work Package No	WP5

Description
Report on the activities and initial results of the Students Engagement programme Agora Programme. Agora is a specific programme of events and meetings targeting students' engagement in a challenge-based model across the Alliance.

Deliverable D5.3 – FilmEU Experts Database – Joint Database of experts - Report

Deliverable Number	D5.3	Lead Beneficiary	3. IADT
Deliverable Name	FilmEU Experts Database – Joint Database of experts - Report		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	38	Work Package No	WP5

Description
Database populated and available via FilmEU Portal. FED – A joint database of experts is a core joint digital resource because it allows for sharing supervisors, joint evaluation panels and so forth. The report will contain statistics on the status of the DB and also a reflection on its use across the Alliance.

Deliverable D5.4 – FilmEU EDI workplan

Deliverable Number	D5.4	Lead Beneficiary	3. IADT
Deliverable Name	FilmEU EDI workplan		

Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	48	Work Package No	WP5

Description			
Report on efficacy, impact and outcomes of the FilmEU EDI programme – Equality, Diversity and Inclusion programme in accordance with the remit of the call for the development of inclusive gender, equality and inclusion plans at the institutional level, complemented by actions at the level of the alliance			

Deliverable D6.1 – Micro-credentials Academy Programmes

Deliverable Number	D6.1	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Micro-credentials Academy Programmes		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	18	Work Package No	WP6

Description			
Initial Micro credentials academy programmes, curricula and offer published on the website			

Deliverable D6.2 – Joint BA

Deliverable Number	D6.2	Lead Beneficiary	3. IADT
Deliverable Name	Joint BA		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	24	Work Package No	WP6

Description			
Report on the launch of the first Intake of the Joint BA running			

Deliverable D6.3 – FilmEU graduate catalogue

Deliverable Number	D6.3	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	FilmEU graduate catalogue		
Type	OTHER	Dissemination Level	PU - Public
Due Date (month)	36	Work Package No	WP6

Description			
Digital/print brochure of all FilmEU graduate joint offer (EMundus, Phd, BA, micro credentials...) target to internal and external audiences			

Deliverable D6.4 – Report Collegium mapping

Deliverable Number	D6.4	Lead Beneficiary	3. IADT
---------------------------	------	-------------------------	---------

Deliverable Name	Report Collegium mapping		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	46	Work Package No	WP6

Description
Report with evaluation and outcomes of the collegium mobility and knowledge transfer programme

Deliverable D7.1 – Interim report on module Units

Deliverable Number	D7.1	Lead Beneficiary	2. LUCA
Deliverable Name	Interim report on module Units		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	25	Work Package No	WP7

Description
Report on the implementation of the dynamic clusters, centres of excellence and doctoral activities that constitute the content of the pod Units. This report concerns the initial period (including the first round of clusters).

Deliverable D7.2 – Final report on module Units

Deliverable Number	D7.2	Lead Beneficiary	2. LUCA
Deliverable Name	Final report on module Units		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	48	Work Package No	WP7

Description
Final report on the outcomes of the final round of the dynamic clusters and centres of excellence that constitute the content of the pod Units. This report concerns the final evaluation of the process and its outcomes, including all clusters and 2 centres of excellence.

Deliverable D7.3 – Catalyser internal digital repository

Deliverable Number	D7.3	Lead Beneficiary	2. LUCA
Deliverable Name	Catalyser internal digital repository		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	24	Work Package No	WP7

Description
Internal digital repository containing all outputs of the catalyser POD. Following work in task 7.6 and in accordance with specifications in the University Data Management Plan (DMP) this core repository will contain and preserve all of the Alliance outputs and works.

Deliverable D7.4 – Cognito Toolkit and Agenda

Deliverable Number	D7.4	Lead Beneficiary	4. TALLINN UNI
Deliverable Name	Cognito Toolkit and Agenda		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	47	Work Package No	WP7

Description
Compilation of 4 white papers and research-led teaching toolkit

Deliverable D7.5 – Report on FIHUB

Deliverable Number	D7.5	Lead Beneficiary	4. TALLINN UNI
Deliverable Name	Report on FIHUB		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	24	Work Package No	WP7

Description
Guide to innovation hubs published and first virtual FIHUB incubator launched.

Deliverable D8.1 – Open FilmEU Action plan

Deliverable Number	D8.1	Lead Beneficiary	4. TALLINN UNI
Deliverable Name	Open FilmEU Action plan		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	6	Work Package No	WP8

Description
Action plan and calendar for the Open FilmEU events and campaigns

Deliverable D8.2 – FilmEU without borders Plan

Deliverable Number	D8.2	Lead Beneficiary	3. IADT
Deliverable Name	FilmEU without borders Plan		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	8	Work Package No	WP8

Description
Report of the needs assessment process that informs the FilmEU without Borders plan

Deliverable D8.3 – FilmEU without borders Report

Deliverable Number	D8.3	Lead Beneficiary	3. IADT
Deliverable Name	FilmEU without borders Report		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	47	Work Package No	WP8

Description
Final Report on the scholarship programme FilmEU WWithout Borders

Deliverable D8.4 – Report on Imagination Centre

Deliverable Number	D8.4	Lead Beneficiary	5. VIA UC
Deliverable Name	Report on Imagination Centre		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	14	Work Package No	WP8

Description
Report on the set up of the living labs underlining the Imagination Centre and its entrepreneurship training programme

Deliverable D8.5 – Report on Imagination Centre launch

Deliverable Number	D8.5	Lead Beneficiary	5. VIA UC
Deliverable Name	Report on Imagination Centre launch		
Type	R — Document, report	Dissemination Level	PU - Public
Due Date (month)	36	Work Package No	WP8

Description
First Imagination Centre living lab operational- digital publication containing info on affordances of the living lab and guidelines for its use by external stakeholders

Deliverable D9.1 – Website

Deliverable Number	D9.1	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Website		
Type	DEC — Websites, patent filings, videos, etc	Dissemination Level	PU - Public
Due Date (month)	2	Work Package No	WP9

Description
Public website of the project with detailed info on the Alliance and its objectives, activities and results. The website will be used as a dissemination and communications tool, both at internal and external levels, and as the Alliance moves forward all services made available to students and teachers will be accessible via this website. The new website will

contain info on all new partners plus different sections and digital services in particular the ones related to “Open FilmEU” and the new catalogues of joint educational and training offers.

Deliverable D9.2 – Branding style

Deliverable Number	D9.2	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Branding style		
Type	DEM — Demonstrator, pilot, prototype	Dissemination Level	PU - Public
Due Date (month)	2	Work Package No	WP9

Description

Development of Corporate identity and branding for FilmEU and prototyping of its applications in all media. Specific templates will be produced for reporting, online communication and platforms. English and all languages of the Alliance. This is a completely new branding that not only includes the new partners but also moves from a conceptual approach centered on the “Alliance” to one centered on “The European University”. In this sense it is no longer the branding of a project but the branding of an institution and that highly increases the complexity of the branding.

Deliverable D9.3 – Communication and dissemination Strategy

Deliverable Number	D9.3	Lead Beneficiary	1. Lusófona Uni
Deliverable Name	Communication and dissemination Strategy		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	3	Work Package No	WP9

Description

Document with the updated strategy already including a focus on the post-27 period and the fact that by then the University will already be in place.

Deliverable D9.4 – Report on Communication and Dissemination Strategy -

Deliverable Number	D9.4	Lead Beneficiary	7. NATFA
Deliverable Name	Report on Communication and Dissemination Strategy -		
Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	24	Work Package No	WP9

Description

Interim report on all communication and dissemination activities.

Deliverable D9.5 – Final Report on Communication and Dissemination Activities

Deliverable Number	D9.5	Lead Beneficiary	7. NATFA
Deliverable Name	Final Report on Communication and Dissemination Activities		

Type	R — Document, report	Dissemination Level	SEN - Sensitive
Due Date (month)	48	Work Package No	WP9
Description			
Report on all communication and dissemination activities. .			

LIST OF MILESTONES

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
1	Operational MS Teams	WP1	1-Lusófona Uni	Preparation and fully customised MS Teams and ASANA environment Staff from all partners have access to MS Teams	1
2	Kick off meeting	WP1	1-Lusófona Uni	Kick off meeting with SC, PMO and TF to start activities Agenda and minutes	1
3	DMP	WP1	1-Lusófona Uni	Published on FilmEU's website	6
4	Academic Council	WP1	1-Lusófona Uni	Constitution published on FilmEU's website	2
5	Advisory Board	WP1	1-Lusófona Uni	AB constituted Constitution published on FilmEU's website	3
6	Meetings of the Academic Council and Advisory Board	WP1	1-Lusófona Uni	Happening of the first meetings Agenda and minutes	6
7	Operational Reports on the functioning of the Project management office	WP1	1-Lusófona Uni	Submission of the progress reports Approval by the Academic Council	26
8	II Operational Reports on the functioning of the Project management office	WP1	1-Lusófona Uni	Submission of the progress reports Approval by the Academic Council	26
9	New version toolkit in place	WP2	1-Lusófona Uni	Revised version of the toolkit is in place. Toolkit available via FilmEU website	24
10	Onboarding new partners concluded	WP2	1-Lusófona Uni	Co-lead IADT, LUCA, TLU The onboarding initial process is concluded, and new partners are fully engaged and are members of the legal entity. Minutes general assembly legal entity that accepts the new members. Public event in Tallinn October 2024	24

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
11	Revised governance model	WP2	1-Lusófona Uni	All partners lead A revised governance model is in place and has been accepted by all partners. Joint statement by partners	42
12	Management structures in place and operational, decision-making procedures approved	WP2	1-Lusófona Uni	Roles and people are assigned and operational for all levels of management. Management structure with names published on the website.	2
13	Regulations and Bylaws	WP2	1-Lusófona Uni	Production FilmEU internal regulations and bylaws and approval of these documents by all partners. Joint statement by partners	42
14	Cultural intelligence training and workshops delivered	WP2	3-IADT	The training and workshops on cultural intelligence are designed and delivered in WP2 in the context of new partners onboarding and improvement in governance of the Alliance and its focus on turning diversity into a strength	24
15	Launch European University	WP2	1-Lusófona Uni	Signature of final binding contract between all parties and public launch of the University. (October 2027). This will occur after a one-year pilot with people already designated for all bodies and test of all procedures and interactions.	48
16	Concluding Observational challenge June 24	WP3	2-LUCA	Observational challenge with the 4 established partners as full participants with the addition of limited number of staff and students as observers for adequate onboarding with max. 80 Production reports and artistic outcome finishing with public screening	6
17	Concluding 1st Challenge 2+2 members June 25	WP3	2-LUCA	Challenge + implementation by 2 established members and 2 new members with max. 80	20

Milestones					
<i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
				students. Production reports and artistic outcome finishing with public screening	
18	Setting up and evaluation Joint Office pilot	WP3	2-LUCA	Based on report 3.3 services are set up in the form of a pilot. We aim to divide the lead of the different offices between the 8 partners according to competences and opportunities while services present to all. Minutes of meetings transnational offices	24
19	Setting up and evaluation Joint Clubs	WP3	2-LUCA	Establishing number of societies and CLUBS, meeting places for interaction between students and their peers/ students-teacher. Minutes of meetings societies	24
20	Setting up extra collegium mobilities with the implementation of the European Student Identifier (ESI).	WP3	1-Lusófona Uni	Setting up environments and events for engagement of internal local audiences outside the scope of FilmEU. Engage is also focusing on the technical aspects that can improve student and staff access during mobility to services and resources, and at the same time make the mobility management processes easier. Extension of federation to new partners. Report. Federation operational for all members.	36
21	Cloud User Manual	WP4	1-Lusófona Uni	The publishing of digital versions of the Cloud User Manual.	24
22	The collaborative protocol for the Hub	WP4	1-Lusófona Uni	The publishing of digital versions of the Standard Operation Documents with the Protocol for Collaboration within the Hub.	36
23	European Student Card Pilot. ESI pilot	WP4	1-Lusófona Uni	The launch of the pilot of the European Student	36

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
				Card integration within FilmEU. Implementation ESI – European student identifier.	
24	Cloud launch in the FilmEU Portal.	WP4	1-Lusófona Uni	The official launch of the FilmEU Portal version that integrates Cloud into the Portal in the Bratislava Summit. This is a 2.0 version of the portal that already exists. The FilmEU Portal 2.0 online.	24
25	Cloud Streaming Platform proof of concept	WP4	1-Lusófona Uni	The presentation of a Proof of concept for the FilmEU Streaming Platform in the Brussels Summit.	33
26	The FilmEU Portfolios	WP4	1-Lusófona Uni	The official launch of the FilmEU Portal version that integrates the FilmEU Portfolios into the Portal in the Sofia Summit	20
27	Campus: Looking at the Future.	WP4	1-Lusófona Uni	Public Presentation of a concept design project for the future FilmEU Campus in the Vilnius Summit	48
28	Equipment: Board Presentation.	WP4	1-Lusófona Uni	Public Presentation of the Equipment Board with the presentation of the mapping and analysis of the FilmEU equipment database at the Bratislava Summit. The Summit presentation recordings.	9
29	HUB: Inauguration of the blended learning labs involved in the Film Joint BA.	WP4	1-Lusófona Uni	Inauguration of the blended learning labs involved in the Film Joint BA. The physical Labs.	24
30	Talent Programme	WP5	3-IADT	Talent: Based on complete Talent Mapping, launch of Talent Programme. Including annual in-person, thematic training in order to integrate and capacitate groups of teachers linked by domain / specialty. Available on FilmEU Portal	24
31	Agora Launch	WP5	6-LMTA	Agora: Launching communication about Agora	18

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
				and engage its public Launch on FilmEU Website, Portal & Newsletter	
32	Inaugural Agora online meeting	WP5	6-LMTA	First online Agora Minutes of meeting	27
33	Talent Market Staff Map	WP5	3-IADT	Talent Market: Complete mapping of educational activity and timelines across consortium and needs. Mapping reflected in annual report.	12
34	Talent Market Student Map	WP5	3-IADT	Talent Market: Complete mapping of student activity / major projects across consortium. Mapping reflected in annual report	12
35	Talent Market Database	WP5	3-IADT	Talent Market: Pilot database of staff and student activity / needs Pilot available via FilmEU Portal and reflected in annual report.	18
36	Talent Market “front-end” pilot	WP5	3-IADT	Talent Market: Pilot student and staff “front-end” Available through FilmEU Portal and Website	23
37	Talent Market Platform launched on FilmEU Portal	WP5	3-IADT	Talent Market: Launch and dissemination of Talent Market platform on FilmEU Portal Available through FilmEU Portal and Website	28
38	Inclusive FilmEU Map	WP5	3-IADT	Inclusive FilmEU: Complete mapping of current activities across the consortium detailing current strategies for diversity and sustainability	8
39	FilmEU Diversity and inclusiveness workplan and pilot scholarship launch	WP5	3-IADT	Inclusive FilmEU: Launch & Disseminate diversity, inclusiveness objectives, workplan and pilot scholarships. Available through FilmEU Portal and Website	18
40	Inclusive FilmEU Scholarships full launch	WP5	6-LMTA	Inclusive FilmEU: Launch student scholarships. Available through FilmEU Portal and Website	26
41	Micro-credentials Pilot	WP6	3-IADT	Launch FilmEU Micro-credential Pilot offering 8	12

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
				micro-credential offers. Launch through FilmEU Portal and Website	
42	Micro-credentials Academy	WP6	3-IADT	Launch FilmEU Micro-credential Academy offering a suite of micro-credential offers ideally linked to FilmEU wallet. Launch through FilmEU Portal and Website	18
43	Joint International BA in Film	WP6	3-IADT	Launch first ever Joint International BA in Film. First Student intake across at least 6 universities. Publication of launch event in Dublin	24
44	Full Mobility Menu Published and label in place	WP6	1-Lusófona Uni	Publish fully harmonised mobility menu across the main domains of partner universities. Mobility menu available through FilmEU Portal, Courses with label active	26
45	Collegium Mapping	WP6	3-IADT	Have published a needs assessment and key areas of intervention for FilmEU Collegium Available in annual report	14
46	Collegium pedagogical materials	WP6	3-IADT	Have delivered a catalogue of pedagogical material to be delivered to staff by the People WP. Available in annual report and FilmEU Portal	24
47	Catalyser: Harmonised information channel	WP7	1-Lusófona Uni	Information channel on all FilmEU activity including events, meetings, artistic research outputs, publications, pod and video casts. Channel launched and active	6
48	Units: Mapping expertise	WP7	2-LUCA	Mapping of expertise and concept of searchable FilmEU expert database (FED). Announcement	4
49	Units: First Dynamic Clusters (DCs announced	WP7	2-LUCA	First three DCs announced and commenced. Call announcing successful DCs	7

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
50	Units: Second Dynamic Clusters (DCs) announced	WP7	2-LUCA	The second three DCs announced and commenced. Call announcing successful DCs	25
51	Cognitio: Launch FilmEU Observatory Pilot	WP7	3-IADT	FilmEU Observatory pilot developed and launched, presented at the annual industry conference.	12
52	Catalyser: Pilot Digital Repository platform launched	WP7	4-TALLINN UNI	A functioning pilot repository is operational.	12
53	Cognitio: Research-informed teaching	WP7	2-LUCA	Toolkit for research-led teaching published supported by training for teachers.	26
54	Units: Centres of Excellence (COEs) initiated	WP7	2-LUCA	COEs selected, funded and started. Centres of excellence announced	14
55	FIHUB: IVAP questionnaires completed and analysed	WP7	4-TALLINN UNI	IVAP (Innovation Vision Action Plan) questionnaire administered annually and analysed for all 8 partners for their innovation capacity in the Alliance and involvement in FIHUB.	2
56	Units: Evaluation of first round of clusters	WP7	2-LUCA	Evaluation of DRC 1 based on agreed criteria. Evaluation report published	28
57	FIHUB: Incubator launched	WP7	4-TALLINN UNI	Virtual FIHUB Incubator / Factory designed, benchmarked, piloted, evaluated and launched.	24
58	Cognitio: Documents published	WP7	4-TALLINN UNI	Compilation of 4 white papers, 4 Policy documents and the European Filmmakers' unions guide published All documents published on website.	47
59	PODs completed	WP7	4-TALLINN UNI	All PODs are completed successfully. Final annual report submitted	48

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
60	Units: Evaluation of second round of clusters and COEs	WP7	2-LUCA	Evaluation of DRC 2 and COEs based on agreed criteria. Evaluation report published	48
61	Open FilmEU: First ‘Spotlight on FilmEU Student Talent’ event Launched	WP8	6-LMTA	First Student showcase event organised and completed, including all new partners. Exhibition recorded and available on website.	12
62	Imagination Centre: First ‘Industry Conference’ Launched	WP8	4-TALLINN UNI	First Industry Conference organised and completed to include launch of first Grand Leap of the Imagination Challenge. Annual event taken place	12
63	Launch of Social Co-creative Production Bureau	WP8	5-VIA UC	Official launch of Co-creation Production Bureau with challenge 1 announced	12
64	Published application process for training, mobilities and scholarships	WP8	3-IADT	Published application process for training, mobilities and scholarships, which includes detailed offer of specific courses and support	12
65	16 of CineClub, 16 Expert on Air and 4 Podcasts published	WP8	2-LUCA	Half of CineClub, Expert on Air and Podcasts completed as part of Open FilmEU POD. Published on Open FilmEU website	24
66	Imagination Centre Open for business	WP8	4-TALLINN UNI	Designed and launched Imagination Centre Launch at second Industry Conference M24	24
67	Completion of all PODs	WP8	4-TALLINN UNI	Open Film EU, FilmEU without borders and Imagination Centre PODs completed. Final report to be presented to the EC	47
68	Website	WP9	1-Lusófona Uni	Website updated	2
69	Branding	WP9	1-Lusófona Uni	Brand style guidelines updated Distributed to all partners and in use	2
70	Audiovisual Team	WP9	1-Lusófona Uni	Team put together	2

Milestones <i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
71	Communication Strategy	WP9	1-Lusófona Uni	Co-creation session to develop a Long-Term Action Plan for the joint communication. Communication Plan	2
72	Summit Y1	WP9	8-VSMU	Annual event to present and discuss FilmEU's achievements	8
73	Summit Y2	WP9	7-NATFA	Annual event to present and discuss FilmEU's achievements	20
74	Summit Y3	WP9	2-LUCA	Annual event to present and discuss FilmEU's achievements	32
75	Summit Y4	WP9	6-LMTA	Annual event to present and discuss FilmEU's achievements	48
76	Industry and Research Conferences Y1	WP9	4-TALLINN UNI	Annual event dedicated to discuss industry and research developments and bridge between academia and industry	13
77	Industry and Research Conferences Y2	WP9	3-IADT	Annual event dedicated to discuss industry and research developments and bridge between academia and industry	24
78	Industry and Research Conferences Y3	WP9	5-VIA UC	Annual event dedicated to discuss industry and research developments and bridge between academia and industry	36
79	Industry and Research Conferences Y4	WP9	1-Lusófona Uni	Annual event dedicated to discuss industry and research developments and bridge between academia and industry	48
80	Toolkit	WP9	1-Lusófona Uni	This toolkit (Toolkit+) will be a compilation of several handbooks in different shapes (documents, audiovisual) about the process of constituting a European University in the fields	48

Milestones					
<i>Grant Preparation (Milestones screen) — Enter the info.</i>					
Milestone No	Milestone Name	Work Package No	Lead Beneficiary	Means of Verification	Due Date (month)
				of film and media arts) besides including an interactive affordance under development in current funding phase. Book, Audiovisual materials	
81	Minutes and bylaws of legal entity published with the inclusion of new members.	WP2	1-Lusófona Uni	Following the signature for membership of FilmEU Association by the new members minutes of that general assembly and revised bylaws of the entity are published with the inclusion of the new members.	13
82	Level of engagement of each HEI with Offices fully accomplished	WP3	2-LUCA	Local Institutions have allocated resources to each of the offices and they are included in their institutional structures being embedded in each partner HEI structures. Report finished	26
83	Catalyser: Evaluation criteria	WP7	2-LUCA	Publish evaluation criteria/policy for creative and artistic outputs for accrediting bodies to recognise their academic value. Published on FilmEU website and disseminated	12

LIST OF CRITICAL RISKS

Critical risks & risk management strategy			
Grant Preparation (Critical Risks screen) — Enter the info.			
Risk number	Description	Work Package No(s)	Proposed Mitigation Measures
1	Inability to consistently adhere to the green transition	WP4, WP1, WP2, WP7, WP5, WP8, WP3, WP6, WP9	FilmEU puts green sustainability at the centre of its activities. We include a sustainable approach across our work programme in the way we design our activities and think of their carbon footprint, but we also include a “green” approach across our educational and research activities by including the topic of green production as a central element to all this. Sustainability and environmental impact were the topic of the 2022 summit, where a commitment was made by all existing Alliance members to ensure sustainability is embedded and pursued in everything we do. Green sustainability will be an integral part of the onboarding process for new members of the Alliance and monitored periodically across the Alliance.
2	Failure to embed the idea of the Alliance in the whole organisation and with the staff individually.	WP4, WP1, WP2, WP7, WP5, WP8, WP3, WP6, WP9	For partners from comprehensive HEI institutions: as FilmEU+ is anchored in the Film and Media Arts departments, particular effort will be made to have the full support of the whole institution and be visible and integrated as much as possible (including top leadership, other departments and joint administrative staff)
3	General and screen fatigue of stakeholders and participants for appropriate delivery of objectives	WP4, WP2, WP1, WP7, WP5, WP8, WP3, WP9, WP6	Ensure there are enough personal meetings for creating community feeling and engagement within and between Alliance HEIs. The setup of the AGORA POD was envisioned as a mitigation measure for this risk.
4	IT systems not being compatible	WP4, WP1, WP2, WP7, WP5, WP8, WP3, WP6, WP9	Map out compatibility needed between IT systems from M1, test from M1 to M6, log issues and arrive at plans on how to overcome them, implement by M12 and monitor.
5	FilmEU Toolkit not immediately available at the beginning of FILMEU+	WP1, WP2	To ensure the toolkit is available for the onboarding without delays we have revised the workplan in the current project stage and included the final presentation of the toolkit as an element in our final summit a month before the actual conclusion of the current funding period.
6	Absence of legal statute for European Universities or progress regarding legal status issues	WP2	Proceed with the use of our existing non-for-profit association as the legal form of the Alliance that supports its development; liaison with other Alliances through FOREU2; engagement with E+ funded projects on governance and degree labels.

Critical risks & risk management strategy <i>Grant Preparation (Critical Risks screen) — Enter the info.</i>			
Risk number	Description	Work Package No(s)	Proposed Mitigation Measures
7	Division in professional relationships between existing and new partners.	WP2	As some partners have worked together for more than a decade, and others just recently joined the partner circle, active steps will be taken in the next period to level the playing field. Both in order to give new partners a voice, but also to ensure that they can take on an equal amount of responsibility. ‘Pairing’ new and existing partners is also a mitigation measure and this includes the setup of a “buddy” programme during the onboarding stage that will pair one “old” with a “new” partner. The work programme in itself was also designed as a mitigation measure and WP2 includes specific activities solely dedicated to onboarding and mitigate failures in this process.
8	Absence of clear communication, comprehension and engagement across diverse cultures and working environments in the larger and more diverse Alliance.	WP2	Specific tasks in WP2 to promote clear communication, comprehension and engagement across a culturally diversified working environment
9	Lack of correspondence and adherence to local and EU rules, e.g. for organising mobilities within Erasmus+; insufficient Erasmus+ funding for adequate student participation in Challenges	WP3	The Alliance will carry out intensive research and participate in debates for opportunities; look for alternative funding and participating in debates discussing Erasmus+ funding. Sourcing for extra funding for mobilities is a key mitigation measure already under implementation with success in the current stage of FilmEU
10	Lack of engagement, involvement or participation from local communities and the full HEI in which the Alliance partner sits, low level of engagement from students due to busy production or exam periods	WP3	Research into the reasons why there is a lack of engagement across the Alliance and discuss and share strategies openly (or confidentially) when there have been successes. Expectations should be clearly communicated, goals, added value and outcomes clear. Q&A mechanisms are already implemented across pilot activities following the design of our joint quality assurance model and should be reinforced in the future.
11	Lack of agreement on best approach to challenge-based education; gaps in embedding the challenge into curricula	WP3, WP6	Innovative Samsara pedagogical model (Samsara 2.0) (based on feedback) in order to ensure its adaptability and flexibility to the pedagogical environment foreseen under MAP POD and piloted it in the current stage of FilmEU. Plan/Schedule very early as some partners work in thematic periods/modules with 100% mandatory attendance; the implementation of tools (Asana integrated with Teams) adds to our planning capacity as a mitigation measure.
12	Inability to implement the ESC in the context of our mobility office	WP4, WP3	The implementation of the ESC will be conducted in collaboration with the Horizon project DC4EU the Alliance is involved in. This will allow us to have a single framework we

Critical risks & risk management strategy <i>Grant Preparation (Critical Risks screen) — Enter the info.</i>			
Risk number	Description	Work Package No(s)	Proposed Mitigation Measures
			can deploy at different velocities across institutions accordingly with their resources and availability.
13	Lack of sustainability of adopted solution for data management and storage due to high costs; difficulties in harmonizing metadata and storage procedures across Alliance	WP4	The FilmEU CLOUD solution is currently being piloted and tested in FilmEU. This was a long process and full engagement of the technology provider – AP Limecraft – is ensured and contracted. Additional national funding is already secured in some countries in order to ensure the long-term preservation of the solution and this is the mitigation measure we want to apply across the Alliance. We will adopt a suitable metadata standard – e.g. EML – which is open and freely available, to mitigate the risks of lack of adoption due to costs.
14	Digi_Factory is not able to provide all the required joint digital services	WP4	The Digi_factory was designed as an internal start-up having in mind the possibility for agile growth in order to ensure the structure is able to respond to all requests from the Alliance. The decision to setup this structure for the production of digital solutions and services in an independent manner is in itself a mitigation measure that seeks to prevent this structure from being affected by any problem in a specific partner.
15	Staff training: lack of engagement, structural barriers, language difficulties.	WP5	Enhanced communications around the opportunities and benefits in joint training opportunities. Use POD Collegium as an instrument to foster engagement and cross-institutional collaboration. Language training and buddy system. WP2 cultural intelligence activities.
16	Lack of sufficient funding for Inclusive and FilmEU Without Borders Scholarships	WP5, WP8	Leverage local and national funding for scholarships. Use FilmEU to enable match-funding and/or seed funding for low to medium value interventions. Learn from partner “best case” scenarios.
17	Delay to launch of digital repositories for media and artistic outputs	WP7, WP5	Work on the design and piloting of FilmEU_Cloud was anticipated in the current project and the technology partner brought onboard as an Associated partner to ensure greater engagement. Digital repository will largely harvest metadata from Alliance repositories
18	Risk of economic downturn leading to less national funding and less engagement from learners.	WP6	Communicate the value of transversal discipline training and adoption of new skills in order to mitigate labour market downturns. Acquisition of extra funding for scholarships via engagement with other sources of funding for joint education in particular the new KIC CCSI and the opportunities it will open for funding of EIT labelled joint degrees.

Critical risks & risk management strategy <i>Grant Preparation (Critical Risks screen) — Enter the info.</i>			
Risk number	Description	Work Package No(s)	Proposed Mitigation Measures
19	Lack of recognition of micro-credentials from national agencies and industries.	WP6	Engage locally and internationally and communicate the benefit and opportunities for both learners and HEIs that micro-credentials offer. Engage in marketing around programmes and “best outcome” stories. Mitigation measures already in place also include attaching our microcredentials courses to already funded national projects under resilience funds.
20	Joint BA issues: not finishing till after E+ grant; cannot find a sustainable financial plan	WP6	Reserving national funding to cover final year if further Erasmus+ funding is not forthcoming (4+2). Develop a multi-option business plan that includes fees, national funding, national mobilities, Erasmus+ funding, etc. Lobby for a competitive programme of Erasmus Mundus like programmes at undergraduate level.
21	Programme offers: funding models not aligned with partners’ structures or national legislation; Insufficient coherence in joint degrees/ courses; failing to find the right audience for the offers and making content applicable internationally	WP6	Close collaboration with observatory and associated partners, to ensure that courses/degrees are appealing and applicable at both an international and national level (also outside of EU). Purposefully create coherence and progress in content of joint degrees, including platforms and administration.
22	Dynamic research clusters (DRCs) and/or Centres Of Excellence (COEs) fail to achieve planned targets for research outputs.	WP7	Assessment of selected DRCs and COEs will evaluate the targets set in proposals and scale them back if they are not realistic. WP leader will regularly monitor progress of each DRC and COE against plans. Reasons for failure will be logged as lessons learned for subsequent research activity. Implementation of joint project management solution on top of existing collaboration platform will also greatly mitigate this risk.
23	Inability to implement the COEs and continue to promote the DRCs due to lack of funding	WP7	The Alliance has already implemented with success a system of jointly detecting and applying for extra funding in all research domains it is interested in. Recent success cases include the acquisition of Horizon and EIT funding. This joint approach to research and innovation funding acquisition is the best mitigation measure to address the mentioned risk.
24	Lack of visibility of artistic research outputs / lack of value accepted by national bodies	WP7	Specific PODs – Catalyzer and Open FilmEU – were designed in order to ensure high visibility of our artistic research outputs. Under the POD Cognitio a dedicated activity named “the observatory” was devised in order to ensure the Alliance produces recommendations and guidelines, namely on the value and impact of artistic research, that reach relevant external stakeholders.

Critical risks & risk management strategy <i>Grant Preparation (Critical Risks screen) — Enter the info.</i>			
Risk number	Description	Work Package No(s)	Proposed Mitigation Measures
25	Low innovation capacity found in many HEIs through IVAP	WP7	The Alliance is currently being funded under the EIT HEI-innovate initiative (project C-accelerate) in view of increasing its innovation capacity. In the near future and during onboarding, new partners will benefit from the transfer of knowledge and materials developed in this context.
26	Inability to attract start-ups to the FIHUB	WP7	The design of our original project-based innovation model that is embed in our master and PhD programs is a mitigation measure towards this. The fact we associate the setup of our DRC to challenges that imply later innovation and knowledge transfer, connects FIHUB with the rest of the research PODs and ensures engagement of students and researchers with the incubator.
27	Failure to acquire sponsorship (Production Bureau, FilmEU Without Borders, Imagination Centre)	WP8	Sourcing for additional sources of funding namely national one, and the proven ability of the Alliance to acquire these funds, will mitigate the need for sponsorship for many of the CREATOR WP initiatives.
28	Inability to meet or attract demand (Production Bureau, FilmEU Without Borders, Imagination Centre)	WP7, WP8	Intensive use of internal communication channels and inclusion of all activities in the regular calendar of each partner are core mitigation measures to ensure demand. In case of lack of capacity, our cyclic model for the implementation of the activities allows us to repeat activities over time with minimum increase in costs.
29	Lack of consistency of branding of FILMEU activities locally, nationally and internationally; timely availability of communication materials.	WP8, WP9	Regular monitoring of FilmEU branding across all relevant Alliance, reminder check lists during onboarding and day to day activities and then measuring improvement. Communication and dissemination strategy builds on existing platforms and elements. T9.1 scheduled at commencement to ensure focus.
30	Insufficient mobility across the Alliance	WP4, WP2, WP1, WP7, WP5, WP8, WP3, WP9, WP6	Regular monitoring to ensure the targets are reachable and proposal of academic and financial models that guarantees it.

HISTORY OF CHANGES TABLE

VERSION	DATE	CHANGE	JUSTIFICATION
1.1	21.08.2023	Table B.1.2 is now table Objectives and Indicators	Correction throughout the document of the reference table B.1.2, which was mistakenly named as such, to Table Objectives and Indicators
1.1	21/08/2023	ESR – shortcoming: Although mention is made to the importance of the European Research Area (ERA) for the partnership, further convincing details should - given the planned activities - have been provided on the synergy with the ERA.	PART B: The following paragraph was inserted in section “In this regard, FilmEU + will promote a number of outcomes and activities in synergy with the different European Research Area (ERA) actions. FilmEU+ entails under its strategic objective 8 a clear focus on strengthening the mobility of researchers and the free flow of knowledge and technology and improving access to excellence, in line with the ERA objectives, and a strong focus on R&I capacitation and reforms in research and innovation across the Alliance are considered under the complementary HORIZON WIDERA project WIRE - Widening Innovation+Research Excellence in FilmEU (HORIZON-WIDERA-2023-ACCESS-03/101136627). This project is fully aligned with ERA action 13, but both FilmEU+ and WIRE were designed in view of ensuring outcomes relevant under ERA actions 1, 3, 4, 5, 6, 7, 8, 9, 10, 12, 15 and 16. In the case of FilmEU+, the four PODs that frame the activities under WP7 all promote relevant synergies with the mentioned ERA actions and are aligned with the new vision for the European Research Area (ERA) and the 2021 Pact for Research and Innovation (R&I) in Europe.
1.1	21/08/2023	ESR – shortcoming: “However, more attention is paid to institutional aspects than those related to the individuals.	PART B: The activities highlighted in section 1.3 entail both an institutional and an individual perspective in the sense the institutional cooperation is always geared towards impact in individuals (i.e. via joint training, mobility of individuals or social support clearly outlined in WP named PEOPLE, though there are planned activities in most of the WPs that target individuals). We do not agree with the mentioned shortcoming but acknowledge that limitations in terms of space might not convey this reasoning properly. Also a new sentence was added to reinforce this idea “This transnational dimension also obviously includes the linkage to other European Universities and relevant higher education initiatives in Europe and the activities it entails both target institutions and individuals as further explained in this section.”
1.1	21/08/2023	ESR – shortcoming: “A significant number of associated partners has been included in the alliance, but the proposal has not explained in sufficient convincing detail to what extent they will contribute to regional development or how the partners would engage in their respective regional ecosystems and their local communities, particularly with the new partners.”	PART B: The following paragraph was inserted in section 1.1 of the Part B to address the shortcoming: “Our diverse and engaged APs are also a key contribution to this community and assure the Alliance ability to intervene across these different contexts. These APs will contribute to regional development and engage with the different regional ecosystems the Alliance covers via the concrete activities foreseen under strategic objectives 3 and 9 in particular the setup of regional HUB of labs and innovation centres that foster this. These are described under WPs 7 and 8 in more detail.” The following paragraph was inserted in section 1.2 table of the Objectives and indicators 3.a “Build a network of centres of competences named “FILMEU HUB” around joint labs and strongly involve APs in the setup and operation of these labs at regional level. These labs will be articulated around our different regional ecosystems with different configurations and in articulation with the activities foreseen under objective 9.” The following paragraph was inserted in section 1.2 table of the Objectives and indicators 3.g “Innovation and knowledge transfer - Implement the “Imagination Centre” as a unique knowledge Transfer structure connecting FilmEU with Industry via White Box/Transformative laboratories co-created with industry and stakeholders through implementing the “services” element of the knowledge square. APs will be called to actively participate in the setup and operations of the “imagination centre”. The following paragraph was inserted in section 1.2 table of the Objectives and indicators 9.d “Societal engagement and regional cooperation: act as a beacon and knowledge Hub for the CCI sector in Europe via our dedicated “Observatory” and ensure the results of this work reach our regional APs and support them.” and 9.e “Societal engagement and regional cooperation: be a catalyst for the transformation of the Film and Media sectors in our countries by promoting activities based on the “quadruple helix” in our “Laboratorium” and “Creator” programmes. These activities will strongly involve our APs and be conducted across our different regional HUBs.”

			<p>Paragraph added to section 2.2.1 “In each one of the WPs description, we include the specific AP in the concrete task where they are going to participate. Complementarily, APs also actively contribute to the Alliance governance and consult on its activities via their active participation in the designation of the members of the Advisory board of the Association which is the same as the advisory board of the FilmEU Alliance. Members of this board (at least six but no top limit) must include representatives of the APs and can also integrate external stakeholders indicated by them. The board is nominated for periods of four years and rounds of selection of members are done accordingly with the same time frame.”</p> <p>Paragraph added in section 2.2.2 “APs also actively contribute to the Alliance governance and consult on its activities via their active participation in the designation of the members of the Advisory board of the Association which is the same as the advisory board of the FilmEU project. Members of this board (at least six but no top limit) must include representatives of the APs and can also integrate external stakeholders indicated by them. The board is nominated for periods of four years and rounds of selection of members are done accordingly with the same time frame.”</p>
1.1	21/08/2023	<p>ESR – shortcoming: “A comprehensive array of interdisciplinary explorations are proposed as objectives which place creativity and media literacy at the centre of the teaching and learning process: this positive intention matches the level of ambition of European Universities However, insufficient detail is provided on work-based learning strategies.”</p>	<p>PART B: Rewrite of the paragraph to make it more clear and more detailed on section 2.1.1 “The TALENT MARKET POD maps, connects and investigates pedagogical needs for partner school’s curriculum delivery and student needs. This POD is the basis of our work-based learning strategies by connecting the work space with the education process. It approaches mobility of teachers and students with concise project-based outcomes. This POD unites and inspires our partner institutions to work together around a pedagogical knowledge exchange that fosters our work-based learning strategies. The topic guides the development of the educational teacher exchange market and serves as a basis for teachers exchange engagement between partner schools such as workshops, short-term courses, seminars, masterclasses etc. For students, this POD enables targeted mobility (virtual, physical and hybrid) to drive new project-based mobility that goes beyond the traditional, “for credit” mobility since it is based on worksite experiences and has a focus on promoting the acquisition of competences by students in real work settings. This will enable students across the HEIs to tap into talent and skills that may not exist locally allowing knowledge transfer at the student level and accelerate the use of the virtual and physical FilmEU HUB infrastructure. All activities to support the needs and challenges are realised through a coordinated collaborative effort between partner HEI. The research for the need of educational short-term programs draws the situation in all partner HEI. In that sense, we are empowering and co-creating an open TALENT MARKET, where an online database would implement the possibility to share existing educational short-term modules between partner HEI. In addition to a staff and student talent market. Objective: development educational offer jointly with entrepreneurs, companies, local and regional actors, and civil society actors.”</p>
1.1	21/08/2023	<p>ESR – shortcoming: “Clear proof is provided of a high level of planned mobility for all the involved actors. However, insufficient concrete details on targets for each of the groups have been provided”.</p>	<p>PART B: More concrete details are present in section 1.2 table of the Objectives and indicators.</p> <p>Sentence added in section 2.1.1 “Details on targets for each of these groups – students and staff - are provide under table Objectives and Indicators”</p> <p>PART A: A specific critical risk (Nr.30) together with the mitigation measures was added to address the shortcoming.</p>
1.1	21/08/2023	<p>ESR – shortcoming: “Although a very detailed description of the planned conceptual model has been provided, given the high level of complexity, it has not been convincingly explained how the developing model would provide a workable basis to achieve the long-term strategy and construct the joint structure”</p>	<p>PART B: Added paragraph to section 2.1.1 “This conceptual model is a workable basis to achieve our long-term strategy because it both defines a method to implement our transformational models that materialize the desired “jointness” as it also allows us to clearly define what areas of intervention these transformational modules – our PODs – will address and the outcomes this will produce. By defining a step-by-step approach the model becomes workable and ensures the implementation of our work programme.”</p>

1.1	21/08/2023	ESR – shortcoming: “However, the work plan is in part over-complicated, and it is not entirely clear why the work packages dedicated to cooperation are separated.”	PART B: Sentence added in section 2.1.1 “This separation materializes the difference between the work packages 2, 3 to 5 that deal with the transformation of what it already exists (i.e. the Alliance in its structure or legal form) and those – 6 to 8 – that focus on the new things (i.e. joint educational offer or research structures) we will jointly create in view of attaining our strategic objectives. This separation is also needed in view of ensuring clear outcomes result from each work package that ensure the desired and verifiable impact.” More details can also be found in section 4.1, in the explanation of the work plan.
1.1	21/08/2023	ESR – shortcoming: “Quality assurance is based on reports and the assessment of deliverables with a constant interaction between the task forces delivering the work packages and the Steering Committee. This structure would be sufficient to monitor the quality of the outcomes. However, insufficient information is provided about indicators used for the evaluation of the different activities and their outcomes.”	PART B: Sentence added in section 2.1.2 “Quality assurance and control, and the evaluation of progress, processes and deliverables, is therefore linked to the execution of the full work programme: the quality of each activity and its outcomes carried out in the context of each WP ties to the more general quality of the outcomes produced in the full spectrum of WPs. The indicators used for the evaluation of the different activities and their outcomes are detailed under table Objectives and Indicators and follow defined indicators for European Universities under PPMI preliminary study. We expect the ongoing definition of a monitoring framework for European Universities will support us in further refining these indicators.”
1.1	21/08/2023	ESR – shortcoming: “however concerns about the cost-effectiveness for the same staff involved in two partner institutions.”	PART B: There is no indication in the proposal that the same staff will be allocated to different institutions. We believe that this assumption might have come up from the reference that the Advisory board of the FilmEU Assoc will be the same of the Alliance, which makes sense and off course will not involve staff costs. The Association will be hiring own staff in the future.
1.1	21/08/2023	ESR – shortcoming: “The student council presents an oversight body, but the procedures of selecting or electing student representatives are not sufficiently explained”	PART B: Paragraph added to section 2.2.2 “It is up to each full member partner HEI to select its three representatives for the student council on a bi-annual basis. These students must be selected from a sample of students already elected for internal representative bodies in each one of the partner schools and they must represent all level of education from undergraduate to PhD level. The decision to work based on a selection procedure results from the fact that at application stage the Alliance already asserted that all full members have elected students in their internal bodies. Selecting representatives for the council from that existing sample avoids extra bureaucratic work while ensuring representativeness and democratic procedures are already assured.”
1.1	21/08/2023	ESR – shortcoming: “However, each partners’ distinct contribution and justifications for lead responsibilities are not sufficiently described in the proposal.”	PART B: Several paragraphs added to section 2.2.1, Expertise and Complementary, giving more information about each partner distinct contribution to the work plan:” Following Lusófona Uni expertise and previous experience in leading the design stage of FilmEU, the University will once again lead this new proposal and consequently lead WP1. The University leading role in defining in previous stages the decision-making and governance models of the Alliance along with the related models for joint allocation of resources, having led related tasks in previous stages, justifies it co-leads WPs 2 and 4. The role of the university as leading member of existing consortium promoted by the Alliance for the provision of Erasmus Mundus Joint European Degrees, determined it also participates in co-leading WP6. Finally, and still considering its role as Alliance leader, the University also actively participates in leading WP9 dealing with dissemination and exploitation.” “LUCA has string expertise in developing innovative pedagogical approaches, namely in the context of the Alliance existing joint degrees and was responsible for the piloting of the Alliance “Samsara” pedagogical model in the previous stages. This justifies it now leads WP3 that will continue to deepen the use of our innovative challenge-based Samsara 2.0 pedagogical model across all our pilot joint educational activities in view of promoting challenge-based approaches combining teaching and learning. LUCA research intensive focus and its leading role in implementing the FilmEU_RIT H2020 project, justifies it now co-leads the research oriented WP7.”

			<p>“VSMU brings to the Alliance its expertise and historical background in terms of artistic education. The institution will not directly lead any of the WPs but is actively involved in implementing all of them as a new member of the Alliance.”</p> <p>TALLINN UNI “This strong expertise in terms of linkage to community and outreach activities determined that TALLINN UNI leads WP8 that will precisely deal with engagement with society and stakeholders. TALLINN UNI high research profile in the arts and media justifies the HEI also co-leads WP7. Research practice at BFM is somewhat specific and highly aligned with the FilmEU agenda. It does not only consist of the classical academic approach to research into media, arts, and communication, but also includes creative practice and development work. The research work at TALLINN UNI/BFM has capacity to be used as inputs in other creative or development work in FilmEU. BFM/TALLINN UNI has a long tradition in conducting creative work in areas such film, television, cross- and transmedia, art, music and dance, and is also used to carrying out development work with a variety of institutional partners, especially in the cultural sector. BFM/TALLINN UNI can also conduct academic and critical research work that supports other activities in FilmEU.”</p> <p>“LMTA past experience in operating across different geographical and cultural ecosystems recommended it co-leads as one of the new partners working in pair with an older partner, WP5 that will foster FilmEU EDI agenda and its focus on people.”</p> <p>“IADT brings to the Alliance its strong expertise in the development of societal and market driven innovative educational proposals. This justifies the institution’s leading role in WP6 that will precisely focus on the development of new joint educational offers, and its co-leading role in WP5 that will focus on engagement with people across all of the Alliance layers of intervention. IADT had a key role throughout the different stages of the enlargement process this application now materializes and it is considering this past experience that the institution also takes a leading role in WP2, a WP that will partially be focused on the onboarding of the alliance new partners.”</p> <p>“VIA UC has a strong position in terms of supporting its regional ecosystem development and brings that expertise to the Alliance via its co-leading of WP4 that will precisely deal with the setup of the joint structures that will support the Alliance distributed Hubs of innovation.”</p> <p>“NATFA has a strong past experience in disseminating its outcomes and achievements across the regional ecosystems where it operates (i.e. the Balkans) and it is that experience that justifies its co-leading role in WP9 on dissemination and exploitation.”</p>
1.1	21/08/2023	<p>ESR – shortcoming: “However, while the existing full partners demonstrate that they have established profound institutional cooperation for the funding period of the ongoing alliance, the same is not clear for the new full partners.”</p>	<p>PART B: Paragraph changed in section 2.2.1 “Enlarging FilmEU”</p> <p>Following the recommendation of the EU Commission, from September 2021 FilmEU began promoting the enlargement of the Alliance with the objective of bringing in new full partners for this second phase. It was an advantageous and helpful process that forced us to better articulate our identity and mission. In engaging with new partners, it clarified what it is we want to achieve. We assessed the partners in line with a specific set of published criteria. We had conversations, conducted site visits and consultations with several HEIs and through that dialogue identified 4 new partners that are now part of the FilmEU family. We are aware that the profound institutional cooperation already in place in the case of the four original partners still does not fully integrates the four new partners. That would be impossible considering these new partners were only recently selected and there was no dedicated funding available in order to support further engagement with the, However, and resorting to their own internal resources and also some support from the Alliance, throughout the last year and a half, and in particular in all aspects related with the preparation of this application and the closure of the initial design stage, the new partners have actively participated in all of the Alliance activities and have already benefited from the use of some of the resources and activities of the Alliance. It is also relevant to mention that all new partners were already in close contact with the Alliance and had previously engaged in its activity via its active membership in GEECT, the European Association of film schools that brings together film schools across Europe. This has in the past facilitate as described in this application, that both LMTA, NATFA and VIA UC have been partners in different research and training programmes involving Alliance</p>

			current members, and VSMU as actively participated in some of the Alliance joint programs, in particular DocNomads. Considering this, the onboarding is not something that is going to start from scratch and this is why we are certain that all 8 partners now going forward into the second phase share the same understanding and ambition for FilmEU”
1.1	21/08/2023	ESR – shortcoming: “However, the proposal does not sufficiently demonstrate the progress already made towards deeper structural cooperation. Moreover, the proposal does not provide sufficient concrete examples explaining how each full partner will support the alliance financially after the funding period.”	PART B: Paragraph added to section 3.1 “. Under Figure 1 – Highlights of FilmEU’s achievements (2020/2022) – we summarized the achievements that demonstrate the progress already made towards deeper structural cooperation and that are supplemented by core structural realizations such as the setup of a joint legal entity by the Alliance and the design and implementation of a large number of joint educational (i.e. joint Erasmus mundus degrees) and research activities (i.e. joint Horizon ongoing projects) that ensure structural cooperation is already a reality in FilmEU and conditions are in place to deepen it.” Figure 1, mentioned here can be found in section 1.1 . Paragraph added to section 3.3 “and f) the outlining of several formal agreements between all full partners (i.e. Consortium agreements), that, among other topics, specify for instance future arrangements to be conducted after the funding period as described below.” The shortcoming was also address in section 3.3 Sustainability and Continuation.
1.1	21/08/2023	ESR – shortcoming: “Thus, there is a clear policy for the exploitation of the European University, but the implementation of such initiative is not defined sufficiently.”	PART B: Paragraph added to section 3.3 “In order to further explore the European University we will actively engage other institutions namely the ones beyond the EU in three of our core PODs and via that ensure the implementation of our envisioned policy. Those three PODs will be “Academy” in WP6 where we will engage with these external institutions in the design of new offers, attraction of students and definition of new mobility opportunities; “FIHUB” in WP7 where we will actively include these external entities in the setup and implementation of our innovation HUBS resorting to them as key elements of our knowledge transfer activities, and finally under WP8 “FilmEU WB” will essentially target these external potential partners and actively promote the visibility of the Alliance achievements among them but also the active exchange of experiences and results between them and the Alliance.”
1.1	21/08/2023	ESR – shortcoming: “The vision on sustainability is clearly described in the proposal and convincing. However, the mechanisms which would lead to true sustainability are not described in sufficient detail.”	PART B: Paragraph added to section 3.3 “Legitimising the FilmEU Alliance FilmEU future true sustainability must be the sum of three different dimensions: a joint community with a joint purpose and jointly attained resources. All activities described in this application and the work conducted so far, are geared towards the emergence and consolidation of this joint community that we already see in place. Our activities across the knowledge square we are already conducting everyday and will now deepen with FilmEU+ assure us a common purpose. These are the joint actions described further down. The last and core element of true sustainability are common resources. In our view, this includes institutional resources, and in particular the existing of a joint entity that acts on behalf of the Alliance and supports common governance and decision-making, but also financial and administrative resources. The promotion of a number of joint applications in view of acquiring extra sources of funding, the definition of a model for financial contributions of full partners to the alliance or the engagement with external stakeholder in view of greater dissemination and exploitation, are all examples of existing mechanisms that will lead to the alliance future true sustainability.”
1.1	21/08/2023	ESR – shortcoming: “The communication and dissemination plan is presented in generic terms lacking details. Thus, although events, meetings, etc. are planned, further concrete examples of the ways in which experience and good practices would be disseminated are lacking. It is also not sufficiently clear if the alliance would dedicate	PART B: Paragraph added to section 3.2 “FilmEU main events were designed in order to ensure the maximum dissemination of experience and good practices among all the target audiences mentioned above. The different annual summit will basically work towards internal stakeholders and APs in view of disseminating results of educational activities and promoting knowledge sharing among the different partners in view of consolidating the FilmEU community. The research annual meetings will be promoted in liaison with Horizon related project WIRE in view of allowing for the deepening of the Alliance joint research agenda and the consolidation of the joint structures and activities under WP7 namely by integrating several moments dedicated to the presentation of examples of best practices emerging from the implementation of the foreseen pilots, similarly to what is already being done in the context of the yearly FilmEU_RIT meetings. The industry forum is a key annual event targeting knowledge

		appropriate human and financial resources to the dissemination of the outputs.”	and experience sharing with the industry in particular in view of consolidating the foreseen regional innovation hubs. Another key moment of experience and best practices dissemination targeting mostly internal audiences is the Agora forum, a regular event occurring across the different full partner campuses targeting internal audiences experience sharing and community building. The last of these events targeting the dissemination of experience and good practices will be the yearly “exhibition” of which the pilot edition was carried out still in the design stage. This exhibition is a core moment of dissemination since it brings together both educational and research outputs in the form of a number of live events that depicts the best of what is being done every year in the context of FilmEU and the benefits these outcomes entail for the sector and for society at large. These are key moments of linkage with society and with the community. All these events and activities constitute concrete examples of how FilmEU will materialize its dissemination across all its target audiences.” “The fact all partners participate in WP9 and provisions were made to ensure the foreseen events and activities are distributed across all the work programme and the different WPs, ensures the appropriate human and financial resources are in place in view of ensuring the desired dissemination of the outputs.”
1.1	21/08/2023	PART B: The work packages’ tables with timelines, descriptions of objectives, tasks and contributors (WP leaders, participants to tasks) were removed from the Part B and encoded in the online Part A.	To ensure compliance with the content requirements for the Parts A and Part B of the Description of Action.
1.1	21/08/2023	PART B: The list of deliverables and their descriptions were removed from the Part B and encoded in the online Part A.	To ensure compliance with the content requirements for the Parts A and Part B of the Description of Action.
1.1	21/08/2023	PART B: The list of milestones was removed from the Part B and encoded in the online Part A.	To ensure compliance with the content requirements for the Parts A and Part B of the Description of Action.
1.1	21/08/2023	PART B: The list of critical risks and their descriptions (including the level of likelihood and mitigation measures) were removed from the Part B and encoded in the online Part A.	To ensure compliance with the content requirements for the Parts A and Part B of the Description of Action.
1.1	21/08/2023	PART A – Correction of the PM for TALLINN UNI in WP6	The excel has an error in the formula and it does not calculate correctly. Changed from 3 to 35.
1.2	13/10/2023	PART B: SAMSARA Model diagram	Since PART A does not allow for image upload, the diagram is now shown in Appendix.
1.2	13/10/2023	PART A: Adding of starting date.	As requested, changed to a specific date, 01/11/2023, allowing for no interruptions in the implementation of FilmEU.
1.2	23/10/2023	PART B: Correction of the short name/acronym of partner Lusófona University and FilmEU Association, Tallinn University, VIA UC and	Changes throughout the document.
1.2	23/10/2023	PART A Changes on the budget	In order that the final amount of the budget to match the submitted figures we had to round numbers of the following beneficiaries: Lusófona Univ: 2.678.900€ TALLINN UNI: 1.540.759€ NATFA: 1.067.687€ VSMU: 1.074.607€ These changes have no effect on the total requested amount of the grant that remains 12 800 000

1.2	23/10/2023	PART A and B: Deletion of Associated Partners	Because of their geographic position, the following Partners were withdrawn from PART A: Capilano University (Canada); The Humber College Institute of Technology and Advanced Learning (Canada); Pratt Institute (United States); Society for Artistic Research (Switzerland). However, FilmEU consortium will continue to try and implement the estimated activities with such partners, and both parties will strive to find other financial sources that will allow for that. A paragraph is added in section 2.2.1: “ International Partners. There are a range of international partners that are involved at various levels and include Ukrainian partners who we will work with to help rebuild capacity in that country’s HE system once peace is restored. There are Canadian partners such as Humber University in Toronto with which VIA have a long history and CILECT, the international association of film schools, that has been a key enabler of film school and external network. 'Additionally, other key international partners (not part of this GA) also include Pratt College in the US with whom we have designed a dedicated mobility stream, Capilano University (Canada), The Humber College Institute of Technology and Advanced Learning (Canada) and the Society for Artistic Research (Switzerland). The following European Universities -: - Academy of fine arts LT - Turku University of applied science were also withdrawn from the APs list due to the fact that, at the time of the finalisation of the GAP, both institutions did not secure the necessary requirements to be Academic partners.
1.2	13/10/2023	PART B: Removal of tables	Removal of tables of Seal of Excellence, Subcontracting and Ethics and Security
1.2	13/10/2023	PART B: Adding info in table	Adding the info NA in table financial support to third parties
1.2	13/10/2023	PART A&B In Kind Contribution	Removal of the reference, as it was misunderstood.
1.2	13/10/2023	PART B: Timetable	Updating the timetable accordingly with the new list of Tasks.
1.2	13/10/2023	PART B: Risks	Deletion of the Risks section
1.2	13/10/2023	PART B: Subcontracting	Deletion of the Subcontracting table as it’s not applicable.
1.2	13/10/2023	PART B: Staff Effort	Deletion of the staff effort section as it’s embedded in Part A
1.2	13/10/2023	PART B: Tags and guidelines	Deletion of tags and guidelines in grey boxes
1.2	13/10/2023	PART B: Adding of paragraph section 3.2	Adding of paragraph: “This entity is instrumental in defining how each partner will support the Alliance after the funding period since all partners have already agreed all financial contributions to the Alliance will be delivered via this joint entity in two forms: as yearly membership quotas all full members will have to pay to the legal entity and as subventions each individual member will have to contribute to each jointly designed project following his level of funding in that same project.”
1.2	13/10/2023	PART B: Adding of paragraph section 3.1, 4)	Section 3.1, 4): Following work already done on FilmEU data management we will use the EDM – European data model to support indexation and harvesting of open research data.
1.2	23.10.2023	PART B: ESR – shortcoming: Evidence of the Associated Partners role and participation “ - The alliance has a large number of associated partners, but the proposal does not provide sufficiently convincing details about their specific involvement in the activities and governance of the alliance.”	Paragraph in section 2.21, Associated Partners; Adding paragraphs in the table of specific objectives, section 1.2, all these objectives will be achieved via the collaboration with the Associated Partners 3.a Build a network of centres of competences named “FILMEU HUB” around joint labs and strongly involve Aps in the setup and operation of these labs at regional level. 3g Innovation and knowledge transfer - Implement the “Imagination Centre” as a unique knowledge Transfer structure connecting FilmEU with Industry via White Box/Transformative laboratories co-created with industry and stakeholders through implementing the “services” element of the knowledge square. APs will be called to actively participate in the setup and operations of the “imagination centre”.

			<p>9d Societal engagement and regional cooperation: act as a beacon and knowledge Hub for the CCI sector in Europe via our dedicated “Observatory” and ensure the results of this work reach our regional Aps and support them.</p> <p>9e Societal engagement and regional cooperation: be a catalyst for the transformation of the Film and Media sectors in our countries by promoting activities based on the “quadruple helix” in our “Laboratorium” and “Creator” programmes. These activities will strongly involve our Associated Partners and be conducted across our different regional HUBs.</p> <p>9f Implement our Cultural and Creative industries dedicated incubator “FIHUB” following our already designed Innovation Vision Action Plan (IVAP) and our project-based incubation model</p>
1.2	23/10/2023	PART A: Changes in WP1	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p> <p>Tasks:</p> <p>Former T 1.3 Data management Plan - Updating of the existing DMP to reflect FilmEU+</p> <p>New T 1.3 Data Management plan - Following the integration of four new partners, the Alliance will update its DMP and integrate the new partners in the existing storage and data management environments. The task includes the training of new members in the FAIR principles and the piloting of data management procedures across new members. Updating of the existing DMP to reflect FilmEU+.</p> <p>Tasks</p> <p>Deletion of two tasks that were not considered to be full tasks but either embedded in the Coordination tasks, resulting in new numbering.</p> <p>T1.6 Constituting the Academic Council - SC will call in for the constitution of the AC</p> <p>T1.8 Constituting the Advisory Board - SC will call in for the constitution of the AB</p> <p>New Numbers</p> <p>T1.6 (former T1.7) Preparing the yearly Academic Council meetings- SC (steering Committee) will call for the yearly meetings and will be presenting the yearly report.</p> <p>T1.7 (former T1.9) Preparing the yearly Advisory Board meetings - SC will call for the yearly meetings and will be presenting and discussing the developments of the work plan.</p> <p>Former T1.10 Definition common procedures - This office (PMO) and the SC will be formed as part of WP1 with a standard operating procedure for the office being agreed in the first year of FilmEU+. A full SOP (standard operational procedures) for the operational and management structures will be developed and implemented as part of WP1 in the first year of FilmEU+.</p> <p>New T.1.8 “Definition common procedures - This office (PMO) and the (SC) will be formed as part of WP1 with a standard operating procedure (SOP) for each including reporting processes for the PMO and the SC being agreed in the first year of FilmEU+. Full SOPs for the relevant operational and management structures will be developed and implemented as part of WP1 in the first year of FilmEU+.”</p> <p>Milestones:</p> <p>Former MS2 Kick off meeting with SC and TF to start activities.</p> <p>New MS2 Kick off meeting with SC, PMO and TF to start activities.</p> <p>Former MS3 Adapted DMP; Due Date M3</p> <p>New MS3 Published DMP; Due Date M6</p> <p>Former MS7 Reports</p> <p>New MS7 Operational Reports on the functioning of the Project management office; Submission of the progress reports; Due date M26</p> <p>Former MS8 Interim report</p> <p>New MS8 Operational Reports on the functioning of the Project management office; Submission of the progress reports; M46; means of verification Approval by the Academic Council</p>

			<p>Deliverables</p> <p>Former D1.1 Annual Report, R, SEN, M14, PDF, English</p> <p>New D.1.1 Data Management Plan; DMP, M6; Document/guidelines for the data handling across the Alliance</p> <p>Former D1.2 Biannual Review, R, PU, 26, PDF, English</p> <p>New D1.2 Report on the implementation of the project management tools and related digital collaboration platform.; R, SEN, M26, Report on the Alliance activities and implementation to be presented to the Academic Council with a focus on the implementation of collaboration digital tools and digital tools for project management.</p> <p>Former D1.3 Annual Report; R; SEN, M38; PDF, English</p> <p>New D1.3 II Report on the implementation of the project management tools and related digital collaboration platform.; R, SEN, M46, Report on the Alliance activities and implementation to be presented to the Academic Council with a focus on the implementation of collaboration digital tools and digital tools for project management.</p> <p>Former D1.4 Final Review, R, PU, M48; PDF, English</p> <p>New D1.4 Updated Intellectual Property Policy; R; SEN, M48; Document/guidelines on how to handle IP across the Alliance.</p>
1.2	23/10/2023	PART A: Changes in WP2	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p> <p>Tasks:</p> <p>Former T2.1 Revision Toolkit - Revise and fine tune toolkit to integrate lessons from first stage.</p> <p>New T2.1 Work towards the revision of the existing FilmEU Toolkit in order both to integrate lessons from first stage and facilitate the onboarding and transformational processes among new partners.</p> <p>Former T2.6 Regulations and Bylaws - Writing and Production FilmEU internal regulations and bylaws including research / legal advice / review of policies and practices and approval of these documents by all partners. To include operational and delivery clauses to ensure equitable, shared and mutual responsibilities.</p> <p>New T2.6 - Regulations and Bylaws - Writing and Production FilmEU internal regulations and bylaws including research / legal advice / review of policies and practices and approval of these documents by all partners. Develop a FilmEU code of practice to include all regulations, bylaws, processes and operating procedures.</p> <p>Former T2.9 Launch European University FilmEU - Signature of final binding contract between all parties and public launch of the University. (Lisbon, October 2027)</p> <p>Former T2.9 Launch European University FilmEU - Signature of final binding contract between all parties and public launch of the University. (Lisbon, October 2027). FilmEU statutes ratified by all partners.</p> <p>Milestones</p> <p>Former MS10 Onboarding new partners concluded; Lead Ben VSMU; LMTA; NTFA; VIA – M18</p> <p>New MS10 Onboarding new partners concluded Lead Ben Lusófona Uni Co-lead IADT, LUCA, TLU– M24</p> <p>Former MS12 - Management structures in place and decision-making procedures approved</p> <p>New MS12 - Management structures in place and operational, decision-making procedures approved.</p> <p>Former MS14 - Cultural intelligence training and workshops delivered; Lusófona Uni</p> <p>New MS14 - Cultural intelligence training and workshops delivered; IADT</p> <p>Adding new MS81 - Minutes and bylaws of legal entity published with the inclusion of new members. Lead Ben Lusófona Uni, all partners participate;</p>

			<p>Following the signature for membership of FilmEU Association by the new members minutes of that general assembly and revised bylaws of the entity are published with the inclusion of the new members. M13; MoV: Published on the website;</p> <p>Deliverables</p> <p>Former D2.1 Annual Report year 1, UL, R, SEN, M14; Digital report: revision toolkit and integration new members; management report</p> <p>New D2.1 Revised FilmEU Toolkit – Lusófona Uni; R, SEM, M24, Revised version of FilmEU toolkit integrating past experience and</p> <p>Former D2.2 Biannual Review, UL, R, SEN, M26; Digital report: events, training, onboarding, revised governance model; management report</p> <p>New D2.2 FilmEU European University Regulations, operating procedures; Lusófona Uni; R, SEM, M24; Regulations operating procedures and Bylaws;</p> <p>Former D2.3 Annual Report year 3 - UL, R, SEN, M38; Digital report: events, training, operations legal entity; regulations and bylaws Uni; contractual procedures; management report</p> <p>New D2.3 FilmEU European University Statutes; Lusófona Univ; R; PU; M48; Statutes for the European University are published in the Alliance portal following approval by all members.</p> <p>Former D2.4 Final Review - UL, R, PU, M48; Digital report: preparation launch; operations legal entity; final governance model; management report</p> <p>New D2.4 Cultural Intelligence training programme; IADT; R; PU; M26; Pedagogic contents of the workshop</p>
1.2	23/10/2023	PART A: Changes in WP3	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p> <p>Adding a paragraph to the Objectives:</p> <p>POD are the transformational modules our workplan operates on. Each POD encapsulates a number of specific actions in a concrete domain always with a focus on taking our institutional cooperation to the next level.</p> <p>Tasks:</p> <p>Former T3.1 MAP: Empower phase: 2023-2024 Observational challenge - Observational challenge with the 4 established partners as full participants with the addition of limited number of staff and students as observers for adequate onboarding with max. 80 students. This involves the piloting of the SAMSARA 2.0 model. Design and piloting of this model already conducted in current funding phase.</p> <p>New T3.1 MAP (Mobility Academic partnerships): Empower phase: 2023-2024 Observational challenge - Observational challenge with the 4 established partners as full participants with the addition of limited number of staff and students as observers for adequate onboarding with max. 80 students. This involves the piloting of the SAMSARA 2.0 model. Design and piloting of this model already conducted in current funding phase. This involves not only extending the use of the pedagogical model to the new partners and most importantly strongly increase the number of participants moving from a pilot stage to an institutionalized one.</p> <p>Former T3.2 MAP Co-create phase: 2024-2025 Challenge; IADT; Lusófona; Uni. NATFA LMTA</p> <p>New T3.2 MAP (Mobility Academic partnerships): Co-create phase: 2024-2025 Challenge; LUCA, Lusófona Uni, NATFA LMTA</p> <p>Former T3.3 MAP: Co-create phase: 2025-2026 Challenge; LUCA TLU VSMU VIA</p> <p>New T3.3 MAP (Mobility Academic partnerships): Co-create phase: 2025-2026 Challenge; IADT Tallinn Uni VSMU VIA UC</p> <p>Adding of FilmEU Assoc in T3.5, T3.6 and</p> <p>Former T3.7 OFFICES: Bridging: Define guidelines and procedures - Common guideline for offices operation across HEI and the FilmEU-association. Starting in November 2025. Offices to be expanded: 1. Finances, 2. Joint procurement office,</p>

			<p>3.HR joint office. 4. IT management Office, 5. International Office, 6. Quality Assessment office; LUCA IADT UL TLU VIA LMTA NATFA VSMU; New T3.7 OFFICES: Bridging: Define guidelines and procedures - Common guideline for offices operation across HEI and the FilmEU-association. Starting in November 2025. Joint offices to be expanded: 1. Procurement office, 2 –International Office 3.HR office. 4. IT management Office, 5. Research Office - RIT 6. Communication office; 7 – Quality Assurance Office 8 – EDI and Student Support Office; LUCA IADT FilmEU association Lusófona Uni; Tallinn Uni VIAUC LMTA NATFA VSMU</p> <p>Milestones Deletion of MS18 - Report State of the art / mapping HEI for Offices New MS18 (Former MS19)- Setting up and evaluation Joint Office pilot - Based on report 3.3 services are set up in the form of a pilot. We aim to divide the lead of the different offices between the 8 partners according to competences and opportunities while services present to all.; LUCA; M24; MoV: Minutes of meetings transnational offices</p> <p>New MS19 (Former MS20) Setting up and evaluation Joint Clubs; LUCA; Establishing number of societies and CLUBS, meeting places for interaction between students and their peers/ students-teacher. M24; Local Institutions have allocated resources to each of the offices and they are included in their institutional structures being embedded in each partner HEI structures. MoV Report Former Mov Minutes of meetings societies New MoV Schedule of the activities</p> <p>Former MS21 - Setting up extra collegium mobilities with the implementation of the European Student Identifier (ESI). Setting up environments and events for engagement of internal local audiences outside the scope of FilmEU. Engage is also focusing on the technical aspects that can improve student and staff access during mobility to services and resources, and at the same time make the mobility management processes easier. Extension of federation to new partners. M24; Report. Federation operational for all members. New MS 20 - Setting up extra collegium mobilities with the implementation of the European Student Identifier (ESI). Setting up activities and events to test ESIEngage is also focusing on the technical aspects that can improve student and staff access during mobility to services and resources, and at the same time make the mobility management processes easier. Extension of federation to new partners. M36; MoV ESI prototype developed in WP4 is tested in the context of both the MAP pilots and ENGAGE activities.</p> <p>New MS82 Level of engagement of each HEI with Offices fully accomplished; LUCA; M26; MS22 Documentary ‘Making up FilmEU’ is now a Deliverable</p> <p>Deliverables Former D3.1 Annual Report year 1; LUCA, R, SEN, M14; PDF, English New D3.1 SAMSARA 2.0 Pedagogical Model; LUCA, R; SEM, M20; Report presenting the affordances of the revised SAMSARA 2.0 model. Former D3.2 Biannual Review, LUCA, R, PU, M26; PDF, English New D3.2 FilmEU Offices; LUCA, R; PU, M24; Report that describes the operational tasks and organisation model of the 9 Alliance’s offices that become operational at this moment in time.</p> <p>Former D3.3 Annual Report year 3, ; LUCA, R, SEN, M38; PDF, English New D3.3 ENGAGE package; LUCA, PU; M38; Digital Publication showcasing the outcomes of the extension activities developed by the Alliance in the context of the MAP Pilots. Former D3.4 Final Review, LUCA, R, PU, M48; PDF, English</p>
--	--	--	--

			<p>New D3.4 Documentary ‘Making up FilmEU’; LUCA, DEC; M47; Audiovisual work, providing insight into activities, achieved objectives through interviews with stakeholders. providing insight into activities, achieved objectives through interviews with stakeholders.</p> <p>New D3.5 Report State of the art / mapping HEI for Offices; LUCA, R; SEN; M26; Report that will evidence the existing services and procedures in each Alliance HEI.</p>
1.2	23/10/2023	PART A: Changes in WP4	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p> <p>Changing of a Co-leader: after consideration, the consortium believes that VSMU will fit better as co-leader, also a way to better capacitate the new partner. VSMU will take the role of Co-leader is all tasks instead of VIA UC.</p> <p>Milestones</p> <p>Due to the reduction of the previous milestones, WP4’s milestones have new numbering (Former started at MS 23 and finished at MS31; New starts in MS 21 and finishes MS29.)</p> <p>Former MS26 Cloud launch in the FilmEU Portal. UL, the official launch of the FilmEU Portal version that integrates Cloud into the Portal in the Bratislava Summit. This is a 2.0 version of the portal that already exists. M9; The FilmEU Portal 2.0 online.</p> <p>New MS24 Cloud launch in the FilmEU Portal; Lusófona Uni; The official launch of the FilmEU Portal version that integrates Cloud into the Portal in the Brussels Summit. This is a 2.0 version of the portal that already exists. M24; The FilmEU Portal 2.0 online with cloud solution in place.</p> <p>Deliverables</p> <p>Former D4.1 Annual Report UL; R; SEN; M14; PDF, English</p> <p>New D4.1 CLOUD; Lusófona Uni; R, SEM, M24; Collaborative platform for Media and Data storage, management and long-term preservation. The publishing of digital versions of the Cloud User Manual.</p> <p>Former D4.2 Biannual Review; UL; R; PU; M26; PDF, English</p> <p>New D4.2 FilmEU HUB; Lusófona Uni; R; PU; M26; Network of specialised labs ((8) across all alliance members covering the core domains of teaching and research of the alliance</p> <p>Former D4.3 Annual Report; UL; R; SEN; M38; PDF, English</p> <p>New D4.3 DigiFactory; VSMU; R; SEN; M38; Blue print manual of the Digi-factory including operational procedures; description of team and functions and activity plan of this structure for the funding period in view of implementing a pool of joint digital resources.</p> <p>Former D4.4 Final Review; UL; R; PU; M48; PDF, English</p> <p>New D4.4 Campus Concept; Lusófona Uni; DEM, PU; M48; Concept art and architectural plans of the future FilmEU University Campus</p> <p>New D4.5 FilmEU Equipment State of the Art report; VSMU; R; Sen; M9; Report on the state of the art, including the recommendations and investment pathway to be delivered to the Procurement Joint office in order to support the FilmEU HUB Labs</p> <p>New D4.6 ESC and ESI pilots; Lusófona Uni; R; PU; M36; Report on the implementation and use during MAP and ENGAGE</p> <p>New D4.7 The collaborative protocol for the Hub; Lusófona Uni; R; SEN; M36; The publishing of digital versions of the Standard Operation Documents with the Protocol for Collaboration within the Hub.</p>
1.2	23/10/2023	PART A: Changes in WP5	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p>

			<p>Milestones</p> <p>Due to the reduction of the previous milestones, WP5's milestones have new numbering (Former started at MS 32 and finished at MS42; New starts in MS30 and finishes MS40)</p> <p>Former MS35 Talent Market Staff Map; IADT; Talent Market: Complete mapping of educational activity and timelines across consortium and needs; M12; MoV: Mapping reflected in annual report</p> <p>New MS33 Talent Market Staff Map; IADT; Talent Market: Complete mapping of educational activity and timelines across consortium and needs; M12; MoV: Mapping reflected in the Talent Report.</p> <p>Former MS36 Talent Market Student Map; VSMU TLU; Talent Market: Complete mapping of student activity / major projects across consortium; M12; MoV Mapping reflected in the Talent Report</p> <p>New MS34 Talent Market Student Map; IADT; Talent Market: Complete mapping of student activity / major projects across consortium; M12; MoV Mapping reflected in the Talent Report</p> <p>Former MS40 Inclusive FilmEU Map; UL; Inclusive FilmEU: Complete mapping of current activities across the consortium detailing current strategies for diversity and sustainability; M8; MoV: Available in annual report</p> <p>New MS38 Inclusive FilmEU Map; IADT; Inclusive FilmEU: Complete mapping of current activities across the consortium detailing current strategies for diversity and sustainability; M8; MoV: Available in the FilmEU EDI Workplan</p> <p>Former MS41 FilmEU Diversity and inclusiveness workplan and pilot scholarship launch; VSMU</p> <p>New MS39 FilmEU Diversity and inclusiveness workplan and pilot scholarship launch; IADT</p> <p>Former MS42 Inclusive FilmEU Scholarships full launch; VIA</p> <p>New MS 40 Inclusive FilmEU Scholarships full launch; LMTA</p> <p>Deliverables</p> <p>D5.1 Annual Report; IADT LMTA; R; SEN; M14; Report: talent mapping; talent market, inclusive filmEU mapping; management report. PDF, English.</p> <p>New D5.1; Report Talent activities; IADT; R, SEN; M14; Report on the activities and initial results of the Talent Programme (specific recruitment programme targeting joint pool of resources for teaching)</p> <p>D5.2 Biannual Review; IADT LMTA; R ; PU, M26; Report: Talent Programme Pilot, Inclusive FilmEU Launch, Talent Market pilot student; management report. PDF, English</p> <p>New D5.2 Report Agora Activities; LMTA; R; SEN, M36; Report on the activities and initial results of the Students Engagement programme Agora Programme. Agora is a specific programme of events and meetings targeting students' engagement in a challenge-based model across the Alliance.</p> <p>D5.3 Annual Report; IADT LMTA; R; SEN; M38; Report: Talent Programme; Inclusive FilmEU; Talent Market Platform; management report, PDF, English</p> <p>New D5.3 FilmEU Experts Database - Joint Database of experts – Report; IADT; R; SEN; M38; FED – A joint database of experts is a core joint digitals resource because it allows for sharing supervisors, joint evaluation panels and so forth. The report will contain statistics on the status of the DB and also a reflection on its use across the Alliance</p> <p>D5.4 Final Review; IADT LMTA; R; PU; M48; Report: Review of all pods and future planning; management report. PDF, English</p> <p>New D5.4 FilmEU EDI workplan; IADT; R; SEN; M48; Report on efficacy, impact and outcomes of the FilmEU EDI programme – Equality, Diversity and Inclusion programme in accordance with the remit of the call for the development of inclusive gender, equality and inclusion plans at institutional level, complemented by actions at the level of the alliance</p>
--	--	--	--

1.2	23/10/2023	PART A: Changes in WP6	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p> <p>Tasks Correction of the numbering, since T6.3 appeared twice for different tasks.</p> <p>Milestones Deletion of the milestones below, as they referred to Erasmus Mundus Programme funding preparation and, not to cause confusion or sense of double funding, such references were taken out: Former MS47 EMJM launched. Former MS48 EMDM proposals submitted. Former MS50 EMDM proposals submitted.</p> <p>Former MS46 Full Mobility Menu Published and label in place; VIA New MS44 Full Mobility Menu Published and label in place; Lusófona University Former MS51 Collegium Mapping; TLU; Have published a needs assessment and key areas of intervention for FilmEU Collegium; M14; MoV Available in annual report New MS45 Collegium Mapping; Lusófona University; Have published a needs assessment and key areas of intervention for FilmEU Collegium; M14; MoV Available in Collegium Mapping report Former MS52 Collegium pedagogical materials TLU; Have delivered a catalogue of pedagogical material to be delivered to staff by the People WP. ; M24; MoV: Available in annual report and FilmEU Portal New MS46 Collegium pedagogical materials IADT; Have delivered a catalogue of pedagogical material to be delivered to staff by the People WP. ; M24; MoV: Available in report and FilmEU Portal.</p> <p>Deliverables Former D6.1 Annual Report; IADT UL; R; SEN; M14; Report: mapping micro-credentials and Collegium; Joint BA; Design Measures; management report. PDF, English. New D6.1 Micro-credentials Academy Programmes; Lusófona Uni; R; SEN; M18; Initial Micro credentials academy programmes, curricula and offer published on the website. Former D6.2 Biannual Review; IADT UL; R ; PU; M24; Report: Joint BA Launch, Graduate Programmes; Staff courses, etc. management report. PDF, English. New D6.2 Joint BA IADT; R ; SEN; M26; Report on the launch of the first Intake of the Joint BA running Former D6.3 Annual Report; IADT UL; R ; SEN; M38; Report: Joint BA, Harmonisation, Collegium, etc.; management report. PDF, English. New D6.3 FilmEU graduate catalogue; Lusófona Uni; R ; PU; M36; Digital/print brochure of all FilmEU graduate joint offer (EMundus, Phd, BA, micro credentials...) target to internal and external audiences Former D6.4; Final Review; IADT UL; R; PU; M48; PDF, English. New D6.4; Report Collegium mapping; IADT; R; SEN; M40; Report with evaluation and outcomes of the collegium mobility and knowledge transfer programme</p>
1.2	23/10/2023	PART A: Changes in WP7	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables. It was also requested that the consortium made clearer in their actions and results that it's not of the call ambitions to support actual research, either than support the design and implementation of the structures that will allow for such, and to avoid any ambiguity related to the funding of research activities per se and preparation of application to any other funding programmes. Thorough changes were made in WP7 to reflect that.</p> <p>Former name of the WP7: Laboratorium: Research and innovation across the knowledge square</p>

			<p>New name of WP7 Laboratorium: Expertise and innovation across the knowledge square</p> <p>Former Objectives: Laboratorium is responsible for the research and innovation cycle across the knowledge square and sets the research agenda for FilmEU which focuses largely on artistic research/experimentation in the CCSI and its related outputs, it is delivered by four pods:</p> <p>‘Units’ develops inter-institutional structures to incentivize research collaboration across Alliance partners by enabling the development of emerging joint artistic ‘Dynamic Research Clusters’ (DRCs) and consolidating them through the creation of new ‘Centres of Excellence’ (COEs), mapping the activities and strategies against FILMEU Research Innovation and Transformation (RIT) benchmarking and contributing towards a European Research Infrastructure for FILMEU in the CCSI. Builds on ongoing work under H2020 FilmEU_RIT</p> <p>‘Catalyser’ enhances, improves, elevates and ‘catalyses’ the visibility and accreditation status of FilmEU’s artistic research outputs and research capacity to its own members and to the wider society and to aggregate Alliance exemplars, demonstrating expertise and lessons learned from better green production media practices and collaboration with relevant state agencies.</p> <p>‘Cognitio’ enables the FILMEU Alliance’s expertise to contribute to developing a benchmarked, independent joint European research agenda and ‘Observatory’ producing white papers, policy documents and guidelines for the creative and cultural industries relating to education, research, higher education and innovation. Will operate in close relation with funded Horizon Crescine and Ekip projects.</p> <p>FilmEU Innovation Hub (‘FIHUB’) is a virtual pilot incubation structure to support project-based innovation providing a ‘safety net’ for talented former students to incubate and develop their projects further through the FIHUB factory to the marketplace and society in some meaningful way. An Innovation Action Plan (IVAP) will be extended to assess the innovation potential of all eight Alliance members during the project to indicate their strengths of working on innovation initiatives in FIHUB and across the Alliance. Operates in close relation with HEI innovative project C-Accelerate.</p> <p>New Objectives</p> <p>Laboratorium is responsible for setting up joint management structures with a focus on innovation labelled COEs ‘Centres of Excellence’. These joint structures operate the research and innovation cycle across the knowledge square and set the expertise agenda for FilmEU which focuses largely on supporting excellence across the Alliance and its related outputs, it is delivered by four pods (corresponding to the transformational modules):</p> <p>‘Units’ focuses on joint structures and develops inter-institutional structures to incentivize innovation collaboration across Alliance partners by enabling the development of emerging joint multidisciplinary structures and consolidating them through the creation of new ‘Centres of Excellence’ (COEs), supplemented by joint activities benefitting doctoral candidates.</p> <p>‘Catalyser’ focuses on knowledge exchange and preservation and enhances, improves, elevates and ‘catalyses’ the visibility and accreditation status of FilmEU’s outputs and capacity to its own members, complimenting WP8 Open FilmEU that reaches out to the wider society. Catalyser aggregates Alliance exemplars, also demonstrating expertise and lessons learned.</p> <p>‘Cognitio’ enables the FILMEU Alliance’s expertise to contribute to the development of higher education across the Alliance, alongside an ‘Observatory’ producing white papers, policy documents and guidelines for the creative and cultural industries relating to education, research, higher education and innovation across the knowledge square.</p> <p>FilmEU Innovation Hub (‘FIHUB’) focuses on entrepreneurship and incubation services and consists of a virtual incubation structure to support project-based innovation providing a ‘safety net’ for talented former students to incubate and develop their projects further through the FIHUB factory to the marketplace and society. The existing Innovation Vision Action Plan (IVAP) designed by the EIT, European Institute of Innovation and Technology, will be implemented among new</p>
--	--	--	--

			<p>members of the Alliance in order to support the innovation potential of the Alliance. The EIT grant that covers the work under the C-accelerate project is ongoing at this moment in time and will only end in mid-2024. All work IVAP related activities in the context of that project were conducted in the first semester of 2023 and only had impact on the four initial FilmEU partners. The IVAP related activities under FilmEU+ are not presently and have not in the past been covered by EIT funding. Workplan and tasks implementation across each POD (set of transformative activities) will follow our 6IS methodology fully described in the process. Different tasks do not repeat one another but differently correspond to a progressive process inline with the iterative nature of our methodology.</p> <p>Tasks</p> <p>Former T7.1 Units: Map expertise, develop, support, implement and evaluate Dynamic Research Clusters (DRCs). - Task force identifies, maps expertise (in database), and analyses qualitative and quantitative data about bottom-up research focus areas across the Alliance. 2 rounds of DRC calls developed and launched. Three DRCs in each call will independently selected (defined by Frascati manual and also their engagement with stakeholders that result in societal impact), seed funded and incubated. DRCs outcomes presented and discussed in yearly research conference.</p> <p>New T7.1 Units: Map expertise, develop, support, implement and evaluate new, dynamic joint structures - Task force identifies, maps expertise across disciplines (in FED database), and analyses focus areas across the Alliance. The Alliance will select new clusters involving groupings of its staff and students across the participating institutions (all institutions including new members, ensuring full engagement across the knowledge square). There will be 2 rounds of internal calls for dynamic joint structures with 3 proposals selected in each call so 6 in total to ensure full coverage of all partners and diversity and impact of participation. each new cluster will be developed and implemented, with outcomes presented and discussed in yearly conference.</p> <p>Former T7.2 Units: Develop, support, sustain and evaluate Centres of Excellence (COE).- COE call developed, launched and two independently selected, funded and incubated. Each COE will develop and implement a clear plan and strategy for collaborative research, dissemination and sustainability. COE plans and reports presented and discussed in yearly research conference.</p> <p>New T7.2 Units: Develop, support, sustain and evaluate Centres of Excellence (COE).- Drawing from the clusters and networks already developed under the first round of E+ funding (funding E+ for the first three years pilot period), and the new clusters (see T7.1), establish for FilmEU 'Centres of Excellence'. Select and incubate two Centres of Excellence The COE - centres of excellence correspond to joint interinstitutional structures supporting a joint group of experts working on a concrete challenge in view of joint and transformative management models as foreseen in the call). Each COE will focus on innovation and knowledge transfer; they will develop and implement a clear plan and strategy for collaboration, dissemination, and sustainability. COE plans and reports presented and discussed in yearly conference.</p> <p>Former T7.3 Units: Strengthening sustainability of artistic research outside DRC and COE calls.- Alliance will develop and submit two Marie Skłodowska-Curie Actions, a Doctoral Network and joint PhD application to strengthen and fund other research activities not necessarily focused on within DRCs and COEs.</p> <p>New T7.3 Units: Strengthening the doctoral community across the Alliance - Opportunities for doctoral candidates to meet and benefit from 'third cycle' (in the Bologna sense) joint activities, network and collaborate in workshops, training and elective models supported by the COEs with the aim of improving and developing professional expertise and creative entrepreneurial skills.</p> <p>Former T7.4 Catalyser: Augmenting FilmEU artistic research outputs by identifying, accrediting, improving visibility/citations and disseminating widely.- Develop evaluation criteria/policy for creative and artistic outputs for accrediting bodies to recognise their academic value. Lessons learned shared with Alliance. Periodic dynamic aggregation of Alliance research outputs (including artistic) from shared repository, measuring changes in citations and other visibility/impact metrics. Review, prioritise and disseminate artistic research outputs through suitable channels (e.g.,</p>
--	--	--	--

			<p>annual summits). Handbook and training sessions developed for how Alliance researchers can improve the citations and visibility of their research outputs. Elsevier Pure existing implementation in coordinator extended across the Alliance.</p> <p>New / Develop evaluation criteria/policy for creative and artistic outputs for accrediting bodies to recognise their academic value. Lessons learned shared with Alliance. Periodic dynamic aggregation of Alliance research outputs (including artistic) from shared repository, measuring changes in citations and other visibility/impact metrics. Review, prioritise and disseminate artistic research outputs through suitable channels (e.g., annual summits). Handbook and training sessions developed for how Alliance researchers can improve the citations and visibility of their research outputs. Elsevier Pure existing implementation in coordinator extended across the Alliance.</p> <p>New T7.4 Initially, develop evaluation criteria/policy for creative and artistic outputs for accrediting bodies to recognise their academic value. Lessons learned shared with Alliance. From this, periodic dynamic aggregation of Alliance outputs from shared repository (see T7.6), measuring changes in citations and other visibility/impact metrics. Review, prioritise and disseminate these outputs through suitable channels (e.g., annual summits). Handbook and training sessions developed for how Alliance staff can improve the visibility of their outputs, contributing to their professional development.</p> <p>Former T7.5 Catalyser: Develop and maintain a harmonised information channel for Alliance members. - Information channel on all FilmEU activity for Alliance members to include events, meetings, artistic research outputs, publications, pod and video casts.</p> <p>New T7.5 Catalyser: Develop and maintain a harmonised information channel for Alliance members. - Information channel on all FilmEU activity for Alliance members to include events, meetings, publications, pod and video casts, and other outputs.</p> <p>Former T7.6 Catalyser: Develop, launch and maintain a digital repository platform for FilmEU artistic research outputs supporting CCSI. - Needs analysis building on previous research to create a specifications list. Initiate processes to procure system or build on existing one. Implement, launch prototype with sample of Alliance content, collect and prioritise feedback for improvements and make changes to system. Populate and promote repository regularly with Alliance content.</p> <p>New T7.6 Catalyser: Develop, launch, and maintain a digital repository platform for FilmEU creative and artistic outputs. - Needs analysis building on the earlier work of FilmEU to create a specifications list for creative and artistic outputs. Initiate processes to procure system or build on existing one. Implement, launch prototype with sample of Alliance content, collect and prioritise feedback for improvements and make changes to system. Populate regularly with Alliance content. This repository should not be confused with the “Open FilmEU” public-facing program that includes also a digital repository since that one is a public repository of students’ works, targeting dissemination and knowledge sharing, while this internal repository targets data management and preservation of all of the Alliance outputs and core assets needed and the acquiring process of these assets, in view of long-term institutional cooperation.</p> <p>Former T7.7 Catalyser: Joint programme and seed funding supporting postgraduates. - Programme and calls for seed funding developed and implemented to nurture research skills.</p> <p>New T7.7 Catalyser: Training on artistic and creative guidelines. - Implementation of staff and student training programme focusing on the use of the repository developed in T7.6, and related artistic and creative outlines.</p> <p>Former T7.9 Cognito: Revise, develop and implement a joint research agenda / manifesto for the FilmEU Alliance. - Synthesise from ‘Units’ POD and FilmEU_RIT to create a draft research agenda/manifesto for the Alliance covering CCSI, discuss, develop, finalise and disseminate near the end of the project.</p> <p>New T7.9 Cognito: Revise, develop and implement a joint research agenda for the FilmEU Alliance. - Building on the initial work of the FilmEU Alliance at the pilot stage, and working with the new partners, adopt an agenda for the role of, and policies</p>
--	--	--	---

			<p>and structures for, collaborative research and innovation, supporting and strengthening research-led teaching, across the expanded Alliance through an associated toolkit.</p> <p>Former T7.11 Cognitio: Design, implement, launch, and maintain the FilmEU Observatory. Terms of Reference (TOR) for Observatory created. Scheduled and shared Alliance activities planned and implemented to include: 4 FILMEU online seminars linked to white papers; 4 white papers (based on seminar topics), disseminated individually and collectively when compiled into a book (topics include machine learning, data analytics, spatial internet, blockchains and similar in innovating storytelling, film production and distribution in Europe) developed collaboratively with Alliance members and other stakeholders; 4 policy documents chosen from Intellectual Property Rights for Alliance artistic research outputs, Green transition to enable sustainable multimedia production, long term impact of audio visual policy (over two years) of film releases especially in smaller countries, elevating artistic research outputs in CCSI, online guide of European Filmmakers' unions. Outputs presented and discussed in yearly research conference.</p> <p>New T7.11 Cognitio: Design, implement, launch, and maintain the FilmEU Observatory. - Terms of Reference (TOR) for Observatory created. Scheduled and shared Alliance activities planned and implemented to include: 4 FILMEU online seminars accompanied by white papers, disseminated individually and collectively (topics include machine learning, data analytics, spatial internet, blockchains and similar in innovating storytelling, film production and distribution in Europe) developed collaboratively with Alliance members and other stakeholders; 4 policy documents chosen from: Intellectual Property Rights for Alliance outputs, Green transition to enable sustainable multimedia production, long term impact of audio visual policy (over two years) of film releases especially in smaller countries, elevating the contribution of higher education to the creative and cultural sectors and industries, online guide of European Filmmakers' unions. Outputs presented and discussed in yearly conference.</p> <p>Former T7.12 FIHUB: Design, implement, pilot, launch and maintain the FIHUB factory.- IVAP communicated across Alliance through webinar, questionnaire administered annually and analysed for all 8 partners for their innovation capacity in the Alliance and involvement in FIHUB. Virtual FIHUB Incubator / Factory designed, benchmarked, piloted, evaluated and launched. Procedures and guidelines to select projects for 'project incubation developed', identify mentoring staff, determine incubation prizes, entrepreneurship education developed in Imagination Centre available for people on selected projects. NGO established and plans drawn up for a physical FIHUB.</p> <p>New T7.12 FIHUB: Design, implement, pilot, launch and maintain the FIHUB (FilmEU Innovation Hub) Incubator.- Innovation Vision Action Plan (IVAP) communicated across Alliance through webinar, based on previous experience of the partners across FilmEU (E+) and the complementary C-ACCELERATE project (EIT), questionnaire administered annually and analysed for all 8 partners for their innovation capacity in the Alliance and involvement in FIHUB. Virtual FIHUB Incubator designed, benchmarked, piloted, evaluated and launched. Procedures and guidelines to select projects for 'project incubation developed', identify mentoring staff, determine incubation prizes, entrepreneurship education developed in Imagination Centre (WP) available for people on selected projects. Virtual FIHUB implemented and plans in place for future innovation labs for all 8 members.</p> <p>Milestones</p> <p>Due to the reduction of the previous milestones, WP7's milestones have new numbering (Former started at MS53 and finished at MS68; New starts in MS47 and finishes MS60)</p> <p>To prevent double funding, deletion of former MS55</p> <p>Units: Marie Skłodowska-Curie Action I application submitted and MS56</p> <p>Units: Marie Skłodowska-Curie Action II application submitted</p> <p>Former MS553 and MS54 are now MS47 and 48</p> <p>Former MS62 is now MS54</p>
--	--	--	---

		<p>Former MS60 is now M52</p> <p>Former MS68 is now MS 59</p> <p>Former MS58 Units: Second Dynamic Research Clusters (DRCs announced; LUCA; First three DRCs announced and commence.; M7; MoV: Call announcing successful DRCs</p> <p>New M49 Units: First Dynamic Clusters (DCs announced; LUCA; M7 MoV: First three DCs announced and commenced. Call announcing successful DCs</p> <p>Former MS57 Units: First Dynamic Research Clusters (DRCs announced; LUCA; First three DRCs announced and commence.; M25; MoV: Call announcing successful DRCs</p> <p>New M50; Units: Second Dynamic Clusters (DCs announced); LUCA; M25 MoV: The second three DCs announced and commenced. Call announcing successful DCs</p> <p>Former MS59 Cognitio: Launch FilmEU Observatory Pilot; IADT; M12 MoV: FilmEU Observatory pilot developed and launched;</p> <p>New M51; Cognitio: Launch FilmEU Observatory Pilot; IADT; M12 MoV: FilmEU Observatory pilot developed and launched, presented at the annual industry conference.</p> <p>Former MS Cognitio: Draft Joint Research agenda/manifesto launched; Tallinn Uni; A functioning pilot repository operational. M10; MoV: Manifesto / Research Agenda published</p> <p>New M53 Cognitio: Research-informed teaching; LUCA; M26; MoV: Toolkit for research-led teaching published supported by training for teachers.</p> <p>Former MS63 FIHUB: IVAP questionnaires completed and analysed</p> <p>New M55; FIHUB: IVAP questionnaires completed and analysed; Tallinn Uni; M2; MoV: IVAP (Innovation Vision Action Plan) questionnaire administered annually and analysed for all 8 partners for their innovation capacity in the Alliance and involvement in FIHUB.</p> <p>Changed from M1 to M2 to allow preparation and inclusion of new partners.</p> <p>Former MS64 Units: Evaluation of DRC 1; LUCA; Evaluation of DRC 1 based on agreed criteria. M28 MoV: Evaluation report published</p> <p>New M56 Units: Evaluation of first round of clusters; LUCA; M28; MoV: Evaluation of DRC 1 based on agreed criteria. Evaluation report published</p> <p>Former MS66 FIHUB: Factory launched; UL and TLU;</p> <p>New M57 FIHUB: Incubator launched; TALLINN UNI; M24; MoV: Virtual FIHUB Incubator / Factory designed, benchmarked, piloted, evaluated and launched.</p> <p>Former MS67 Cognitio: Documents published and yearly conference organized; ALL; Compiled book of 4 white papers, 4 Policy documents and European Filmmakers' unions guide published; Yearly public research conference organized. MS 47</p> <p>New M58 Cognitio: Documents published; TALLINN UNI; M47; MoV: Compilation of 4 white papers, 4 Policy documents and the European Filmmakers' unions guide published All documents published on website.</p> <p>Former MS65 Units: Evaluation of DRC 2, and COE; LUCA; Evaluation of DRC 2 and COEs based on agreed criteria. M48 MoV: Evaluation report published.</p> <p>New M60 Units: Evaluation of second round of clusters and COEs; LUCA; M48; MoV: Evaluation of DRC 2 and COEs based on agreed criteria. Evaluation report published</p> <p>New MS84 Catalyser: Evaluation criteria; LUCA; Publish evaluation criteria/policy for creative and artistic outputs for accrediting bodies to recognise their academic value; M12; MoV: Published on FilmEU website and disseminated</p> <p>Deliverables</p> <p>Former D7.1 Annual report; LUCA and TLU; R ; SEM; M12; PDF, English</p> <p>New D7.1 Interim report on module Units; LUCA; R; SEN; M25; Report on the implementation of the dynamic clusters, centres of excellence and doctoral activities that constitute the content of the pod Units. This report concerns the initial period (including the first round of clusters).</p> <p>Former D7.2 Biannual review; LUCA and TLU; R ; PU; M24; PDF, English</p>
--	--	--

			<p>New D7.2 Final report on module Units; LUCA; R; SEN; M48; Final report on the outcomes of the final round of the dynamic clusters and centres of excellence that constitute the content of the pod Units This report concerns the final evaluation of the process and its outcomes, including all clusters and 2 centres of excellence.</p> <p>D7.3 Annual report; LUCA and TLU; R ; SEM; M36; PDF, English New D7.3 Catalyser internal digital repository; LUCA; R; SEM; M24; Internal digital repository containing all outputs of the catalyser POD. Following work in task 7.6 and in accordance with specifications in the University Data Management Plan (DMP) this core repository will contain and preserve all of the Alliance outputs and works.</p> <p>Former D7.4 Final report; LUCA and TLU; R; PU; 47; PDF, English New D7.4 Cognitio Toolkit and Agenda; Tallinn Uni; R; PU; M47; Compilation of 4 white papers and research-led teaching toolkit New Deliverable D7.4 Report on FIHUB; Tallinn Uni; R; PU; M24; Guide to innovation hubs published and first virtual FIHUB incubator launched.</p>
1.2	23/10/2023	PART A: Changes in WP8	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables. It was also requested that the consortium made clearer in their actions and results that it's not of the call ambitions to support actual research, either than support the design and implementation of the structures that will allow for such, and to avoid any ambiguity related to the funding of research activities per se and preparation of application to any other funding programmes. Thorough changes were made in WP8 to reflect that.</p> <p>Included a Co-leader for WP8, which by mistake was not introduced initially. WP8 is co-lead by Tallinn Uni and VIA UC.</p> <p>Objectives: Rephrase of some sentences to better clarify the objectives and to better distanciate doubts regarding actual research.</p> <p>Former paragraphs</p> <p>Creator' ensures that engaging/collaborative activities and services are developed and provided from the FilmEU Alliance's expertise and its relevant artistic research outputs to those who are less privileged and at risk, in order to develop a more resilient 'Creator Society' and make the knowledge square a reality, it is delivered by 3 PODs:</p> <p>'Open FilmEU' improves the showcasing of research outputs of FilmEU to various public stakeholders through a range of scheduled and harmonised activities, such as: annual hybrid student talent exhibitions; live termly 'Expert on Air' sessions, biannual selected student prize winning podcasts, termly social media campaign promoted content from an open access repository; coordinated, harmonised, synchronised and consistently branded local FilmEU events; the establishment of co-creation socially and future focused production bureau with annual challenges and prizes.</p> <p>'Imagination Centre' innovates by developing a unique white box/transformational laboratory knowledge transfer structure 'inviting industry in' to learn from, work and 'imagine' with the FilmEU Alliance and others to solve problems together through a range of activities co-created with industry and other stakeholders: research and report into imagineering approaches around the world; understand industry needs; collaboratively develop and run design factory and creative thinking lab; develop consultancy incubation service running annual 'grand leaps of the imagination challenges' showcased at annual industry conference; develop entrepreneurship educational model, pilot and then deliver courses online and onsite across Alliance; run annual industry conferences showcasing Alliance alumni talents.</p> <p>The combined WP8 WPs all contribute to the capacitation of the Alliance to act as a model of good practices to further increase the quality, international</p>

			<p>competitiveness and attractiveness of the European higher education landscape and the build-up of the European Education and Research areas.</p> <p>New paragraphs</p> <p>‘Creator’ ensures that engaging/collaborative activities and services are developed and provided from the FilmEU Alliance’s expertise and its relevant outputs to those who are less privileged and at risk, in order to develop a more resilient ‘Creator Society’ and make the knowledge square a reality, it is delivered by 3 PODs:</p> <p>‘Open FilmEU’ improves the showcasing of FilmEU’s activities and outputs (including student work) to various public stakeholders through a range of scheduled and harmonised actions, such as: annual hybrid student talent exhibitions (the first edition of this Exhibition <u>ARE 2023</u> was held still at the pilot stage); live termly ‘Expert on Air’ sessions, biannual selected student prize winning podcasts, termly social media campaign promoted content from an open access repository; coordinated, harmonised, synchronised and consistently branded local FilmEU events; the establishment of co-creation socially and future focused production bureau with annual challenges and prizes. This POD integrates an open access digital repository targeting the distribution of student’s works.</p> <p>Imagination Centre’ innovates by developing a unique white box/transformational laboratory knowledge transfer structure ‘inviting industry in’ to learn from, work and ‘imagine’ with the FilmEU Alliance and others to solve problems together through a range of activities co-created with industry and other stakeholders: analyse and report into imagineering approaches around the world; understand industry needs; collaboratively develop and run design factory and creative thinking lab; develop consultancy incubation service running annual ‘grand leaps of the imagination challenges’ showcased at annual industry conference; implement a student entrepreneurship educational model, pilot and then deliver courses online and onsite across Alliance; run annual industry conferences showcasing Alliance alumni talents.</p> <p>The combined WP8 WPs all contribute to the capacitation of the Alliance to act as a model of good practices to further increase the quality, international competitiveness and attractiveness of the European higher education landscape and the build-up of the European Higher Education and Research areas.</p> <p>Tasks</p> <p>Former T8.1 Description: Coordinated, synchronized and harmonized local Alliance recruitment ‘open days’, ‘festivals’ and ‘screenings’ with consistent FilmEU branding for Alliance activities ‘events pack’, local ‘sample works’ (LMTA). Annual hybrid ‘Spotlight on FilmEU Student Talent Exhibitions. ‘Cine Clubs’ / ‘Expert on Air’ sessions, 2 each per academic term; 8 terms lead by each partner with 32 instances (LUCA). Bi-annual selected ‘best of student’ podcasts broadcast with 8 instances (LMTA). Promotion of digital repository of content through termly themed social media campaigns thereafter (4 per year over 3 years, 12 campaigns) (TLU). Open FilmEU web <u>presence</u> maintained, updated & coordinated throughout course of the project updated existing website (UL).</p> <p>New description T8.1 Coordinated, synchronized and harmonized local Alliance recruitment ‘open days’, ‘festivals’ and ‘screenings’ with consistent FilmEU branding for Alliance activities ‘events pack’, local ‘sample works’ (LMTA). Annual hybrid ‘Spotlight on FilmEU Student Talent Exhibitions. ‘Cine Clubs’ / ‘Expert on Air’ sessions, 2 each per academic term; 8 terms led by each partner with 32 instances. Bi-annual selected ‘best of student’ podcasts broadcast with 8 instances. Promotion of digital repository of content through termly themed social media campaigns thereafter (4 per year over 3 years, 12 campaigns). Open FilmEU web presence maintained, updated & coordinated throughout course of the project updated existing website.</p> <p>Former T8.2 Open Description Established to deliver supervised meaningful paid student projects to society and/or explore new technology. Sponsorship explored, annual call developed and launched with collaboration with other professionals in the</p>
--	--	--	--

			<p>sector to avoid competition. Results of 3 annual competitions showcased at annual exhibitions.</p> <p>New T8.2 Description Established to deliver supervised meaningful paid student projects to society and/or explore innovative technology. Sponsorship explored, annual call developed and launched with collaboration with other professionals in the sector to avoid competition. Results of 3 annual competitions showcased at annual exhibitions.</p> <p>Former T8.3 Description Identify /prioritise candidates, what's needed, requested (gaps), understand what's already available/what Alliance can offer online/onsite (ensure green transition is included, guerrilla style film making, film making for young people, building an excellent portfolio of work, improving the quality of programmes and other examples) and mobilities through developing, administering and analysing the results of surveys. Create/publicise offer, recruit candidates, deliver training and consultancy, collect feedback, improve for future instantiations.</p> <p>New T8.3 Description Identify /prioritise candidates, what's needed, requested (gaps), understand what's already available/what Alliance can offer online/onsite (ensure green transition is included, guerrilla style film making, film making for young people, building an excellent portfolio of work, improving the quality of programmes and other examples) and mobilities through developing, administering and analysing the results of surveys. Create/publicise offer, recruit candidates, deliver training and consultancy, collect feedback, improve for future instantiations. FilmEU without border will focus on students coming from countries outside of the EU namely Ukraine.</p> <p>Former T8.5 Name and Description Imagination Centre: Research, develop, run and sustain Imagination Centre with industry. Research and report into 'imagineering' approaches around the world, understand industry needs, collaboratively develop and run design factory, creative thinking lab, consultancy incubation service running annual 'grand leaps of the imagination challenges' showcased at annual industry conference. Seek and confirm ways securing long-term funding for the centre.</p> <p>New Former T8.5 Name and Description Imagination Centre: ResearchAnalyse, develop, run and sustain Imagination Centre with industry. Analyse and report into 'imagineering' approaches around the world, understand industry needs, collaboratively develop and run design factory, creative thinking lab, consultancy incubation service running annual 'grand leaps of the imagination challenges' showcased at annual industry conference. Seek and confirm ways securing long-term funding for the centre.</p> <p>Former T8.6 Description Develop entrepreneurial educational programme aimed at stimulating innovation by empowering collective creativity, based on creative thinking, design thinking, practice-based challenges, linking to society, artistic, out-of-the box approaches and building on previous work in C-accelerate and CresCine (e.g. the analysis of the Film Repository database – the FIDA tool). Run pilot entrepreneurship courses, obtain feedback and improve. Deliver 4 entrepreneurial courses across Alliance and industry members in roughly annual cycles, after each cycle, collect feedback and improve the next version of the course.</p> <p>New T8.6 Description: Implement entrepreneurial educational programme aimed at stimulating student innovation by empowering collective creativity, based on creative thinking, design thinking, practice-based challenges, linking to society, artistic, out-of-the box approaches. We build on the work of some of the partners in C-accelerate, where we reviewed approaches to student entrepreneurship in the creative industries and developed a model for education appropriate to the needs of these fields. Here, we will first run pilot entrepreneurship courses, obtain feedback and improve, and then deliver 4 entrepreneurial courses across Alliance and industry members in roughly annual cycles, after each cycle, collect feedback and improve the next version of the course.</p> <p>Former T8.7 Description: Annual Industry event for Industry and Alliance members, showcasing FilmEU Alumni talents, regular updates of the development of the 'Imagination Centre' including launch (second conference).</p>
--	--	--	--

			<p>New T8.7 Description: Annual Industry event for Industry and Alliance members, showcasing FilmEU Alumni talents, regular updates of the development of the ‘Imagination Centre’ including launch (third conference).</p> <p>Milestones New numbering of Milestones and division of Milestones. Former MS for WP8 started at MS69 and finished at MS75; New MS for WP9 starts at MS61 and ends at MS67. Former M69 Open FilmEU: First ‘Spotlight on FilmEU Student Talent’ event Launched; First Student showcase event organised and completed. New M61Open FilmEU: First ‘Spotlight on FilmEU Student Talent’ event Launched; First Student showcase event organised and completed, including all new partners. Former MS75 Completion of all PODs... Final report New M67 Completion of all PODs; ... Final report to be presented to the EC</p> <p>Deliverables Former D8.1 Annual report; TLU; R ; SEM; M12; Report (PDF, English) New D8.1 Open FilmEU Action plan; Tallinn Uni; R; SEN; M6; Action plan and calendar for the Open FilmEU events and campaigns Former D8.2 Biannual review; TLU; R ; PU; M24; Report (PDF, English) New D8.2 FilmEU without borders Plan; IADT; R; PU; M8; Report of the needs assessment process that informs the FilmEU without Borders plan D8.3 Annual report; TLU; R ; SEM; M36; Report (PDF, English) New D8.3 FilmEU without borders Report; IADT; R; SEN; M47; Final Report on the scholarship programme FilmEU WB Former D8.4 Final report; TLU; R; PU; 47; Report (PDF, English) New D8.4 Report on Imagination Centre; VIA UC; R; PU; M36; Report on the set up of the living labs underlining the imagination centre and its entrepreneurship training programme New D8.5 Report on Imagination Centre launch; VIA UC; R; PU; M36; First Imagination Centre living lab operational- digital publication containing info on affordances of the living lab and guidelines for its use by external stakeholders.</p>
1.2	23/10/2023	PART A: Changes in WP9	<p>Following EACEA monitoring team advise and request, we have revised the workplan, which resulted in further descriptions, deletions and addition of tasks, milestones and deliverables.</p> <p>Tasks Former T9.9 Transferable Toolkit- Revised version of the toolkit ready to be transferred to other Alliances/associations of HEIs in same domains. New T9.9 Transferable Toolkit- Revised version of the toolkit ready to be transferred to other Alliances/associations of HEIs in same domains. This toolkit both integrates all new building blocks that will result from the work under FilmEU+ and also the inputs and experiences of new partners.</p> <p>Milestones New numbering of Milestones and division of Milestones.Former MS for WP9 started at MS76 and finished at MS82; New MS for WP9 starts at MS68 and ends at MS80.</p> <p>Former MS80 Summits - VSMU NATFA VIA LMTA - Annual event to present and discuss FilmEU’s achievements – M8, 20, 32, 48; MoV Summit Programme New MS72 Summit Y1 – VSMU; M8; Annual event to present and discuss FilmEU’s achievements MoV Summit Programme New MS73 Summit Y2 – NATFA; M20; Annual event to present and discuss FilmEU’s achievements MoV Summit Programme New MS74 Summit Y3 – LUCA; M32; Annual event to present and discuss FilmEU’s achievements MoV Summit Programme New MS75 Summit Y4 – LMTA; M48; Annual event to present and discuss FilmEU’s achievements MoV Summit Programme</p>

			<p>Former MS81 Industry and Research Conferences; TLU IADT LUCA UL; Annual event dedicated to discuss industry and research developments and bridge between academia and industry; M13, 24, 36, 48; MoV: Conference Programme</p> <p>New MS76 Industry and Research Conferences Y1; Tallinn Uni; M13; Annual event dedicated to discuss industry and research developments and bridge between academia and industry MoV: Conference Programme</p> <p>New MS77 Industry and Research Conferences Y1; IADT; M24; Annual event dedicated to discuss industry and research developments and bridge between academia and industry MoV: Conference Programme</p> <p>New MS78 Industry and Research Conferences Y3; VIA UC M36; Annual event dedicated to discuss industry and research developments and bridge between academia and industry MoV: Conference Programme</p> <p>New MS79 Industry and Research Conferences Y4; Lusófona Uni; M48; Annual event dedicated to discuss industry and research developments and bridge between academia and industry MoV: Conference Programme</p> <p>Deliverables</p> <p>Former D9.1 Website; UL; DEC; PU; M2 Public website of the project with detailed info on the Alliance and its objectives, activities and results. The website will be used as a dissemination and communications tool, both at internal and external levels, and as the Alliance moves forward all services made available to students and teachers will be accessible via this website. English</p> <p>New D9.1 Website; Lusófona Uni; DEC; PU; M2; Public website of the project with detailed info on the Alliance and its objectives, activities and results. The website will be used as a dissemination and communications tool, both at internal and external levels, and as the Alliance moves forward all services made available to students and teachers will be accessible via this website. The new website will contain info on all new partners plus different sections and digital services in particular the ones related with “Open FilmEU” and the new catalogues of joint educational and training offers.</p> <p>Former D9.2 Branding style; UL; DEM; PU; M2; Development of Corporate identity and branding for FilmEU and prototyping of its applications in all media. Specific templates will be produced for reporting, online communication and platforms. English and all languages of the Alliance</p> <p>New D9.2 Branding style; Lusófona Uni; DEM; PU; M2; Development of Corporate identity and branding for FilmEU and prototyping of its applications in all media. Specific templates will be produced for reporting, online communication and platforms. English and all languages of the Alliance. This is a completely new branding that not only includes the new partners but also moves from a conceptual approach centered on the “Alliance” to one centered on “The European University”. In this sense it is no longer the branding of a project but the branding of an institution and that highly increases the complexity of the branding.</p> <p>Former D9.3 Communication and Dissemination Strategy; UL; R; SEN; M2; Document with the strategy for the 4 years. English</p> <p>New D9.3 Communication and Dissemination Strategy; Lusófona Uni; R; SEN; M3; Document with the strategy for the 4 years.</p> <p>Former D9.4 Newsletters; IADT; R; PU; SEN; M48; Digital newsletter. English;</p> <p>New D9.4 Report on Communication and Dissemination Strategy ; NATFA; R; SEN; M24; Interim report on all communication and dissemination activities.</p> <p>Former D95 Toolkit+; UL; R; PU; M48; Toolkit how to implement a European University. English</p> <p>New D9.5 Final Report on Communication and Dissemination Activities; NATFA; R; SEN; M48</p> <p>Deletion of Deliverables:</p> <p>D9.4 Newsletters;</p>
1.3	26.10.2023	Part A: Budget clarification	<p>Clarification regarding a mistake in VIA UC budget. By mistake we added the sum of 30.000€ under the heading of Third Parties when is in fact a Purchase Cost (with software).</p>

TECHNICAL DESCRIPTION (PART B)

TABLE OF CONTENTS

TECHNICAL DESCRIPTION (PART B)	25
1. RELEVANCE	26
1.1 Background and general objectives	26
1.2 Needs analysis and specific objectives	34
1.3 Complementarity with other actions and innovation — European added value	45
2. QUALITY	49
2.1 PROJECT DESIGN AND IMPLEMENTATION	50
2.1.1 Concept and methodology	50
2.1.2 Project management, quality assurance and monitoring and evaluation strategy	63
2.1.3 Project teams, staff and experts	65
2.1.4 Cost effectiveness and financial management	69
2.2 PARTNERSHIP AND COOPERATION ARRANGEMENTS	70
2.2.1 Consortium set-up	70
2.2.2 Consortium management and decision-making	74
3. IMPACT	77
3.1 Impact and ambition	77
3.2 Communication, dissemination and visibility	87
3.3 Sustainability and continuation	90
4. WORK PLAN, WORK PACKAGES, ACTIVITIES, RESOURCES AND TIMING	93
4.1 Work plan	93
<i>Subcontracting (n/a for prefixed Lump Sum Grants)</i>	95
<i>Timetable</i>	95
5. DECLARATIONS	99
Appendix	100
Annex 1	101

1. RELEVANCE

1.1 Background and general objectives

(a) Introduction

FilmEU+ signals the deepening, strengthening, intensification and expansion of ongoing institutionalised cooperation across the institutions that integrate FilmEU - The European Universities Alliance for Film and Media Arts, and the new partners that are now joining our Alliance. FilmEU+ encompasses all activities to be carried out in the next four years of our work programme, but also our vision for the coming decade and beyond, towards structural, systemic and sustainable cooperation.

FilmEU was built around the common objective of jointly promoting high-level education, innovation and research activities in the multidisciplinary field of Film and Media Arts and, through this collaboration, consolidate the central role of Europe as a world leader in the creative fields. Our **main ambition and objective** in the coming years, is to progress with the implementation of a European University of excellence focused on the fields of Film and Media Arts, by widening, intensifying and deepening the work already developed. This will be done at many levels, namely via the enlargement of the Alliance and interventions across all dimensions of our university's mission and the resources and people that make its fabric. These efforts will heighten our transformative process towards the set-up of a united institutional, pedagogical, cultural and research endeavour, a European University with campuses across eight different locations in Europe that bolster up a collaborative network that, via creativity and innovation, promotes social transformations, economic growth and cultural blossoming.

Our long-term vision implies that by 2033 FilmEU will be a leading provider of Film and Media Arts education in Europe and a core partner internationally for research, innovation, and societal engagement across the Cultural and Creative Sectors and Industries (CCSI). This will confirm the European Universities model of institutionalised cooperation as an exemplary collaborative structure able to strongly increase the competitiveness of diverse European higher education institutions (HEI) to levels they would never attain individually. For our vision to come into existence, at the end of the next four years funding period we must have attained the following **general objectives**: to have in place governance and management structures that fully integrate all partners, old and new, and are bonded to a common legal status for our European University; we must ensure we have pooled all necessary resources – both tangible and intangible ones – needed in order to deliver our ambitious educational offers and related “challenge-based” innovative pedagogical models; develop our innovative research collaborations; design and implement our inter-university campus; and we must ensure this all continues to boost a diverse and inclusive academic community with a common strategy and shared values. These general objectives fully comply with our ambition and answer the priorities of the call with regard to the capacitation of European Universities to act as models of good practice to further increase the quality, international competitiveness and attractiveness of the European higher education landscape.

FilmEU+ general objectives follow the proposed move from a project orientation to a programmatic one. FilmEU+ will further foster our ability to act locally, regionally and globally in the cultural and creative industries and across other societal areas they impact. In the period, the Alliance will cooperatively implement its joint strategy based on common values and joint management and governance models designed in the last three years, while deepening all other pilot initiatives already under development and, through that, structurally support, across all four missions of higher education: education, research and innovation and service to society, the increase in the capacity of all involved HEIs and the European University as a whole.

The Alliance name stems from the concatenation of the terms “Film” and “European” and signals the Alliance's ambition of contributing to the positioning of Europe as a key provider of top-level education and research in the creative disciplines, namely Film and Media Arts, and position itself as a leader in this field.

FilmEU represents Europe's geographical, cultural and linguistic diversity, the excellence of its film and arts education, and the richness of its European Higher Education Area. In the next four years, FilmEU will grow from four to eight members (see B2.2.1 regarding rationale and process). Led by Lusófona University from Portugal, FilmEU will include original partners LUCA School of Arts in Belgium; IADT - Dún Laoghaire Institute of Art Design and Technology in Ireland; and TALLINN UNI - Tallinn University, in Estonia; who will be joined by VŠMU - The Academy of Performing Arts, Slovakia, LMTA - The Lithuanian Academy of Music and Theatre, VIA University College, Denmark, and NATFA - The National Academy for Theatre and Film Arts “Krustyo Sarafov”, Bulgaria.

By 2033 we envision FilmEU as a significant fully-fledged European University of excellence built on a unified long-term structural and strategic cooperation, common values and core principles agreed upon at the institutional level. FilmEU+ will allow us to attain that by building on previous experience and design measures while moving forward via the implementation of several transformational modules that will materialise our understanding of what a European University should be and the value proposal it entails for all stakeholders and society.

FilmEU+ will contribute to the European strategy for Universities and the long-term vision of the European Universities initiative via the implementation of its long-term joint strategy for education, research and innovation, and service to society based on a tested bottom-up approach that puts at the centre of our programme, the teachers, researchers, students, and staff, that every day, with their motivation and hard work, contribute to the co-creation of our European University. FilmEU+'s programmatic strategic approach is based on a virtuous circle that goes **from empower to co-create and then to bridging**. We want to empower our institutions, students, teachers, researchers, staff, and stakeholders and in so doing, allow them to co-create new discipline-focused or interdisciplinary educational offers, produce new research and innovation outcomes, but

also new forms of service to society, and through those, bridge towards other domains in their own institutions, other higher education institutions and European Universities, the cultural and creative sectors and industries, the overall community that will constitute our European University, and society in a broad manner.

FilmEU+ is designed following two axes: on one side we want to widen our institutionalised cooperation by: enlarging our Alliance via the integration of four new partners, implementing the designed governance model and its structures, reinforcing our shared structures and resources, establishing our joint campus and further engage all our internal and external stakeholders and talent; **on the other side, we want to deepen and intensify our cooperation by further establishing the whole European University through the implementation of innovative transformational modules** (labelled as **PODs – Points Of Differentiation**) **across the knowledge square** (a concept understood as the junction of four core domains: education, research, innovation, and service to society – [Communication on achieving the European Education Area by 2025](#)) in order to further pool resources, talent and initiatives that can assist in increasing our capacity to act as a model of good practice tough reinforcing the quality, international competitiveness and attractiveness of the European higher education landscape, in particular in the domains of the arts, creativity and culture.

For the coming years we want to mobilise our strategy via the deepening of initiatives and collaboration models already tested and piloted in the current stage of funding, but also via the design and implementation of new scenarios for further cooperation and consolidation of FilmEU – the European University of Film and Media Arts.

(b) Scope and General Objectives

Following our experience of working together for more than a decade in the joint design of original educational offers and research proposals across the span of the CCSIs, and, in the last three years, the co-creation, via several design and pilot measures, of FilmEU, we now want to consolidate our previous work, in order to fully implement our European University and, through that, position Europe as a cutting-edge global provider of education, research and innovation in the multidisciplinary field of Film and Media Arts and CCSI. In doing so, we bring together students and staff from across Europe so that they can work across cultures, languages, borders, and academic disciplines, in the context of our attention to quality and innovation and to the deep transformation of the participating HEIs.

Therefore, with FilmEU+ we want to fully attain all features of the new framework for cooperation set out in the European Strategy for Universities. This means we will make our European University concrete via its European degrees, joint structures and research initiatives that are supported and impelled by a legal statute that mutualises our strengths and empowers our institutions and the next generation of talents within the field of Film and Media Arts. With FilmEU+ we foster sustainability, cohesion, entrepreneurship, employment, and, importantly, innovation and creativity in the ways of telling stories that shape the future of Europe.

Students and staff benefit from seamless mobility and opportunities for co-creation through our European ‘inter-university campus’ via which we offer new and responsive curricula and flexible learning approaches based on state-of-the-art research and innovation – tied to practice-based challenges, opportunities, and possible impacts. Our unique position at the crossroads of education, research, innovation, and film (industry) serves both society and the economy by bridging alumni, professionals, other HEIs and Alliances, other areas within the CCSI, other markets and ecosystems (e.g. creativity+technology+business), and other societies and cultures.

We contribute to regional development by extending ourselves across all EUROVOC regions and act as a catalyst for transnational cooperation across borders, sectors and academic disciplines and aid the transformation of the European film, media and arts sectors. We foster openness toward cultural and human nature and celebrate diversity. We are committed and activated in the pursuit of the triple transition in Europe: Green, Digital and Social, and to fostering entrepreneurship and innovation.

We develop and experiment with new technologies and bring stories to life; touching and shaping the hearts and minds of the European citizens and beyond. We foster technological innovation, artistic creativity and cultural imagination. We nurture internationally competitive students equipped with future-proof skills. We connect and co-create among diverse societies, and in doing so we promote the European way of life, European values and identity.

FilmEU already is an intense transnational cooperation arrangement built around shared values focusing on film and media arts education, and more generally on culture and creativity, FilmEU+ expands that by bringing together eight institutions that combined represent thousands of students and alumni, plus hundreds of faculty, administrative and technical staff. They also represent a myriad of constellations one can find in European Higher Education, from research universities to more comprehensive ones, from small conservatoires to independent schools within larger universities – a case that fully highlights the full diversity of the European Higher Education landscape. Currently, these institutions offer more than 50 degrees in Film and Media Arts, from bachelor to doctoral level, from local programmes to European Joint Master degrees. These institutions look at FilmEU+ as an opportunity to deepen and widen the existing cooperation, and improve their ability to intervene at institutional, national, and global levels.

(c) Values

FilmEU is based on a set of common values and agreed principles, which aim to achieve sustainability of the cooperation between all participants, including the institutions that are joining the Alliance as part of this proposal. Specifically, FilmEU+ pursues interdisciplinary and transdisciplinary education as core values to contemporary educational and research practices. We regard the Arts as a theoretical and practical field in which different knowledge and competences, that are central to contemporary societies and their sustainable development, meet. The achievements and structural dimensions that FilmEU already has in place constitute the background on which we want to build FilmEU+. These structural conditions are supported

by a community built upon collaboration and a common mission, based on the agreed **shared values** of creativity, diversity and inclusion, openness, empowerment and enabling, collaboration and trust, community, sustainability and the linkage between education and research. By grounding our work in these eight values, the European HEIs that constitute the Alliance can fully contribute to a better, richer and more humanistic society.

Creativity. FilmEU+ sets creativity as the core value of the Alliance since it regards creativity as a driving force behind innovation, change and culture. We see creativity as a collective feature that emerges in dialogues and interchanges, in wide awareness of culture's codes and modes, and in freedoms for their meaningful recombination. This collective quality comes together from individual minds that are driven and change-oriented ones; that are open, entrepreneurial, imaginative, inventive and problem-solving. Thus, high quality education in inter-cultural exchange and inter-industry collaboration as well as research in the Arts promotes and stimulates all of these qualities, skills and values and spreads them across a vast community. The fostering of interpersonal relationships, interdisciplinary dialogues, sustainable and responsible entrepreneurship, media literacy, cultural awareness and high-end digital competences such as Artificial Intelligence (AI), Virtual Reality (VR)/ Augmented Reality (AR) and blockchain's use for advanced creativity, are but a few of the key enabling factors that underpin the FilmEU+ platform for creativity.

Diversity and inclusiveness. FilmEU+ defends and promotes the core European values of respect for diversity and human rights. The project believes that audiovisual culture and the Film and Media Arts play a crucial role in creating and sustaining a more equitable, understanding, inclusive, and diverse society. FilmEU+ promotes equity, inclusion, and diversity while (and by) pledging to eliminate barriers to higher education access, and hence to knowledge and the opportunities it creates. Our enlargement strategy was designed with the goal of greater diversity and inclusiveness at all levels, from geographies to institutional profiles, thereby making our University a true example of the richness, diversity and potential of the European Higher Education landscape in the fields of the Arts and Cultural and Creative sectors.

Openness. FilmEU+ is committed to the promotion of open, collaborative science, as well as to providing open access in most of the outputs it produces – this includes open access academic journals and platforms where creative work can be freely shared. Among the several benefits of the sharing of academic knowledge, we can also find ways to enhance and innovate in the realm of international co-production, which is vital to the European film industry. In addition to making the outputs widely available, FilmEU+ adopts a stance in support of academic freedom, in which science and networks have no geographical frontiers, and knowledge is co-created through dialogue in open, collaborative processes.

Empowerment and Enabling. FilmEU+ puts the students, academics, and administrative staff at the centre of its activities. The Alliance not only provide them with ownership of their duties, projects and tasks (which are the reflection of their own ideas and aspirations), but also regards staff development, student engagement, and scholars' empowerment and independence as some of its key components. Empowering our stakeholders and enabling their personnel and professional development is key. The European University must represent an added value to all those, from institutions, to teachers, researchers, staff and students that actively participate in it. FilmEU+ is based on the firm belief that enabling the creative empowerment of individuals is crucial in the enhancement of all educational and scientific activities and the overall development of Europe. In addition, FilmEU+, through its values, activities and practices, also channels several values that are aligned with the EU frame of eight Key Competences for Lifelong Learning.

Community. FilmEU+ believes that the performance of the Alliance is greatly strengthened by its Associated partners and industry community, and the embeddedness they assure of its activities in institutional, local and regional contexts. FilmEU+ wants to bridge across all areas of our HEIs, therefore putting the European University at the centre of our educational and research mission; a shared vision is a key element of the individual identity of our HEIs in order to foster the emergence of a collective identity that has meaningful societal impact and bridges with other initiatives and stakeholders across the CCSI and beyond. Our diverse and engaged APs are also a key contribution to this community and assure the Alliance ability to intervene across these different contexts. These APs will contribute to regional development and engage with the different regional ecosystems the Alliance covers via the concrete activities foreseen under strategic objectives 3 and 9 in particular the setup of regional HUB of labs and innovation centres that foster this. These are described under WPs 7 and 8 in more detail.

Collaboration and trust. FilmEU+ is based on the conviction that active collaboration, in the form of alliances between complementary higher education institutions from various small and medium-sized European countries, is the only way to attain strategic, long-term goals with an international ambition and meaningful societal impact. FilmEU+ fosters mobility and a horizontal management structure that creates spaces of dialogue and interaction between all individuals and institutions. This ensures that everyone's voice is heard and meaningfully contributes to the development and execution of the University activities.

Focus on education, research and innovation. Education, research and innovation are at the core of what we do but they are also part of what we stand for. We believe in education and research-based knowledge as key drivers of our University's mission. Bridging education with research in new ways that can help in shaping our European University, is a core praxis and strategy for us. FilmEU+ values and engages with innovative pedagogical models and an original research agenda, and uses them to the advantage of our University and its shared mission and projects. FilmEU+ believes the consolidation of artistic-based and practice-led research activities in Europe is a requisite for the fulfilment of the mission of HEIs working in the domains of the Film and Media Arts and for the legitimisation of their role in society. It is of utmost importance to put these novel forms or research practices into dialogue with fields such as AI engineering, data analytics or social and economic sciences, in order to work towards advanced tools and arrive at a more balanced approach towards culture and technology development. In this context, it is crucial to implement new and original activities that reinforce the knowledge square in the field and contribute to the bridging of the educational and research components of the Alliance's mission. We believe in life-

long learning, high-quality education and research-based knowledge as a key driver of a more open and resilient society. Our ambitious mobility goal, including students and staff, is one of the central ways in which to strengthen the Alliance and the inspirational experience of everyone involved in it.

Sustainability. FilmEU+ incorporates sustainability as a central value and is committed to examining and implementing sustainable good practices at all levels of design and implementation. FilmEU+ identifies the UN Development Goals 2030 as priorities and as a “Partnership for the Goals” is aligned with the SDG 17. FilmEU+, and the development, innovation and change that it intends to implement, is predicated on the pillars of environmental, economic and social sustainability. The network is composed of people and institutions aware of these tenets. This means that, along with the other key values, sustainability is fully spread across FilmEU+’s entire field of action.

(d) From ongoing institutional cooperation, to a long-term vision

In the period between 2020 and 2023, FilmEU was able to put in place embryos of the structures and joint services that will support our European University, while at the same time testing and piloting the collaborative approaches, models and activities we now want to scale up. Core achievements in the period that provide the background for the current proposal, include:

- The design and implementation of a bottom-up Governance structure and a participatory management model, that are fit for the envisioned enlargement of the Alliance but also already integrate a provisional legal entity for the future university in the form of a non-profit association under Belgium legislation;
- The design and piloting of an original challenge based and student-centred pedagogical model - “the Samsara model” - that greatly reinforces curricular mobility across the Alliance while fostering joint educational activities and experiments;
- The design and implementation of several new joint educational offers in the form of three new Erasmus Mundus joint degrees; one proposal for a new joint international BA and one proposal for a joint PhD;
- Worked towards the harmonisation of existing undergraduate programmes in view of increasing mobility, cross-curricular collaboration and flexible pathways;
- The joint accreditation of existing joint Erasmus Mundus degrees in view of piloting and testing a future European Label for joint degrees in parallel with the design of a joint approach to Q&A;
- The design and piloting of a tailored entrepreneurship education model that follows the Alliance innovation model currently being piloted and tested with complementary funding under the C-Accelerate EIT HEI-Innovate initiative project;
- The promotion, in the context of the complementary H2020 FilmEU_RIT project, of a dedicated research agenda that mobilises researchers across the Alliance in the form of emerging joint dynamic research clusters, that also already resulted in new joint proposals and approved projects under Horizon funding (i.e. Project CRESCINE: increasing the international competitiveness of the film industry in small European markets - project number 101094988 of the call HORIZON-CL2-2022-HERITAGE-01);
- The design and initial installation of joint teaching and research infrastructures in the form of a hub – FilmEU HUB – of physical and virtual labs;
- The implementation of several joint digital services, including a solution for the federation of users across the Alliance, initial works towards the European students’ card, a joint solution for Erasmus Without Paper (EWP) and a joint Virtual Learning Environment (VLE). Work towards the implementation of the digital wallet is also partially funded under the Horizon project DC4EU (ref: 101102611) which has been approved under the Large-Scale Pilot call on the European Digital Identity Wallet;
- The design and implementation of a common branding and corporate identity that since the inception of the Alliance has been used across different media and formats in the context of the Alliance communication and dissemination structure (i.e. www.filmeu.eu);
- The co-design of several new initiatives in view of boosting the Alliance capacity and leveraging funding, a process which has already resulted in several new E+, Horizon; EIT and local resilience funds successful applications;
- The design and implementation of several traditional and new and innovative forms of mobility that have greatly increase the joint pedagogical experience and knowledge sharing and transference across the Alliance;
- The design and implementation of a joint life-long-learning programme;
- The design of a joint quality assurance framework and the test of this framework in existing joint degrees promoted by the Alliance;
- The design and production of several online courses targeting students, staff and researchers;
- The cultivation of a growing sense of community based on common trust and active bottom-up participation from stakeholders across all partners.

FilmEU was able to achieve all this amid a global pandemic, producing in the process relevant deliverables and achievements that will support the Alliance in now attaining FilmEU+ specific objectives . FilmEU+ builds on our previous work, most of which was infrastructural, in the sense it involved initial mapping and exploratory exercises across the different participating HEIs and areas of intervention of the Alliance, alongside the design and early implementation stages of the different solutions foreseen across the Alliance’s areas of intervention. FilmEU already has in place several of these structural elements we now want to deepen, strengthen and extend to our new partners:

(i) A **joint educational** offer in the form of several common degrees with harmonised curricula. FilmEU currently boosts three Erasmus Mundus Joint Master degrees: Kino Eyes - – Project Reference: 619799-EPP-1-2020-1-PT-EPPKA1-JMD-MOB/ Re: Anima - European Joint Masters in Animation (EMJMD 610566-EPP-1-2019-1-PT-EPPKA1-JMD-MOB/ DOCNOMADS+

DOCUMENTARY FILMDIRECTING EMJMD Ref.: 586513-EPP-1-2017-1-HU-EPPKA1-JMD-MOB and is currently promoting the design and implementation of two (2) new proposals for Joint educational offers at master level: Joint Master Film Memory (ERASMUS-EDU-2022-EMJM-DESIGN – 101049881) and a Joint Master's on Sound (Re:Sound - ERASMUS-EDU-2022-EMJM-DESIGN). The Alliance has also designed a joint BA and a joint PhD programme we want to implement in the next four years along with several other new offers.

(ii) **Mobility and pedagogy.** In the previous funding period, the Alliance jointly mapped all existing forms and procedures for mobility across the participating HEIs and implement a digitised system for mobility management – mobility on-line – in view of the full implementation of Erasmus Without Paper (EWP) across the Alliance. First steps were already taken in view of the joint implementation of the European Student Card. Original forms of virtual mobility were implemented in the form of joint initiatives such as the [CineClub](#) - regular film sessions with master classes jointly participated by students from all schools focusing on the filmic heritage of each country in the Alliance, and [Experts on Air](#) – master classes with experts coming from the industry held weekly via the Alliance virtual platform targeting students; staff and researchers across all schools. We have also piloted and are ready to scale up, the Alliance's challenge based pedagogical model "Samsara" now labelled Samsara 2.0 (see more in WP3).

(iii) **Joint Infrastructures, digital services and tools.** The Alliance has already mapped all existing technical facilities and infrastructures across all the initial participating HEIs and, based on that assessment and related needs analysis, launched a tender towards the implementation of a joint platform for media storage and management that will be crucial, not only for the development of joint pedagogical and research projects, but also for the joint provision of programmes following the desired pedagogical model (See more in WP4). The Alliance also designed and implemented several joint digital services including a unified Learning Management virtual learning system based on the open-source solution Moodle, and a collaboration platform based on MS Teams that supports all interactions and collaborations across the Alliance. A digital solution was also implemented for mobility management in view of the full adoption of EWP. Also in this regard, all schools completed the activities necessary for the implementation of the FilmEU federation. In the period, all partners managed to secure the technical conditions necessary for the implementation of the federation at the heart of the joint deployment of digital services among the Alliance. The different partners started in different stages in relation with several services namely MyAcademic ID but were all fast in securing the needed conditions. Federated services are now available across the Alliance and ready to be extended to new members.

(iv) **Research.** FilmEU today boosts a common research agenda focusing on artistic research that nurtures bottom-up dynamic research clusters that are jointly demonstrating the importance of artistic research and of experimental and practice-led approaches via the implementation of several pilots. These pilot projects provide a foundation for interdisciplinary research clusters spanning all the FilmEU institutions, further positioning FilmEU as a critical cultural intermediary for Europe's creative industries. The implementation of these first clusters promoted by multidisciplinary teams coming from all institutions, was structurally supplemented by the successful submission of several research bids that have reinforced the Alliance's funding and strengthen its research and innovation capacity. These complementary projects are duly identified under B.1.3 and will constitute a core contribution to further deepen the links between education, research and innovation the Alliance is implementing.

(v) **Lifelong learning (LLL) and professional training.** The Alliance already has clear Guidelines for its future lifelong learning programme and microcredentials programmes and an initial offer has been piloted in view of testing pedagogical methodologies and the use of educational technologies for the provision of blended LLL offers. In view of the "Green transition" the focus of the initial LLL program was almost entirely on green and sustainable film and audiovisual production.

(vi) **Entrepreneurship and innovation.** The Alliance has developed and piloted a full course dedicated to entrepreneurship in the creative industries and is now finalising its innovation plan to be implemented under FilmEU+. The approval of the project C-ACCELERATE (Accelerating the role of Creative Communities through the Exploration of Entrepreneurial Education and Radical creativity within European Education), funded through the EIT-HEI initiative under the leadership of associated partner Aalto University and integrating all FilmEU initial members will greatly help in further deepening the entrepreneurial and innovation approach the alliance is fostering and considered across WPs 6, 7 and 8.

(vii) **Quality Assurance.** The Alliance has in place a common quality assurance system based on the European Standards and Guidelines (ESG). This framework was already piloted in the context of the QA review on one of the Alliance's existing joint masters' and further improvements are being made in view of its full use across the Alliance.

(viii) **Joint pedagogical approaches.** The Alliance jointly designed and piloted a common pedagogical model named the "Samsara" model. Guidelines and strategies for pedagogical development for teachers are in place and the pedagogical model has been piloted and tested in several intensive cross-curricular programmes now being ready to be scaled-up as Samsara 2.0.

(ix) **Governance.** The Alliance has already given the first steps towards the implementation of a joint legal entity by formalising the creation, under Belgian legislation, of a non-for-profit Association (Vereniging zonder winstoogmerk - abbreviated VZW in Dutch) named "FilmEU Association" with headquarters in Brussels (FilmEU Association VZW: 0782.407.740). This entity is regarded as a means to test approaches to the future status of the European University. The Alliance has in place governance structures at project level that deal with the management and decision-making in relation with the specific E+ funding. In the last year, the Alliance has also put in place a governance model and structures for the University that we are now ready to implement as soon as a legal statute for European Universities is in place.

(x) **Identity and community.** Today, FilmEU is a community that communicates via a common branding and dissemination strategy and jointly acts across the regional, national and international milieus where it operates. We are convinced that one

of our main achievements so far has been the setting up of a true community around the Alliance and the consolidation of the cohesion between all involved stakeholders. This entails the active participation of the Alliance in many educational and research endeavors in the specific domain of Film and Media Arts, but also our active involvement with other European Universities, namely in the context of FOREU.



Figure 1 – Highlights of FilmEU's achievements (2020/2022)

(e) Rationale for FilmEU+

FilmEU+'s rationale for implementation builds on the structural and strategic conditions mentioned before but also on our understanding and vision for the future of film and media arts education and research, and the critical role the cultural and creative sectors and industries can have in promoting a better future for Europe. FilmEU proposal was and still is very innovative in relation to the current state of film education in Europe. Film schools have a long tradition in Europe tied to educational models of the conservatoires, which are, for the most part, still distinct from the wider academia. The focus on the elements of craft and art making results in an orientation that was, and still continues to be, practical, placing the master/disciple relationship at the heart of the educational process. In the last decades, these institutions have been under a great deal of pressure. The reforms of the Bologna process had far-reaching ramifications for these institutions by replacing some training regimes of flexible length with ones that could accommodate the ordered cycle of degrees proposed by the

reform. Further faced with the need for European Standards compliance, namely those articulated in the “Dublin descriptors” of 2004 and more recently in the European Qualifications Framework (EQF), many of these institutions started transforming themselves by engaging in a process of “academicisation”. This resulted in great tension between the original nature and focus of these institutions on professional-level training and the much wider mission to which academic institutions are nowadays ascribed. The result was that many film schools went through a period of turmoil that has greatly hindered their ability to build alliances or experiment with structural changes. Throughout this period, these institutions and many other programmes that have emerged inside universities based on similar educational models, have continued to pursue progressive pedagogical approaches supported by their special heritage, their pragmatic response to individual working methods, and their close connections to students and their work. Yet, many impediments to these HEI activities remain, like legal or institutional constraints that disallow the introduction of the subject as a self-sufficient element of a doctoral degree, or concerns over financial viability due to the costly nature of teaching, resulting in pressure for greater massification and a decrease in the intensive use of expensive state-of-the-art technologies. FilmEU represents an opportunity to surpass many of these problems by proposing transformations that will re-train the university system in how to respect and foster practice-based learning while opening up possibilities to modes of thought that have in the past been, in many cases, without a formal context for their development within the academic structure, namely in relation to artistic research, innovation, and societal impacts. FilmEU is transformative because it capacitates our Alliance to act together towards the implementation of a European University in a context marked by a plethora of challenges: the wider European education reforms, national legislative changes with greater focus on quality assurance and the accreditation of degrees and schools, a more and more competitive international market where the cultural and creative industries play an increasingly important role, and the ever faster transformation of the filmic medium in itself.

FilmEU+ depicts a structural model based on a common strategic agenda that relies on the strengths and the heritage of film education, while adding scale, new pedagogical approaches, greater focus in research and innovation and a broad understanding of film education that positions it at the centre of the CCSIs. FilmEU principle is one of bringing together different schools that share the above-mentioned educational models in order to offer a wider non-massified educational arrangement that is more competitive due to the sum of many, without losing the uniqueness of each participant in the ensemble. This principle can be translated into the structural model of a network, FilmEU being the hub connecting all partners in the Alliance. In this sense, FilmEU+ is also innovative in proposing the enlargement of the Alliance via the inclusion of peers that share pedagogical models and an understanding of the discipline, but have very distinctive organisational and cultural backgrounds and approach the field from different perspectives with a focus in different specialisations.

Besides transforming and enrich film and media arts education and research, FilmEU+ also intends to further increase the embeddedness of Film and Media Arts in the cultural and creative sectors across the national and European contexts the Alliance operates in, namely in order to reinforce these industries capacity to positively impact Europe’s societal and economic development. The European recognition of the economic and cultural significance of the creative industries is found across a number of key interventions over the past few years. For instance, the European Commission identifies the potential for sustainable growth in the creative industries (including new opportunities in the ‘digital shift’) and the impact of public and private investment in audio-visual industries on other sectors (Creative Europe Programme Regulation, 2021). The European Institute for Innovation and Technology (EIT) justifies its major investment in a creative industries knowledge and innovation community through its evidence of how creative industries are ‘increasingly seen as new sources of smart, sustainable and inclusive growth and jobs’, contributing to competitiveness both directly and indirectly; the need for Europe to ‘remain competitive in the global digital race for the creation of new technologies ... for which cultural and creative sectors and industries are important generators of content, products and services’ is also highlighted.

In the last decades, the cultural and creative sectors and industries have developed in size, significance and reach, and film and audio-visual media played a crucial role in that process. These industries have assumed an increased role in policy, business and citizen life, but today they, and, in particular, the film and audio-visual sectors, are faced with a large number of challenges. These include: **Fragmentation** in the form of unevenness in the distribution of resources (i.e., funding) lack of business scale and cultural and linguistic diversity that tampers with the potential for the circulation of filmic and audiovisual content; **Lack of public recognition** of CCSI value and economic relevance; difficulties in incorporating in a meaningful and impactful manner **the myriad of technologies** that are reshaping user experiences, content distribution and production practices; **Insecurity in employment and working practices** within CCSIs.

The relevance of CCSI is often highlighted via positive statistics that have focused on contribution to Gross Domestic Product (GDP) and export value but have obscured two effects. The first has been in focusing CCSI attention on urban centres and so-called ‘creative clusters’. This has led to uneven development, both at national and pan-European level. While some places have benefitted from the contributions of CCSIs in boosting employment, knowledge capital and international reputation, this has also led to the ‘draining’ of such assets from their immediate hinterlands or, indeed, across parts of Europe. Many CCSI activities have become concentrated in major cities such as Amsterdam, Berlin, Paris, Copenhagen and Milan while neighbouring areas have experienced shrinkage. The second impact of the growth of CCSI policies and activities has been within econometric approaches. Useful measurements of CCI activities in terms of their contributions to national GDP performance have emerged. However, these have obscured other modes of valorisation of their contributions, for instance in terms of cohesion, self-image and other societal indicators (Cruciata & Burlina, 2022)

Creativity – particularly within film and audio-visual industries — has been taken to act at the leading edge of economic and social transformations of the past 30 years. This is partly to do with the actual technology-driven and symbolic goods produced but also to do with the nature of labour in these sectors: project-focused, flexible and capital-light in character or, put otherwise, professionally insecure, precarious and under-assetised. Today, the broader societal and educational benefits of

CCSIs are generally recognised (Gross, 2022). This may be taken in terms of their broader roles in fostering innovative and imaginative mindsets, or more specifically for instance at the level of wellbeing.

FilmEU postulates an understanding of CCSI and the Film and Audio-visual sectors that departs from this broader framework by giving a central importance to 'cultural capability'; namely, our being able to experience, discover, connect with, give sharable form to and participate in recognising what we have reason to value. We look at the creative economy as 'a social domain that emphasises the practices, discourses, and material expressions associated with the production, use, and management of [the] resources' required to enable cultural capability (Wilson, 2022). Creative economies are (or should be) more than particular domains of industrial activity. At stake is the management of resources required to motivate and enable projects of human flourishing. This is the perspective we take in FilmEU+ and, therefore, we see film not solely as a specific sector within the cultural and creative industries, but more broadly, as a way to convey the core creative and artistic skills that support our knowledge economies and societies in this Age of Imagination.

FilmEU+ takes the challenges CCI and film and audiovisual face, as a starting point to frame its role in the context of creativity and culture education, research and innovation in Europe and through that define its contributions towards the European Strategy for Universities. FilmEU believes there is a need to update how our HEIs are conceived, to upscale their significance and rethink their societal roles via the transformative process of implementing our European University and its many elements of jointness and transformation.

FilmEU+ will contribute to the European Universities strategy objectives by:

- Strengthening the European dimension in higher education and research by implementing our European University FilmEU with all the transformations it implies in terms of joint educational offers, commonalities in terms of services, resources and pedagogical approaches, and original joint research and innovation initiatives;
- Supporting FilmEU to become a benchmark of universities as lighthouses of our European way of life via our focus on 1) quality and relevance for future-proof skills in the creative and artistic fields with a focus on Film and Media Arts, 2) the promotion of diversity and inclusion as core values of the Alliance, 3) valuing of our talent, both teachers, researchers and students namely by promoting our focus on creative entrepreneurship, artistic research and the Samsara project and challenge based pedagogical model;
- Empowering FilmEU and our activities as drivers of change in the twin green and digital transitions by equipping more young people and lifelong learners with digital skills and creative skills for the green transition, besides developing artistic, technological and social innovations in the domain of Film and Media Arts, namely in the context of our interactions with the NEB (New European Bauhaus) Initiative;
- Reinforcing universities as drivers of the EU's global role and leadership by implementing our European University of excellence in the field of Film and Media Arts that is highly competitive at an international level and positions Europe as a top provider of education, research and innovation at the intersections between art, technology and creativity.

Attaining these general objectives implies, as stated in our mission document and in B2.1, a strategy that **empowers** our institutions, students, teachers, researchers and other stakeholders across the cultural and creative sectors and society in a broader sense; via the **co-creation** of new educational joint offers, research and innovation projects, and societally engaged initiatives, that, supported by our pooling of joint resources and imaginative solutions, respond our sectoral and societal challenges, while allowing us to **bridge** our European University with other similar higher educational endeavours and institutions, relevant actors across the cultural and creative sectors, and society at large.

(f) FilmEU+'s transformative nature

Film and Media Arts have the potential to help to solve or prepare us to better adapt to global challenges and contribute to green and digital transition (shaping Europe's digital future). In the age of automation and digitisation, creativity and imagination are needed competences and constitute an ever more relevant framework for societal, cultural and economic development. Empowered by the future-proof skills we are testing and delivering, our students, staff and teachers will become European citizens equipped with intercultural competencies and a part of an elevated knowledge pool. But they will also be a part of a vast network of fellow students and academics, and as graduates they will form a massive alumni group, able to impact change. FilmEU is already making change happen towards the digital and green transitions. We focus on sustainable film education in the form of our green production practices across our pedagogical and experimental pilots, and we are already delivering students and professional micro credentials programmes on green sustainable production. We promote and deliver digital skills and are currently involved in a "Digital Europe" application geared towards digital skills in the creative industries, besides being one of the promoters of the E+ Blueprint Innovation alliance "Cyanotypes" with a focus on the creative industries. Following this, our students are equipped to make better workplaces when they graduate, by e.g., creating better work environments or thinking with green production methods in mind.

Our European dimension is not only an ambition but something we are building every day. By developing FilmEU+ we bring together excellence in film and media arts education and research in regional and national terms and take it to the next level making the new system greater than the sum of its parts. Our innovative embeddedness of mobility in our educational practices and pedagogies will allow our students to be influenced and inspired by the people and the academic content they meet, which will then influence their future choices in future studies/projects and drive the choice of problems they will solve and the professional development path they chose.

Institutions and staff already today benefit from a network of European colleagues from full partners, but also Associated partners and organisations. Together they are able to make faster at greater strides, beneficial at a national and European level. The enlargement, now at the centre of our strategy, will further deepen this capacity. We want to do together what we

cannot do alone, we want to make each other knowledgeable but also more agile and transform ourselves through the things we do together.

FilmEU is committed with the European Universities initiative and its objectives, but also aims to generate effects and contributions beyond its scope. Our unique focus in the CCSIs, and the spill over effect education and research on Film and Media Arts can have across CCSI and many other industries, supports our ambition of becoming a core intermediary between CCI and society in Europe. The cultural and economic significance of CCSI at the European scale is highly acknowledged (Gustafsson & Lazzaro, 2021), but failure to be ambitious leaves the stage open for the 21st century being led by the assumptions and practices of the USA and increasingly other global powers (e.g., tech industry in China). Education and R&D in respect of emerging media technologies and affordances are embedded in FilmEU+ work programme and builds on our ongoing efforts both under E+ FilmEU and H2020 FilmEU_RIT. It incorporates different drivers, goals, assumptions that we have tested and piloted and proposes its deepening, expansion and intensification via greater aggregation of the joint efforts of what will be from now on an Alliance of eight Higher Education Institutions. FilmEU+ gives us the opportunity to see and engage with different 'versions' of Europe (across its regions) at a much bigger scale reinforcing CCI education and research as a driver of regional and European development.

Let the games begin!

References:

[Crociana, A., & Burlina, C. \(2022\)](#). "Chapter 5: Measuring creative and cultural industries: the statistics job from taxonomies to composite indices". In *A Modern Guide to Creative Economies*. Cheltenham, UK: Edward Elgar .

Gross, J. (2022). Growth of What? New Narratives for the Creative Economy, Beyond GDP. In R. Comunian, A. Faggian, J. Heinonen, & N. Wilson (Eds.), *A Modern Guide to Creative Economies* (pp. 228-248). Edward Elgar.

[Gustafsson, C.; Lazzaro, E. \(2021\)](#) The Innovative Response of Cultural and Creative Industries to Major European Societal Challenges: Toward a Knowledge and Competence Base. *Sustainability* 2021, 13, 13267.

[Wilson, N. \(2022\)](#). "Chapter 16: What is the creative economy - really?". In *A Modern Guide to Creative Economies*. Cheltenham, UK: Edward Elgar.

1.2 Needs analysis and specific objectives

Process

FilmEU+ specific objectives follow the Alliance's ambition for further deepening, intensification and expansion of ongoing cooperation during the coming funding period and beyond, and triangulate:

a) our own experience from these first years of implementing the European University for Film and Media Arts and the feedback we gathered in the process from stakeholders: internal (students; teachers; staff – feedback gathered via questionnaires, events and meetings) and external (the European Commission – feedback via interim reports; Associated partners and other external entities namely national public bodies – feedback collected via questionnaires and meetings);

b) the priorities and specific objectives highlighted under the Call to which this proposal responds (ERASMUS-EDU-2023-EUR-UNIV-1); and

c) the preliminary results and indicators obtained under ongoing work on the co-creation of a monitoring framework to assess the progress of the European Universities initiative prepared by PPMI in the study "The outcomes and transformational potential of the European Universities initiative" commissioned by DG EAC, and in which the Alliance has been involved, which we considered here in view of a programmatic approach.

In the initial stages of FilmEU, we designed and piloted many activities and initiatives across all areas we deemed as essential for the design and implementation of a fully-fledged European University. We started by mapping in all the participating HEIs, their existing structures, knowledge and resources. This allowed us to better get to know one another but, and crucially, to identify the key factors of success for the implementation of the future European University. Following this, we identified key areas of intervention for the future but also, and perhaps most importantly, defined the following key lessons that will better inform our future strategy and the enlargement process, and which our objectives must also respond to.

- Community building and the creation of an environment based on common trust and shared objectives is key for the implementation of a European University;
- The concept of jointness is the glue that gives sense to the concept of the European University. Joint educational offers; joint research initiatives; joint events; joint structures and services all play a key role in shaping the European University;
- Engaging all stakeholders and onboarding new full partners is a long and complex process that should not be taken lightly. This is particularly important in a moment when FilmEU is widening from 4 to 8 partners.
- Efficient and clear communication is key to establishing the connection between different parties and coordinate workplans, tasks and deliverables. This must be supported by jointly designed digital services that also respond to the European agenda for Universities;
- The added value resulting from the programmatic effort of creating a European University must be obvious to all partners across all levels of the institutions starting at the top level and reaching students and staff across the partners. For this to happen, jointly organised and publicised activities and initiatives must become the norm so that the European University becomes known and valued across all partner institutions;
- Sectorial and regional cooperation is key for the positioning of the University's brand and the increase of its profile;

- Cooperation should and must occur across all axes of the knowledge square so that the mission of the University is fully attained;
- The more joint initiatives and funding the Alliance can promote and leverage, the more the benefits of the European University become relevant beyond the realm of the execution of the funding;
- The supra-institutional and complementary nature of the European University must be constantly reinforced before all institutional stakeholders so that this transformational initiative is not regarded as an external obligation;
- Accurate and careful planning of all activities based on the long-term vision must be ensured from the beginning and monitored at all times via collaborative tools and knowledge sharing platforms including jointly organised events;
- All objectives must be communicated to all participants in a timely manner and collaboration, both online and live, is instrumental for this;
- In order to achieve greater synergies between creative and academic research-based learning, measures to promote student and staff mobility need to be strengthened and conducted pilots scaled-up;
- Mobility should be encouraged at all levels and will positively affect all parties. It should be encompassed in the design of subjects, in the optimisation of the organisation of teaching, in the development of a focussed approach within the Universities Alliance and in the development of the joint programmes;
- For many deliverables (targets), the outcome depends on the different activities carried out in several work packages. It is necessary to pay greater attention to horizontal coordination and information exchange between work packages involved;
- Effective methods should be used to encourage and motivate students to explore new ways of learning and new opportunities, including those that may be outside the boundaries of the curriculum;
- Given the unpredictability of creative processes and outcomes, sufficient flexibility and freedom must be built into curricula to allow students to achieve the best learning outcomes;
- Joint services and structures represent an added value easily perceived by different stakeholders (i.e., teachers or students) and they should be nurtured as element that materialise the “idea” and benefits of the European University in each participating institution;
- Using pilots to experiment with lower risks and greater control is the best tactical approach for the implementation of our joint initiatives;
- Joint bottom-up structures such as the dynamic research clusters that we have already implemented or the joint approach to entrepreneurship education, are the best organisational model if we want to secure the support from stakeholders across all levels of the participating HEIs.

On the basis of the triangulation of feedback collected, the call objectives, and the draft PPMI indicators, read alongside these “lessons learned”, we drew up a new ‘(Strengths, Weaknesses, Opportunities and Threats (SWOT)’ analysis of FilmEU (figure 2), signalling the status of our Alliance at the moment of submitting this application.

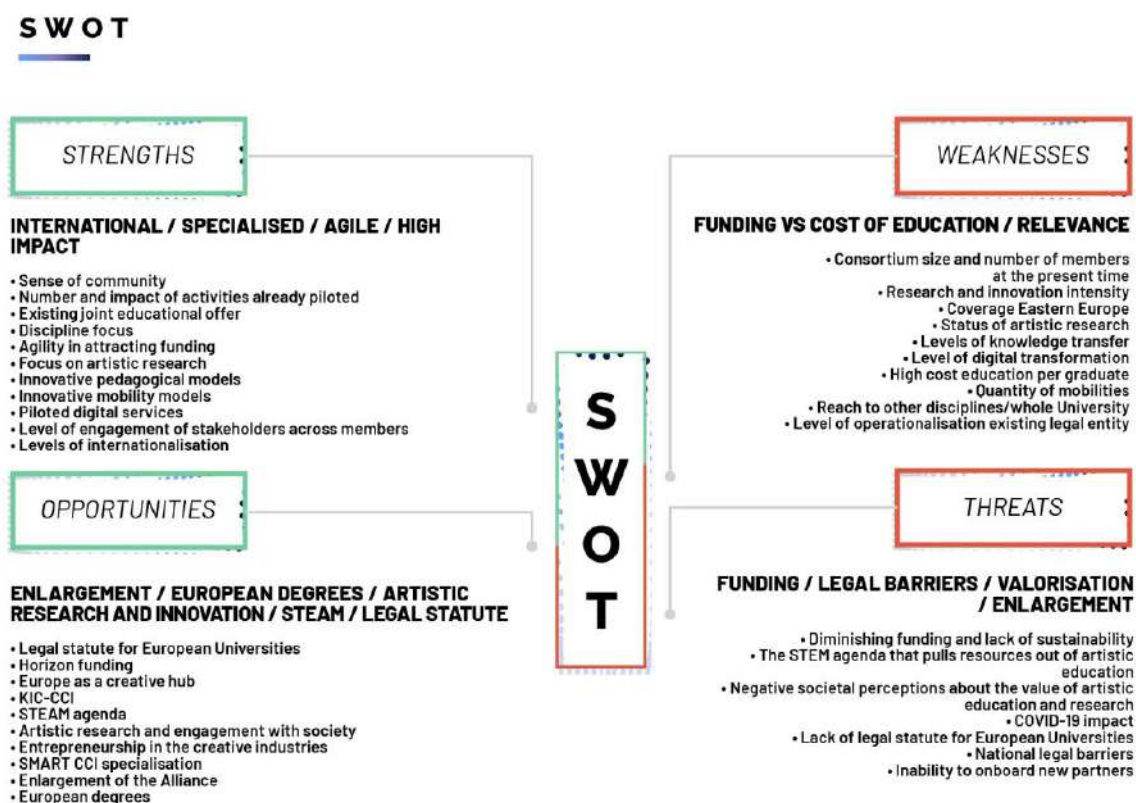


Figure 2 – FilmEU+ revised SWOT analysis

Needs analysis – four dimensions

Our needs analysis therefore emerges from this SWOT and brings together the Alliance's needs, the needs identified in respect of the relevant aspects of the CCSIs, and the matters highlighted in the European Strategy for Universities. Our specific objectives are then enumerated in this context. Considered needs include several dimensions that incorporate the challenges and gaps we address and that we deem as fundamental for the consolidation of FilmEU: the CCSI, the Film and Media Arts educational sector, the European Higher Education Area (EHEA) and European Research Area (ERA), and the Alliance itself.

Dimension 1 – CCSI – Cultural and Creative sectors and Industries:

These include needs at the CCSIs' level, namely the ones related with the actual nature of these sectors in Europe. CCSI's diversity is grounded in freedom of artistic expression and the heterogeneity of cultures, languages, identities, histories and territories in Europe. It is a source of inspiration, but it also drives the creation of sub-sector silos, limits market size, and contributes to the complete fragmentation of funders and funding schemes. The abundance of actors has proven to be fruitful soil for CCSI innovation, but it also poses big challenges. There is an abundance of micro-sized structures and few medium size structures, in smaller European countries such as the ones that integrate FilmEU. At the same time, CCSI lack capacities in interdisciplinary skills including that of creativity as a transversal skill.

There are other structural limitations to innovation in the CCSI such as the challenges in protecting, upscaling and monetising their works, across the whole gamut of legal tools, ranging from copyright, design rights, and patents through to registered trademarks. This is particularly serious in the case of film, music and audio-visual, where both lack of knowledge and training in these topics, hamper professionals and companies from greater job creation and economic growth. Tight-knit sector silos are mirrored at national and local policy level and in administrative practices. CCSI are caught between cultural policy which does not accommodate the sector's core economic and business imperatives, and industrial policy which excludes the cultural drivers that are also central to their rationale. This gap does not allow to leverage the full potential of the CCSI as a creative laboratory for public and private Research and Development (R&D). Ongoing changes in Europe, namely the ones initiated by the New European Bauhaus with its pillars of sustainability, inclusion and aesthetics, and the funding by the EIT – European Institute of Innovation and Technology - of a new Knowledge and Innovation Community (KIC) in this sector, increase the need for valuable educational and research driven initiatives, such as FilmEU, that can leverage the process of change and transformation all these initiatives aim to bring about for European society. Low entrepreneurial, tech and cross-cutting skills limit innovation, growth and competitiveness of CCSI, but also CCSI's ability to link with other sectors and partners. They can also limit knowledge sharing, cooperation and institutional engagement towards systemic transformation of CCSI, a challenge that intermediaries such as FilmEU can also address. All the members of the Alliance have as a strategic goal to offer an educational experience that responds to clearly identified professional needs of the cultural and creative industries, while adding a long-term view that focuses on emergent technologies, critical thinking and problem-solving skills that are essential to address the skills gap in these industries, the future competitiveness of the students, and their ability to contribute to broader societal development. Education and research, in particular artistic research with a focus on innovation, experimentation and transferability, can support CCSI to share and adjust knowledge, speak with a united voice, think outside silos, identify collaborations within and outside the sector while promoting sectoral interests as well as providing overarching solutions to global challenges. FilmEU must focus on these CCSI needs in order to support, via education, research and innovation, CCSI potential to facilitate the Triple Transitions in Europe: Green, Digital and Social.

Dimension 2 – Film and Media Arts educational sector

The level of cooperation FilmEU+ deepens as already proved to be innovative when measured against the current state of film education in Europe, where film schools are traditionally tied to educational models of the conservatoires which are, for the most part, still distinct from the wider academia. This longstanding focus on the elements of craft and art making results in an orientation that was, and still continues to be, practical, placing the master/disciple relationship at the heart of the educational process. As already mentioned, in the last decades, these institutions have been under a great deal of pressure. The reforms of the Bologna process had far-reaching ramifications for these institutions by replacing some training regimes of flexible length with ones that could accommodate the ordered cycle of degrees proposed by the reform. Further faced with the need for European Standards compliance, namely those articulated in the "Dublin descriptors" of 2004 and more recently in the European Qualifications Framework (EQF), many of these institutions started transforming themselves by engaging in a process of "academicisation". This resulted in great tension between the original nature and focus of these institutions on professional-level training and the much wider mission to which academic institutions are nowadays ascribed. The result was that many film schools went through a period of turmoil that has greatly hindered their ability to build alliances or experiment with structural changes. Throughout this period, these institutions, and many other programmes that have emerged inside universities based on similar educational models, have continued to pursue progressive pedagogical approaches supported by their special heritage, their pragmatic response to individual working methods, and their close connections to students and their work. Yet, many impediments to these HEI activities remain, like legal or institutional constraints that disallow the introduction of the subject as a self-sufficient element of a doctoral degree, or concerns over financial viability due to the costly nature of teaching, resulting in pressure for greater massification and a decrease in the intensive use of expensive state-of-the-art technologies.

FilmEU represents an opportunity to surpass many of these problems by deepening an Alliance that is re-training the university system in how to respect and foster practice-based learning while opening possibilities to modes of thought that have in the past been, in many cases, without a formal context for their development within the academic structure, namely in relation with artistic research, innovation, and societal impacts. The enlargement of the Alliance and the deepening of piloted educational, pedagogical and R&I activities directly responds to the film and media arts sector's need for transformation

and further development, namely in face of external (USA and China) competition. FilmEU integrates as associated partner GEECT (the European association of film schools) and all new partners are key representatives of the film and media arts educational sectors in each of their local ecosystems. Via its expansion and deepening, FilmEU will clearly address the challenges and gaps this sector faces, both in terms of the modernisation and internationalisation of its education, but also in terms of adhering to all dimensions of the knowledge square.

Dimension 3 – European Higher Education Area (EHEA) and European Research Area (ERA)

European Universities are a key flagship of the European strategy for universities. The present call claims this initiative “is pivotal to achieving the ambitious vision of an innovative, globally competitive and attractive European Education Area by 2025, in full synergy with the European Research Area and the European Higher Education Area, by transforming the institutional cooperation between higher education institutions and bring it to the next level”. For this to occur, key needs must be answered, in particular with regards to the flagship initiatives defined along one of the key objectives of the European strategy for universities, namely in view of appropriate financial support: further development of the European Universities initiative; definition of a legal statute for European Universities; continuation of the steps towards the full deployment of joint European degrees; and generalisation of the use of the European Student Card. If we want to strengthen the European dimension in higher education and research and support universities as lighthouses of our European way of life, while empowering universities as actors of change in the twin green and digital transitions, and boost Europe’s attractiveness not only as a study destination, but also as an attractive global partner for cooperation in education, research and innovation, the needs these flagship initiative entails must be answered. FilmEU’s specific objectives and work program fully considers and answer to these needs emerging from the European Strategy for universities and from our own experience in the initial stages of implementing FilmEU.

Dimension 4 – FilmEU Alliance

The assessment of our internal needs follows our acknowledgement that to succeed we must align our activities with the previously described external factors and our own ambition. FilmEU is more than a project. Each of the partners of FilmEU – originally four and in the future eight – have embraced what is the most positive and transformative whole of organization endeavour yet conceived for the sector. With the European Universities initiative, the EU is helping to build bridges between institutions and countries. It is enabling a necessary metamorphosis of the tertiary sector amongst the member states, one which each alliance member welcomes.

Having learned so much in the initial phase, our ambition now and over the next years is to build something significant. Something that will last by implementing and expanding all solutions we have jointly designed. Something that will shape the education landscape for the screen arts. Its impact will be strongly felt across our entire institutions but also across and beyond the cultural and creative sectors and industries in Europe and abroad. It will impact positively on society and inform the discourse on themes as diverse as sustainability, inclusion and climate and capacities such as research, mobility, innovation and digital transformation.

The benefits that will accrue to our core discipline of film will profit every part of the Alliance and will in particular be extended to all other subject domain areas our HEIs already operate in, thus also promoting the renewal of our own disciplinary field. By moving from a project mindset to a programmatic approach, FilmEU will empower each partner to become more than the sum of its parts. It will permeate our external engagement and internal structures. It will inform and shape not only the future of FilmEU itself but each individual partner as we seek to ready ourselves for the national and European Higher Education sector that is to come. Much like the relationship between EU itself and nation states, the EU Universities will at once exist side by side with our home institutions to the benefit of all.

Film is an essential part of our cultural milieu. Film as a medium allows us to share ideas, feelings, and knowledge. FilmEU will ensure not only that Europe can tell its own stories but that the creative industries are at the forefront of economic and social prosperity. Yet, it will also push the boundaries of what is possible in research, innovation and enterprise. FilmEU is at the cutting edge of the age of imagination, an age that has the potential to create a virtuous society and economy. We have a distinct opportunity to ensure that the film and media arts are an educational, cultural, and entrepreneurial catalyst for a common good.

Articulation of strategic and specific objectives for FilmEU+

Following the specific objectives defined in the call – 1) Develop and implement an integrated long-term joint strategy education; 2) Establish a European higher education inter-university ‘campus’; 3) Build European knowledge-creating teams; and the related specific objectives in respect of good practices in the European Education Area; we established several strategic objectives that respond to our strategic approach (see B.2.1) and our vision and mission. These strategic objectives are then organized into concrete and measurable specific objectives tied to actual activities in the work programme.

Strategic objectives

Our long-term vision implies that by 2033 FilmEU will be a leading provider of Film and Media Arts education and research in Europe and a core partner for innovation, and societal engagement. This will link back to the square across the CCSIs, confirming the European Universities model of institutionalised cooperation as an exemplary collaborative structure able to scale the competitiveness of diverse European higher education institutions to levels they would never attain individually. At FilmEU we believe that our differences are our strengths which is especially true as the Alliance is expanding from the original four institutions to eight HEIs.

FilmEU will foster our ability to act locally, regionally and globally in the cultural and creative industries and across other societal areas they impact. The Alliance will cooperatively implement the governance model designed in the last three years,

which has proven to be immensely successful and innovative, while deepening all other pilot initiatives already under development and, through that, structurally support the increase in the educational and research capacity of all involved HEIs and the European University as a whole. Our general strategic objectives define the broad aims of our activities along the work programme and connect our specific objectives with the Alliance broader vision and mission but also with the current call remit and the objectives of the European strategy for universities. The nine strategic objectives for 2024-2027 are:

(1) Transform: With FilmEU + we will ensure a **deep transformation** of our HEIs via the implementation of several transformational modules - Points of differentiation (PODs) that deepen the vectors of change identified and designed in the previous stages of our work and through that attain a fully-fledged European University (see further figure 9 in B2.1 below).

(2) Grow: FilmEU+ entails both the institutional growth of our Alliance, with four new partners joining, and also the overall growth of our programme via the deepening of already piloted activities in view of a full inter-institutional campus.

(3) Connect: FilmEU+ will further connect all stakeholders inside the Alliance and externally, while also connecting the European University with similar and complementary initiatives.

(4) Empower: FilmEU+ empowers students, teachers, staff and HEIs in the Alliance with more skills, services and opportunities supported by our integrated long-term strategy, and empowers the overall European universities initiative by promoting FilmEU as a role model of cooperation in education, research and innovation at international level via its differentiating focus and innovative approaches.

(5) Support: FilmEU+ will enable new support structures and further deepen existing modes of cooperation that provide support to all participating stakeholders in the programme.

(6) Build: FilmEU+ will build on existing expertise and previous experience to create new educational offers based on innovative pedagogical models and joint approaches, bringing together all participants to address societal and other challenges through an inter-disciplinary approach.

(7) Learn: Education is at the centre of what we do; with FilmEU+ we will promote new educational initiatives that integrate all dimensions of the knowledge square and increase the competitiveness of our HEIs.

(8) Research: With FilmEU+ we want to further deepen ongoing collaboration towards the implementation of a joint research agenda organized around the topic of artistic research and its affordances, while also fostering our unique project-based innovation model and the entrepreneurial mindset it entails. In this regard, FilmEU + will promote a number of outcomes and activities in synergy with the different European Research Area (ERA) actions. FilmEU+ entails under its strategic objective 8 a clear focus on strengthening the mobility of researchers and the free flow of knowledge and technology and improving access to excellence, in line with the ERA objectives, and a strong focus on R&I capacitation and reforms in research and innovation across the Alliance are considered under the complementary HORIZON WIDERA project WIRE - Widening Innovation+Research Excellence in FilmEU (HORIZON-WIDERA-2023-ACCESS-03/101136627). This project is fully aligned with ERA action 13, but both FilmEU+ and WIRE were designed in view of ensuring outcomes relevant under ERA actions 1, 3, 4, 5, 6, 7, 8, 9, 10, 12, 15 and 16. In the case of FilmEU+, the four PODs that frame the activities under WP7 all promote relevant synergies with the mentioned ERA actions and are aligned with the new vision for the European Research Area (ERA) and the 2021 Pact for Research and Innovation (R&I) in Europe.

(9) Innovate: FilmEU+ is a transformational endeavour that puts innovation at its centre; we will innovate at various levels, via original educational and research approaches, the design and implementation of novel organisational constellations, and a general approach that regards novelty and risk in everything we do as a key feature of the actual process of putting together a European University for the Film and Media Arts.

Specific objectives and indicators

These nine strategic objectives act as frames for our specific objectives (set out in the table below), which in turn are associated with indicators and targets.

No.	Specific Objectives	WP	Indicators	Baseline/ Target
Strategic Objective 1: Transform				
1a	Ensure a deep transformation of our Higher Education institutions via the implementation of several transformational modules (PODs) that deepen the vectors of change identified and designed in earlier stages	all	Ratio % conclusion activities per WP	N/A
1b	Be one of the main providers of high-level education and research activities in the areas of Film and Media Arts at an International level via a unique offer of joint degrees and the promotion of differentiated research & innovation endeavours	6	# and type of joint degrees (BA/MA/PhD)	3/6
			# enrolled students in such programmes, per year	20/240
1c	Joint learning offer and events: Provide educational offer (courses and life- long learning	6	# joint Alliance courses and joint educational activities (e.g. micro-	12/35

	programmes) in collaboration between Alliance partners		credentials/summer/winter schools/etc.)	
			# enrolled students per year	120/1050
1d	Implement a two-folded work programme that ensures the full embeddedness of our HEIs in the European University while positioning it as a clear added value for the competitiveness/international positioning of HEIs	all	European University legal statute attained	MOU signature
1e	Implement a number of joint structures labelled "offices" to technically support all our joint transformational activities - Shared staff and facilities: Pool together resources, expertise, staff, data and infrastructure to leverage their strengths and become more resilient.	2&3	List of shared services and number of staff in those offices (e.g., student advising, career services, research office, shared student register, etc.)	2/5
1f	Joint management and leadership: Creation of management structures and processes dedicated to the Alliance - Complete the setup of our legal entity for the European University and to have a final governance and legal structure in place by 2033	2	Legal status/entity	0/1
			Joint governance structure of the Alliances (e.g., governing board/general assembly, steering committee, student council, management team) in place	1/1
			Student representatives involvement in Alliance governance	4/8
			Stakeholder involvement (associated partners, other external stakeholders (business and society) in Alliance governance	0/6
			Implementing the understanding that following the green transition starting on the governance level assures the sustainability of the Alliance.	N/Y
1h	Digital transition and transformation - Promote the digital transition in our institutions and in the Alliance by deploying EWP (Erasmus without paper) across all participating HEI, the ESI (European student identifier) the ESC (European student card) and a large number of joint digital services including FilmEU_Cloud (joint repository and media assets data management tool) and the FED database (joint DB of talent and expertise designed to enhance joint talent pooling).	3, 4, 6, 7, 8, 9	ESC and ESI in place; EWP in full use for all partners. FilmEU_Cloud, FED and FilmEU Portal available, Teams with all partners integrated.	N/Y
1j	Digital transition and transformation – setup of a digital environment that allows for the issuing of Verifiable Credentials that link all the members to a common entity (the alliance) and makes it possible to verify and issue credentials that facilitate data interoperability within entities belonging to the group. This will also ensure that credentials issued are highly portable and their distribution is controlled entirely by the holder (students; teacher)	3; 4	Pilot European University Alliances verifiable credentials - implementing Mobility 2.0	N/Y
Strategic Objective 2: Grow				
2a	Onboard / integrate 4 new partners to the Alliance	2	# new partners joining the Alliance	0/4
2b	Embed an international dimension to all our programs and projects through initiatives such as EWP – Erasmus Without Paper and the ESC – European Student Card	3	Access to European Student Card initiative by all Alliance partners (% of HEIs)	0%/100%
			# language courses offered;	0/8
			# enrolled students and staff in those courses, per year	0/100

			# and type of initiatives to foster language learning (language cafes, tandems, etc.)	2/20
			Strive for balanced mobility of students, staff and intellectual cross-fertilisation within the Alliance	N/Y
			# mobile students at any format (physical, blended, virtual, blended intensive programmes...) between Alliance universities, as % of students enrolled in the entire Alliance	50% / 50%
			# mobile staff at any format between Alliance universities, as % of staff in the entire Alliance	50% / 50%
			Automatic recognition of intra-Alliance mobility	N/Y
			# study programmes/learning initiatives with embedded/compulsory mobility component	3/6
2c	Increase our international profile via links with top international HEI in our fields outside of Europe	2, 3	# agreements signed with outside EU HEI including APs	2/10
2d	Increase our sustainability and capacity via the acquisition of additional funding gained by the Alliance for all areas of its mission coming both from national or European sources	6, 7	Additional funding gained by Alliance, per purpose (e.g., research, Alliance development, etc.), per funding source as % of total Alliance budget per year	20%/40%
			Own funding mechanisms / sources (including tuition fees): as % of total budget, per year	20%/25%
2e	Increase the number of international students, teachers and researchers across our educational and research initiatives	5	Number of new students from outside of EU in joint programmes	75/150
2f	Sustainable cooperation: acquisition additional funding	5; 6; 7; 8	Additional funding gained by Alliance, per purpose (e.g., research, Alliance development, etc.), per funding source,	€0.5M / €2M
2g	Design a future model for a joint campus: Develop European inter- university campuses, with digital connectivity	4	Project for future campus in place	N/Y
			List of shared digital facilities (e.g., course management software, course catalogue, online library access, etc.)	2/10
			Functioning shared digital campus	N/Y
Strategic Objective 3: Connect				
3a	Build a network of centres of competences named "FILMEU HUB" around joint labs and strongly involve Aps in the setup and operation of these labs at regional level. These labs will be articulated around our different regional ecosystems with different configurations and in articulation with the activities foreseen under objective 9.	4	# joint labs	4/8
3b	Connect to international students	6	Foreign students as % of total students	5%/15%
			% of new students from outside of EU in joint programmes	75%/75%
3c	Promote the shared use of digital services across all our HEIs supported by the "FilmEU Cloud" with	4	Joint institutional data repository	0/1
			List of shared services	2/12

	included federated environment and verifiable credentials		Access to partner universities' campuses for all Alliance students and staff	N/Y
			List of shared digital facilities (e.g., course management software, course catalogue, online library access, etc.)	N/Y
			Functioning shared digital campus	N/Y
3d	Implement a common quality assurance system based on already designed joint approach to QA	3	Common system of Quality Assurance; feedback from students on all joint courses of the Alliance	N/Y
3e	Connect to society and other institutions via our platform "Open FilmEU" that will showcase and externalize our results	8	Alliance has support structures (e.g. committee, office or staff) for embedding and coordinating community-engagement activities at the Alliance level	N/Y
			Alliance provides support and/or incentives for community-engagement by its staff, students, and external communities	N/Y
			Alliance strategic plans emphasise civic engagement and the Alliance's role in regional development	N/Y
			# projects and activities involving 'quadruple helix' partnerships per year	2/12
			# volunteer, charity and other civic actions carried out by students and staff per year	3/25
			Existence of consultancy activities from the Alliance to public administrations and non-profits related to regional development	N/Y
3f	Co-create with students and teachers' clubs and societies across member HEI in order to foster cohesion and sense of community	3	% of students regularly involved in Alliance activities	15%/50%
3g	Innovation and knowledge transfer - Implement the "Imagination Center" as a unique knowledge Transfer structure connecting FilmEU with Industry via White Box/Transformative laboratories co-created with industry and stakeholders through implementing the "services" element of the knowledge square. APs will be called to actively participate in the setup and operations of the "imagination centre".	8	Type of activities to foster the support of incubators	N/Y
			# companies in university technology parks, including start-ups	2/12
			# start-ups created	1/7
			# students/researchers having carried out a project in cooperation with SMEs/companies	78/245
3h	Recognising the cultural diversity of Europe we organise workshops and training activities in order to achieve a smooth onboarding and a strong sense of community.	2	# workshops and activities.	0/4
			# participants	0/200
Strategic Objective 4: Empower				
4a	Sustainable cooperation: Co-develop and implement integrated joint strategy	All	Joint governance structure of the Alliance in place	Signature MOU
4b	Sustainable cooperation: Our existing legal entity FilmEU Assoc set-up under Belgium law to act as the legal entity responsible for the development of FilmEU or a similar entity following EU definitions on the topic	2	Legal status/entity	N/Y
4c	Sustainable cooperation: Our Alliance via the consolidation of a joint management and cooperation model that includes joint governance structures and offices, and entails strong involvement from students and stakeholders across HEIs	3	% of staff regularly involved in Alliance activities (offering a joint learning offer, involved in the management of the Alliance, participating in any living lab or other Alliance initiatives)	25%/75%

			% of students regularly involved in Alliance activities	10%/50%
			% of subunits (e.g., faculties/departments) of each partner institution directly involved in the Alliance	10%/50%
			List of shared services and # of staff in those offices (e.g., student advising, career services, research office, shared student register, etc.)	NA
4d	Innovative pedagogies: Develop innovative pedagogies as well as flexible learning provisions and alternative learning pathways for teachers and researchers via the dedicated mobility and capacitation programme "Collegium" and our innovative pedagogies based on the "Samsara 2.0 model"	6	Types of new innovative pedagogies introduced, e.g. fostering trans-disciplinarity and challenge-based approaches, student-centred learning, embedding learning on the green transition and sustainable development in curricula	2/8
			# and % of teachers within the Alliance have gone through training on pedagogical and didactical skills	34/2%/50%/750
4e	Sustainable cooperation: implementation European student card	5	Access to European Student Card initiative by all Alliance partners	0/8
4f	Sustainable cooperation: The "European Universities" initiative by establishing contacts and developing working relations (via knowledge transfer, etc.) with other EU HEIs' alliances	9	Cooperation agreements to ensure long term cooperation with other EUIs	0/2
4g	Internal communication and collaboration: Increase awareness of the Alliance activities and involvement of internal stakeholders (students and staff): engagement with our community with the creation of a dedicated space for discussion and ideas generation named "Agora"	5	a% of staff regularly involved in Alliance activities (offering a joint learning offer, involved in the management of the Alliance, participating in any living lab or other Alliance initiative)	25%/75%
			% of students regularly involved in Alliance activities	10%/50%
4h	Sustainable cooperation: Recognising the vital importance of the New Bauhaus initiative and the European Green Deal throughout FilmEU we aim to be the catalysers for this gradual transition to a more sustainable future via the generation of change. Partner with the audiovisual industry, being a lighthouse for the governing bodies, being a bridge between both.	6, 7, 8	Mapping and implementing CO2 calculator and certificates to the Alliance's production projects; and via our innovative pedagogical practices in this area, educate a new, environmentally more aware generation of audiovisual industry professionals.	N/Y
4j	Students and teachers with innovative challenge-based practices via the intensive use across all of the Alliance joint educational activities of our Samsara 2.0 pedagogical model	3, 6	# pilot educational activities per year	2/8
Strategic Objective 5: Support				
5a	Innovative pedagogies: Enable our people - staff and teachers - via professional development	5	% of teachers within the Alliance have gone through training on pedagogical and didactical skills	2%/50%
5b	Attractiveness and competitiveness: Attract and retain talent via the implementation of joint research and reward programs and a common pool for recruitment organised around our "Talent" programme	5	# joint research programmes	4/12
5c	Shared staff and facilities: Setup common support and management structures that support our staff and institutions via our "Offices"	3	List of shared services and number of staff in those offices (e.g., student advising, career services, research office, shared student register, etc.)	1/12
5d	Promote multilingualism via our "Agora" initiative and the language learning opportunities it entails	5	# language courses offered	1/8

5e	Shared staff and facilities: Implement a DIGI_Factory as a joint structure for software development and support to innovation across the Alliance projects and initiatives	4	List of shared digital facilities; # joint digital solutions developed	N/Y 4/12
5f	Graduate Employability: Prepare students, graduates and early career researchers to maximise their employability and to take the opportunities offered and become agents of change	6	% graduate unemployment 18 months after graduation within joint bachelor programmes	NA / 5%
			% graduate unemployment 18 months after graduation within joint master programmes	5% / 0%
			Integration (or development) of a career mentoring guidance for students within the Alliance	N/Y
5g	Inclusive environment: Implement a common model and joint services for student mentoring and support	2, 6	Existence of a joint unit that offers student learning support	N/Y
			% students and staff of underrepresented groups in joint programmes, courses and activities	5%/15%
Strategic Objective 6: Build				
6a	Civic engagement and regional cooperation: Foreground and embed our focus on environmental sustainability	all	The Alliance provides support and/or incentives for community-engagement by its staff, students, and external communities	N/Y
6b	Work with partners in Ukraine to help rebuild capacity	6	# Alliance projects and activities involving Ukraine partners/students	2/12
6c	Inclusive environment: Build and enrich the Film and Media arts education community by empowering excluded and marginalised groups at all levels of society	5	% students and staff of underrepresented groups in joint programmes, courses and activities	5%/20%
6d	Inclusive environment: Create new, more inclusive and innovative learning environments that reach out to all learners including disadvantaged and non-traditional learners: Promote the POD "Inclusive FilmEU" as the flagship initiative supporting inclusion across the Alliance	5	% students and staff of underrepresented groups in joint programmes, courses and activities	5%/20%
Strategic Objective 7: Learn				
7a	Joint learning offer: Empower students via the offer of distinct set of joint common European degrees	6	# and type of joint degrees (BA/MA/PhD)	3/6
			# enrolled students per year	120/240
7b	Joint learning offer: Deepen life-long learning and micro credentials in our dedicated "Academy" that strongly contribute to reskilling and upskilling to meet new and emerging needs in the cultural and creative sectors and in society	6	# and type of joint educational activities (e.g. micro-credentials/summer/winter schools/etc.)	12/35
			# students on these activities per year	120/1050
7c	Innovative pedagogies: Support an innovative challenge based pedagogical model by deepening our existing and piloted "Samsara" model into its 2.0 version	2, 6	Types of new innovative pedagogies introduced, e.g. fostering trans-disciplinarity and challenge-based approaches, student-centred learning, embedding learning on the green transition and sustainable development in curricula	2/15
7d	Joint learning offer: Promote cross-curricular and interdisciplinary activities inside our institutions	6	# joint Alliance courses	4/25
7e	Embed innovation and entrepreneurship and experimentation of new forms and technologies for storytelling (machine learning, data analytics, spatial internet) across curricula by deepening our ongoing work under EIT-HEI initiative funding	6& 8	# courses in entrepreneurship education	1/8

7f	Promote new learning opportunities at advance level via a joint MSCA doctoral network and/or a Joint PhD programme	6	# Joint PhD activities	2/8
7g	Implement the European Degree approach and contribute to a European degree label	6	Degrees with EU label	0/3
Strategic Objective 8: Research				
8a	Consolidate research centres of excellence in all our institutions via the implementation of joint research centres of excellence and the deepening of our existing dynamic research clusters through our "Units" POD	7	# joint research centres	0/2
8b	Attractiveness and competitiveness: Engage early-career researchers and the broad research community	7	# researchers in joint activities	22/105
8c	Implement POD "Catalyser" as model that disseminates and promotes joint research based on joint events, journals and platforms for the dissemination of research outputs	7	# joint events/publications and platforms	25/200
8d	Reinforce a research agenda and joint doctoral approach supported by a joint IP policy under POD "Cognitio"	7	Joint IP policy in place	N/Y
8e	Implement our designed supervision model across our joint postgraduate programmes	6	# students jointly supervised	2/25
Strategic Objective 9: Innovate				
9a	Innovative branding and communication strategy	9	Materials, platforms and communication content available	N/Y
			# monthly page views website (average)	1200 / 4500
			# newsletters, publications, interactive and audiovisual publications	32/150
			# dissemination events/participants	8/45
9b	Societal engagement and regional cooperation: Enable institutional stakeholders in the Film and Media industry across Europe	7	Alliance has support structures (office) for embedding and coordinating sectorial engagement activities at the Alliance level	N/Y
			Alliance provides support and/or incentives for sectorial engagement by its staff, students, and external communities	N/Y
			Alliance strategic plans emphasize sectorial engagement and the Alliance's role in regional development	N/Y
			# Alliance projects and activities involving 'quadruple helix' partnerships per year	2/8
9c	Societal engagement and regional cooperation: Explore the potentials of machine learning, data analytics, spatial internet, blockchains and similar in innovating storytelling, film production and distribution in Europe and providing relevant evidence for policymakers and stakeholders across the continent.	8	Existence of consultancy activities from the Alliance to sectorial agents	N/Y
9d	Societal engagement and regional cooperation: act as a beacon and knowledge Hub for the CCI sector in Europe via our dedicated "Observatory" and ensure the results of this work reach our regional Aps and support them.	7	Alliance provides support and/or incentives for sectorial engagement by its staff, students, and external	N/Y
			# joint reports targeting industry	0/7
9e	Societal engagement and regional cooperation: be a catalyst for the transformation of the Film and Media sectors in our countries by promoting activities based on the "quadruple helix" in our "Laboratorium" and "Creator" programmes. These	7, 8	# Alliance projects and activities involving 'quadruple helix' partnerships per year	2/8

	activities will strongly involve our APs and be conducted across our different regional HUBs.			
9f	Implement our Cultural and Creative industries dedicated incubator “FIHUB” following our already designed Innovation Vision Action Plan (IVAP) and our project-based incubation model	7	# students trained	30/660
			# companies in university technology parks, including start-ups	TBC
			# start-ups created	0/10
			# students/researchers having carried out a project in cooperation with SMEs/ companies	35/300

The proposed list of specific objectives and related indicators fully integrates the Alliance ambition for the next funding period but also its long-term vision towards the implementation of a fully-fledged European University. The organisation of our specific objectives following a needs assessment process and the broad definition of strategic objectives in relation with the different dimensions our needs entail and the challenges and gaps we want to address, is the approach that best suits our strategic outlook to be further elaborated under 2.1.

1.3 Complementarity with other actions and innovation — European added value

FilmEU+ builds on work currently being conducted under projects **FILMEU - The European University for Film and Media Arts** (E+ 101004047, EPP-EUR-UNIV-2020) and **FILMEU_RIT - Research | Innovation | Transformation** (H2020-IBA-SwafS-Support-2-2020, Ref: 101035820). Furthermore, it engages with the results and activities of several projects, many of which have involved one or more of the partners in this application, and so present a particular opportunity to build upon, validate, or translate the results of earlier investment in teaching, research and innovation in film and media arts and in other related fields of inquiry. With the goal of European University alliances being to build on European added value and support the true lighthouses of education and with the effects of successful track record, breadth and depth combined, FilmEU+ is poised to deliver results at a constant pace, while seamlessly integrating new partners. The fact the Alliance positions itself in the broader field of CCSI, an area deemed as fundamental for future European growth and development, also add a lot to its impact and interest in the EU area, while the complementarity to the other European Universities Alliance and other HE initiatives, adds a lot in terms of potential for cross-border collaboration. Figure 3 depicts these three areas that FilmEU relates with in order to increase its European added value.

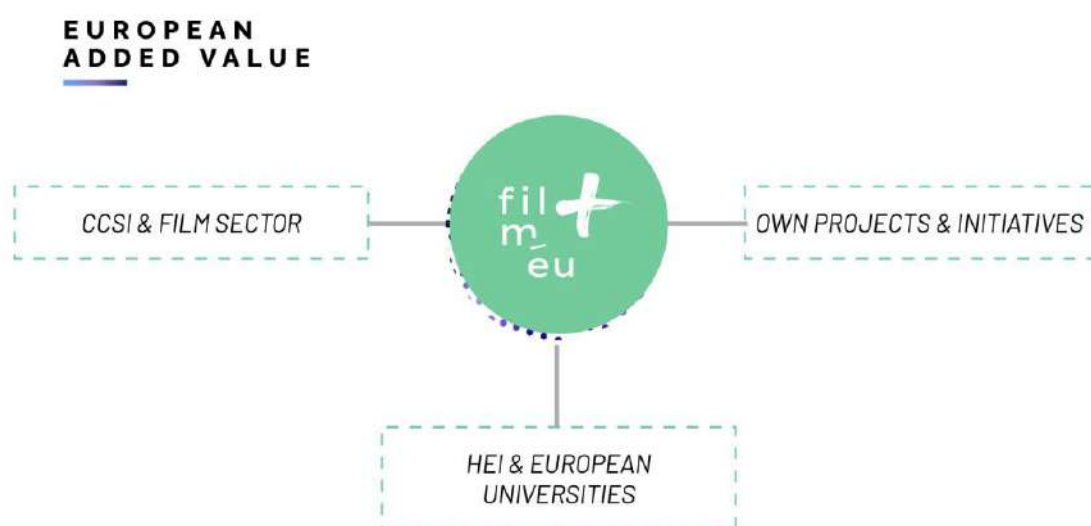


Figure 3 – FilmEU+ European Added Value

FilmEU track record, including through its member institutions, offers the assurance that the engagement with EU programmes and policies is embedded in the experience and capacity of the Alliance. In terms of track record, the Alliance has an exceptionally long timeline of success in collaborative projects and a continuous track record of having been selected for and delivering projects with EU funding. This puts the participating HEIs in a strong position both locally and internationally and jointly as an Alliance, as the continuous build-up of experiences of collaboration and delivery has created a path dependency. The breadth and depth are found through, for instance, the fact that all currently funded Erasmus Mundus Masters programmes in the area of Film and Media are run by members of this Alliance, making the network already at the pinnacle

of Film and Media education in Europe, and the standing of FilmEU as a successful 'thematic' Alliance, with a clear focus and the ability to demonstrate immediate synergies and impact, towards actual demonstrable change.

FilmEU+ further nurtures the innovative nature of our activities and via that increases our European added value, by: 1) implementing an original and innovative strategic and tactical approach based on the concept of PODs (see B2.1) that also embeds the strategic principles of "planning for uncertainty" that we also see being used in contexts as disparate as large business or war games; 2) implying a triple approach to complementarity that increases impact and ensures relevance and its innovative in how it links the European Universities initiative with specific thematic, industrial and societal dimensions; 3) promoting a conceptual approach that postulates a spill over effect between film and media arts related competences and the resolution of some of CCSI main challenges; 4) proposing innovation at governance level that surpasses tensions between boardism; NPM (new public management) and academic anarchism by promoting bottom-up and participatory approaches that highlight the benefits and affordances of European Universities as an unique and distinctive form of international cooperation.

As represented in figure 3, we address here the three pillars of FilmEU's complementarity and European added value and the multiple impacts they entail. First, there is FilmEU's position in the EU landscape for CCSIs and the film sector in particular (including links to complementary projects currently or past funded). Second, we present the links between, on one hand, a range of completed or open projects and initiatives from FilmEU and its member institutions (through diverse, multinational and multidisciplinary consortia stretching well beyond FilmEU and across all of the EU) in the domain of CCSI and, on the other, the capacity of FilmEU to engage with, exploit and validate the results and outcomes of such projects, and to develop further collaboration with this extensive network of partners. Third, we identify the European and transnational dimensions of the project, ranging from open science to support for Ukraine to a commitment to leadership regarding the green transition. This transnational dimension also obviously includes the linkage to other European Universities and relevant higher education initiatives in Europe and the activities it entails both target institutions and individuals as further explained in this section.

(1) FilmEU in the EU CCSI and film sector landscapes

Aside from the above-mentioned E+ and H2020 instruments, FilmEU, during its first funding period, also secured further funding from other EU programmes (e.g., C-ACCELERATE funded by EIT – HEI initiative, and CRESCINE funded in Horizon Europe Pillar 2 - HORIZON-CL2-2022-HERITAGE-01, project ID: 101094988) with a particular focus on the wider cultural and creative industries. FilmEU is also engaging with the EIT CCSI KIC and the New European Bauhaus Initiative and is also involved with other key projects also developing CCSI related work (see table below), namely the new E+ Blueprint Alliance for Innovation in the creative sectors, CYANOTYPES (ERASMUS-EDU-2021-PI_ALL-INNO-BLUEPRINT), and with the soon to be launched platform for policy making in the CCSIs, EKIP (Horizon-CL2-2022-Heritage-02). Across these engagements, FilmEU acts to link a range of European initiatives, identifying added value and transdisciplinary approaches and providing important pathways for impact and dissemination including in whole-of-institution approaches in the participating HEIs and across associated partners.

With **C-Accelerate**, also involving AP Aalto University, the Alliance wants to increase its innovation and entrepreneurial capacity and consequently boost the innovation and entrepreneurial capacity of the European cultural and creative industries. The focus lies in two key areas: the exploration of innovation and entrepreneurial motivations and intentions in CCSI; and the consolidation of existing and emerging fragmented entrepreneurial ecosystems. The creative industries demonstrate several qualities of entrepreneurship; however, a clear connection between the CCSI and entrepreneurial education has been lacking. Often, it is through the CCSI, various business, technological, or even societal innovations are first seen, observed, or adopted. However, the industry has faced difficulty in nurturing and promoting an entrepreneurial mindset in Europe. Through the links between what is being developed in C-Accelerate and what is proposed in FilmEU+, then (including for example the educational activities set out in WP6), the Alliance takes forward the clear expectations of the European Commission in terms of the need to align Alliances with the New European Innovation Agenda and to ensure that entrepreneurship and innovation is mainstreamed in all areas of higher education, including in creative and practice-based programmes.

Through **CRESCINE**, the consortium (which includes FilmEU institutions and associated partners, alongside a broad range of other HEIs and industry partners ranging from world-leading film festivals to innovative blockchain startups) aims to increase the international competitiveness of the film industry in small European markets. These goals, and the outputs that will arise from CRESCINE during FilmEU+ funding period, reinforce FilmEU's aim to be a driver of the EU's global role and leadership and build on future knowledge-based teaching and learning approaches. CRESCINE, with Horizon funding through one of the Cluster 2 calls which emphasised the link between social and economic goals, also shows that FilmEU is already embedded in a network of complementary projects which carry the EU's will to become a key international player in the field of the cultural and creative industries.

The newly awarded EIT KIC for the CCSI – **ICE (Innovation by Creative Economy)** inspires and facilitates collaborations—culture to communities, creatives to capital, small and large entrepreneurs to markets, imagination to technology, innovators to audiences and policy-makers leveraging innovations—to make the Green, Digital and Social Europe a reality. Actors like FilmEU have a particular opportunity to explore synergies with ICE through the current process for establishing co-location centres, which will be key players in the deployment of the KIC throughout Europe, both as physical and virtual spaces. For instance, FilmEU+ partner VIA UC (together with the City of Aarhus and University of Aarhus) is already in dialogue with the founding partners of the ICE KIC towards the establishment of ICE Co-Location Centre North (The Nordic and increasingly the Baltics), and FilmEU partners will also be expected to participate in other CLC's across Europe.

The **New European Bauhaus (NEB)** initiative aims to connect the European Green Deal to our daily lives and will achieve this vital goal largely via the aid of imagination and aesthetics that places sustainability and inclusivity at the centre of people's lives. FilmEU is founded on the recognition of the importance of its people and the power of imagination and creativity,

especially as we believe that we have entered the Age of Imagination. FilmEU is proudly inter- and transdisciplinary and believes that creativity is crucial to human life and the main bridge between science and technology and art and culture. This belief runs throughout the project and is manifested in all our teaching and society-facing endeavours, best exemplified in WPs 6-8. Green and digital challenges that the New European Bauhaus initiative highlights is something that FilmEU tackles with excitement and as such is continually implementing the use of CO2 calculators and plans to apply responding certificates to all its screen media productions and to share this knowledge with the states of the HEIs and via this have them implemented in the audio-visual industry more broadly. Three of FilmEU's institutions are already partners in the NEB and are engaging internally and externally around its principles and opportunities.

The newly launched **CYANOTYPES** project (ERASMUS-EDU-2021-PI-ALL-INNO, 101056314), an E+ Alliance for Innovation led by Utrecht School of the Arts and involving a broad partnership of CCSI-focused organisations (including FilmEU coordinator UL) is addressing the CCSI sector's potential for innovation and competitiveness, which deals as well with challenges presented by, among others, COVID-19, the digital transition, and the green shift. CYANOTYPES' funding is in the context of the Pact for Skills and European Skills Agenda, which aims to bond public and private organizations and encourage them to make concrete commitments to upskilling and reskilling adults in areas central to building a resilient and competitive work force, and for mastering the digital and green transitions. In this context, the link between FilmEU, CYANOTYPES, and the recently adopted Creative Pact for Skills (C-P4S) Manifesto allows for the collective addressing of important questions regarding upskilling and reskilling in the CCSI, especially as the Pact itself recognises as an action point engaging and joining forces with other European initiatives and projects.

The FilmEU Assoc, and a number of FilmEU institutions, are also network partners in the proposal **EKIP – the European Cultural and Creative Industries Platform**, which is currently in the grant agreement preparation phase for a Horizon Europe coordination and support action. Building on an extensive exchange of ideas between collaborators who have worked on a number of significant proposals in this field, the network partners, including FilmEU, will act as regional and sectoral ambassadors, contribute to the formulation of research and innovation priorities, execute data collection activities to shape and validate policy recommendations, and contribute to intermediary and final policy reports in English and in other languages. This Platform will also provide a crucial dissemination and knowledge exchanges channel for the full range of FilmEU+ activities.

(2) Exploiting results and outcomes of our previously funded projects and activities

With each of the participating institutions involved in live and completed projects and collaborations as part of national and regional creative ecosystems, the foreseen activities of FilmEU+ are designed for implementation in the context of strong and sustainable relationships with partners, and the amplification of results and outcomes from projects (EU and nationally funded) in the context of the critical mass and regional reach of this Alliance. This is found through joint programmes, E+ partnerships with a skills focus, and research and innovation projects.

First, the planned educational activities build upon and extend the suite of **Erasmus Mundus Joint Masters** projects in which one or more of the partners already participate, taking expertise and good practice developed in a particular domain of Film and Media Arts, as well as transversal knowledge regarding mobility, intercultural competences, and pedagogical innovation, and applying it within the FilmEU+ work plan in pursuit of the EU goals in higher education around multilingualism, common values, and joint degrees. These projects are in the field of *documentary* (Doc Nomads, 617214, UL and LUCA), *filmmaking* (Kino Eyes, 617999, UL, IADT, TALLINN UNI), *cinematography* (Viewfinder, 574386, IADT and TALLINN UNI), and *animation* (Re: Anima, 610566, UL and LUCA and AP Aalto University), alongside the projects that have, within the first years of FilmEU, received Design Measures funding for planned programmes in *sound* (RESOUND) and *film cultures and heritage* (FilmMemory). In the near future FilmEU will continue to submit new proposals for joint masters, involving namely APs University Paul Valéry and CEU.

Second, FilmEU+ seeks to exploit and validate the results of an extensive **range of Erasmus+ projects** which have provided evidence and materials relevant to the CCSIs and to film and media arts education. A range of EU-funded projects address the need to enhance *digital skills and competences for the digital transformation*, often in a particular context and so providing specialised evidence relevant to the FilmEU+ workplan. A further set of projects have a broader focus on *skills, staff development, innovation in teaching and learning* and so inform the planned actions in respect of microcredentials, quality assurance, and curricular reform, including through the availability of results that can be operationalised and tested at a greater scale.

Project	Description	Type	Participants
<i>Digital skills and competences for the digital transformation</i>			
CIACL II 540572-LLP-1-2013-1-PT-ERASMUS-EKA	Cinema and Industry Alliance for Knowledge and Learning II	E+ Knowledge Alliance	Lusófona Uni LUCA
SP Smart Media P2020 24095, 16/SI/2016-2019	Audiovisual production software	FEDER	Lusófona Uni IADT
SND LLP-LdV-TOI-2009-HU-004	Scriptwriting, new technologies and creative documentary	LEONARDO	Lusófona Uni
VSPN 2022-1-DK01-KA220-HED-000085785	Virtual Production Studios Network	E+ Cooperation Partnership	VIA VIA UC

DIMYMYDI 2021-1-FI01-KA220-HED-000032232	Digital Mythologies – Mythological Digitalities	E+ Cooperation Partnership	IADT Aalto (AP)
FFE 2020-1-DE01-KA226-HE005809	Future. Film. Education	E+ Strategic Partnership	Lusófona Uni
MiXR	New technologies in businesses working with film, TV, games and animation	National funding (DK)	VIA UC
DIGISCREENS	Identities and democratic values on European digital screens: distribution, reception, and representation	Collaboration of Humanities and Social Sciences in Europe (CHANSE)	LMTA
<i>Skills, staff development, innovation in teaching and learning</i>			
FILMSKILLS 2021-1-EE01-KA220-HED-000027527	Creative competences for Film professionals	E+ Cooperation Partnership	Tallinn UniTALLINN UNI LMTA, Latvian Film School (AP)
RestART Europe 2021-1-DE02-KA220-ADU-000033726	Mentoring second-chance female entrepreneurs to restart the European arts and creative sector	E+ Cooperation Partnership	Lusófona Uni Tallinn UniTALLINN UNI
PandemiArt 2021-1-FR01-KA220-SCH-000031526	Artistic practices as an inclusion approach	E+ Cooperation Partnership	Lusófona Uni
ACCELERATE 2020-1-UK01-KA226-HE-094684	Accessible immersive learning for art and design	E+ Strategic Partnership	IADT
ESSEMBLE 2015-1-PT01-KA203-013112	Education for digital film and media arts	Creative Europe - MEDIA	Lusófona Uni LUCA Tallinn UniTALLINN UNI
Student Film Market 2017-1-EE01-KA203-034927	Digital tool for film students knowledge share	E+ Strategic Partnership	Tallinn UniTALLINN UNI Lusófona Uni NATFA
CAMKA 2013-1-PT1-ERA04-16696	Cinema and Audiovisual Mentors' Knowledge Alliance	E+ Knowledge Alliance	Lusófona Uni LUCA
3LAYERS 2014-1-HU01-KA203-002366	Three layers of telling a story: creation of joint curricula	E+ Strategic Partnership	IADT TALLINN UNITallinn Uni
FAST45 621613-EPP-1-2020-1-BE-EPPKA2	Art Schools' Future Labs	E+ Knowledge Alliance	LUCA APs: ELIA, FilmUni
Cyanotypes ERASMUS-EDU-2021-PI-ALL-INNO-BLUEPRINT 101056314	Ambition to address the needs and skills gaps in the Cultural & Creative Industries.	Sectoral Cooperation on Skills	Lusófona Uni

Third, the Alliance has relevant experience of **research and innovation projects** that seek to advance knowledge and entrepreneurship in film and media arts and in related creative sectors. Examples include EPIC-WE, Empowered Participation through Ideating Cultural Worlds and Environments (Horizon Europe, 101095058 -HORIZON-CL2-2022-HERITAGE-01-09, UL). ScreenME-Net (H2020-WIDESPREAD-2018-2020-CSA n° 952156 TALLINN UNI), and CUDAN – Cultural Data Analysis (H2020-WIDESPREAD-2016-2017-CSA, ERA chair no. 810961, TALLINN UNI)

(3) FilmEU as a European and international actor in higher education

FilmEU has committed to **alignment with European data and open science initiatives**. Descriptions of FilmEU+ research and educational outputs will be aligned with standards and initiatives in respect of the long-term preservation and archival of audiovisual material and data, drawing upon significant EU investment in this field. Qualitative and quantitative research data will be generated through various types of research and the Data Management Plan will contain details of the metadata standards that are to be used in the FILMEU repository (WP7) for all artistic research outputs and educational materials

produced in the project from all 8 partners. Europeana (the European data space portal for cultural heritage) will be used to export metadata records of FilmEU research outputs (and if necessary, the actual outputs) from the FilmEU repository into the Europeana portal when appropriate. Relevant metadata and materials for educational materials will be made available under an open educational licence approved in the joint FilmEU IP policy currently under completion, following the principles of the ERA Policy Agenda in respect of open science. Metadata and publications which are not possible to deposit on a partner repository will be either deposited in the Open Research Europe repository space or Europeana.

FilmEU itself has already actively participated and contributed to in a number of EU-funded projects that seek to take a **transversal approach to the European Higher Education Area**. In this context, the focus of FilmEU on film and media arts allows for the testing of broad theories and toolkits in a well-defined context, while also ensuring that the perspectives of the CCSI are reflected in system-level outputs. Such projects include UniSearch - Developing Responsible ReSEARCH and Innovation in European Universities, and Horizon Results Booster, the flagship initiative of the European Commission boosting impacts of EU funded R&I projects. FilmEU also engages with the project CALOHEE - Measuring and Comparing Achievements of Learning Outcomes in Higher Education in Europe, which follows on from an earlier Tuning project and seeks to develop Subject Area based Qualifications Reference Frameworks (Bachelor and Master) and more detailed Assessment Reference Frameworks; performing and fine arts are one of the five subject areas considered under CALOHEE and the particular sub-domain of film is being led by two members of FilmEU core team.

FilmEU is also actively engaged in a number of initiatives that seek to increase the complementarity with other European Universities, in particular the FOREU2 forum, and with the CCSI sector. In this regard, it is of note that the coordinator is currently the chair of AP GECT (European association of film schools) and a member in the board of CILECT (international association of film schools) of which the rector of one of the new members (NATFA) is the executive director. Alliance members are also represented in the board of ELIA (European league of Institutes of the Arts), the largest association in Europe of Art schools and a current FilmEU AP.

The nature of this proposal for continued funding of a European Universities Alliance is that it is trans-national by nature. It is also the case, though, that the participants in the Alliance have, and so in due course FilmEU itself will have, the capacity and experience to work at the transnational level within and beyond the EU. For instance, the coordinating institution, Lusófona Uni, is based in Portugal, but its mission is to promote the scientific, economic and cultural development of all Portuguese language countries. It is currently present in most Portuguese speaking countries (Brazil, Angola, Cabo Verde, Guiné-Bissau and Mozambique) and so is in a unique position to promote Europe's connections with these countries and cultural spaces in Africa and in South America. Tallinn University is a member of 9 large international networks (e.g. Association for Teacher Education in Europe (ATEE)), has 49 bilateral agreements with partner universities from across the globe (e.g. Brazil, China, Japan, Mexico, New Zealand, South Korea, Taiwan and Ukraine), has annual open lectures from internationally acclaimed researchers and professionals, has an increasing contribution to international research collaboration, has more than 300 new international degree students annually, one researcher and lecturer in every ten comes from abroad, and its international Summer and Winter Schools host 300-400 participants from more than 50 countries annually.

The partners also have experience in responding to crisis and emergency at the transnational level. For instance, due to the situation in Ukraine, VŠMU and TLÜ support Ukrainian students by admitting an extra number of students from the country and without requiring the regular tuition fee. VŠMU has facilities for the implementation and development of international projects and in 2021/22 VŠMU accepted and integrated a number of Hungarian documentary students from SZFE facing problems with finishing their studies due to the Hungarian University autonomy crisis, so that they could obtain a diploma and complete their studies. IADT has continued its longstanding cooperation with Ukrainian institution with whom it has worked on E+ projects in film, art, and VR/AR, including associated partner Sumy State University. The FilmEU Alliance has also committed, collectively, to participation in the forthcoming project VITER (Vitality, Integration, Transformation, freedom – Ukrainian heritage for European mutual Resistance, REA-CULT-2023-COOP-UA) in respect of cultural recovery and digital skills.

In addition to promoting democracy and sharing expertise in Europe and beyond, FilmEU's transnational reach is an immense advantage for mapping the European audio-visual sector's needs. Inspired by the European Green Deal, FilmEU will set out to map and implement the various CO2 calculators and certificates currently at use in different EU states. Not only will this knowledge be a direct benefit to our students, the filmmaking future of Europe, but as such mapping processes are also at work in different stages at various EU countries FilmEU can be the leading partner of sharing knowledge and experience at such state initiatives. European countries also have many, often not-for-profit, organisations uniting different groups of filmmakers (such as script writers unions, cinematographers' guilds, etc.) that are eager to learn from other countries' experiences of how to best interact with the industry and the state, but that most often lack the funds and sometimes the connections to undertake such a large-scale mapping of the industry. Therefore, one of the tasks that FilmEU is undertaking in the next funding period is to provide aid in such instances by mapping the field helped by its transnational pool of experts and contacts (WP7, WP4).

FilmEU builds on past and ongoing collaborations with a strong impact across CCSI and other domains and clear complementarity with different European projects and initiatives that extend across the knowledge square and are producing results that illustrate our transnational dimension and already support sturdy cooperation between different programme countries and beyond.

2. QUALITY

2.1 PROJECT DESIGN AND IMPLEMENTATION

2.1.1 Concept and methodology

1 – Concepts and Strategic approach

FilmEU is an association of eight leading higher education institutions from across the member states and all parts of Europe. Led by Lusófona University from Portugal, it includes VŠMU - The Academy of Performing Arts, Slovakia, TALLINN UNI - Tallinn University, Estonia, LMTA - The Lithuanian Academy of Music and Theatre, Luca School of Arts in Belgium, VIA University College, Denmark, IADT - Dún Laoghaire Institute of Art Design and Technology in Ireland and NATFA - The National Academy for Theatre and Film Arts “Krustyo Sarafov”, Bulgaria. Today, FilmEU thoroughly represents Europe's geographical, cultural and linguistic differences, but also the diversity and richness of its EHEA.

With FilmEU+ we are deepening, expanding and intensifying our cooperation with a view to fully implementing our European University of Film and Media Arts as an exemplary role model for the future of Higher Education, research and innovation across CCSI and higher education in Europe. All our specific objectives defined under the table Objectives and Indicators are geared towards this central objective and the fulfilment of our ambition. Having learned so much in the initial phase, our ambition now and over the coming years is to continue to build something significant. Something that will last by implementing and expanding all solutions we have jointly designed so far. Something that will shape the education landscape for the screen arts and impel a research and innovation agenda for the future that puts artistic research and creativity at its centre and links its outcomes back to education. FilmEU impact's will be strongly felt across our entire institutions but also across and beyond the CCSIs in Europe and abroad (see B3.1 below). It will impact positively on society and inform, through our pathways for impact, the discourse on themes as diverse as sustainability, inclusion and climate; and capacities such as research, mobility, innovation and digital transformation.

The benefits that will accrue to our core discipline of film will profit every part of the Alliance and will be extended both to other HEIs operating in the domains of CCSI, and to all other subject domain areas our HEIs already operate in, thus also promoting the renewal of our own disciplinary field. By moving from a project mindset to a programmatic approach, FilmEU+ will empower each partner to become more than the sum of its parts. It will permeate our external engagement and internal structures. It will inform and shape not only the future of FilmEU itself, but each individual partner, as we seek to ready ourselves for the national and European Higher Education sector that is to come. Much like the relationship between EU itself and nation states, the EU Universities will at once exist side by side with our home institutions to the benefit of all.

Film is an essential part of our cultural milieu. Film as a medium allows us to share ideas, feelings, and knowledge. FilmEU will ensure not only that Europe can tell its own stories but that the creative industries are at the forefront of economic and social prosperity. Yet, it will also push the boundaries of what is possible in research, innovation and enterprise. FilmEU is at the cutting edge of the age of imagination, an age that has the potential to create a virtuous society and economy. We have a distinct opportunity to ensure that the film and media arts are an educational, cultural, and entrepreneurial catalyst for a common good.

What began as four partners during the design phase now seeks to become a much stronger, richer and more diverse partnership of eight like-minded institutions. We start from a clear disciplinary focus – namely the film and media arts - and now move to embrace the varied domains that the cultural and creative industries encompass. This embraces everything from film and the performing arts to disciplines that are at the vanguard of technological, scientific and creative knowledge, such as XR and AR. But at this stage, we also want to embrace the whole of our Universities and promote radical creativity and artistic and creative reasoning as key drivers of institutional transformation.

All the partners come from diverse cultural backgrounds and yet we share the language of film and storytelling. Though we are grounded in the audio-visual arts, our different approaches and cultures are our strength. It encourages us to ensure, through the arts and film in its broadest sense, that all voices are treasured and heard. Indeed, this is something that is vital to where new technologies are being developed. We need to ensure that novel forms of storytelling are not the prerogative of any one cultural block. FilmEU celebrates diversity and it is that praxis – the coming together of all our shared experiences and our differences – that makes this offering authentic and unique and carries our sense of community.

The transformative gains that can be made from the Film and Media Arts go far beyond the creative industries. Film has always been transnational – it has no borders. Film is an integral part of the creative cultural sector, however, the importance of creativity and imagination as a dynamic engine for growth, progress and value cannot also be understated.

Good storytelling and imagination are situated at the centre of the processes of informed innovation. They help us to make sense of the world, challenge conventional beliefs, unite us, and communicate and drive change that is more than ephemera. As such, in addition to audio-visual media's intrinsic cultural importance, it has prime importance in and to an increasingly cluttered world. All aspects of industrial production use story and the network of hard and soft skills required to tell stories – skills at which we are expert – to develop, research, make and sell products and services. Film and storytelling create a number of positive externalities which are often underestimated. They include innovation and productivity gains across sectors, but also optimisation of design and processes. It also promotes digital transformation that goes beyond digitisation in view of rich and diverse digital cultures.

These are all highly transferable and universal skills that are increasingly vital in the age of imagination. They will surely be a catalyst for European prosperity, an economic driver that not only powers the creative industries but also empowers all sectors. This is essential because it will ensure FilmEU increases its capacity to act as a model of good practices to further increase the quality, international competitiveness and attractiveness of the European higher education landscape, while at the same

time reinforcing CCSI's ability to contribute to European development. Talks of Digital Transformation cannot be separated from the Creative industries. Film has always influenced technology and technology has helped to change film and audiovisual media. To ensure Europe maintains its status as a leading cultural powerhouse that has at its centre film production and cultural creation, we must continue to invest in that nexus between technology, creativity and the screen arts. Research and innovation must be at its core - as a transdisciplinary practice that is constantly testing, refining and improving practices and technologies of production and distribution, as well as developing entirely new technological forms and cultural modes of audiovisual representation and storytelling.

Above all else, FilmEU is and must be about people. Students, staff and our communities need to gain from their involvement. The Alliance members are only as strong as the academics, researchers, lecturers and teachers, technicians, administrators, librarians and, most importantly, students who represent it. They are what make us unique and diverse every day. They would not have had the opportunities they get and will receive via FilmEU but for the EU University programme. It is incumbent upon us all to make sure its benefits are felt far and wide and lead us into a more accepting, culturally diverse and sustainable future.

We continue to espouse a world view that is progressive and inclusive. Society is informed and shaped by the stories we tell and how we tell them. The variety of stories that emerge from the cultural and social richness of Europe is what makes the area unique on a global scale. FilmEU will be a force for a positive social change. Issues like climate change, gender inequality, diversity and social justice are just some of the issues that inform the shared philosophy of this offering. FilmEU+ approach and strategy build on all these principles and dimensions.

FilmEU+ is the label for the current second stage FilmEU application and our strategic approach was designed in view of ensuring that in the coming years we assure the substantial deepening and widening of our Alliance via the fulfilment of all our objectives. We envision FilmEU as a significant full-fledged European University of excellence built on long-term structural and strategic cooperation, common values and core principles agreed upon at the institutional level. FilmEU+ will allow us to attain that by building on previous experience and design measures while moving forward via the implementation of several transformational modules labelled PODs (see figure 9). They will materialize, structure and shape our understanding of what a European University should be and the value proposal it entails for all stakeholders and society. PODs were already mentioned under B1.2 and they represent a central element for the enactment of our strategy, by driving our deep institutional transformations and ensuring the impact of our activities.

With FilmEU+ we want to consolidate our diverse but complementary programmes and initiatives in filmic arts and other diverse but related fields across the cultural and creative industries, in order to further advance the positioning of Europe as a cutting-edge global provider of education, research and innovation in the multidisciplinary field of Film and Media Arts. With FilmEU+ we want to fully attain all features of the new framework for cooperation set out in the European Strategy for Universities. This means we will make our European University concrete via its European degrees, joint structures and research initiatives that are supported and impelled by a legal statute that mutualises our strengths and empowers our institutions and the next generation of talents within the field of Film and Media Arts and across CCSI in a broad sense. With FilmEU+ we foster sustainability, cohesion, entrepreneurship, employment, and, importantly, innovation and creativity in the ways of telling stories that shape the future of Europe.

Students and staff benefit from the seamless mobility and opportunities for co-creation through our European 'inter-university campus' via which we offer new and flexible curricula and pliable learning approaches based on state-of-the-art research and innovation – tied to the practice-based challenges and opportunities our Samsara 2.0 pedagogical model conveys (See: POD MAP under WP3). Details on targets for each of these groups – students and staff - are provide under table Objectives and Indicators Our unique position at the crossroads of education, research, innovation, and film (industry) serves both society and the economy by bridging alumni, professionals, other HEI's and alliances, other areas within the Culture and Creative Sectors and Industries (CCSI), other markets and ecosystems (e.g. crea+tech+business) and other societies and cultures.

We contribute to regional development by extending ourselves across all EUROVOC regions and act as a catalyst for transnational cooperation across borders, sectors and academic disciplines and aid the transformation of the European film and media sector. We foster openness toward cultural and human nature and celebrate diversity. We are committed and activated in the pursuit of the triple transition in Europe: Green, Digital and Social.

We develop and experiment with new technologies and bring stories to life; touching and shaping the hearts and minds of the European citizens and beyond. We foster technological innovation, artistic creativity and cultural imagination. We nurture internationally competitive students equipped with future-proof skills. We connect and co-create among diverse societies, and in doing so we promote the European way of life, European values and identity.

Our core innovation is simple: we break free from institutional, departmental and national silos to embrace interdisciplinary explorations that put creativity and media literacy at the centre of the teaching and learning process. Through this, both students and teachers become creative leaders in a diverse Europe and beyond. We abide by these central tenets:

- Challenge-based learning is critical to innovation
- Digital media dominates the landscape and is both a tool for and a product of creative learning
- Rapidly evolving media technology demands elastic sensibilities across the knowledge square
- Cross-border and cross-curricular methodologies define our pedagogy
- Common but flexible curricula empower students and faculty
- Mobility for students and faculty (physical and virtual) is fundamental to European values and the relevance of teaching, learning, and research

- Innovative artistic research activities lead to meaningful collaborations with industry, government and cultural stakeholders
- Industrial and environmental sustainability is essential for the future of the European Union and the Creative and Cultural Industries
- Innovation and entrepreneurial thinking is crucial to create and nurture talent
- Our impact beyond departments to a systemic institutional transformation

We identify people as talent and therefore a driving force to:

- Increase the level of interoperability in digital infrastructure, expanding mutual access to services and training leading to virtual inter-university campus for joint digital and blended activities.
- Provide the level playing field (fair and equal opportunities) in capacity to share digital infrastructure, valorising the potential of on-line collaborative learning and teaching, accessible to all;
- Create new learning and R&I opportunities that build on our artistic research agenda and our project-based innovation model;
- Create a shared sense of community that builds our European University in a bottom-up and rhizomatic manner.

In order to accomplish this vision and our objectives we designed a layered and iterative strategic approach that departs from the key concept of systemic organizational transformation. This concept signals our main strategic objective: the implementation of a European University of Excellence in the domains of Film and Media Arts and the consequential profound transformation of our HEI via their participation in the European University FilmEU.

FilmEU has completed its pilot phase. We have imagined something greater than the sum of our parts. Empowered by our extended Alliance we are now focused on further implementing everything learned. We will now build on the foundations we have already laid of an EU University of the Film and Media Arts, the only one of its kind, and create a body that will educate generations of creative leaders, use artistic research and innovation to enrich all disciplines that require creative thinking, and deepen the international aspects of all our institutions. We envision ourselves as one of the “Lighthouses of our European way of life” as the European Strategy for Universities enunciates. We want to attain this goal via our emphasis on educational programs that focus on key future creative skills, pedagogical innovations developed in close articulation with the CCSI industrial ecosystem across Europe and research and innovation endeavours that explore the multiple affordances of artistic research and project-based innovation. And we will do so, while ensuring diversity, inclusiveness and gender equality amidst all our educational and research activities that target Europe’s digital and green transition via innovation in the cultural and creative sectors.

FilmEU’s strategic approach **departs from the central concept of institutional systemic transformation** and integrates four core stages/elements:

(a) Situational analysis. Building on our previous experience, the guidelines of this call, the “European strategy for Universities” and other secondary sources of information about the contextual; transactional and organizational environment our strategy will be deployed in, we arrived at a **situational analysis output model that identifies the drivers of our strategy – “change vectors”** - these being all those dimensions and areas we must address and engage with in order to attain desired transformations and outcomes. Figure 3 identifies these “Change Vectors” and how our strategic model addresses them by promoting an approach that implies we act upon all these vectors via our transformational modules PODs in order to ensure overall transformations and outcomes.

(b) Strategy definition. At this stage we started by defining a **conceptual model for strategic planning named “FilmEU planning for uncertainty”** (see figure 4) that outlines a conceptual framework for planning that incorporates the high level of uncertainty developing and implementing a European University entails in view of mitigating several of the risks associated to the process and ensure its success. This model defines how we address and activate each of the change vectors via a scenarios approach that goes from piloting change to scale it up resorting to the implementation of the PODs across the different areas of transformation and defined change vectors. The work plan, with its division between foundational WPs and those related to the knowledge square (See B.4), was organized in view of these areas of intervention and change vectors. Once the conceptual planning model was defined, we moulded an **enabling strategic design based on the “Empower – co-create – bridging” principles** that frame our long-term vision and objectives (see fig. 5 and 6). This conceptual model is a workable basis to achieve our long-term strategy because it both defines a method to implement our transformational models that materialize the desired “jointness” as it also allows us to clearly define what areas of intervention these transformational modules – our PODs – will address and the outcomes this will produce. By defining a step-by-step approach the model becomes workable and ensures the implementation of our work programme.

(c) Strategy implementation: approach and method. Our approach to the implementation of the defined strategy is based on a **tactical tool that allows us to implement our strategy and objectives in the form of transformational modules labelled PODs – Points of Differentiation** (see figure 10). Each POD encapsulates a transformational domain that leads to the implementation of the European University and the systemic transformation of our HEIs. For example, POD Academy concerns the design and implementation of joint European degrees with embedded mobilities and innovative challenge based pedagogical practices at their centre in view of the implementation of a joint original educational offer. Following the design and definition of all PODs, that are now distributed across the work programme from WP2 to WP8, we defined a **methodology for implementing each POD across the workplan based on our “6IS” methodology** (see fig.10).

(d) Feedback and Control. The final stage in our strategic approach and plan concerns the setup of feedback and control mechanisms. The iterative nature of our PU planning model and the overall approach that postulates we engage with different change vectors across all areas of intervention (knowledge triangle and foundational elements of the European University) via the piloting of different PODs whose outcomes we evaluate and then scale up when positive results are attained, implies constant quality assurance of project implementation is conducted and general Q&A mechanisms are in place (in the form of a general approach to Q&A already developed in the current funding period and to be scaled up under FilmEU+ - see: WP2). At the same time, the methodology defined for the implementation of the PODs across the work programme (the 6IS methodology) also includes control and feedback mechanisms. Following this, FilmEU+ strategic approach ensures constant feedback and control in view of the successful implementation of the project.

FILMEU+ STRATEGIC CYCLE

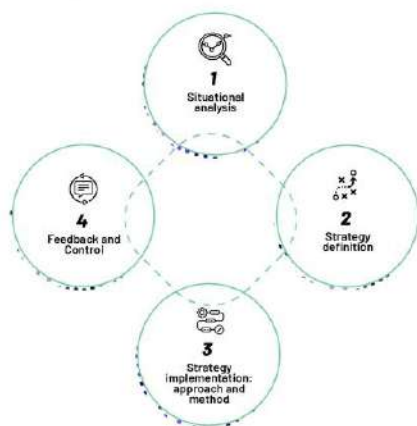


figure 4: FILMEU Strategic Cycle

These iterative and layered strategic approaches that go from analysis to strategy, implementation and control is the one that best fits our programme. The situational analysis stage (1) ensures needed information gathering and analysis is conducted on contextual and internal elements that inform our actions and produces an output model (change vectors model in figure 5) that incorporates the outcomes of our needs analysis already summarized in our SWOT (see figure 3). The strategy definition stage (2) provides the conceptual model that allows us to deal with the high level of uncertainty the implementation of FilmEU entails due to the exploratory and disruptive nature of the European Universities initiative. At this stage we also define a general framework for the enactment of our strategy ensuring our specific objectives - as defined under 1.2 - are attained along with the positioning of our European University as a role model of institutional cooperation and integration. At the implementation stage (3) we operationalize our core tactical elements - the transformational modules PODs - that translate our strategic approach - interventions across the vectors of change and central areas for institutional transformation - into actual actions that will allow us to attain our objectives. Still at this stage, we use our 6IS methodology for the implementation of these actions and activities to activate our PODs across the work programme. In the last (4) stage we ensure feedback mechanisms are in place and control of the overall process is assured.

We can also look at this iterative and layered structure as a funnel: 1 and 2 provide the conceptual dimensions that allow us to build on our experience and the general context of the implementation of the European Universities initiative and integrate in our strategy both the uncertainty but also change dynamics it entails. Based on previous and ongoing work, we identified core vectors of change impelling ongoing institutional transformations as well as the dimensions that frame them and that, although they are sources of uncertainty, also represent those same vectors of change. 1 and 2 allow us to define the strategic approach and translate it in tactical terms, while 3 stands for the needed implementation methodology and 4 for the needed control and QA of the overall process. What we do at later stages of this proposal, is to translate this conceptual approach and related strategic and tactical definitions into a concrete work programme that integrates all these aspects and operationalizes them.

2 – Situational analysis and conceptual model

The multiple transformations we want to foster in view of institutional systemic transformation occur against the backdrop of profound changes in the European Higher Education Area and in the European Research Area. These changes have a multitude of origins, and, in our understanding, European Universities are both a driver to these changes but also an answer to the challenges they entail. In a world that is ever more VUCA – Volatile, Uncertain, Complex and Ambiguous - we regard our European University as a way to face these uncertainties and navigate through the complexities we are faced with. Our strategy is supported by the idea of “planning and development under uncertainty”. The approach is based on scenario planning models used in business that encourage decision makers to consider multiple future states in assessing strategic investments, rather than rely on a single, deterministic forecast. In a volatile context, where multiple scenarios can be forecasted, we cannot plan for every eventuality, and the best approach to any future positioning is one that generates a dynamic plan that fits well in the turbulent times and environments where we operate.

Our concept is therefore based on a continuous process (see figure 6) where decisions taken in each stage are tied to aspirations in the next stage in order to ensure that at each stage decision-making focuses on closing that gap. The design and implementation of our workplan followed these principles and inside each work package we have included this strategic approach. This allows us to build on existing tools for coping with uncertainty leading to a more agile process that ensures FilmEU can be accomplished in the timeframe we have considered in our mission statement. Our concept of *planning for uncertainty* (PU) is based on five stages - figure 6 *FilmEU conceptual model of five stages: PU - Planning for uncertainty*) that result from our preliminary analysis of the sources of unpredictability in the European Higher Education landscape (figure 5 *drivers of unpredictability*, below). These sources of unpredictability are what make it impossible to rely on deterministic

planning and implementation and call for a planning and implementation model adapted to uncertainty. **They constitute what we name as “change vectors”.**

Most sectors are affected by changes along one, two or even more vectors and higher education and research are no exception. Committing to the right course implies that we consider all these vectors of change in our strategy. During the current design phase of FilmEU, and while defining the toolkit that informs our current work, we identified five vectors that we consider need to be connected in order to ensure a proper development of FilmEU: 1) FilmEU Alliance and its participating Higher education institutions; 2) National and European education authorities; 3) cultural and creative sectors and industries (CCSI); 4) internal stakeholders: staff, students and graduates; 5) Higher education governance and funding. Our analysis started by identifying these sources of unpredictability and their importance. The drivers of unpredictability are:

1) FilmEU Alliance and its participating Higher education institutions:

With FilmEU+ we want to promote the enlargement of our Alliance from 4 to 8 HEI. This is a very complex and challenging endeavour. Cultural, linguistic and institutional diversity is both a competitive advantage and a major challenge. How we will be able to deal with the complexities and risks of this enlargement process is clearly one of the main sources of uncertainty for our strategy.

2) National and European education authorities:

Core topics such as the legal statute of European Universities and the provision of European joint degrees are highly dependant on national and European authorities' guidelines, regulation and legislation that still does not exist. At the same time, numerous hurdles for the implementation of European Universities result from incongruent or incompatible national legislation, namely in what concerns accreditation of joint degrees or automatic recognition of credits, among other issues. Considering this, both national and European education authorities are a source of uncertainty.

3) Cultural and creative sectors and industries (CCSIs):

CCSI in Europe form a vital economic sector, securing jobs in many small and medium enterprises. They have developed in size, significance and reach immeasurably in the last 30 years. CCSI are responsible for a flourishing Europe. They have assumed an increased role in policy, business, and citizen life. But there is much to be done in building on positive innovations in the CCSIs as well as addressing some significant challenges. CCSI have played a crucial role in Europe's move from a predominantly manufacturing to a knowledge economy. Design and audio-visual industries have acted at the forefront of transitions to more market-centred, global business practices. Currently there are many challenges that impede the CCSI to be as economically viable and socially effective as they could be, to the benefit of a sustainable and inclusive Europe. From Fragmentation and lack of integration of the CCSI into the overall economic ecosystems, to frail ability of measuring, communicating, and scaling-up the CCSI value and social impact; barriers to widely acknowledging creative competences as essential for the innovation potential of any organization, and the general lack of risk taking and experimental approaches to reform outdated business models and organizational structures that no longer fit; there are many impediments to the full exploitation of CCSI potential that constitute a strong source of uncertainty for FilmEU considering its focus on CCSI.

4) Internal stakeholders: staff, students and graduates

As already mentioned, engaging all communities and the whole university, is one of FilmEU+ key objectives. We are convinced many of the foreseen activities (i.e., implementation of the European student card in the context of WPs 3 and 4) will have a profound effect across our institutions. How a very diversified community will react to proposed changes and transformations across different domains is a source of uncertainty that we are aware of and will mitigate via several measures in particular the setup of a POD – *Agora* – dedicated to creating a mechanism for constant interaction with these stakeholders.

5) Higher education governance and funding

Today we witness a shift from collegial governance of higher education systems and institutions to managerial governance (Amaral, 2018) in articulation with the change from state control regulation to state supervision models. The rise of *boardism* (i.e. the strengthening of managerial approach to governance and the decrease of the power of academics) influenced by the development of New Public Management approaches, is nowadays commonly used to identify the models of European higher education governance (Veiga, Magalhães & Amaral, 2015). Moreover, under the framework of the increasing digitisation of management and governance of higher education (Williamson, 2020), the future(s) shape of higher education institutions governance is (Shattock, 2012) very unclear. Academy's ability to deal with new external demands is a strong source of uncertainty for HE in Europe, and the introduction of new initiatives, such as the “European Universities”, only emphasise the tensions between academics' power in governance and management practices and emergent and alternative models of governance. Not only the lack of a status for European Universities but also these tensions both at national and European level constitute a strong source of uncertainty for our proposal. To this we must add the funding issue that runs in parallel. How will European Universities be funded in a sustainable manner in a moment when we are moving from a project view to a programmatic one?

FILMEU+ THE DRIVERS OF UNPREDICTABILITY

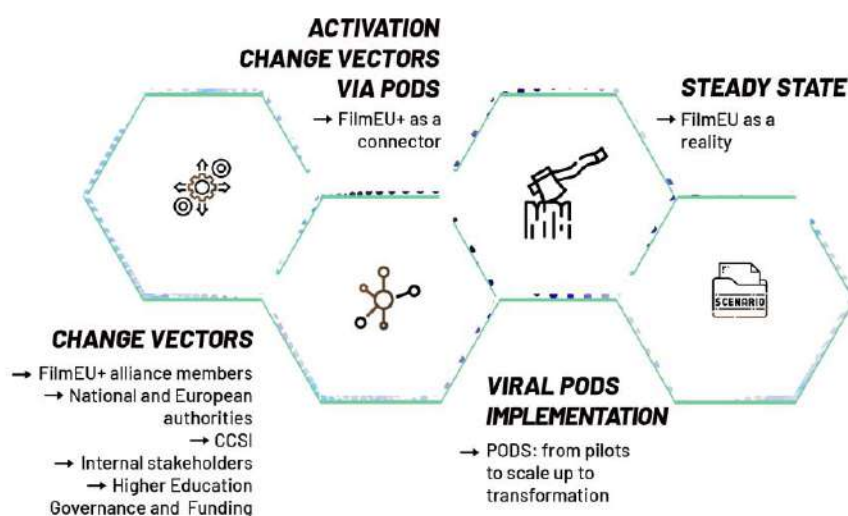


Figure 5 – The drivers of unpredictability

Our conceptual model of “planning for uncertainty” tries to mitigate the risks associated with all these sources of uncertainty by assuming they constitute “change vectors” (see figure 5) along which our strategy must be designed and implemented. For that to be possible, the conceptual model defines five stages for the implementation of the strategy:

- 1 – Define alternative and plausible scenarios – initial conceptual moment where for each change vector different scenarios are drawn;
- 2 – Identify strategic options – based on experience and discussion the best option for piloting is chose;
- 3 – Run experiments with PODs – along different activities in the work programme and resorting to the different PODs we pilot, and test alternative approaches to deal with these scenarios and attain our objectives;
- 4 – Identify Key factors of success – after each pilot stage, evaluation is conducted
- 5 – Scale-up: define guidelines and recommendations for the future – based on results, procedures for the scale-up of each transformation/innovation (i.e., piloting is conducted only in three members and then scaled to the eight) are defined.

This general conceptual model provides an approach for the overall implementation of the proposal. In figure 6 we describe this conceptual model “PU - Planning for Uncertainty”. This conceptual model was later translated into the work programme included in this proposal; each WP from 2 to 8 integrates all stages of this model. In the first stage, breakthrough insights come from examining alternative, but plausible scenarios jointly defined by all partners in the previous stages of FilmEU (current E+ and H2020 funding) and during the preparation of this application. This means our activities, later incorporated into the different PODs, were designed in order to facilitate addressing all these change vectors and the different scenarios they entail. We incorporated the value of flexibility in identifying the best strategic options for the future implementation of the European University based on the identification for each of the change vectors, of what we consider to be the best real option towards the implementation of our university. This means that we focus on what each stakeholder considers to be their right on this matter and do not present the process as an obligation. In the next stage, based on concrete guidelines, we pilot change via the issuing and delivery of the activities foreseen in each POD. Each POD is tied to a specific WP and objectives of the proposal (see figure 9). Later, based on the actual value of each of the dimensions piloted, we move to the final stage of scaling-up across the Alliance. This process will by then reflect our best understanding of “known unknowns” affecting our overall strategy. The results that depict how one can adapt to changing conditions and ensure the future University is implemented in a way that respects the rights of each of the identified vectors, are produced in the form of guidelines and recommendations, disseminated in WP9. PU is a model for strategy and planning that, we are convinced, will cope with the uncertainty that marks the design and implementation of European Universities with all the affordances they entail (i.e., set up of European Degrees or related label). This is a dynamic approach that incorporates the change vectors driving uncertainty as key elements of the process. To ensure the implementation of this conceptual model, we have incorporated its stages in our work programmes and designed a methodology that ensures the agile and successful implementation of the project.

In order to ensure that at each stage of the implementation emerging risks are mitigated (see risks table) and all potential alternative courses of action are considered, we postulate the need to connect the change vectors with the strategic approach via a methodology that integrates feedback loops and interactions with all these sources in order to produce forecasts that

“accommodate” a “steady state” for each vector resulting in a general steady state characterized by the general adoption of the scenario that best fits all vectors’ interests. Figure 6 details the stages of this movement.

CONCEPTUAL MODEL FILMEU+

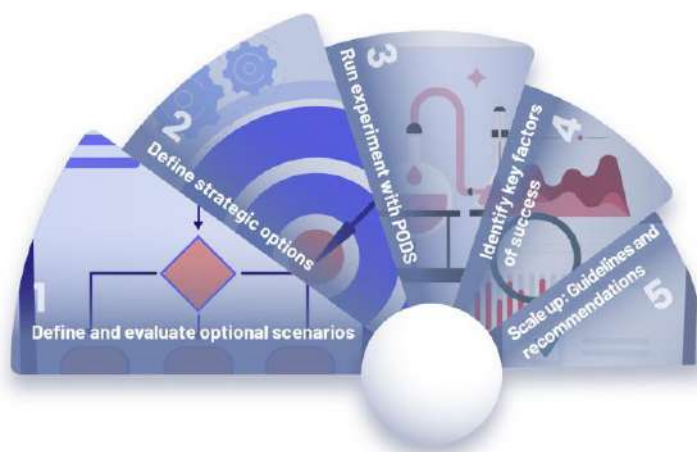


Figure 6 – FilmEU conceptual model

3. Enabling Strategy: Empower – co-create – bridging

In the previous section we have described how our approach integrates, at its initial stages of situational analysis, a conceptual model that allows us to deal with uncertainty while at the same time integrate those elements we called “change vectors” that are central for the overall transformation we look for with the creation of our European University. In order to ensure this conceptual approach is implemented, we devised an enabling strategy around the principles of empower, co-creation and bridging.

To attain our objectives, we nurture a bottom-up approach that puts at the centre of our programme, the teachers, researchers, students, and staff, that every day, with their motivation and hard work, contribute to the co-creation of our European University. FilmEU+ moves from a project-oriented approach to a programmatic strategic approach based on a virtuous circle that goes from *empowering* to *co-creation* and then to *bridging*. We want to empower our institutions, students, teachers, researchers, staff, and stakeholders and in so doing, allow them to co-create new discipline focused or interdisciplinary educational offers, research and innovation outcomes, and through those build bridges towards other domains in their own institutions, other higher education institutions and European Universities, the cultural and creative sectors and industries, and the overall community that will constitute our European University.

FilmEU+ is designed via two axes: on one side (WP2 and WPs 3-5) we want to deepen and widen our institutionalised cooperation by enlarging our Alliance with the integration of four new partners, implementing the designed governance model and its structures, reinforcing our shared structures and resources and further engage all our internal and external stakeholders and talent; on the other side, we want to build the whole European University through the implementation of innovative transformational modules (the PODs) across the knowledge square (WPs 6-8) (see part B4, below). This separation materializes the difference between the work packages 2, 3 to 5 that deal with the transformation of what it already exists (i.e. the Alliance

STRATEGIC APPROACH



Figure 7 – Enabling strategy: Empower – co-create – bridging

in its structure or legal form) and those – 6 to 8 – that focus on the new things (i.e. joint educational offer or research structures) we will jointly create in view of attaining our strategic objectives. This separation is also needed in view of ensuring clear outcomes result from each work package that ensure the desired and verifiable impact.

In the coming years we want to mobilise our strategy via the deepening of initiatives and collaboration models already tested and piloted, but also via the design and implementation of new and more ambitious scenarios for further cooperation and consolidation of FilmEU – the European University of Film and Media Arts.

In setting the agenda and work plan for the years ahead, we deployed our successfully tested 6IS methodology that works across six steps from information to investigation and ideation, followed by implementation, incubation and incrementation, in view of aggregating the identified vectors of change in transformative encapsulated actions we labelled as “PODs” (see figure 9). Our PODs correspond to transformative modules that encapsulate activities we have already designed and/or piloted during the earlier stages of FilmEU and that, following our vectors of change, will allow us to scale-up existing initiatives and to design and test new ones on larger settings. The PODs’ approach allows us to encapsulate the lessons learned and experiences gained from the past into concrete actions and structures that we can apply to a much larger Alliance and in general in a broader educational, scientific, and industrial scale. With this approach, we want to emulate, in a positive sense, the way a virus operates. We aggregate concrete actions concerning identified vectors of change into “transformative cells” - the PODs – that after being tested can circulate and be disseminated across the Alliance (including into each HEI, not restricted to the departments or programmes associated with film and media arts) and eventually also beyond the Alliance. The more of the cells we have in circulation the greater the capacitation of our European University will be. Through this strategy we want to implement FilmEU+ not as a top-down or imposed solution, but as a positive source of transformation and innovation across all our HEIs that constantly reinforces its added value and delivers new benefits.

FilmEU+ work programme was designed in a manner that ensures the articulation between the knowledge square elements we want to impact via our activities and the domains of integration that are the key enablers of our university: people, institutions, governance and resources.



Figure 8: Strategic Approach – Empower – Co-Create-Bridging (with examples for FilmEU)

4. Implementation methodology and tactical approach

For the implementation stage, we resorted to our successfully tested 6IS methodology (see figure 11) that works across six steps from information to investigation and ideation, followed by implementation, incubation and incrementation, in view of aggregating the identified vectors of change in transformative encapsulated actions: the “PODs” (see figure 9). With this

approach, we aggregate concrete actions concerning identified vectors of change into “transformative cells” – the PODs – that after being tested can circulate and be disseminated across the Alliance and eventually also beyond the Alliance. It is in view of this, that in WP9 we have included a new version of our core toolkit ready to be transferred to other HEI and further disseminated. The more of the cells we have in circulation the greater the capacitation of our European University will be. Through this strategy we want to implement FilmEU+ not as a top-down or imposed solution, but as a positive source of transformation and innovation across all our HEIs that constantly reinforces its added value and delivers new benefits.

The PODS – Encapsulated Transformative Modules

Each POD builds on our previous experience and piloting of several innovations and transformations across the several areas of intervention that inform a European University. In each POD we encapsulate our knowledge about how to jointly transform a specific area and the activities that entails. (i.e., POD Academy under WP6 deals with the transformation of our educational offer via the design of joint degrees based on our previous experience in the design and implementation of these degrees and ongoing work on the EU label for European degrees). The concept of the “POD” draws on Cronenberg’s famous *pods* in *eXistenZ* (1999) a mixture between life and artificial creatures that the players in the game the film dwelt about could use to act upon their reality and change it. Here the concept is exactly the same: we will use our PODs to intervene upon concrete areas we deem as central for the full implementation of our university while at the same time promoting the deep institutional transformation of our own institutions. PODs are also a very adequate tactical instrument for the enactment of our strategy.

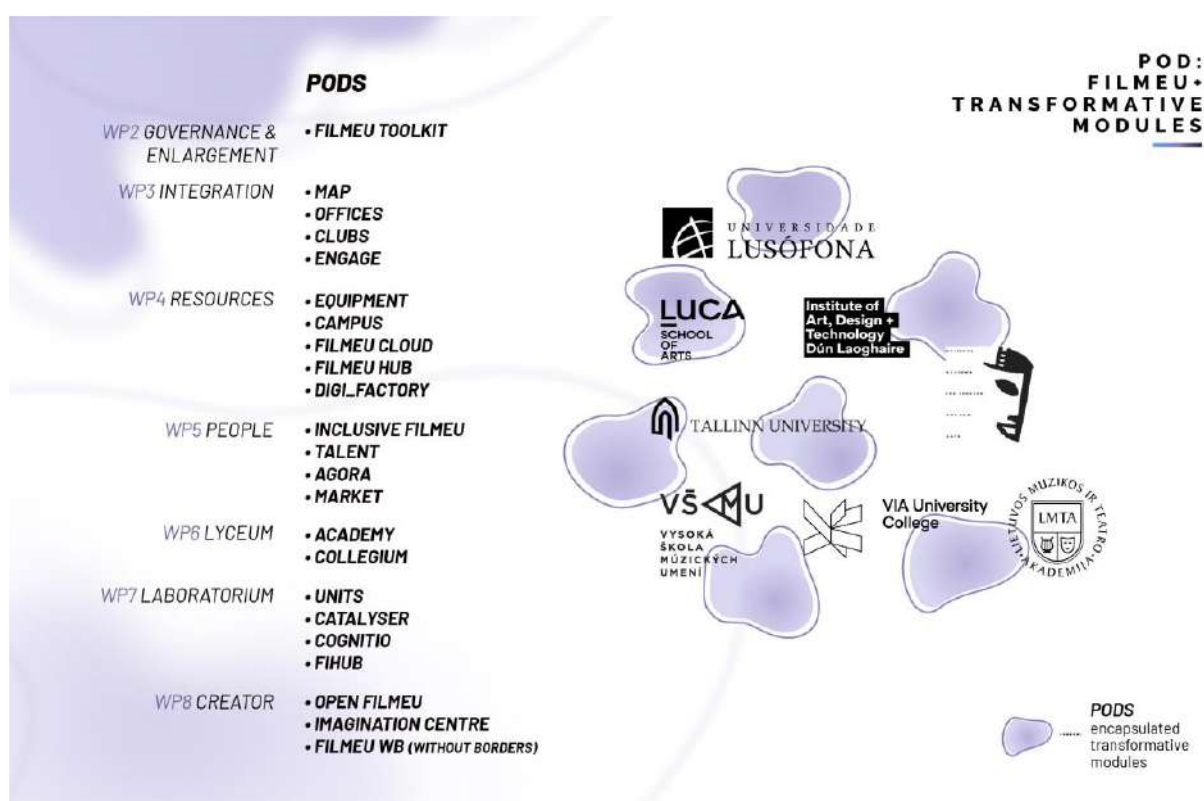


Figure 9: FILMEU PODs

WP2 Governance and Enlargement

FilmEU TOOLKIT– The toolkit is the main deliverable of the current E+ FilmEU project. The toolkit integrates and main deliverables of the current project and its outcomes in the form of guidelines for the needed interventions across different areas that will support the implementation of the future European University and the institutional transformation of all HEIs that integrate FilmEU. In FilmEU+ and in order to build on past achievements we will use the existing toolkit to support the overall enlargement process and onboard new members and also deepen the toolkit throughout the funding period with the new outcomes e will produce. **Objective:** revision of existing toolkit in view of enlargement and future transferability.

WP 3 – Integration

MAP (Mobility activities piloting) – The MAP POD explores innovative and pedagogical approaches towards mobility of staff and students with concise project-based outcomes. The overall scheme of those activities incrementally follows the three topics *Empower*, *Co-create*, *Bridge* during various stages of the implementation. This POD unites and inspires the Alliance partners to work together around a common cause, the annual Challenge. Every year, a new Challenge topic is selected and explored collaboratively across the Alliance. It covers a broad area of inquiry that deals implicitly with a societal problem that will be viewed through the lens of film and media arts. The topic guides the development of educational modules through the academic year and serves as a basis for teachers and student engagement such as training, partnerships, cross-cultural

exchanges, research, meetings, events, and exhibitions. This POD also included the further deepening and expansion of the use across the Alliance of our Samsara 2.0 pedagogical model designed, piloted and tested under the current phase of FilmEU implementation. **Objective:** promotion seamless mobility opportunities (physical, blended mobility or virtual learning) to study and jointly develop challenge-based projects in any of the partner institutions. Delivery Challenge-based approaches combining shared education, teaching and learning, pedagogical innovation, research and innovation and allowing involved parties to work jointly and across disciplines through investigation and invention, thus reinforcing excellence in education and research and engagement with citizens.

OFFICES – The OFFICES POD investigates the opportunities for facilitating all operations across HEI's including the already existing Non-for-Profit *FilmEU Assoc.* The overall scheme of those activities incrementally follows the three topics *Empower, Co-create, Bridge* during various stages of the implementation. These OFFICES will technically and logically support all our joint transformational activities. The operational part will be supervised by executive functions with clear connections to the strategic part of governance within the FilmEU governance model ensuring a joint management and cooperation model that includes strong involvement from students and stakeholders across all the HEIs. In all offices we will implement a common quality assurance (QA) system based on already designed joint approach to QA based on the QA FilmEU handbook. **Objective:** shared pooling of resources.

CLUBS – Designing and organising societies and CLUBS, meeting places for interaction between students and their peers/students-teacher. The overall scheme of those activities incrementally follows the three topics *Empower, Co-create, Bridge* during various stages of the implementation. They will empower student/staff participation from all HEI's to find common grounds across the Alliance to set up shared societies within different themes. These clubs are co-created by the student body to foster cohesion and sense of community. While the organisation itself is run by the student body, staff instigate through ideation moments and recruitment within existing local student structures. **Objective:** empower students to take an active role in the Alliance.

ENGAGE – Setting up environments and events for engagement of internal local audiences outside the scope of FilmEU. Engage is also focusing on the technical aspects that can improve student and staff access during mobility to services and resources, and at the same time make the mobility management processes easier. The overall scheme of those activities incrementally follows the three topics *Empower, Co-create, Bridge* during various stages of the implementation. Through engaging with the local education communities (students, staff, lecturers) outside of FilmEU with common activities and by doing so, these activities will raise awareness of FilmEU's activities and goals for further capacitation. **Objective:** Build up FilmEU capacity to act as a model of good practices.

WP 4 – Resources

CAMPUS – CAMPUS represents a vision for the future of FilmEU that is rooted in the transnational cooperation at work in the Alliance. Campus engages ideation and conceptual design of a network of physical architectural buildings for a future decentralized Campus for FilmEU. While a vast portion of the cooperative work can and will happen through digital means, the Alliance think it important to consider the physical spaces on each partner campus as well, the long-term goal being to create replicas of an identical space at each partner institution which can consolidate practice and create a uniformity among the group and participants. Initially this process will demand a mapping of the existing physical resources among the partners of the Alliance, with particular focus on areas where partners are discordant. The Alliance will conduct outreach to potential partners to develop a concept design of a possible future decentralized campus by way of an open call to choose the architectural partner. **Objective:** Joint pool of resources in view of inter-university campus.

CLOUD – Cloud is a shared media storage space coupled with a media asset management system and represents a fundamental resource for collaboration in the development of media projects. The set-up of the system began in the previous phase of FilmEU and is already being piloted by the four original members of the Alliance. In this Pod, the first task is to fully implement the system and integrate the new Alliance members into the cloud. The work of this Pod then involves gathering the conditions to ensure staff and students are empowered to use it. Standard operation documents and user manuals will be produced, while educative workshops for staff and students will be designed and deployed. Besides implementing the system, this Pod also wants to consider ways of increasing the number of functionalities of the system and to research new eventual collaboration tools. In this sense, we want to include the possibility of using the system as an archival solution and we will research new platforms for collaborative cooperation in film and media production.

Objective: Joint pool of resources in view of inter-university campus.

HUB – The Hub is a set of labs spread out through the Alliance. Each HEI will identify or set up a physical and technological facility dedicated to education, research, or production in the context of FilmEU activities. Those distinctive labs in each of the campuses of the Alliance correspond not to mere amalgamations of technology but to a collection of equipment, resources, and facilities consistent with the future areas of innovation for the culture and creative industries recently identified in the EU report “100 radical innovations for the future”. The aim of this Pod is to design the general framework of the Hub, the identification and creation of a set of laboratories, and the definition of a context for their use within the FilmEU framework including the definition of protocols and collaboration procedures. **Objective:** Joint pool of resources in view of inter-university campus.

DIGI_FACTORY – We envision the FilmEU Digi-Factory to be an information technologies support group, to be created during the project, which will evolve from a pure IT support group to the members of the Alliance (providing not only technical support for the different partners but also developing software tools that improve the delivery and overall management of the joint programme) to a full-fledged software development house. This core IT support team will be responsible for managing the shared infrastructure (hardware and software) associated with the programme as well as providing second-line support to the users (first-line support will always be provided locally by each institution). Within this Pod a set of online services will be

implemented, including the development of the Student European Card within the Erasmus Without Paper framework, as well as a set of services dedicated to improving student interaction and FilmEU dissemination. This IT team will also integrate all the services into FilmEU portal and federate the new Alliance members into all services as a core part of the Film EU strategy for Digital Transition. **Objective:** support open data practices and open science.

EQUIPMENT – This pod sets up a consultative board constituted by experts from the Alliance HEIs to advise and strategize on film production equipment. This board will map all available equipment across the Alliance and produce an accessible database to be integrated with the FilmEU portal. Trends in state-of-the-art film production equipment and technologies will be investigated while funding opportunities will be researched, and partnerships with vendors and companies will be developed. The goal in the long term is to make the Alliance competitive worldwide in terms of conditions the students and researchers have for film and media productions. **Objective:** Joint pool of resources in view of inter-university campus.

WP 5 – People

INCLUSIVE FilmEU – Higher education schools carry a specific responsibility of shaping the views of thinking, promoting engagement in various social, economic, cultural, political topics. The Pod INCLUSIVE FILMEU aims to raise sustainability awareness (from the UN Sustainable Development Goals: 4. *Quality Education* and 5. *Gender Equality*) and ensure these areas are reflected within the Alliance. The idea is to be implemented in a working model covering two standpoints: (1) enabling the underrepresented, socially sensitive groups of staff and students; (2) engaging community members in the actions for sustainability. We will set up a concrete FilmEU+ strategy in realising a policy of diversity and inclusiveness, propagating a more diverse student body and faculty with the introduction of more inclusive and outward focussed curriculum components, adapting infrastructure to remove obstacles that prevent or exclude students with specific needs. Increase participation of excluded students, including introductory workshops in film and media arts, building and enriching the education community by empowering underrepresented groups, and organising events on important political and societal issues. **Objective:** foster institutional change via gender equality and inclusion plans.

TALENT – The TALENT Pod explores possibilities for professional staff and teacher development and implements a joint-training-based model across Alliance schools. The overall activity revolves around the three topics *Empower, Co-create, Bridging* during various stages of the implementation. This Pod encourages mobility and knowledge exchange between staff and teachers at partner schools, inspires them to participate in educational and/or community initiatives within the network. The Pod aims to explore the ways in which knowledge exchange can be beneficial for overall Alliance and its people development. Talent programme focuses on collaboratively detecting areas of professional development and launching a common staff training model. This POD draws heavily and implements the work carried out in WP6 POD Collegium and includes an annual in-person training event dedicated to a specific topic or domain (e.g. Sound, Film Heritage, Scenic Arts, VR XR AR, etc.) in order to capacitate and foster communities of teachers. The objectives are to increase the number of international students, teachers and researchers across our educational and research initiatives; enable our people – staff and teachers – via professional development; attract and retain talent via the implementation of joint research and reward programs and a common pool for recruitment organized around our “Talent” = programme. **Objective:** Joint pool of human resources. Valorisation of diverse career paths.

AGORA – The AGORA Pod focuses on the engagement of Alliance people by establishing a place and occurrence to share experiences and generate ideas around film and media art and industry. The implementation scheme follows the three topics *Empower, Co-create, Bridging* over various stages of implementation. At first starting on a smaller scale and continually growing, AGORA executes events dedicated to various film-related topics. Each theme is selected and explored collaboratively across all partners. Discussion on the film industry aims to be widely represented, thus it is planned to implement the “fellow” status to invite recognition-worthy experts or honourable members of the network (including students and scholarship students from under-represented communities) to join the Pod in a special member of honour or Fellow status. This Pod reflects and pursues the idea of higher education schools significant role in shaping social and cultural discourse and, in their narratives, creating relevant models for the generations to come. AGORA unites partner institution members (students and teachers) to engage in a multilingual dialogue which may shift perspectives, initiate innovative visions and represent diverse opinions. In addition, Pod also functions as a supplement for the other WPs, such as Laboratorium (providing data for the Observatory Pod) or Creator (helping to recognize the activity of scholarship candidates). **Objectives:** promotion open science and open education.

MARKET – The TALENT MARKET POD maps, connects and investigates pedagogical needs for partner school’s curriculum delivery and student needs. This POD is the basis of our work-based learning strategies by connecting the work space with the education process. It approaches mobility of teachers and students with concise project-based outcomes. This POD unites and inspires our partner institutions to work together around a pedagogical knowledge exchange that fosters our work-based learning strategies. The topic guides the development of the educational teacher exchange market and serves as a basis for teachers exchange engagement between partner schools such as workshops, short-term courses, seminars, masterclasses etc. For students, this POD enables targeted mobility (virtual, physical and hybrid) to drive new project-based mobility that goes beyond the traditional, “for credit” mobility since it is based on worksite experiences and has a focus on promoting the acquisition of competences by students in real work settings. This will enable students across the HEIs to tap into talent and skills that may not exist locally allowing knowledge transfer at the student level and accelerate the use of the virtual and physical FilmEU HUB infrastructure. All activities to support the needs and challenges are realised through a coordinated collaborative effort between partner HEI. The research for the need of educational short-term programs draws the situation in all partner HEI. In that sense, we are empowering and co-creating an open TALENT MARKET, where an online database would implement the possibility to share existing educational short-term modules between partner HEI. In addition to a staff and student talent market. **Objective:** development educational offer jointly with entrepreneurs, companies, local and regional actors, and civil society actors.

WP 6 – Lyceum

ACADEMY – Will broaden and implement the ongoing harmonisation of degree curricula presently offered by the Alliance, which is vital for promoting greater mobility and helping us reach our ambitious 50 percent goal. It will encourage a more robust deployment of the previously designed Samsara pedagogical model. This process will support FilmEU's vision of developing and exploring models for the creation of challenge-driven programmes that enhance mobility and allow the transfer of the artistic, critical, and technical skills required for the implementation of inclusive, student-centred international programmes that: build strong connections with the industry; educate in a global setting; integrate critical, theoretical, and historical components. Complementarily, the WP includes an ambitious programme that will create, promote, and deliver a suite of quality assured new and current Erasmus Mundus Joint Master degrees as part of the **Post-graduate Academy**, as well as international Bachelor's Degrees as part of an **Undergraduate Academy**. This will enhance the Alliance's educational offerings, increase its internationalization, and strengthen its sustainability. To reinforce our position at the forefront of advances in Artistic Research, FilmEU Academy will implement a **FilmEU Doctoral School** in order to bring together doctoral candidates utilising a range of artistic research methods in their projects in film, media arts, and allied disciplines. In pursuit of the Florence Principles objective that doctoral researchers have access to 'an effective infrastructure which includes an international dimension' in order to support 'interdisciplinary work, by extending borders and establishing new cross-disciplinary relations', the Doctoral School will attract third cycle researchers from across the member HEIs and associated partners and combine researcher-led presentations and exhibitions with expert seminar, training, and mentoring. **Objective:** to deliver new joint, flexible and innovative curricula.

COLLEGIUM – Facilitates the development of innovative pedagogies aimed at both academic and non-academic personnel across the Alliance. Always looking for opportunities where our combined strengths can outperform those of individual universities, the designed curricula will include traditional and new approaches in the domain of Film and Media Arts (e.g. courses for PHD supervisors and panel members, courses in cutting edge advances in Film & Media Arts), as well as wider topics that are a priority for the Alliance (e.g. sustainability, EDI, use of Data, etc.), thereby further integrating FilmEU systemically across all the universities. FilmEU Collegium will create and design these programmes, but WP5 – People will implement them. **Objective:** reinforce community, common vision and shared values among staff, teachers and researchers. Community building.

WP 7 – Laboratorium

UNITS – The 'Units' POD develops inter-institutional structures to incentivize the research collaboration across Alliance partners by enabling the development of emerging joint dynamic artistic research clusters (DRCs) and consolidating them through the competitive creation of new 'Centres of Excellence' (COEs), contributing towards a European Research Infrastructure for FILMEU and the CCSIs. 'Units' also strengthens the sustainability of artistic research outside DRC and COE calls by applying for external funding. **Objective:** Joint pool of R&D resources.

CATALYSER – 'Catalyser' enhances, improves, elevates and *catalyses* the visibility and accreditation status of FilmEU's artistic research outputs and research capacity to its own members and to the wider society, outputs that currently still have significantly fewer avenues for publishing than more conventional scientific research. Catalyser will coordinate, disseminate and promote joint research outputs across the Alliance through yearly conferences and summits (see WP9). It will develop a digital repository platform for depositing, citing and disseminating FILMEU's publications in its own and other academic journals (maintaining our pledge to open science and providing our publications in an open access format). Relevant outputs of events, activities and results supporting a jointly developing an Alliance PhD programme will be deposited into the repository. The repository will be able to facilitate virtual exhibitions of students' deposited/cited audio visual works. Finally, this POD will identify exemplars across the Alliance for better green production practices and expertise (for example, when making films, video games, interactive content and animation) and show how this can scale up by working with relevant state agencies. Lessons learned from these processes will be disseminated to other Alliance members and wider. **Objective:** capacitate FilmEU to act as a model of good practices.

COGNITIO – 'Cognitio' will enable the FILMEU Alliance's expertise to contribute to developing a benchmarked, independent and joint European research agenda for the creative and cultural industries in research, higher education and innovation. This will include a manifesto, white papers, policy document development in various fields (e.g. Intellectual Property, Green transition, long term impact (over two years) of audio-visual policy for example of film releases especially in smaller countries), the publishing of guidelines and handbooks (e.g. how to connect to relevant professionals in the European Film industry through various organisations such as unions) and content deposited in a research repository. The 'FILMEU observatory' will enable the Alliance to connect to and influence society more generally especially regarding the potential impact that artistic research can make to education and the creative industries (e.g. other researchers, research users, policymakers, funders and industry partners). Cognitio also includes the design of the FilmEU Expert Database (FED), a database of experts internal to the Alliance that will support the implementation of the developed joint supervision model and the setup of a pool of experts for master and PhD examination panels. **Objective:** joint pool of resources. Promotion of open science and open data.

FIHUB – FilmEU Incubation Hub or 'FIHUB' is a virtual pilot incubation structure to support innovation specific to the creative and cultural industries, taking FilmEU's research results '*out to industry and the world*'. It complements the work of the 'Imagination Centre' in WP8 which enables innovation by '*inviting industry into FILMEU*'. FIHUB builds on the C-Accelerate, ScreenME and FilmEU RIT projects, focusing on the concept of 'project-based innovation', common in the creative and cultural industries. The approach offers an alternative to the traditional models of innovation that are used in startup/business angel world to promote and develop new businesses. Project based innovation not only focuses on developing new business but also fosters talent and developing innovation capacity. An Innovation Action Plan (IVAP), a tool to measure the innovation capacity for an organisation, being developed in the C-Accelerate project will be extended to assess the innovation capacity of each of the expanded eight Alliance members annually during the project and therefore highlight their strengths and weaknesses in supporting FIHUB. A non-governmental organisation will be established to attract external funding to help

sustain the incubation of projects after funding from FILMEU ceases. **Objective:** Promotion entrepreneurship. Pooling together of resources to reach higher levels of excellence and intervention across regional settings.

WP 8 – Creator

OPEN FilmEU – Stimulate collaboration with society and increase outreach towards the creative industries through a range of engaging, scheduled, synchronised and harmonised activities across the Alliance, details of which will be posted on a dedicated pre-existing section of the FilmEU website. The POD will provide a regular showcase of targeted educational and research outputs to the public through an annual hybrid student public showcase event/exhibition publicised and broadcast through local Alliance channels, for example a fully searchable, curated Alliance repository of regularly harvested students', graduates and alumni's artistic research outputs will be made freely and openly available to the public. Other activities include creative, engaging and playful social media campaigns highlighting material, online CineClubs, live and recorded 'Expert on Air' sessions, student produced podcasts. Annual events include student recruitment 'open days', 'festivals' and 'screenings' organised locally amongst Alliance members with FilmEU content and branding. A socially conscious, future looking and creative 'co-creation production bureau' will be established using paid student talent to deliver supervised projects that highlight the Alliance's ambition to give something meaningful back to society and/or explore and highlight new technology. The bureau will respond to societal challenges and emerging technologies to provide the competences required by the changing market for new workers in the field through an annual call. **Objective:** Promotion challenge-based approaches in education and research.

FilmEU WB (Without borders) – Focuses on exploiting the resources and talents of the Alliance to increase the skill, capacity and mobility of potential students and staff who are not so privileged. These groups could be made up of those that are from the marginalised in society, young people, those at 'risk', and/or having become 'refugees' in Alliance and third countries. Individuals will be identified through institutional associate partners, civil society groups and the wider society globally, with a special focus on Ukraine. The POD will enable expertise from the Alliance to be used in improving quality assurance for existing third country programmes. 'FilmEU without borders' will identify and prioritise relevant groups to target, base line what training activities already exist for those groups. Possible courses that could be offered for this POD include; sustainable film, computer games and animation production, green production policymaking and other green transition activities through programmes such as the Global Sustainability Film Alliance, wearealbert.org; film making for young people; guerrilla style approaches in film development. This POD will support and highlight 4 scholarships based on the Alliance's joint educational Masters' programmes such as Kino Eyes, Doc Nomad, Re: Anima, FilmMemory and RE: Sound or through courses like those delivered in capacity building courses such as Animation with Borders. **Objective:** capacitate FilmEU to act as a role model.

IMAGINATION CENTRE – The co-creation with industry and other stakeholders of a unique white box/transformational laboratory knowledge transfer structure '*inviting industry in*' to learn from, work and imagine with the FilmEU Alliance and others to innovate and solve problems together (FIHUB in WP7 is an incubation hub that '*goes out to industry*'). The 'Imagination Centre' will be a space that puts developing and working with the 'imagination' at its core (as it is in film making). A space for facilitating 'radical creativity', to imagine innovations in a world that doesn't exist (yet). Where participants are encouraged to imagine the impossible, embrace complexity, chaos and ignore boundaries. A space where the imagination can flourish and make giant leaps without fear or prejudice. The centre will value the imagination above knowledge, to involve and inspire participants from the Alliance and industry to improvise and innovate when solving problems, developing an 'imagination mindset' building on similar approaches in 'Imagineering'. An entrepreneurship educational model and programme to train existing and future entrepreneurs (based on the outputs and lessons learned from previous projects such as 'C-accelerate' and 'CresCine') will be developed together with the establishment of a consultancy/incubation creative lab set up to solve problems. This POD will run an annual industry 'Imagination' conference bringing industry professionals together with FilmEU Alliance staff and students. **Objective:** Promotion entrepreneurship; challenge-based approaches and linkage to society.

Methodology: how we will do it

This design cycle is sustained by a methodology based on six steps we have named the "SIXis" (fig.10):

SIX I'S METHODOLOGY

Update and Development Methodology

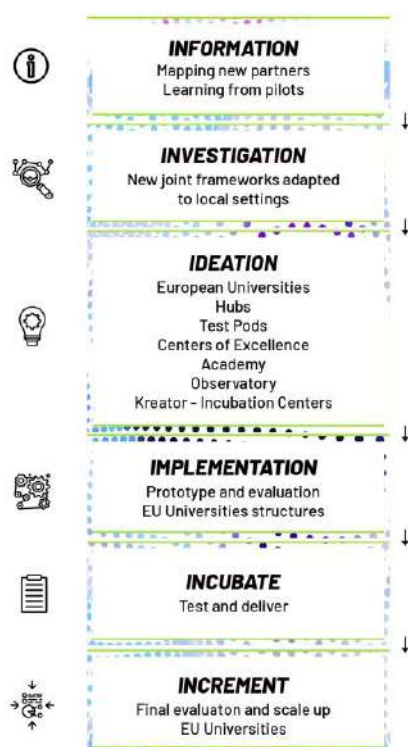


Figure 10: The Six 'I's Methodology

1 – Information: the initial stage of each WP concerns the acquisition of information about the state-of-the-art for the area of intervention which the WP engages; 2 – Investigation: during this stage we collect information about the situation in each full-partner school and benchmark that with the state-of-the-art for the area in question; 3 - Ideation: in this stage we design a specific approach to be carried out by the Alliance in order to address the area in question; 4 – Implementation: in this stage we prototype and test (in the form of pilots) the devised solution; 5 – Incubation: in this stage we create conditions for the incubation of the solution in the different full partners via training and dissemination activities carried out by the individual partners' task forces responsible for each WP; 6 – Incrementation

The SIX I'S methodology incorporates several qualitative and quantitative methods and techniques along six stages of information collection, analysis, and testing. In the first stage (*information*), available information is screened and mapped. In the next stages (*investigation* and *ideation*), we investigate the info we have collected and develop a research framework; the *implementation* stage, including prototyping and testing. The two final stages concern the delivery of the solution that we consider to constitute a key moment of *incubation* of a future transformational module – and the production of guidelines and recommendations that will *increment* the overall results of the project.

The conceptual approach and methodology behind FilmEU+ were designed in order to ensure the swift and successful implementation of the project and integration of the three elements here describe: a model for the identification of the sources of uncertainty that are incorporated in the project design as change vectors; a conceptual approach to project implementation able to cope with uncertainty; and a methodology for the proposed pilot that is agile and flexible in order to ensure its timely and successful completion with the resources available and in a manner that is adequate to the challenging context the project will be confronted with.

References:

- Amaral, A. (2018). Universities and the knowledge society revisited. In R. Barnett, & M. Peters (Eds.), *The idea of the university, contemporary perspectives* (pp. 353-369). New York: Peter Lang
- Peters, G. (2010) Meta-Governance and Public Management. In S. Osborne (ed.), *In The New Public Governance? Emerging Perspectives on the Theory and Practice of Public Governance*. London: Routledge, pp. 36–51.
- Veiga, A., Magalhães, A., e Amaral, A. (2015), "From collegial governance to boardism: reconfiguring governance in higher education", in Jeroen Huisman, Harry de Boer, David Dill e Manuel Souto-Otero (eds.), *The Palgrave International Handbook of Higher Education Policy and Governance*. London: Palgrave Macmillan. Pp. 398-416.
- Williamson, B. (2020), Digitizing education governance: Pearson, real-time data analytics, visualization and machine intelligence. In: Wilkins, A.; Olmedo, A. *Education governance and social theory – interdisciplinary approaches to research*. New York: Bloomsbury Academic, p. 21-41.

2.1.2 Project management, quality assurance and monitoring and evaluation strategy

Ensuring timely and high-quality implementation

The methodology for the quality assessment of the Alliance's activities will be based on monitoring the quality of the execution of the work programme and the activities in each work package. This is the most appropriate approach because the design of the project is a Plan, Do, Check, Act cycle whereby different activities or tasks are devised in each work package that generate outputs which then feed the overall model of the proposal by providing content which contributes to the attainment of the strategic objectives defined in the mission statement.

The Steering Committee is responsible for ensuring the alignment and coordination between all WPs. This design cycle is sustained by our successfully tested 6IS methodology that works across six steps (see 2.1.1 above): 1 – Information: the initial stage of each WP concerns the acquisition of information about the state-of-the-art for the area of intervention which the WP engages; 2 – Investigation: during this stage we collect information about the situation in each full-partner school and

benchmark that with the state-of-the-art for the area in question; 3 – Ideation: in this stage we design a specific approach to be carried out by the Alliance in order to address the area in question; 4 – Implementation: in this stage we prototype and test (in the form of pilots) the devised solution; 5 – Incubation: in this stage we create conditions for the incubation of the solution in the different full partners via training and dissemination activities carried out by the individual partners' task forces responsible for each WP; 6 – Incrementation: this final stage corresponds to the final design of the solution based on feedback from the pilots, in view of aggregating the identified vectors of change in transformative encapsulated actions we have labelled as PODs (see figure 9).

The quality assessment processes FilmEU+ will use during the 4+2 years' phase, are first embedded within WP1 that deals with the overall management of the project and are defined as one of the main responsibilities of the Steering Committee. Besides that, these processes will also be carried out in the context of each WP by the specific task force running the works in each WP. A special arrangement has already been made in terms of decision making to ensure articulation between all TFs (see B.4). WP1 was designed in order to assure the monitoring of progress of all the different work packages and project deliverables. The Steering Committee will ensure permanent liaison with the task forces in each WP in order to evaluate the quality of ongoing processes and deliverables. FilmEU+ implementation was devised both with a diachronic timeline corresponding to the progressive conclusion of the activities in each independent WP, and several synchronic critical points that correspond to moments where the articulation between the different WPs is crucial. This implies WP1 will constantly monitor and ensure that all foreseen activities and deliverables are being completed on time and that the interaction between the different WPs is producing the desired outcomes.

The timetable (see section B.4 – timetable Gantt Chart) represents the overall course of the project, identifying all activities and the critical moments when deliverables are to be produced. Timelines for each WP need to be strictly reviewed against the Gantt Chart as a significant number of the deliverables of each work package are critical to both the completion of conclusive tasks in other WPs, and ultimately to the final dissemination WP following the cycle described above.

Quality framework

We believe the success of implementing a quality framework in the FilmEU+ programme depends on the ability to design a set of processes and procedures sufficiently flexible, adaptable and trustworthy for all stakeholders, where the amount of workload or effort and autonomy are kept to reasonable levels, without compromising the mission and objectives of the Alliance.

Therefore, quality assessment is linked to strict monitoring of the timing of the WP deliverables, as well as quality of the deliverables, ensuring that they are fit for purpose and will allow the overall objectives to be attained and the Alliance to fulfil its long-term strategy. This duality is a direct consequence of the design cycle described in B2.1 and B4.1 that informs how FilmEU+ WPs and activities were planned. From this follows that each WP describes its own KPI's and how they will assess them. In view of the move from a project approach to a programmatic one, a decision was taken that frames all deliverables as reports on progress and achievements on a regular basis. This will ensure instruments for quality assessment are also assured to be produced on a regular and constant pace and in full alignment with our long-term strategy and vision.

Quality assurance and control, and the evaluation of progress, processes and deliverables, is therefore linked to the execution of the full work programme: the quality of each activity and its outcomes carried out in the context of each WP ties to the more general quality of the outcomes produced in the full spectrum of WPs. The indicators used for the evaluation of the different activities and their outcomes are detailed under table Objectives and Indicators and follow defined indicators for European Universities under PPMI preliminary study. We expect the ongoing definition of a monitoring framework for European Universities will support us in further refining these indicators. Progress reports and continuous assessment and interaction between the task forces in each WP and the Steering Committee, are the most appropriate structure to ensure that timelines are maintained, issues around risk are highlighted as early as possible, and that the outputs of the project are pertinent and relevant. In doing so, the Quality plan is first designed in co-creation with the internal stakeholders attached to specific activities and goals of the WP's to further implementation and monitoring for quick PDCA-iteration.

The working environment in Teams already in full use across the Alliance provides a hands-on platform for an ongoing state of the art overview of all deliverables and how they meet the KPI's. Every WP appoints one of its members to keep the platform well organized in order to facilitate a quick overview and exchange of information with all the other WP's. In order to reinforce quality assessment, European Quality Standards for Higher Education have been embedded throughout all work packages of FilmEU+, based on the concept of a Quality Assurance Framework devised by AP EQ-Arts and on several QA pilots: e.g., Annual Challenges, tested during FilmEU's execution.

Evaluation and indicators

The table of objectives and indicators presents a list of the indicators that will be used to monitor quality and impact throughout the work programme. These indicators will be included in the progress reports that will be used to monitor the progress, but they will also be used to disseminate the results and lessons learned from project implementation (WP9). These indicators will also inform the future KPIs of the European University. In order to measure the impact of this dissemination we will resort to experts drawn from the associated partners besides the metrics mentioned in table Objectives and Indicators. During the funded period, and in order to assess impact, we also consider that it is vital to seek feedback from external stakeholders: e.g., industry partners, educational experts and critical friends. In this way, we seek to mitigate the possibility of an undetected issue as well as to utilise expertise beyond the core partners to resolve a detected issue. Throughout the implementation of the different WPs, the Alliance will also continue to strive for cross-linkages with other Alliances as special stakeholders and the fact that some of the Associated partners are institutions already facing the challenges of setting up a European University will help in facing particular challenges that would otherwise prove difficult to overcome.

2.1.3 Project teams, staff and experts

Name and function	Organisation	Role/tasks	Professional profile and expertise
Manuel José Damásio,	Lusófona Uni	Coordinator/ Senior Researcher	Coordinator of FilmEU. PhD in Media Studies (Universidade Nova de Lisboa), aggregation in communication (Minho University). Associate Professor, Head of the Film and Media Arts Department. Chair of GEECT – the European association of film and media schools, member of the CILECT Executive Committee.
Sandra Rocha	Lusófona Uni	Coordinator	Head of the M&ACKT - Media and Arts Centre for Knowledge Transfer . For the past years she has been managing all cooperation actions between partners, both from academia and industry, namely several projects funded under Media Programme/ Creative Europe, H2020/HE and Erasmus+. Coordinator for the Erasmus Mundus joint Master degrees offered by Lusófona Uni; one of the FilmEU coordinators.
Paulo Ferreira	Lusófona Uni	Senior Researcher	BA in Sociology, MA in Media Studies. IT coordinator for the implementation and innovation of e-learning systems and new projects at Lusófona Uni and is involved in several projects for the development of mobile applications for distance learning.
Filipe Vale	Lusófona Uni	Senior Researcher	Started as an independent filmmaker and film editor. After graduating from Film at Lusófona Uni and directing a couple of short films, started a career as a teacher. Now teaches editing and film language and coordinates internal production and external collaborations for film production. Although work in the school is the main occupation, still edits film, mainly fiction.
Pedro Matias	Lusófona Uni	Senior Researcher	PhD in Mathematics; holds a vast experience in quality assurance and funding of higher education systems based on his positions as a Project Coordinator at the Agency for Assessment and Accreditation of Higher Education (2012-20) and counsellor in the Cabinet of the Secretary of State for Higher Education (2013-14).
David Novack	Lusófona Uni	Senior Researcher	Undergraduate degrees in engineering (University of Pennsylvania) and music (Berklee College of Music). Has enjoyed an award-winning career in sound design and re-recording mixing for dozens of feature films. Teaches sound and cinema at Lusófona Uni and researcher in sound studies. Formerly lecturer at the University of Pennsylvania. Filmmaker, with widely-released and award-winning documentary films.
Victor Flores	Lusófona Uni	Senior Researcher	PhD in Sciences of Communication (Nova University of Lisbon). Associate Professor, Head of the PhD Program in Media Arts at Lusófona Uni. Full time researcher at the research centre CICANT, where he runs the Early Visual Media Lab. Founding organizer of the International Conference on Stereo & Immersive Media: Photography, Sound and Cinema Research, and the principal editor of the corresponding International Journal on Stereo & Immersive Media
Barry Dignam	IADT	Coordinator/ Senior Researcher	Head of European Projects, leading IADT's involvement in FilmEU, FilmEU_RIT, C-ACCELERATE and CRESCINE. Formerly Head of Department of Film & Media, Chair of Film & Television and Irish Course Director of Viewfinder (EMJM in Cinematography). Over 20 years' experience in teaching, academic strategy and leadership. Multi-award-winning filmmaker, with films presented at over 150 international film festivals and nominated for a Palme d'Or (Cannes) and a Berlin Bear.
Rónán Ó Muirthile	IADT	Senior Researcher	Head of Faculty of Film Art & Creative Technologies at IADT. Responsible for all aspects of academic delivery, quality assurance, budgeting, administration and strategic development. Active practitioner; credits include all genres of TV; high end, award winning documentary films, international formats and some of the best-known and loved Irish programmes.
Daithí Mac Síthigh	IADT	Senior Researcher	Head of Research; responsible for IADT's central Research Office. 15 years' experience in teaching, supervision, and research of media regulation, intellectual property, and the creative and digital industries; author of >50 articles, chapters and books in these fields.

Linda Carroll	IADT	Coordinator/ Admin	European Projects Co-ordinator, IADT. Role includes the management and coordination of work packages, administrative processes and financial reporting related to Erasmus and Horizon Europe Projects. Has worked in higher education for over 20 years and has extensive experience in all of its services.
Emma Nolan	IADT	Technical Staff	Technician, FilmEU; previously worked in Audio Visual support at Langara College, British Columbia. Studied Creative Digital Media at the Institute of Technology Tallaght Dublin, with particular focus on documentary film and radio. Supports the use of FilmEU Hub, the FilmEU Portal, live events, Cinéclub and FilmEU Talks.
Vytautas Dambrauskas	LMTA	Senior Researcher/ Coordinator	Head of Film and TV Department and editing curriculum curator. Has created short films, many music videos, produced TV series (<i>K11</i>), several television documentaries, worked as a director in various TV projects.
Giedrė Kabašinskienė	LMTA	Junior Researcher/ Coordinator	Office of International Relations. Main activity related with the development of LMTA international strategy. Has coordinated international, EU, Erasmus +, Nordplus and other programmes and research projects, organised International Conferences.
Lina Kaminskaitė-Jančorienė	LMTA	Senior Researcher	Film and media researcher, head of Art History and Theory Department, Affiliated researcher at the Utrecht University in 2019 – 2020. Co-published book on Soviet Lithuanian film history, focusing on film production context (2016) and co-edited book “In Focus: Women in Lithuanian Cinema”(2021). PI in collaborative project DIGISCREENS: Identities and Democratic Values on European Digital Screens: Distribution, Reception, and Representation.
Vytis Purnas	LMTA	Senior Researcher	Film sound designer and re-recording mixer whose work encompasses audio postproduction, restoration, VR, electronic music, and interactive art. BA in Architecture and MA in Sound Arts (LCC, University of the Arts London). Worked on more than 50 films in Lithuania and the UK, restored the anthology of Lithuanian documentary cinema and created sound designs for interactive and virtual reality projects. Working for his own audio software brand -sonomagic and researching AI role in the film industry.
Laurynas Bareiša	LMTA	Senior Researcher	Diploma in applied mathematics (VU) and in cinematography and directing (LMTA). Pilgrims, his first feature film, won the Orizzonti Award for Best Film at the 78th Venice International Film Festival.
Teet Teinmaa	TALLINN UNI Tallinn Uni	Coordinator	Lecturer in Film Studies at Tallinn University, BFM; PhD from the University of Warwick, UK. Serves as the co-editor of Baltic Screen Media Review; his articles have appeared in journals such as Film International, Journal of Ageing Studies, and Studies of Art and Architecture. Head of an international MA programme Literature, Visual Culture, and Film Studies.
Andres Jõesaar	Tallinn Uni TALLINN UNI	Senior Researcher	PhD in Media and Communication Studies (University of Tartu), acts as the head of the media and communication study area at Tallinn UniTALLINN UNIBaltic Film, Media and Arts School. Has extensive experience in media research focusing on media policy, media accountability, audiences, and trust in media.
Elen Lotman	Tallinn Uni TALLINN UNI	Senior Researcher	Cinematographer who has shot numerous feature films, shorts and documentaries. Associate Professor of Film Arts at Tallinn UniTALLINN UNIBaltic Film, Media and Arts School and curates the artistic research branch in BFM PhD studies. Co-President of the European Federation of Cinematographers (IMAGO), previously IMAGO Board Member and Diversity and Inclusion Committee co-chair. PhD with laudatur in 2021: “Experiential Heuristics in Fiction Film Cinematography”
Mahendra Mahey	Tallinn Uni TALLINN UNI	Coordinator	Senior Research and Development Adviser, Tallinn UniTALLINN UNI. Experienced Project Manager/Writer, Educator, Researcher and Community Builder in Further and Higher Education. Created, led and supported projects, programmes and communities, working with scholars, artists, entrepreneurs, educators and community activists Expertise in Digitised Cultural Heritage and the Creative Industries, Research Data, and other fields.

Ulrike Rohn	Tallinn UniTALLIN N UNI	Senior Researcher	PhD, Professor of Media Management and Economics at Tallinn UniTALLINN UNI. Co-heads the Centre of Excellence in Media Innovation and Digital Culture (MEDIT) and leads ScreenME-Net (Horizon2020/Twinning) which aims to improve scholarship on screen media entrepreneurship. President (2016-21) of the European Media Management Association (emma) and long-time co-editor of the <i>Journal of Media Business Studies</i>
Sten Kauber	Tallinn UniTALLIN N UNI	Junior researcher	Junior research fellow in MEDIT and a doctoral student in Baltic, Film, Media and Arts School (BFM), TALLINN UniTallinn Uni. MA degree from the University of Helsinki. In his PhD "Estonian film audience – multidimensional approach to shaping of practices", explores the interplay between consumption patterns of film viewers and industry activities by focusing on imagined affordances, audience conceptualizations, and practices. Assistant editor of Baltic Screen Media Review; member of ECREA and Estonian Association of Film Journalists.
Martin Hansen	VIA UC	Senior Researcher	Executive Senior Adviser and Director of Research for Storytelling, Design and Business at VIA University College. 25 years of experience working with HEIs in different areas; has specialized in developing strategy and new educational programmes within the Cultural and Creative Industries since 2008. Main responsibilities are market strategy, education development, quality assurance, research, developing organizations and political advising. MA in music and film.
Rikke Thomsen	VIA UC	Coordinator	Senior International Project Manager at VIA UC Film & Transmedia. With an educational background in international communication and media, is focused on educational offers, joint projects, and providing students with cultural intelligence skills. Trained in process facilitation and studies and career development counselling. MA in Arts and Media.
Kirk Johnson	VIA UC	Junior Researcher	Project Manager at The Animation Workshop, VIA UC. Experienced project manager working in R&D programs that aim to instigate, investigate, and innovate subjects and possibilities related to animation, visualization, and digital storytelling. MA in Culture, Communication, and Globalization.
Henrik Højer	VIA UC	Senior Researcher	Associate Professor and Program Coordinator at VIA UC Film & Transmedia. Writer, video- essayist and former editor who has co-written and co-edited anthologies on topics like American drama series, serial fiction in the age of streaming and XR. Moderator at media conferences and film, TV and media commentator on TV, radio and in newspapers. MA in Scandinavian Literature and Film Studies.
Thomas Pedersen	VIA UC	Technical Staff	Media Technical Project Manager at VIA UC Film & Transmedia, working with and implementing various forms of immersive and interactive technologies. Technology Lead at Filmby Aarhus' Extended Reality Lab. Current focus of interest is Virtual Production, UE and AI.
Stanislav Semerdjiev	NATFA	Senior Researcher	CILECT Executive Director (2011-), Rector of NATFA. Founder of the undergraduate, graduate and doctoral Screenwriting Programs in Bulgaria. Script-editor, screenwriter and/or producer for 60+ European projects. President, Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-), Board Member of the Federation of Screenwriters in Europe (2007-2015).
Elena Trencheva	NATFA	Coordinator/ Senior Researcher	PhD in 'Semiotics of Costume in Science Fiction Film', a specialization in "Film Theory", and a Post-doctorate in "Costume design for Film and TV". Associate Professor, Dean of Screen Arts Faculty, NATFA, Head of BA programme in Production Design. Expert in Film Visual Design, Production Design, Costume Design.
Hristo Bonev	NATFA	Coordinator/ Junior Researcher	Lecturer in Film Producing, Film Marketing, and Project Management. PhD in 'Media and Communications', and Master's degree in 'Film and TV directing'. Line and executive producer of feature and documentary films, and TV programs, and marketing consultant.
Radostina Neykova	NATFA	Senior Researcher	Works and researches in the field of animation cinema; children's and youth cinema; dramaturgy for animation and hybrid forms; unusual and non-traditional animation techniques. Holds a Master's degree in 'Film Studies' and 'Animation Directing', and a doctorate in 'Specifics of animation image'. Expert in Adobe after effects; Adobe photoshop; Dragon frame; Stop Motion Studio.

Kaloyan Nikolov	NATFA	Technical staff	Ph.D. student in NATFA. Graduate in Film editing and co-founder of Sofia VR Fest. Expert in computer and VR technologies.
Jana Keeble	VSMU	Coordinator	Vice-Dean for Foreign Relations and Senior Project manager. Slovak and International project coordinator. Coordinator of Erasmus+ Faculty teaching program. Member of GECT board.
Marek Šulík	VSMU	Senior Researcher	Film director, freelancer, editor. Employed as Teacher, Academy of Music and Performing Arts, Department of the non-fiction cinema. Author of "Family archives" project. Teaches in English International Erasmus+ students.
Peter Kerekes	VSMU	Senior Researcher	Associate professor. Course director at DocNomads Joint Masters, Budapest. Internationally recognised and awarded artist. Producer, Film director.
Lucia Ditte	VSMU	Admin	Former Quality Administrator of the Faculty, PhD. Student at Film and Multimedia. Freelancer, scriptwriter, director. Film and Tv professional. Author of the Theatre Plays.
Peter Gašparík	VSMU	Admin	Screenwriter, script editor and festival organiser. Took active part in screenwriting and dramaturgy of several live-action, documentary and animated short films.
Veerle Van der Sluys	LUCA	Senior researcher	Vice dean research, LUCA. Interests in interaction design, playful design and the interplay between design and science/technology. Supervisor of several PhD in the Arts trajectories and has been involved as coordinator and senior researcher in several national and international funded projects e.g. MSCA Doctoral Network TRADERS, Thematic Network JamToday, ESF PLAI and EU Interreg GameHUB. PhD in Physics from the University of Ghent (B).
Marc Van de Walle	LUCA	Coordinator	Senior Lecturer, training BA students Film on a theoretical basis and coaching in projects within the disciplines of editing, directing and storytelling. As Former Course Director of the BA film department and co-author of the research project iFiction, investigating the cross-over from classical storytelling to 360VR and currently involved in the Mocap project.
Lies Van de Vijver	LUCA	Junior researcher	Research coordinator, FilmEU_RIT. As postdoc researcher, works on historical and contemporary screen culture, film programming and cinema experience. PhD in Communication Studies; has been involved as coordinator and researcher in several international projects and networks e.g. European Cinema Audiences, Cinema Histories and the HoMER Network. Editor of several edited volumes on historical cinema studies.
Christa Vandersmissen	LUCA	Admin	Within the research and projects department, responsible for the global overview of the use of research funds. Advises on and supports the administrative and financial processes of research projects and is responsible for the staff appointments of the PhD's in the arts at KU Leuven. Experience as a project coordinator/leader in projects with national and international funding.
Roel Vandewinkel	LUCA	Senior researcher	Background in history (MA) and communication studies (PhD). Worked at the Belgian Royal Film Archive; now associate professor of film and television studies at the KU Leuven (Institute for Media Studies) and at LUCA. Associate Editor of the "Historical Journal of Film, Radio and Television", council member of the International Association of Media and History (Iamhist) and author of numerous publications on film and cinema history. Belgian course director of the Doc Nomads programme and strongly involved in the external quality assessment of the programme.
Leen Engelen	LUCA	Senior researcher	Professor of film and media history at LUCA / KU Leuven. PhD on Belgian cinema and the First World War (KU Leuven, 2005). Research interests are film and media history, the relation between film and history and film cultures. Teaches on BA and MA in Audio-visual Arts and in the MA DocNomads, where she teaches a course on cinema and identity. President, International Association for Media and History.

Wim Aerts	LUCA	Admin	International relations office (IRO); one of LUCA's senior experts on International Mobility, International Programmes, Funding Opportunities for External Projects and Admissions. Contributed to several successful project proposals in the field of Erasmus+, Leonardo, Erasmus Mundus and Creative Europe since 2005. Led processes on internationalisation at LUCA, providing an active support for the international officers at the different LUCA campuses.
-----------	------	-------	--

Outside resources (subcontracting, seconded staff, etc)

Non applicable

2.1.4 Cost effectiveness and financial management

FILMEU+ will ensure that quality monitoring drives a cost-efficient implementation of the Alliance via several complementary actions.

There will be constant monitoring of the level and quality of the implementation of the work programme. WP1 will monitor the efficacy and fit-for-purpose submission of all deliverables, while also monitoring the timely completion of all activities. This process will include the monitoring of all expenditures following the activity-based costing (ABC) model. By recognizing the relationship between all costs incurred by the Alliance, we will be able to assign indirect costs to products less arbitrarily than traditional costing methods. We are aware this method is usually used in more industrial contexts and not services, but in a proposal that implies indirect costs dealing with, for instance, staff salaries, we are convinced ABC will allow us to correctly depict the overall costs of the Alliance and quickly identify those indirect costs that are generating cost inefficiencies or conversely cost savings.

Based on the Alliance's long experience in running joint projects, the overall management of the project and its implementation will be conducted in a cost-efficient manner and resort to the Kanban principles on what concerns change management. This implies that FILMEU+ will have a lean governmental structure using as little management as possible and ensuring the existing structures from each university work together. The proposed management structure is quite small for a project this size and the option for WP-based task forces, responsible for specific pilots that then feed a larger project, minimizes the complexity of the process. Previous and ongoing parts of other projects carried out by the Alliance have enabled the streamlining of activities and adapted the workflow to be manageable and sustainable – especially through the identification of pre-existing partner systems that can be used to implement the foreseen services, allowing for a quick start and skipping many of the (expensive) development steps.

It is relevant to mention, that the "SIXis" methodology (see figure 10) and the PODS (see figure 9) were conceived with cost-effectiveness in mind. The PODs "Academy/Lyceum", "Offices", "Toolkits", and "Campus" are spread across WP1 (management), WP2 (onboarding of new partners), WP3 (institution cooperation and coordination), WP4 (the deepening of cooperation between institutions and resource management) and WP6 (education across the knowledge square). This articulation means that the main parts of FilmEU+ are enabled by a chain of processes with the goal of promoting both a more agile interaction between the partners and a better understanding between them, thus enlarging the resources available and making the most of them. This reduces waste and reinforces the cooperation between the members of the Alliance, which in turn leads to the optimal conditions for the application of lean management procedures - which, in a 10-year time-frame, will make a substantial difference and lead to continuous improvement. Furthermore, the analytical approach of the above-mentioned work packages, implies a systematic tackling of management-related issues of the project and a quick response to them.

Still at management level, the Alliance will continue to apply a carbon-neutral policy in terms of travelling, reducing large meetings to as much as possible, overlapping different events involving the same people, in the same city, such as the summits, conferences, Agora meetings, trainings (see timeline at B3.2 below) and resorting as a norm to virtual meetings. We have implemented across the Alliance a collaborative environment which greatly reduces costs of implementation, namely travelling expenses. At the same time, this environment also promotes a "pure digital" workflow of documents and processes within the Alliance. The spread of this environment will be part of the onboarding process of our new members from four different countries.

As coordinator, Lusófona Uni will assume the responsibility for a financial management model in which all partners are stimulated to use low-cost ratios and cost-effective drivers for all expenditures. Lean financial and payment procedures will be organised through instalments during the project implementation according to what will be established by the European Commission.

The FilmEU + budget was calculated with the following steps:

- The workload of all tasks was inventoried in a matrix (task/workload/partner).

- All partners submitted an estimate for their tasks and the costs per staff member.
- This estimate was peer reviewed and discussed by partners in the Alliance.
- A first agreement on budget allocation was made within the Alliance, taking into account the overall budget available.
- An overall budget was completed and distributed to all partners for a final agreement.

The principle governing the financial management of the project, and to ensure cost-effective success, is to maximize the success of the project by:

- Undertaking consistent steering and coordination of the partners.
- Establishing in time results as a key for review and assessment.
- Keeping the relationships and procedures as simple and clear as possible.
- Establishing formal milestones and clear agreements on budget as measurable checkpoints.
- Maintaining control of time and resources required to perform the project.
- Providing transparent progress reports and QA procedures.

The time management and financial procedures will be established following the Quality Assurance indicators (table Objectives and Indicators) to measure the work evaluation and the degree of achievement of the expected results.

2.2 PARTNERSHIP AND COOPERATION ARRANGEMENTS

2.2.1 Consortium set-up

FilmEU's main objective is to implement a European University of excellence focused on the fields of Film and Media Arts. Our long-term vision is that by 2025 FilmEU will be an exemplary collaborative transnational university able to deepen the cooperation between all members of the Alliance, complementing their existing structures. It will heighten our ability to act locally, regionally, and globally in the cultural and creative industries and across other societal areas they impact. Currently (January 2023) we stand as 4 core members. This application now includes 8 full members and several associate partners involved in concrete activities as we seek to build a more complete and truly transdisciplinary institution focused on film and media arts.

Enlarging FilmEU

Following the recommendation of the EU Commission, from September 2021 FilmEU began promoting the enlargement of the Alliance with the objective of bringing in new full partners for this second phase. It was an advantageous and helpful process that forced us to better articulate our identity and mission. In engaging with new partners, it clarified what it is we want to achieve. We assessed the partners in line with a specific set of published criteria. We had conversations, conducted site visits and consultations with several HEIs and through that dialogue identified 4 new partners that are now part of the FilmEU family. We are aware that the profound institutional cooperation already in place in the case of the four original partners still does not fully integrates the four new partners. That would be impossible considering these new partners were only recently selected and there was no dedicated funding available in order to support further engagement with the, However, and resorting to their own internal resources and also some support from the Alliance, throughout the last year and a half, and in particular in all aspects related with the preparation of this application and the closure of the initial design stage, the new partners have actively participated in all of the Alliance activities and have already benefited from the use of some of the resources and activities of the Alliance. It is also relevant to mention that all new partners were already in close contact with the Alliance and had previously engaged in its activity via its active membership in GEECT, the European Association of film schools that brings together film schools across Europe. This has in the past facilitate as described in this application, that both LMTA, NATFA and VIA UC have been partners in different research and training programmes involving Alliance current members, and VSMU as actively participated in some of the Alliance joint programs, in particular DocNomads. Considering this, the onboarding is not something that is going to start from scratch and this is why we are certain that all 8 partners now going forward into the second phase share the same understating and ambition for FilmEU.

FilmEU has had to deal with changes in its Alliance in the first phase. SZFE in Hungary was a key member of the original bid. However, SZFE changed, and began an intense transformation driven by state legislation in the period after the submission of our original application. This continued into the early months of the project. Their role naturally changed and the teams in all the partner HEIs, managed this period well, including SZFE. However, it became clear that our Hungarian partners lacked overall capacity to continue with the Alliance.

On 24th September 2021, the Project Management Board (PMB) agreed to change SZFE's involvement in FilmEU, to that of an associate member, provided that the Commission would also approve this plan. Tallinn University – Baltic Film, Media, and Arts School (TALLINN UNI) already an associated partner with FilmEU, then joined the consortium as full member on the 1st of January 2022, taking over many of the roles and responsibilities afforded to SZFE. The PMB were delighted to welcome Tallinn University (Baltic Film and Media School) to the fold given that they had been enthusiastic original members during the development of the proposal.

Though challenging, FilmEU is now stronger and more agile because of the changes that have occurred. We understand what it required to make an Alliance work and function in a positive way that ensures all partners are heard, contribute meaningfully to the project, and can add value based on their unique offering.

More than the sum of its parts

All 8 partners fulfil a broad set of criteria that overlap and complement each other. We have better addressed the need to ensure a geographic spread across the Union. Each of the HEIs display a degree of autonomy and flexibility in their decision-making process in line with national frameworks. Each has a strong pedigree in the screen arts and can evidence strong international partnerships and engagement over time. All the partners can boast several specialisms in relevant areas with expert facilities related to specific aspects of CCSI. The Alliance members each can point to existing strong research profiles, some are building that profile thanks to FilmEU with most able to offer provision of programmes up to L10

As we have expanded past associations are to the fore with the current partners. Not everyone in the Alliance is known to everyone and it is this alchemy of the old and new, traditional film school and bigger multidisciplinary institutions that ensures that FilmEU is and will be more than the sum of its parts. The work conducted so far has allowed FilmEU to become a hub of educational, research and innovation activities focused on Film and Media Arts as a multidisciplinary field that brings together knowledge from the arts and the humanities putting it at the centre of the cultural and creative sectors. In FilmEU+ we have expanded from four to eight partners to ensure greater competitiveness via an increase in the Alliance critical mass.

We see the enlargement process as an advantage for future growth and development. We see it as fortuitous that we have started as 4 members and are now expanding to 8. We have a clearer identity and sense of what we want to achieve. Our discussions with the new partners we will onboard in the initial stages of FilmEU+ were based on real experiences and an open understanding of what is involved and required of us all. In assessing our future partners, we looked for HEI with the same vision as us for the future of film and arts education. We also considered other dimensions (i.e., only HEIs who have been awarded an Erasmus Charter were allowed to apply for full partnership status). We share a progressive and inclusive view of the world and we looked for partners that shared that view.

Expertise and complementarity

Each current and new member of FilmEU adds value and new advantages to the consortium. On top of the broadening of the geographical reach, to include three widening countries, we have a diverse cultural mix plus a far broader range of discipline areas. Each 'film school' or member of FilmEU is unique because of the context in which it sits. We now include an incredible range of cognate disciplines (including cooperation across and within member schools), facilities, relationship with national industries, regional engagement, languages, genres of interest, research profiles and more.

The Alliance represents a diversity of regional, cultural, linguistic, economic, and historical perspectives/challenges, besides being an eclectic mixture of several types of Higher Education Institutions, fully representing the richness and diversity of the European Higher Education Area and its academic tradition. FilmEU new partners bring on board new regional knowledge, but also are in an advantageous position to learn from existing partners, thus allows the project to contribute to the development of the European Education Area and bring benefits to other higher education institutions in Europe and beyond, by driving inclusion and excellence.

Complementarity of the partnership also is realised by each of the HEI's combining traditions with innovative facilities and technology — providing students with state-of-the-art setting and equipment to conceive, develop, shoot, and finalise film and TV productions in a professional environment. Film and Media arts are in a state of constant flux, development and innovation, and the engagement of the HEIs in FilmEU+ Alliance with their own industries and stakeholders will serve as a complementary feature not only for education offer but also, its relevance.

Lusófona University is a leading provider of Film and media education in Portugal with campus in the country two main cities: Lisbon and Oporto. Lusófona is a comprehensive university with education and research activities across several scientific domains from health sciences to engineering, from the social sciences to business and management. Arts and Media represent a core aspect of the university activity, and Lusófona brings to the Alliance, not only its large expertise and offers in these domains, but also its distinctive focus on the Portuguese speaking countries, namely in Africa and South-America, and its long track record of experience in large educational, research and innovation endeavours at an international level. The University has a very strong international profile that directly derives from its mission's focus in the development of the Portuguese speaking countries, but also the high international profile of its education, research and innovation activities. The University key units in the domain of CCSI include the Film and Media Arts department and the research unit CICANT – centre for research in communication and media arts. These structures are very active across the quadruple helix in the Iberian Peninsula region and in Europe and currently promote several projects targeting CCSI development in the region and the deepening of the relations between education, research and innovation in CCSI in Europe. The University is a member of NEB – The New European Bauhaus, an active participant in several E+, Horizon and EIT initiatives and the coordinator of FilmEU.

Following « Lusófona University expertise and previous experience in leading the design stage of FilmEU, the University will once again lead this new proposal and consequently lead WP1. The University leading role in defining in previous stages the decision-making and governance models of the Alliance along with the related models for joint allocation of resources, having led related tasks in previous stages, justifies it co-leads WPs 2 and 4. The role of the university as leading member of existing consortium promoted by the Alliance for the provision of Erasmus Mundus Joint European Degrees, determined it also participates in co-leading WP6. Finally, and still considering its role as Alliance leader, the University also actively participates in leading WP9 dealing with dissemination and exploitation.

LUCA School of Arts is a highly research-driven Art University, with its campuses in Brussels and Genk, and its collaboration with KU Leuven on its PhD programme in the arts, further demonstrating a leading status as a centre for excellence in the fields of artistic research. Brussels, the heart of Europe, has a strong connection to the European

Institutions and the seat of eight community agencies: including the Education, Audio-visual and Culture Executive Agency, the Executive Agency for Competitiveness and Innovation, and the Research Executive Agency. LUCA has string expertise in developing innovative pedagogical approaches, namely in the context of the Alliance existing joint degrees and was responsible for the piloting of the Alliance “Samsara” pedagogical model in the previous stages. This justifies it now leads WP3 that will continue to deepen the use of our innovative challenge-based Samsara 2.0 pedagogical model across all our pilot joint educational activities in view of promoting challenge-based approaches combining teaching and learning. LUCA research intensive focus and its leading role in implementing the FilmEU_RIT H2020 project, justifies it now co-leads the research oriented WP7.

VSMU offers an internationally attractive and stimulating environment in the centre of Europe, which is geographical within easy reach of the Czech Republic, Hungary, Poland, and Austria. There is no language barrier between Slavic language partners which leads to good cooperation with neighbours in the Czech Republic, Poland, and Ukraine. Slovakia is part of the V4 countries and therefore has support from Visegrad funding schemes; VŠMU will help the FilmEU+ Alliance become the CEE region's hub of cultural and creative industries. VŠMU is directed towards openness, integration and the creation of opportunities and possibilities for members of the academic community in projects and foreign activities with an elevated level of results. With its 1050 students is the largest artistic educational institution in the Slovak Republic. VSMU brings to the Alliance its expertise and historical background in terms of artistic education. The institution will not directly lead any of the WPs but is actively involved in implementing all of them as a new member of the Alliance.

Tallinn University operates as the regional international centre for film and media studies. Baltic Film, Media and Arts School (BFM) is a key player in the regional film and media ecosystem, operating not only as an educator but as a partner for audio-visual industries in Tallinn and beyond. TALLINN UNI is a comprehensive university and has a large local network of stakeholders to mobilise for the benefit of FilmEU+ Alliance. Close cooperation exists with the Estonian Film Institute, Tallinn Black Nights Film Festival, Estonian Public Broadcaster ERR, Estonian Film Industry Cluster, IGDA Estonia, Estonian Virtual and Augmented Reality Association, etc. This strong expertise in terms of linkage to community and outreach activities determined that TALLINN UNI leads WP8 that will precisely deal with engagement with society and stakeholders. TALLINN UNI high research profile in the arts and media justifies the HEI also co-leads WP7. Research practice at BFM is somewhat specific and highly aligned with the FilmEU agenda. It does not only consist of the classical academic approach to research into media, arts, and communication, but also includes creative practice and development work. The research work at TALLINN UNI/BFM has capacity to be used as inputs in other creative or development work in FilmEU. BFM/TALLINN UNI has a long tradition in conducting creative work in areas such film, television, cross- and transmedia, art, music and dance, and is also used to carrying out development work with a variety of institutional partners, especially in the cultural sector. BFM/TALLINN UNI can also conduct academic and critical research work that supports other activities in FilmEU.

Lithuanian Academy of Music and Theatre, and naturally its Films and TV Department, is key institution itself in regional film and media and music industry ecosystem. Graduates of LMTA Film, as well as Sound and Music studies programmes develop their careers in Lithuania, as well as regionally and internationally in film, TV, and media production companies, co-operate and co-create with cultural, educational, social partners from their fields, as well as stakeholders of related areas of cultural and creative industries. Strategic external partners include central national institutions (e.g., Lithuanian National Radio and Television, Lithuanian Film Centre), all the main actors from within private and public sectors, and several international film festivals (e.g., Vilnius Film festival, Scanorama, VDFF, Vilnius International Short Film festival). LMTA past experience in operating across different geographical and cultural ecosystems recommended it co-leads as one of the new partners working in pair with an older partner, WP5 that will foster FilmEU EDI agenda and its focus on people.

FilmEU's cultural and geographical breadth expands into English-speaking parts of the film and media industry through **IADT**, Ireland's only Institute of Art, Design and Technology, home to Ireland's National Film School (NFS). IADT and its National Film School not only serve as an educator but also as a partner for the audio-visual sector in Ireland and beyond. As part of IADT's strategic engagement they work with a variety of stakeholders from primary education through to industry and drive excellence in inclusive and connected higher education. IADT and the NFS have an ongoing engagement with Screen Ireland, the guilds and representative bodies, festivals, and distributors, thus giving it a direct access to the industry intelligence for monitoring its activities. IADT brings to the Alliance its strong expertise in the development of societal and market driven innovative educational proposals. This justifies the institution's leading role in WP6 that will precisely focus on the development of new joint educational offers, and its co-leading role in WP5 that will focus on engagement with people across all of the Alliance layers of intervention. IADT had a key role throughout the different stages of the enlargement process this application now materializes and it is considering this past experience that the institution also takes a leading role in WP2, a WP that will partially be focused on the onboarding of the alliance new partners.

VIA UC joins IADT thematically as a strong HEI teaching animation, bringing the strength of an 18000-student university college plus the specialist knowledge of Animation and Transmedia. VIA UC works to develop programs and pedagogies that use practice-based learning to engage self-directed inquisition into a wide range of fields. Transmedia and Animation both work with emergent media for storytelling and focus on the technology the drives this area forward, and work closely with two festivals (THIS and Viborg Animation Festival) which can act as prime vectors for the dissemination of information about and from FilmEU. VIA UC has a strong position in terms of supporting its regional ecosystem development and brings that expertise to the Alliance via its co-leading of WP4 that will precisely deal with the setup of the joint structures that will support the Alliance distributed Hubs of innovation.

NATFA's mission is to educate highly qualified specialists in the field of screen and performing arts, adaptive to the dynamically developing cultural, creative, and technological conditions. Educational partnerships with the University of National and World Economics, the Academy for Music, Dance and Fine Arts, the National Sports Academy, the National

School for Ancient Languages and Cultures, and the National Music School develop diverse creative and cultural projects related to increasing the quality of education and research. NATFA has a strong past experience in disseminating its outcomes and achievements across the regional ecosystems where it operates (i.e. the Balkans) and it is that experience that justifies its co-leading role in WP9 on dissemination and exploitation.

Cooperation Arrangements

For FilmEU this means that we have assembled an Alliance of like-minded partners who see the European Universities programme as a way of enhancing our existing competencies, integrating European level system changes into our national structures, and advancing our international agendas to a level that would not be possible if we were not part of an EU University. Change is coming on many levels to all European universities. This Alliance will give all the members the means and motivation to implement and integrate the changes needed to compete internationally much faster and to a degree not available to most national higher education institutions.

We will cooperate with each other through the structures of FilmEU. They are designed to best implement the changes envisaged by EU Commission Strategies. As described in section 2.1.2 the Steering Committee is the body that will coordinate the programme. Each member has an equal voice on the board and there is a vertical and horizontal alignment with the work packages to ensure all those involved in the various activities and deliverables are working well together.

Logic of the Alliance

The essential logic of the Alliance is one of mutual interdependence. As discussed, FilmEU is more than the sum of its parts and we are conceiving of it in a way that allows all the parts to remain independent and interdependent. We do not see FilmEU as being a separate autonomous body that we are creating but an integral part of all our organisations. Each member is helping to shape FilmEU and it in turn informs each institution's European and international engagement. It is a cooperative arrangement that focuses on getting the most from our unique qualities. We also see significant value in what the European Universities initiative brings to each member at a local level. How could we better roll out the European Student Card in each partner institution for example.

How the Alliance functions

The functionality of the Alliance is dealt with in sections 2.2.1 and 2.1.2. Overall, our governance model is being shaped to support our ambition for the Alliance. Each member has an equal stake in the project, and we want each home institution to have a meaningful involvement in the key decisions.

The project management board (PMB) was the executive body of the Alliance to date. It is the personal connections that are the glue that have made FilmEU a success thus far. It has been demanding work, but we are enjoying building something from scratch. What we need to focus on in the next phase is to ensure that the processes and systems are in place that FilmEU can flourish irrespective of the personnel. All voices will be heard by giving each member an equal voice at all stages of the process. There are clear structures around decision making process and there are clear tasks, milestones, and deliverables. To this end, we are evolving our structures as we move to a programmatic phase. The PMB will become the steering committee (SC) retaining the strategic and executive functions. Operational matters will move to the Project Management Office (PMO). (See discussion below and section 2.2.2)

How the Consortium functions

There will be a new consortium agreement and that will have provisions that will cover the technical aspects of the project management elements, executive and governance processes and provisions plus arbitration, mediation, escalation clauses and the various technical legal clauses that are needed to give everyone the assurance that they need that the programme is well run and to the highest standard. No one wants to revert to a contract if they can at all avoid it but as we have learnt things change and it is better that everyone is clear from the beginning of what is involved and the implications of not acting in good faith.

Moving from 4 to 8 partners

We are conscious, however, that we are moving now from 4 partners to 8 and that will have a significant impact on all aspects of the Alliance. We recognise that there needs to be a step up in our operational and secretarial processes and habits. In as much as our familiarity in the first iteration was the catalyst for our successes, now we need to professionalise our structures and functions.

To this end we have a dedicated work package (WP2) focused on governance and onboarding the new partners and integrating them into the project. It includes training for all the new partners, shared development of rules and bylaws and new structures. These rules that will administer these new structures will be contained in the grant agreement and will form the basis of agreed standard operating procedures which will be developed as a designated task in WP1. In addition to the SC with its executive functions, there will now be a project management office (PMO) focused on all day-to-day activities, finance, reporting, tracking decision and filtering these down to the task forces and work package leaders. WP2 will also develop the mechanisms for cataloguing and communicating decisions. Digital project management tools will now track everything following implementations of project management tools (Asana) currently taking place. The SC will be the key decision-making body, and all partners will have an equal voice and weight at those meetings. It is the dissemination and implementation of decisions that needs to be clear and consistent – especially as we move towards 8 partners and more permanent structures. Much can be lost in translation and establishing solid secretarial habits and functions will minimise

confusion and indeed accelerate change. Our governance structures will ensure oversight and the necessary checks and balances.

Associate Partners

We are now more focused too on including associate partners who have a specific role and function in the programme. They are listed with each work package and their specific role. Having the clarity will ensure that they have a meaningful role in the Alliance and will add real value. In each one of the WPs description, we include the specific AP in the concrete task where they are going to participate. Complementarily, APs also actively contribute to the Alliance governance and consult on its activities via their active participation in the designation of the members of the Advisory board of the Association which is the same as the advisory board of the FilmEU project. Members of this board (at least six but no top limit) must include representatives of the APs and can also integrate external stakeholders indicated by them. The board is nominated for periods of four years and rounds of selection of members are done accordingly with the same time frame. Associated partners come from a broad spectrum of bodies and can be grouped as follows:

Other EU Higher Education Institutions. There are several other HEIs that are partners on other EU projects that intersect with FilmEU such as Aalto University (Finland) or Université Paul Valéry (France); others are newer partners e.g. the Polish Japanese Academy and are linked to specific activities. Each EU HEI is there to support education and research activities.

NGOs. There are a range of non-governmental organisations included who bring specific knowledge and expertise to bear on the consortium besides sectorial connections (i.e. GEECT). There is a thematic element here with NGOs that are focused on film education or environmental sustainability and can provide much needed support and advice with specific ventures.

Industry Partners. Our links to industry are important to FilmEU and there are a range of industry representative bodies and agencies such as EFAD the European Film Agencies that are our gateway to industry partners and representatives and will link in with those relevant WPs such as WP8 Creator which will organise our annual knowledge transfer/industry event.

Sectoral Bodies. There are several relevant sectoral bodies in the areas of film but also in quality control and standards that have been and will continue working with us on building structures and standards. They include QQI (Quality and Qualifications Ireland) in Ireland and other national quality agencies that have a stake in ensuring that the EU universities Initiative meets national and EU standards but also EQ-Arts, a trans-European QA agency that is already working with us for quite some time in the development of our own QA framework. This grouping also includes regional bodies such as Filmby Aarhus who will help us have a greater impact at regional levels.

International Partners. There are a range of international partners that are involved at various levels and include Ukrainian partners who we will work with to help rebuild capacity in that country's HE system once peace is restored. There are Canadian partners such as Humber University in Toronto with which VIA UC have a long history and CILECT, the international association of film schools, that has been a key enabler of film school and external network. Key international partners also include Pratt College in the US with whom we have designed a dedicated mobility stream. International Partners. There are a range of international partners that are involved at various levels and include Ukrainian partners who we will work with to help rebuild capacity in that country's HE system once peace is restored. There are Canadian partners such as Humber University in Toronto with which VIA have a long history and CILECT, the international association of film schools, that has been a key enabler of film school and external network. 'Additionally, other key international partners (not part of this GA) also include Pratt College in the US with whom we have designed a dedicated mobility stream, Capilano University (Canada), The Humber College Institute of Technology and Advanced Learning (Canada) and the Society for Artistic Research (Switzerland).

2.2.2 Consortium management and decision-making

As we move from 4 to 8 partners and from a project basis to a programmatic pathway, we are revising our structures to better suit our plans and ambitions. They will align with the parallel move towards becoming a legal entity. These are sensible changes that are scalable and support the technical and functional requirements of a programme of this scale, complexity and importance. They are designed to give us all confidence and ultimately to free us up to focus on ensuring FilmEU becomes the best University it can be to the benefit of students, staff, our wider community and stakeholders. The following structures will develop and be codified as FilmEU+ evolves into a fully-fledged institution. A full SOP for the operational and management structures will be developed and implemented as part of WP1 in the first year of FilmEU+.

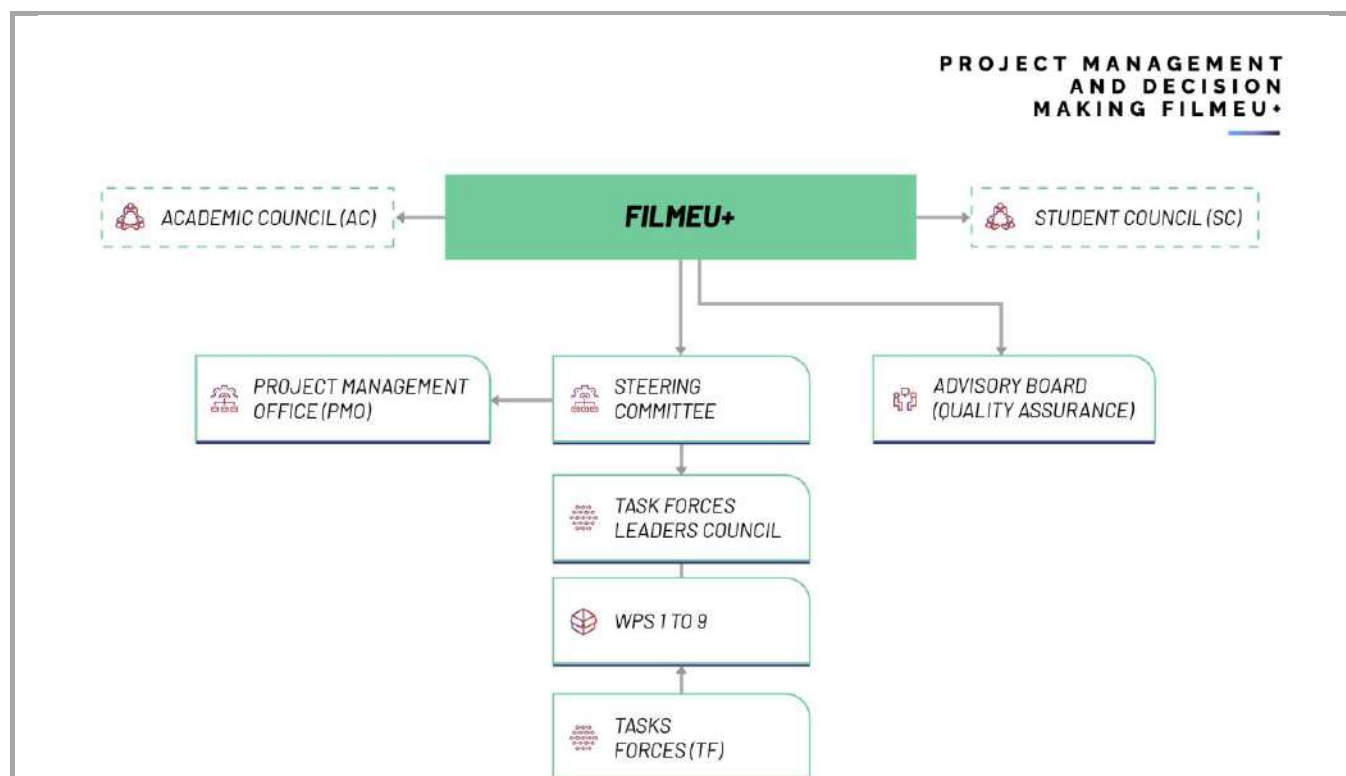


Figure 11 – FilmEU+ Project Management and decision-making

The Steering Committee

As mentioned above and illustrated in figure 11 the Steering Committee (SC), which replaces the project management board will be the primary management and strategic body during the funded period and ensures the decision-making, reporting and communication between partners. It is comprised of two experts per institution: the main leader representing the HEI and one implementation manager. Each person has a vote with the Alliance coordinator having a casting vote. Each Alliance member can also bring one non-voting operational support person. This board has the support of the financial controllers. A consortium agreement (CA) ensures the governance of the funded period, the organisation/allocation of resources, conflict resolution, and other relations between the partners. Responsibilities of the SC include risk management by monitoring timelines, activities, indicators, budgets, progress reports, quality assurance, plus working with the Academic Council, the Advisory Board, and the project office to ensure efficient delivery of the proposal. The SC meets, at least, monthly. Minutes will be recorded, and decisions and action items logged alongside a critical communication plan for those decisions; funding being released once all reporting requirements have been met.

Operations and Finance

Programme Management Office (PMO) is a unified structure integrating staff from each partner. Its role is to manage the project as a whole, support the steering committee by orchestrating and facilitating the project work, and liaise closely and regularly with every partner. The staff are involved in the routine management, progress monitoring, partner liaison, and technology and content oversight. It meets monthly with the SC.

Efficient communication and collaboration structures are essential to the success of the University. The centerpiece of overall project communication will be a protected online collaboration platform. This platform provides each partner independent access to important reference documents, code, working documents, meeting agendas, supporting materials, individual to-do lists and other miscellaneous project information.

Ensuring the centralization of knowledge and rapid retrieval time, the platform is the storage mechanism for all project-related information. This data must be understandable across the Alliance, consequently all communications and documents, without exception, will be in English. The PMO will maintain the new project management platform and ensure the timely internal dissemination of SC decisions and action items. This office and the SC will be formed as part of WP1 with a standard operating procedure for the office being agreed in the first year of FilmEU+.

Oversight

A Student Council will sit twice a year to discuss student perspectives on the Alliance and its activities. Each Alliance member will have three student representatives, one undergraduate, graduate and one postgraduate. Students will have the capacity to propose resolutions that will be considered by the steering committee subject to FilmEU regulations. Other competencies will be included as the governance model evolves. The council will elect, from its members, 2 students to sit on the Academic Council. It is up to each full member partner HEI to select its three representatives for the student council on a bi-annual basis. These students must be selected from a sample of students already elected for internal representative bodies in each one of the partner schools and they must represent all level of education from undergraduate to PhD level. The decision to work

based on a selection procedure results from the fact that at application stage the Alliance already asserted that all full members have elected students in their internal bodies. Selecting representatives for the council from that existing sample avoids extra bureaucratic work while ensuring representativeness and democratic procedures are already assured.

Academic Council

Academic Council (AC) is composed of the rector/president of an Alliance member (or their substitute) plus one of the two SC members from each institution. Each of the two institution representatives will have only one vote. There will also be two student representatives appointed by the student council (one undergraduate and postgraduate) and four staff representatives, elected from the task forces for two years and rotating through all 8 full partner institutions. The chair of the AC will rotate through the partner institutions for a one-year term.

All members will have an additional role to support the integration of FilmEU inside their national institution, ensuring structures to maximise participation and empowerment of all the Universities' community.

This council is the highest decision-making and oversight structure, the one who will ultimately approve all decisions taken by the task forces (TF) and steering committee (SC). It will have financial oversight approving yearly accounts and all significant academic decisions. These ultimate decisions will take the form of approval of the yearly WP reports of all FilmEU+ activities. The AC will meet twice a year. The governing policy, protocols and legal frameworks of the AC and its areas of competence will be codified as part of FilmEU's evolving governance structures.

Advisory Board (AB) is composed of six representatives from the associated partners. This board meets at least once a year for progress presentations and quality control feedback. Associated partners also engage with individual WP task forces as indicated. APs also actively contribute to the Alliance governance and consult on its activities via their active participation in the designation of the members of the Advisory board of the FilmEU Assoc which is the same as the advisory board of the FilmEU project. Members of this board (at least six but no top limit) must include representatives of the APs and can also integrate external stakeholders indicated by them. The board is nominated for periods of four years and rounds of selection of members are done accordingly with the same time frame.

The Team

Task Forces Leaders Council (TFLC) will ensure transversal communication across all Task Forces, making sure that the work plan is implemented with a general vision of all tasks and activities. This Council will meet bimonthly. **Task Forces (TF)**, one per WP, are responsible for all technical and scientific decisions made within their WP. Task Forces control WP tasks by consensus of the partners and under the leadership of the WP leaders. They establish mechanisms for the WPs that ensure the quality of deliverables and other outcomes that are needed for other WPs and present all deliverables to the SC. Each Task Force includes one delegate from each full partner participating in the WP, plus one extra representative from each co-leader who will lead the Task Force. Each Task Force Leader is responsible for summarising the progress of WP during the yearly FILMEU Summit. TF meet as frequently as needed – at least once a month - to accomplish the work plan.

Communications and Process

FilmEU+ will be built upon the existing Microsoft Teams platform prepared for the first phase of FilmEU. Each location will assign a communication officer from the PMO who is responsible for guaranteeing the distribution of relevant project information to each team member and across the Alliance. Awareness of cultural diversity, different decision-making styles, and ways to accomplish tasks has to be fostered as part of the inherent institutional culture of the University. In addition, a dedicated online intranet will be made available to all partners throughout the project for internal communication and information dissemination, with a dedicated online forum available for any student or teacher inside the Alliance to access, facilitating ease of communication.

Arbitration and Dispute resolution

Conscious that we need to ensure that all partners and stakeholders are confident that the necessary checks and balances are there, the Alliance agreement will include all necessary clauses to ensure the timely and efficient delivery of the project. Standard operating procedures will also direct our activities including decision making, mediation, arbitration and dispute resolution processes. The release of funding will be tied to the satisfactory completion of the relevant milestones, tasks and deliverables.

The Legal Entity

FilmEU will move, in line with European Commission guidance, towards becoming a fully-fledged legal entity. This is our clear ambition. The nature and composition of that entity will evolve and emerge in the coming years with it coming into being as currently envisaged, in 2027.

The first step in that direction is the **FilmEU Assoc**, the structures of which in place are legally defined by the deed of formation of a not-for-profit organisation under the Belgian law. In view of future consolidation FilmEU Assoc is a full partner in FilmEU+

Academic council of the FilmEU programme will also be **The General Assembly of the FilmEU Assoc**. The General Assembly is composed of all effective members, as represented by their rectors, presidents or directors. A rector, president or director can designate among the members of its institution a senior representative who can represent or accompany him or her at General Assembly meetings. The accompanying representative does not have a voting right as each institution has only one vote.

The **Steering Committee of FilmEU** will be the **board of directors of the FilmEU Assoc**, that is the executive body of the association. Per effective member two directors shall be appointed by the General Assembly who were proposed as candidates by that effective member. In case a candidate proposed by an effective member is not appointed by the General Assembly, the effective member concerned shall have the right to appoint a new candidate until a candidate has been appointed by the General Assembly. A candidate proposed by an effective member should be an employee of that effective member. Figure 12 depicts these future governance arrangements.

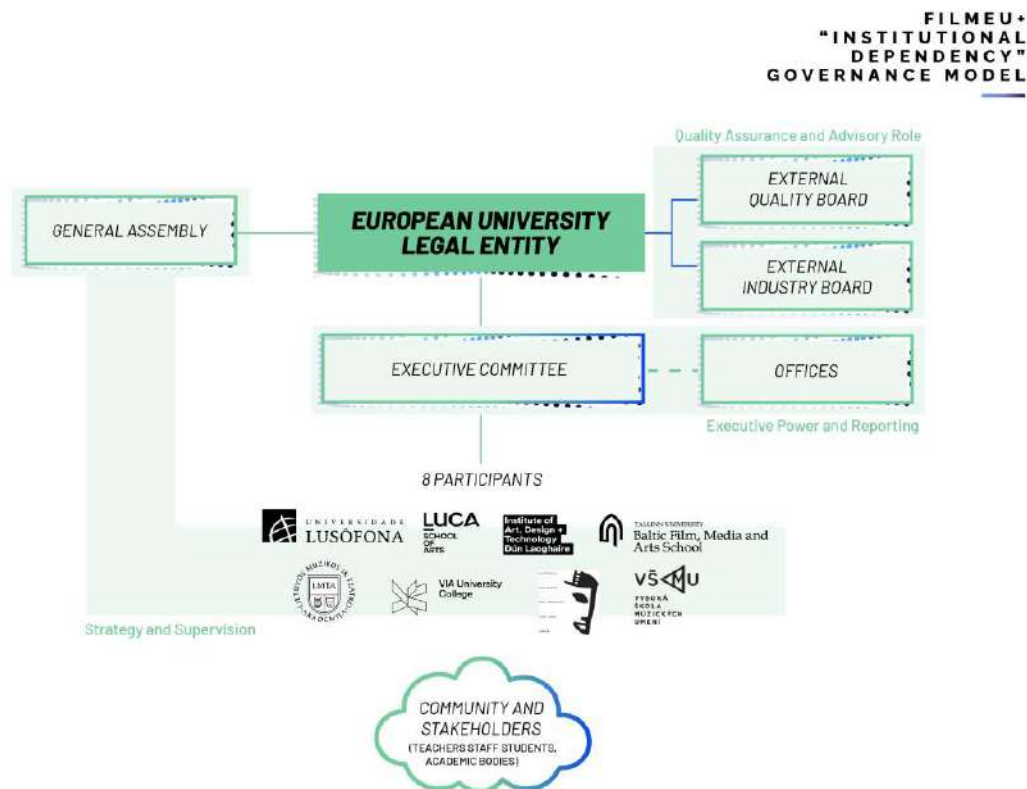


Figure 12 – FilmEU future governance model

The Board of Directors shall appoint a President of the Association. The term of office of the President, who rotates among the members of the Board of Directors, is one year. Each director shall be appointed by the General Assembly for a term of office of no more than three years. A director whose term of office has come to an end can be reappointed once (for a maximum of two consecutive terms). However, a former director can be re-elected if at least one (1) year has passed since the end of his/her second mandate. Directors shall be elected in their personal capacity and not as representatives of their institutions.

The Board of Directors shall have the most extensive powers to manage the Association and shall have the power to carry out all actions necessary or useful for the realisation of the objectives of the Association. The Board of Directors prepares meetings, proposes decisions and prepares the agenda of the General Assembly. It is also responsible for the implementation of decisions taken by the General Assembly. All residual powers are granted to the Board of Directors. The Board of Directors shall operate as a collegiate body. The directors shall be entitled to distribute powers and assign responsibilities among themselves. Such distribution of powers shall not be enforceable vis-à-vis third parties even if it is published.

The Advisory body of the FilmEU Assoc will be the same as the advisory board of the FilmEU Programme. It will be of at least six persons designated by the General Assembly. The Advisory Board advises FilmEU on the strategic orientations of the Association. The Advisory Board shall meet once a year. At the invitation of the General Assembly/Academic Council, it may have additional meetings.

3. IMPACT

3.1 Impact and ambition

FILMEU+ LAYERS OF IMPACT

-  **01**
Green and Digital
-  **02**
Societal and Industrial Impact
-  **03**
Regional Ecosystems/Smart Specialisation
-  **04**
Higher Education
-  **05**
Students and Staff

Figure 13 – FilmEU+ layers of impact

FilmEU's mission is to build a European University of Film and Media Arts for the future of Europe and its cultural and creative sectors. We will do this by unlocking the full added value of the University Alliance FilmEU through an enabling strategy of empowering, co-creation and bridging among the partners and beyond. FilmEU 's impact on the HEI's, the CCSI ecosystem, and society will be notable and multifaceted. FilmEU will act as cocreator and driver of change which contributes to a more united, innovative, digital and data driven, connected and green Europe, making it a world powerhouse of creativity which thrives on openness to the wider world. FilmEU positions itself as a cultural intermediary, a connector between individuals, industry and public organizations across its areas of intervention. Under Figure 1 – Highlights of FilmEU's achievements (2020/2022) – we summarized the achievements that demonstrate the progress already made towards deeper structural cooperation and that are supplemented by core structural realizations such as the setup of a joint legal entity by the Alliance and the design and implementation of a large number of joint educational (i.e. joint Erasmus mundus degrees) and research activities (i.e. joint Horizon ongoing projects) that ensure structural cooperation is already a reality in filmEU and conditions are in place to deepen it. FilmEU's impacts directly stem from its positioning and our pathways to impact arise out of expanding and deepening existing cooperation and integration by establishing a European University that will contribute greatly to Europe's leading role as a provider of education, research and innovation in the creative and artistic areas.

We will configure a European University that fosters the concretisation of the knowledge square in relevant fields – contributing to the ongoing structural, economic and material reconfigurations of the cultural and creative industries, but also to the transformation of our HEIs, via innovation, interdisciplinarity and cooperation. In particular, we will nurture and promote European diversity, its rich cultural heritage, and unique creative potential with an industry focus that creates future proof skills and open ourselves enthusiastically to other domains and fields of knowledge by putting creativity and imagination at the centre of all our educational, research and innovation endeavours. Thus, it will increase the resilience, excellence and social inclusiveness of the Alliance and so its ability to be a driver of technological innovation and a vital part of the CCSIs.

There are five layers to the FilmEU plan for impact (fig. 13). We seek to put the *green and digital transitions* at the heart of our work, with concrete activities intended to equip industry players with new skills and provide evidence to catalyse and support the twin transitions, built on the principles of the 17 UN sustainable development goals and our own [2022 Dublin Declaration on sustainability](#) which formally committed the Alliance to this pathway. We identify a range of potential *societal and industrial impacts*, activated through our understanding of FilmEU's role as change agent and as a key point of contact across the CCSIs, including startups and SMEs. We map our extensive links to *regional ecosystems and smart specialisation strategies*, building upon the expertise and track record across our HEIs and the high level of trust and mutual interest that will allow FilmEU activities to reach deep into regional strategies right throughout the funded period and beyond. We explore how our work will have an impact on *higher education, including our own HEIs and other European University Alliances*, though economies of scale, identification of best practices, and our Toolkit and associated protocols and practices which will serve as exemplars of change and aspiration. Finally, and echoing the argument we make in this proposal about the importance of people, the range of benefits to *students and staff* are highlighted, especially in terms of European and transnational competences, addressing underrepresentation and inclusiveness, and opportunities to tackle societal challenges together through challenge-based, interdisciplinary and innovative working methods.

In the text below, we explain FilmEU's approach under each of the five layers, followed by a project-wide table setting out pathways, beneficiaries and KPIs mapped against the expected impacts for this Call.

FilmEU's contribution to the green and digital transitions

Digital transition and transformation are a core aspect of the Alliance program that stretches across a large number of activities and WPs. Our digital strategy builds on the setup of a dedicated office under WP3 supported by dedicated resources under the Digi-factory POD in WP4 that then provide the Alliance with a large number of digital services and resources that are used

for the implementation of key initiatives such as EWP, ESC, FilmEU-Cloud or the ESI. FilmEU digital transformation implies all management and communication activities are conducted in digital environments namely through the FilmEU Teams collaboration platform or FilmEU Open. Complementarily, special attention is given, with FilmEU.Cloud and Labs, to the set-up of fully digital environments for media and data storage, processing and preservation. The extension of the existing federation and joint pool of digital resources such as our federated LMS and portal, to new partners is other key element of our digital transition. FilmEU digital transition tough encompasses transformations at all levels. From infra-structures to communication, from learning provision to the setup of fully digital environments for research and learning support, in view of transformations across all our campus and activities.

FilmEU's plans to act as change agents for the green transition by integrating environmental sustainability into collaboratively developed programs and committing to transmitting this integration to all HEIs and the regional ecosystem (WP6). In line with the European Union (EU) Recommendation on learning for the green transition and sustainable development, FilmEU regards sustainability as part of the entire spectrum of our education and training, including for curricula and professional development for educators, as well as buildings, infrastructure and operations. The Recommendation is a key policy statement highlighting the crucial role of education and training in working towards the goals of the European Green Deal that we want to support namely in order to equip learners with the competences needed to shape a more sustainable economy and society. FilmEU+ defines a number of actions aligned with the roadmap provided in this recommendation and that include: a) making learning for the green transition and sustainable development a priority in our education and training via the inclusion of green production dedicated subjects and methods in all our programmes and pedagogical pilots, besides promoting a dedicated microcredentials program for professionals dedicated to the training of green consultants for the European film industry; b) provide all learners with opportunities to learn about the climate crisis and sustainability by including the topic as a key element in our challenge based approach. Pilots currently being developed in the academic year 22/23 in FilmEU all have sustainability as thematic nexus; c) the setup of FilmEU HUB and Labs in WP4 as mostly virtual infrastructures is aligned with the principle of mobilising national and EU funds to invest in green and sustainable equipment, resources and infrastructure; d) in Creator (WP8) our imagination centre will promote yearly events targeting local communities in view of actively involving students and staff, local authorities, youth organisations and the research and innovation community in learning for sustainability. All these joint actions will help us in supporting learning and teaching for the green transition and sustainable development in all phases of our work program.

FilmEU's societal and industrial impact

Good storytelling can have a profound impact on the world around us and in shaping society. As screen arts practitioners, we are only too aware of the important role we have in shaping a more inclusive, sustainable, dynamic and transformative world. FilmEU aims to become actors of **societal change** by using the yearly themed summits for screenings, presentations and debates addressing societal issues and contributing to Europe's recovery and future resilience (WP3 Engage). FilmEU will become an active promoter of inclusiveness, helping the broader societal effort to meet the UN SDGs and EU's policies and recommendations on the subject (WP5 Inclusive). Global audiences will have access to the creative work of the institutions including students and staff, through streaming and portfolios (WP4 Digi-factory), a research repository and an Observatory on policy and research agendas (WP7), and through the broad range of Open FilmEU activities (WP8). By incorporating Samsara, the consortium's challenge-based pedagogical paradigm, into all educational offerings (WP6), FilmEU will systematically address social issues and create a more sustainable and fair future for all. We will also boost the quality component of higher education, by integrating diversity and decolonization into the curriculum and removing barriers to diversity among students and faculty (WP6).

Many of FilmEU's activities have been designed in light of extensive industry input and feedback, and so the expected impact is well aligned with the current and future needs of the **creative and cultural sectors and industries (including start-ups and SMEs)**. Further calibration will be possible through engagement with associated partners Advisory Board, such as national film funds involved. Some of the benefits arise through the student-facing work (e.g. WP3 MAP's support for culturally intelligent students, which can have a long-term impact on businesses' productiveness and methods for collaboration, and WP4 work on improving the technical skills and experience of students entering the workplace). The concentrated support for entrepreneurship, including embedding entrepreneurial and innovation skills development throughout the entire educational offer in collaboration with associated partner Aalto is designed to improve the ability of students to be founders of startups and/or to be innovative within established companies and actors (WP3 Clubs, WP7 FIHUB). Moreover, FilmEU's attention to microcredentials within its educational offer (WP6) is of benefit to industry, especially SMEs, through the ability and agility to tackle specific issues and gaps in training, meeting the needs of employers (in each specific country, at any given moment in time); the result should be a more able, informed and resourceful workforce, ultimately leading to more competitive film industries in smaller nations in particular.

FilmEU+, by enabling the industries of small countries to be better, and more innovative, will also: promote more (and better, i.e. less precarious) jobs; will therefore change the outside vision of CCSIs; promote (and lead) best practices; change the paradigm of public discussion around film, art, industry and entertainment. We will also help leverage a new paradigm in the European film/audiovisual industry and in the related academic models (see further students, below), fostering the importance of international cooperation since the inception of their training, through real-life experience during their courses. In regard to industry impacts, it's crucial to mention the set-up of our "observatory" under WP7 that will, in close connection with work now

starting in our Horizon CRESCINE project, produce guidelines and recommendations to support the development of the industry in small European countries just like the ones that make up the Alliance.

FilmEU's regional impact

Institutional relationships are at the heart of FilmEU's pathways to impact, because they arise out of meaningful shared interests that have been nurtured over a number of years and allow all the HEIs and associated partners from across the consortium to act through the relationships of each HEI, far above and beyond what would normally be possible. FilmEU through its member HEIs therefore has access to a comprehensive range of industry players, civil society organisations, and public authorities, especially through partnerships that have been established to support regional development and smart specialisation. Thus, the 'audience' for FilmEU's work and that of its member HEIs, including new knowledge relevant to industry and other stakeholders is already comprised of a broad and diverse range of potential user-beneficiaries, and closely connected with a range of regional development agendas.

Examples of these relationships across the member HEIs include:

Lusófona University Film and Media Arts department already boost an investment fund called LSF – Lusofona Films that supports young talent in the country and the internationalization of local talent, besides working in close partnership with local industry to support innovation. Interesting examples include recent projects with SP, the largest producer in the country and the producer of the first Portuguese series for Netflix, with whom Lusófona Uniproducted under national resilience funds, an entire digital pipeline and associated apps to support filmed production. Other interesting examples of smart specialization include the setup of innovation labs with tech companies such as CGI to promote the development of market-oriented innovations by students and the setup of a dedicated lab - [Games and Social Impact Media Research Lab](#) - that works exclusively on the development of games and interactive solutions target disadvantaged groups or individuals with special needs, in partnership with third sector NGO's and organizations.

LUCA: - LUCA School of Arts is a multidisciplinary educational and research environment in which creative talent can develop and evolve artistically, performatively and technically. The internal strategic goals of LUCA align with the main regional (Cities), national (Flanders) and European research agendas. Students, teachers and researchers from LUCA are therefore engaged in projects (1) that interact with local communities through interdisciplinary collaborations and by using artistic research methods, such as Stiernerlab (Flemish government, 2020-22), mapping the water quality of a small river and so allowing artists, designers, scientists and citizens to work together to create awareness on the topic of water pollution and the impact in the environment, STEM & VORK, an ambitious STE(A)M program for a more sustainable local food system (open-source use of smart sensors, robotization, AI and big data), SpecXcraft, is a research project on the capacity of imagination, using possible futures of Brussels as metaphorical landing sites (Brussels Government). (2) that work towards a sustainable future and on wellbeing and health, such as Cirkel Sector (VLAIO Funding - Vlaanderen Circulair), a resource map, lab and studio that aims to shape circular ecosystems on a regional scale, and HOMEDEM "Co-designing a Home with Dementia" (HOMEDEM) (MSCA ITN) providing high-level training in design and dementia caregiving, to high achieving, early-stage researchers.

VSMU: (1) is leading a outreach project, Fotofo.sk, involving long term cooperation with the Slovak National Museum, the Slovak Film Institute and NGOs, and preparing a major cinematography exhibition for 2024 with a focus on Slovak territory, closely linked to its Central European past. While realising the project and the exhibition VŠMU will closely cooperate with partners from Czech Republic and Hungary; (2) Visegrad Film Forum, one of the most important and successful international festivals in Slovakia; since its first edition, world renowned filmmakers, pedagogues and students from different countries and partners have been present. The event has considerable impact in Central European and Balkan schools and film industry institutions.

Tallinn Uni/TALLINN UNI: (1) national and international R&D projects are carried out in partnership with CCSIs, such as "The Public Value Chains of Cultural Open Data Solutions" (Estonian Research Council) in close partnership with ERR, Marche Du Film in France and various start-ups in Estonia and elsewhere in Europe, ScreenMe (E+ Twinning) dedicated to fostering screen media entrepreneurship together with industry partners, and CUDAN (E+ ERA Chair) working with industry partners on analysing industry-provided datasets about dynamics in CCSIs; (2) the Centre of Excellence in Media Innovation and Digital Culture (MEDIT) has had collaboration projects with the Estonian media sector focusing on studies on market evolution, while its new internal MINT cluster is working with local industry partners on novel metaverse-themed experiments. Elisa, a telecommunications and media services company, systematically collaborates with TALLINN Uni/Tallinn Uni/BFM student projects to innovate the user experience and create and pilot new media content formats.

IADT: (1) a range of initiatives supporting filmmaking outside HE, including the FÍS suite of film and digital storytelling projects for primary and post-primary groups and their support networks including teachers, parents and community groups (funded through the school education system); Young Women in Film and TV: an award winning project coordinated by the institution as part of its societal role, promoting gender equality in the film industry, where high school students can participate in an annual three-day masterclasses series with inspiring successful female industry experts and mentors (co-funded by the municipality), and DLR First Frames Films (supporting emerging filmmakers looking to develop ambitious and creative short films based in the local region); (2) collaborations for innovation and entrepreneurship driven by the on-site incubator (Media Cube), including c. 25 'innovation vouchers' bringing academic expertise to startups and SMEs each year, and hosting the

national entrepreneur development programme for its region (New Frontiers) providing a comprehensive set of business development mentoring supports as well as funding support to participants to help develop a business idea into a successful start-up enterprise with the potential to scale internationally.

VIA UC: (1) engagement in Hubs with the municipalities of Viborg, Aarhus, and the administration of the Central Denmark Region and several organisations and institutions related to data management, interactive technologies and animation form what has become the Animation Hub in Viborg (Viborg Visuals), including the Animation Workshop, which is one of Europe's leading educational institutions in the field of animation, Viborg Animation Festival, the business and entrepreneurship cluster Arsenale, and Media College Denmark; (2) partnership with municipalities e.g. Filmby Aarhus (The Film City) and film production companies all along the value chain, with more than 80 active companies an incubator (Ideas Lab), hosting entrepreneurs and start-ups mostly producing games or utilising XR for different benefits, e.g. health-related challenges, and Struer municipality (City of Sound), home of Bang and Olufsen and now host of a Sound Museum and a newly established ecosystem for businesses developing sound-related products, bringing sound, technical skills and design together.

LMTA: (1) participates in "Breakthrough Innovation in Development of Digital Music Marketing" (ERDF) coordinated by joint venture Shakespeare Music from music industry, seeking to create and supply markets with alternative innovative solutions based on the production of cultural and creative industries, influencing economic growth of the intellectual property market; (2) National and international collaboration research initiatives in the field of film include a new international research project "DIGISCREENS: Identities and Democratic Values on European Digital Screens: Distribution, Reception, and Representation" (CHANSE - collaboration of humanities and social sciences in Europe) and Nordplus Nordfilms project "Green future".

NATFA: (1) industrial-educational-innovation policies with R&D partners as the Centre for Media and Audio-visual Policy (UNWE), the Observatory for Cultural Economics through the implementation of series of forums on "Sustainable development of the Bulgarian Film Industry"; NATFA builds its competitiveness through cultural and creative industries, innovation in the social sector and services, new business models and innovation based on practice with companies as Doli Media Studio, NU Boyana Film Studios, WorldWide Fx Studio, 3Dprintx Studio. (2) NATFA's social responsibility is based on strong partnerships with NGOs as the American Foundation for Bulgaria, Filmautor (project "Crosspoint: Cinema, rights, economics"), Musicautor (project „Cresset“ under the umbrella of Ministry of Culture), governmental structures as the Ministry of Culture, the Ministry of Labour and Social Politics, Ministry of Education and Science (joint project on "Preventing the aggression between teenagers and ensuring sustainable cultural environment"), National Film Centre, Bulgarian Filmmakers Union, Bulgarian Film Institute, Bulgarian National Television, Bulgarian National Radio, Bulgarian News Agency, bTV, Impressio and others. NATFA is hosting several international film and animation festivals such as Early Bird and Golden Kuker, also partnering with FilmEU+ as AP.

FilmEU's impact on higher education

FilmEU seeks to be an exemplar of a European University and has made particular provision within its work plan for activities and outputs that can benefit other Alliances. Included in this category are the toolkit, which other Alliances and HEIs can use in their transformation (WP2, WP9) and the work on governance including how it is assessed and tested (WP2). Similarly, the development of joint offices can have a longer-term impact through the creation of a model for future European universities, including those currently under development in particular disciplinary areas (WP3 Offices). FilmEU also intends to offer its services to other Alliances, notably in WP4 Digi-factory, providing a further benefit due to the quality and relevance of the services developed and piloted within the FilmEU context and so of appeal to Alliances exploring similar challenges.

The HEIs participating in FilmEU will have access to a number of important benefits, primarily through economies of scale. Planned joint work (WP3 Offices) will, in the shorter term, facilitate all operations and ensuring an embedded workflow within the local HEI, while in the longer term, through the visibility of the FilmEU project across all campuses, enhance the overall spread of European and international mindsets and competences. The Hubs (WP4) will benefit HEIs in the medium term through efficiency and benchmarking, including the reduction of duplication; the Cloud (WP4) will similarly benefit HEIs and their commitments to IT resources through the taking of a collaborative and equitable approach rather than unpredictable burdens or unallocated responsibilities, with a longer-term benefit expected through critical mass and purchasing power. The HEIs will also benefit from the reduction in administrative burdens through seamless mobility and automatic credit recognition across and expanded consortium (WP6) and access to a broader range of skills and expertise (WP6 Talent Markets). The pool of digital resources under WP4 will be disseminated among other European film schools in cooperation with APs CILECT/GEECT.

FilmEU's work is linked to the ongoing activities of key organisations in the field (in which one and often more partner institutions have full membership and that are in many cases associated partners to the programme), through the exchange of results and good practices. These organisations include CUMULUS (The International Association of Universities and Colleges of Art, Design and Media), EARN (European Artistic Research Network), AEC, ELIA, and CILECT/GEECT. Through these organisations, it will be possible for FilmEU practices and results to be shared and explored with a wide range of specialised institutions across and beyond the EU, drawing on the individual and collective reputation of our HEIs and our shared understanding of how innovation across the knowledge square can be communicated and promoted in these particular spaces.

A final relevant impact in terms of higher education results from the setup of the FilmEU Assoc as the embryo of the future legal entity of the University. Even if the chosen model does not fit any future EU decision on the legal statute of European Universities, setting-up this entity already adds a lot in terms of cooperation experience and contribution towards the achievement of the European Education Area. FilmEU Assoc is a full partner in FilmEU+

FilmEU's impact on students and staff

Students stand to benefit from FilmEU+ through a number of flagship initiatives. The annual challenge (WP3) and the wider incorporation of the Samsara model (WP6) will provide additional and affordable opportunities for participation, support creative audio-visual expression and social engagement, and attaining the international competencies (European Council, 2005) to function in a globalised world (Ananiadou & Claro, 2009). They will benefit from access to a bank of high-quality facilities (WP4 Hubs) and from timely support (WP4 Digi-factory) and, in the medium term, access to more inclusive and expanded flexible learning ways, including an expanded Mobility Menu to help achieve seamless mobility and automatic credit recognition across an expanded consortium (WP6 Undergraduate, Postgraduate, and Micro-credential Academies). In the medium and long term, benefits to students arise from activities such as WP3 Communities and MAP and WP5 Agora and Talent Market. These benefits arise because the work will further develop entrepreneurial and social skills, and the exchange of ideas and best practices, benefiting their future careers, venturing outside their comfort zone of expertise and embracing diverse teams as leaders as a long-term vision. Studies on culturally diverse teams (Iskhakova, M. and Ott, D.L., 20202) show that working in culturally diverse teams develops team-level Culture Intelligence (CQ) and the positive CQ influence on academic performance is also demonstrated. Similarly, while students address societal challenges to contribute to a more sustainable future, students will also enhance their intercultural skills. Impacts on students and staff also include the opportunities for mobility and interdisciplinary innovative education FilmEU provides with its MAP pilots (WP3) and those resulting from the adoption of the European Student card and mobility 2.0 principles (WP3 and 4).

There are expected benefits to staff in the participating HEIs through their participation in some of the above-mentioned activities assessed under students (e.g. WP3 Communities, WP4 Digi-factories, WP5 Agora and WP5 Talent Market). Specific further benefits are foreseen in WP5 Talent Pod, through the emphasis on the promotion of mobility (via Talent Market) and access to exceptional training (via FilmEU Talent Programme) to increase excellence in FilmEU's higher education and research.

Specific pathways to impact and intended beneficiaries

The following table groups the key activities and traces their impact relative to the call's Expected Impacts. All the FilmEU+ activities have *multiple* impacts in mind to ensure the broadest possible reach and significance. Here we have aligned the activities to the expected impact on which they will have the most effect, and where we have identified KPIs. However, each set of activities will have several expected impacts for multiple stakeholders.

Activity	Pathways	Impact and Indicators
(1) Play a critical role in promoting the European way of life, and in achieving the EEA / ERA		
FilmEU implementation as a full-fledged European University	Initial MOU (WP1) and adoption of bylaws and legal statute (WP2)	Core contribution for the achievement of the European Education Area. FilmEU in place
FilmEU joint degrees developed and in place (WP6)	Implementation of FilmEU European degree label ETIKETA	Core contribution for the achievement of the European Education Area. FilmEU in place
FilmEU COE – centres of excellence set-up (WP7)	COE focusing on artistic research driven by a joint research agenda and joint pool of resources are developed and implemented	Core contribution for the achievement of the European Research Area. COE in place
(2) Increase the resilience, excellence, geographical and social inclusiveness of European HEIs		
Onboarding of new Alliance members (WP2): benefits to new and existing members and to HE systems including in countries new to the Alliance	Workshops with new members; FilmEU glossary; integrating representatives of all new partners in the different task forces; integrating new members in the existing legal entity FilmEU Assoc	Enlargement of the Alliance with the integration of 4 new members (including in FilmEU legal entity). New opportunities for mobility and skills development across all 8 countries, including capacity-building in Widening countries (5 of 8). KPIs: # workshops with new members, # staff/students engaged; full membership of FilmEU legal entity.
FilmEU Without Borders, (WP8): benefits to Ukrainian students and	Scholarships and training for staff/students from APs e.g. Ukraine to come to FilmEU institutions,	Alignment with EU educational norms; access to EU film markets; upskilling in contemporary production

staff, and Ukrainian film industry (& wider societal impact)	working with APs (Sumy State, KNUTKT -Kyiv national film school)	techniques. KPIs: # students with scholarships, # staff mobilities, # international students from Ukraine enrolled in Alliance programmes.
Annual challenges based on a societal concern. (e.g. censorship, diversity, sustainability) (WP3): benefits to society through the work of staff and students.	Prototyping of innovative and pedagogical approaches towards mobility of staff and students with concise project-based outcomes, providing societal impact and instigating change.	The topic guides the development of educational modules through the academic year and serves as a basis for teachers and student engagement such as training, partnerships, cross-cultural exchanges, research, meetings, events, and exhibitions. KPIs: # participants of the challenge, # external expert speakers and grass root participants, # viewers of impactful output
Student and staff talent markets (WP5): benefits to participants and to HEIs	Via FilmEU portal a “talent market” is implemented and made available across the Alliance.	A coherent, seamless FilmEU university. Innovative teaching and learning leading to a rippling effect throughout the industry. Knowledge sharing between institutions – upskilling of staff – greater range of specialisations available to all partners – exposure to different cultural and media experiences/practices from all the partners. KPIs: # mobilities, # participants in schemes.
(3) Increase the attractiveness and competitiveness of participating HEIs on the global scene, by becoming stronger together through deeper transnational cooperation and seamless mobility		
Cultural bridging: cultural intelligence training and workshops (WP2): benefits to Alliance member HEIs	Training and workshops on cultural intelligence are designed and delivered to internal stakeholders. Better understanding of cultural assumptions and biases will add to cohesion, enabling multi-culturalism and multilingualism amongst staff and students.	Overall improvement of the Alliance communication. Stronger sense of community. Smoother integration of new partners. KPIs: # cultural intelligence workshops and training activities promoted, # participants in workshops and training activities
Implementation of European Student Card (ESC) and European Student Identifier (ESI) (WP4): benefit to students.	Implementing ESI is the first step aiming at the identification of a student that enables access to services and resources in the context of mobility; linked to Horizon project DC4U which involves FilmEU.	Improve mobility and sense of belonging in students; step towards the normalisation of the FilmEU international campuses; reinforcement of joint-efforts; added-value for students and their training. KPI: reaching 100% of students enrolled in the consortium's HEIs with ESC
Implementation of Erasmus Without Paper (EWP) - mobility 2.0 (WP4). Benefits to international offices – in FilmEU, in other Alliances, and in HEIs outside Alliances especially those developing European / international capacity	Build a network within the Alliance that mixes technical skills with organizational skills; provide guidance and produce general documentation and whitepapers about Mobility 2.0 from concrete use cases. Promote training sessions and tutoring among international offices for upskilling and reskilling. Promote knowledge about Mobility processes analysis and optimization that can be delivered, shared and implemented at European Level. Working with QA associated partners.	Implement EWP in full across Alliance. KPIs: mobility indicators as set out in Objectives. Federation in place across all partners. # Connected HEIs
Development joint European degrees – including the 1st joint BA in Film (with others to follow) (WP6): benefits to global students and staff	BA has been developed – will be implemented with 1st student cohort in Sept 2025. Work with APs including subject associations and HEIs.	Provides an international BA offering in film to complement national BAs Embed innovation and

		entrepreneurship. <u>KPIs</u> : # students enrolled.
Research collaboration to strengthen institutional capacity, including external funding applications, small scale internal funding, and clusters / centres (WP7): benefits to researchers (especially early stage including PhD), external partners in projects, research users (e.g. public policy, industry)	Scrutiny of and applications to relevant further funding opportunities e.g. Horizon (including engagement with network of APs to strengthen consortia). Set up of internal funding and evaluation schemes. Scrutiny and where appropriate further support for dynamic research clusters to become centres of excellence.	Increase overall funding to Alliance, reinforcing joint research agenda. Provide opportunities for early stage researchers and for non-HE collaborators and users. <u>KPIs</u> : # grant applications, # successes; # projects and clusters internally funded; publications, citations and online reference in respect of supported research.
(4) Promote European values, foster respect of academic freedom and institutional autonomy		
Production of artistic research outputs and long-term storage and preservation of these assets in Catalyser POD (WP7): benefits to internal stakeholders e.g. PhD candidates, research management staff and to research community outside FilmEU / at large	Following work already done on FilmEU data management we will use the EDM – European data model to support indexation and harvesting of open research data	Long-term preservation of research outcomes. <u>KPIs</u> : #research outputs stored with Europeana metadata
(5) Act as actors of change for the digital and green transitions, for Europe's recovery and future resilience.		
Carbon calculator usage: benefits to partners, society as a whole. Inclusion of sustainability as a topic across programmes via focus on green production.	Use of the carbon calculator across all FilmEU and Alliance member productions, and piloted in a third country (Ukraine). Sustainable approach to all events.	Increase social consciousness regarding the climate emergency; increased agency amongst students and staff Change industry practices in line with sustainable practices. <u>KPIs</u> : Reduced year on year carbon impact of FilmEU productions based on a benchmark of an average for Kino eyes 2023; rationalise in-person events with overland travel where possible; all Task Force and 90% of WP and SC meetings online.
Micro credential programme for the certification of green consultants (WP6): benefits to partners including CCSI, screen arts communities, society	Building on already developed certification in FilmEU, roll out and implementation of same, with APs Flanders Audio Visual Fund Carbon Calculator; ICA; HdM Stuttgart.	Transformation of the industry as part of the green transition. <u>KPIs</u> : # of participants in the programme certified; # editions of the programme run
Develop an exemplar for alliance members to replicate of better sustainable film making practices with cooperation at state level (WP7): benefits to institutions and society.	Successful implementation of sustainability green programme and reduction CO2 emissions in organisation. Working with national and regional film institutes (APs).	Short-term: implement in Tallinn with CO2 reduction; medium and longer, taken up in more locations and becomes established practice. <u>KPIs</u> : reduction in emissions, number of organisations taking up practices.
FilmEU cloud and shared services and repositories – Cloud, Hub, Digi-Factory (WP4): benefits to Alliances including the member HEIs, and other Alliances through offered services.	Implement FilmEU Cloud using Limecraft (AP) platform. Produces Standard Operation Protocols and Production Manuals. Designs and deploys educational workshops for students and staff. Research technologies and standard operating procedures for archiving media; research collaborative platforms for film and media production to further integrate into Cloud	Entropy reduction and strengthening of FilmEU shared resources. Provides a network environment to develop collaboration projects at a transnational level that will impact FilmEU activities at a core level. Students are trained to use tools and methodologies for developing projects using cloud-based systems and online collaboration tools. <u>KPIs</u> : 100% staff and student access; # projects using Hub; # service users.
(6) Boost the excellence dimension of higher education, research and innovation, while promoting gender equality, inclusiveness, diversity and equity.		
Agora (WP5): benefits to staff and students especially those from	AGORA events (see figure main events) are designed in an inclusive	Ensuring that all programmes, curricula and ethos are rooted in film

underrepresented groups, but also as a whole due to more representative and inclusive participation, strengthening cohesion and resilience.	manner in order to ensure full inclusion across all the community and adherence to cultural diversity.	culture – shape cultural and media discourse in a positive way – promotion of multilingualism and pluralistic societies. KPI: 4 events with minimum 24 participants at each.
Revise, develop, and implement a joint research agenda / manifesto for the FilmEU alliance (WP7): benefits to member HEIs but also society and industry	Based on work commenced under FilmEU_RIT a joint research agenda will be established and implemented through Units and Catalyser PODs	The partners will access research more easily. Joint efforts will allow in short term to boost research output levels; mid-term foster the connection between partners as well as the relations between academia/industry; long term, a body of work that will produce real-world impact in the industries with a record that will be accessible. KPIs: research outputs.
Inclusive FilmEU (WP5): benefits to students from underrepresented groups	Develop scholarships for students from targeted groups – e.g. gender, sexual orientation, socio economic groups.	Increase in the number of students from underrepresented groups enrolled in Alliance programmes.
FilmEU Collegium: undergraduate and postgraduate (WP6): benefits to staff of member and associated institutions	Programme and policy development leads to implementation	Knowledge transfer between partners in the areas of critical professional accountability and areas of societal responsibility that are relevant and appropriate to a screen industries context. KPI: # actions Collegium.
Support for artistic research methods: augmenting artistic research outputs by identifying, accrediting, improving visibility/citations and disseminating widely; develop, launch and maintain a digital repository platform for FilmEU artistic research outputs supporting CCSI (WP7): benefits to HEIs around the world, to industry (e.g. talent identification), national authorities and research bodies; researchers.	Measure baseline, before activities, then carry out activities on national recognition, handbook to improve citations and visibility, social media campaigns highlighting repository content; monitoring of impact. Launch repository and promote content through termly social media campaigns. Work with academic associations and APs inc Limecraft; Europeana Foundation; Netherlands institute for sound and vision: Film Aarhus; Viborg Visuals; ICA; Brussels Cinematheque, towards implementation of long-term data preservation strategies including tailored metadata based on open standards.	Greater visibility of artistic research outputs, artistic research outputs have raised status in accreditation bodies, CCSI benefit from citation improvement handbook; other partners have raised accreditation status. Awareness of existence of research outputs from repository; improve citations of FilmEU research. Longer-term: status of artistic research outputs accredited, valued and raised. KPIs: citations, downloads, shares, long-term preservation of digital media assets.
(7) Trigger a much deeper level of transnational institutional cooperation between HEIs, leading to long-term structural institutional transformation with positive impact on HE; innovation & tech transfer		
Revised FilmEU Toolkit (WP2, WP9): benefits to institutions working in creative and practice-led disciplines in particular, as well as Alliance and other Alliances	Transferability of the FilmEU toolkit will be conducted both under WP2 in the context of enlargement but also under WP9 in the context of knowledge transfer to other HEI in particular film schools	Medium and long term – film and CCSI education in Europe and beyond is transformed via the adoption of the transformation modules included in the Toolkit. Implementation of the European Education Area. KPI: # HEIs receiving the toolkit.
Designing and organising FilmEU societies and clubs (WP3): benefits to students and society.	Creating meeting places for interaction between students and their peers/ students-teacher. Further engagement with APs e.g. Vlaio, Cinematek.	These clubs are co-created by the student body to foster cohesion and sense of community. The organisation itself is run by the student body instigating autonomy and entrepreneurial skills. KPIs: # of participants; # of external speakers and/of APs

Joint set of activities and programme across the consortium supporting PhD students (WP7): benefit to PhD students and to potential PhD candidates, and to HEIs in Alliance developing capacity in third cycle	Set of events to support PhD programmes across the Alliance, synergy of existing and new offers	Short – better trained PhD students; medium: Improve PhD employability; long term: Support activities become internationally recognised for the quality of support provided. <u>KPIs</u> : # students trained, feedback from events
Innovation and entrepreneurship education and promotion (WPs 6-8), benefits to Alliance HEIs and stakeholders in regional CCSI ecosystems	Building on earlier work and the related EIT project C-ACCELERATE, working with APs Aalto and HDM, we will embed entrepreneurship education in all the Alliance joint projects; implement our IVAP and related project based innovation model in WP7 foreseen activities and further deepen our innovation plan under WP8	Entrepreneurship education becomes more and more central to the Alliance and is present in all programmes. <u>KPIs</u> : # entrepreneurship related programs; # participants; # projects/companies supported.
Imagination Centre (WP8), benefits to industrial partners and municipalities	Set up centre, grand imagination challenges, educated entrepreneurs, or new entrepreneurs, working with APs (industries and municipalities);	Strengthening of the relations between academia and industry; upskilling of people, considering their needs; interaction between different sectors at open days; production of evidence-based, ground-breaking research; spillover effect to decision-makers; establishment of better practices, ultimately leading towards more jobs and a better prepared workforce. <u>KPIs</u> : # of industry partners reached, # of projects transition to FIHUB, # of pilots piloted with industry
(8) Make lifelong learning a reality in HE: diverse education opportunities, innovative pedagogies		
Implementation of a Micro-Credentials Academy and life-long programme (WP6): benefits to industry; professionals; freelancers, and full-time	Develop activities as foreseen in WP, including evaluation of needs demands. Support from APs e.g. EFAD, Regional Professional Bodies, Film Forge	Fills Skills-gaps and helps new entrants to the industry, increased digitalisation and professionalisation, sectoral development and transferability, transversal skills and sustainability of the sector. <u>KPIs</u> : # of students on programmes
(9) Advance knowledge and enable talent circulation, thus fostering education, social and technological innovation to address societal challenges, and build a more sustainable future.		
Staff Talent development – Collegium Capacity building program (WP5/6): benefits to all staff in member and associate HEIs.	Development and delivery of a series of short form professional programmes leading to knowledge exchange. Links to APs including Polish-Japanese Academy, partners in Latvia, Ukraine, Armenia, professional associations (CILECT-GEECT)	Increased professionalisation and CPD for staff. <u>KPI</u> : # participants on programmes.
Showcase of Alliance students' projects in festivals (WP8/9): benefits to students (visibility), industry (talent pooling), society (access to ideas)	Promotion through special sections or special events in top festivals to showcase students' work. Working with APs including Indie Film Festival; Viborg Animation Festival; Gent Film Festival; Black Nights film festival; Filmby Aarhus.	The works developed in the context of the Alliance reach larger national and European audiences and the profile of film and arts education is increased. <u>KPIs</u> : # films and projects presented, # viewers.
(10) Contribute to regional development and positively impact the local communities and ecosystems.		
FilmEU Hub: Provides access to a set of high-end facilities and new technologies by creating a HUB that gathers at least eight labs in different	Defines the labs to be implemented in each HEI. Maps existing documents on standard operation procedures, technical standards on labs and studios in each HEI. Produces	The range of available technologies would be unreachable by a single university. It provides access for students and researchers to creatively use facilities and explore

institutions (WP4): benefits to HEIs and to regional CCSI ecosystems.	protocols for collaboration, management systems and technical manuals. Defines a global strategy for the Hub.	technologies. Impacts innovation in the creative arts. <u>KPI</u> : # projects using one or more Labs in the Hub.
FIHUB - design, implement, pilot, launch and maintain the FilmEU Innovation Hub (WP7): benefits to CCSI especially SMEs	Innovation Vision Action Plan administered to all partners to understand innovation capacity, set up FIHUB, run challenges. Liaison with AP Aalto and others	Short-term - Alliance members know better about their innovation capacity; long term: challenges solved success in market. <u>KPIs</u> : IVAP administered, # projects supported, # people trained.
Open FilmEU (WP8), including Co-Creation Production Bureau and pilot creative project where students, together with faculty and creative industry partners, apply new technologies in different forms of creativity: benefits to staff, students, and audiences	Consistent branding and scheduling, synchronising, experts on air, podcasts, promoting repository content, exhibitions; production bureau runs annual challenges; survey and workshop with industry partners. Enables creative sector (especially SMEs) to test new technologies and to obtain new skills.	Short – activities accessible globally; medium – challenges solved have societal impact; long: production bureau has external funding and is independently sustainable.. <u>KPIs</u> : # pilots, analytical reports, performances for wider public (exhibitions, live shows etc), activities; downloads and citations as additional measures.
(11) Catalysts for the launch of new instruments and legal frameworks to accelerate transformation		
Statutes, SOPs and bylaws for FilmEU (WP2): benefit to Alliance and to other Alliances, and to stakeholders e.g. European Commission	Productions of draft statutes, standard operating procedures & bylaws with support of external legal advisors; round of internal meetings and workshops with stakeholders to present materials; drafts and public presentations; official signatures.	Operationalisation of European University legal dimensions.
Harmonisation of quality assurance approach (WP2/3): benefits to HEIs, including other Alliances	In the context of the integration of the new partners the piloted QA model currently under test will be extended to the whole Alliance. With EQArts and participating national QA authorities.	Harmonised quality assurance model and procedures across the Alliance and its activities, demonstrating feasibility of high level of harmonisation. <u>KPI</u> : FilmEU joint QA model adopted by all partners
Governance, coordination and project management (WP1 & 2), including project management tools, committees, and online collaboration: benefits to members, national education bodies, QA agencies, European authorities.	A project management tool will be implemented, used for constant monitoring and project quality of implementation assessment. All members to participate in governance structures. Continuous use of collaboration environment. Interaction with other Alliances in the context of FOREU for knowledge and experience exchange	Implementation European University governance structure; successful management of the FilmEU+ project and its activities. The Alliance has in place a common collaboration and management platform and structures that ensure its smooth management and the engagement of all stakeholders. Allows for international governing structures to work side by side with local governance. <u>KPIs</u> : minutes of and participants in meetings; # users in online tools.

3.2 Communication, dissemination and visibility

FilmEU+ approach to communication and dissemination builds on the resources and strategies already in place in the current funding period while reinforcing them in view of the foreseen enlargement and future transferability of outcomes. Considering the move from a project approach to a programmatic one, special attention will be given to the reinforcement of the University brand and institutional communication, in particular via the yearly publication of a booklet that will be used both for external communication, namely in order to increase visibility of funding, and also for internal communication in view of increasing the sense of community. This booklet will be yearly published via our portal at <https://portal.film.eu>

The dissemination and communication plan will rely on the project's existing co-creation approach and make community building and stakeholder engagement its crucial components. The plan will also guarantee the most innovative communication and dissemination approaches are integrated in the plan and strategy and at the same time benefit from the gather experience from the first years of FilmEU Alliance. One should note that our communication approach also profits from

our expertise in film and audiovisual production with a strong focus on the production and dissemination of audiovisual materials, an approach one can already verify by browsing our Open FilmEU online repository at www.filmeu.eu

The basis of the dissemination plan (WP9) encompasses a multilevel strategy revolving around audiences at institutional, national, regional/European and international levels, with a strong focus on the core internal audiences: students, non-academic staff, teachers and researchers. One of the key elements of this plan and the scaling up of the Alliance, is the continuing use of a single branding strategy that allows the Alliance to communicate a unified message that is immediately recognisable. This uniform communication language, which was implemented from the get-go of FilmEU and that will be adapted to embrace the 4 new partners, is implemented in different communication media and modes in order to reach different target audiences:

A. Internal Dissemination of results and good practices

Internal dissemination will mostly resort to digital tools. The project's intranet and the collaborative tool (WP1) will be used for regular communication and announcements, and a dedicated CRM is used to send regular newsletters and flyers with reminders to different internal audiences. Complementarily, the Alliance will organize a number of internal events for dissemination purposes, namely the yearly internal conferences and the yearly FilmEU Summit and the Summer Schools (see figure 14 below). These will include our yearly Summit and Agora initiatives that target internal audiences to share experiences, feel engaged in the process, and share concerns; but also events targeting external audiences and stakeholders, such as the yearly Research conference targeting the dissemination of R&I outcomes, the Industry summit targeting industry stakeholders and the Governance conference targeting national and European Authorities. The list of events also includes the yearly training activities for staff that will be open to AP HEI in view of knowledge transfer. Figure 14 also includes core student led events, namely the yearly exhibition and the presentation of the students' pilots. Two other core tools for internal dissemination are the regular task force meetings, where the aim is to internally inform about the progress of the purposed activities, and the main circulation of the deliverables/reports on activities and results. In terms of good practices, the correct dissemination of information between key stakeholders is fundamental, namely in order to ensure work routines are established. Internal communication at the management level is already ensured via an appropriate communication tool, Microsoft Teams and some add on's are being prepared to make it even more efficient. Internal dissemination of good practices at a broader level will be done via the newsletters and the regular publication by each task force of a series of case studies depicting the Alliance's approach to each area of intervention. These case studies will take the form of audiovisual "posters" similarly to the materials we are already producing to disseminate good pedagogical practices in the context of our pilots.

B. External Dissemination of results and good practices

External dissemination will occur at different levels:

With other European Universities Alliances for the purpose of knowledge sharing and exchange of best practices. Considering this, the Alliance is already collaborating with some of the funded European Universities, and the FOREO groups is a valuable sharing and dissemination platform.

With other Higher Education Institutions in Europe and beyond who participate in the Alliance as associated partners working in the same fields. These HEIs will be used as dissemination channels of the outcomes of the project, but also as possible targets of the transferable toolkit. It is relevant to mention that some of the HEIs with whom the Alliance will work closely are Australian, Canadian and USA and our outreach activities towards Africa and Ukraine will also be important channels for a wider geographical impact. Further details on the implementation of this policy are given below. All the Alliance members have well-established work practices and play significant roles in the two key associations in the field – ELIA (European League of Institutes of the Arts) and CILECT/GEECT (The international and European Associations of Film and Media Schools). These associated partners of the Alliance and members of its consultation board represent a unique added value in terms of dissemination and exploitation of results, as its members are all of the other relevant HEIs in the field on which FILMEU focuses.

Stakeholders outside of the Higher Education sector. These represent the third main target of our dissemination plan, namely considering the ambition of the Alliance to intervene across the knowledge square. Besides a large number of enterprises participating in the Alliance as associated partners, the Alliance has managed to bring on board several European Film boards but also Festivals, CCI Clusters, Production Companies and Quality Assurance Agencies that are crucial in establishing connections with all stakeholders and facilitating the promotion of outputs. Yearly Industry Conferences will be organised to reach these stakeholders and engage all spheres into important and, we believe, beneficial discussions.

FILMEU+ MAIN EVENTS



Figure 14 – FilmEU+ main dissemination events

FilmEU main events were designed in order to ensure the maximum dissemination of experience and good practices among all the target audiences mentioned above. The different annual summit will basically work towards internal stakeholders and APs in view of disseminating results of educational activities and promoting knowledge sharing among the different partners in view of consolidating the FilmEU community. The research annual meetings will be promoted in liaison with Horizon related project WIRE in view of allowing for the deepening of the Alliance joint research agenda and the consolidation of the joint structures and activities under WP7 namely by integrating several moments dedicated to the presentation of examples of best practices emerging from the implementation of the foreseen pilots, similarly to what is already being done in the context of the yearly FilmEU_RIT meetings. The industry forum is a key annual event targeting knowledge and experience sharing with the industry in particular in view of consolidating the foreseen regional innovation hubs. Another key moment of experience and best practices dissemination targeting mostly internal audiences is the Agora forum, a regular event occurring across the different full partner campuses targeting internal audiences experience sharing and community building. The last of these events targeting the dissemination of experience and good practices will be the yearly “exhibition” of which the pilot edition was carried out still in the design stage. This exhibition is a core moment of dissemination since it brings together both educational and research outputs in the form of a number of live events that depicts the best of what is being done every year in the context of filmEU and the benefits these outcomes entail for the sector and for society at large. These are key moments of linkage with society and with the community. All these events and activities constitute concrete examples of how filmEU will materialize its dissemination across all its target audiences.

The communication task force (WP9) will work with specific FilmEU resources to ensure an agreed timing and messaging on joint communication pieces, and, in addition, cross partnership strategies will incentivise and showcase interdisciplinary and research-enabled teaching and will feed into engagement with societal stakeholders such as enterprises, the media and policy-makers. The fact all partners participate in WP9 and provisions were made to ensure the foreseen events and activities are distributed across all the work programme and the different WPs, ensures the appropriate human and financial resources are in place in view of ensuring the desired dissemination of the outputs. Film, media and creativity being our areas of focus, one of our advantages is that the Alliance possesses all of the needed resources to produce the content foreseen in our dissemination plan. And this is an area where FilmEU Alliance has made a relevant effort to involve students from all partners. Our communication office has been involving, from a very early stage of its implementation, an Audiovisual Team composed by students from all partners, something that we will continue to support in the future. This will give our students the opportunity to explore audiovisual content with a mix of an institutional point of view and their own experience as a student of the Alliance, and at the same time meet students and staff from other countries, while sharing cultures, languages, skills and giving them a clear sense of being a student at a European University.

Events such as FilmEU CineClub - monthly event where schools come together, online and live to watch and discuss a film together, often with special guests - FilmEU Talks - Experts on Air – monthly event where we invite an expert to come present and discuss a topic with students, teachers and staff, or FilmEU Open Day and Conferences are the type of events that FilmEU has been promoting since an early stage and that FilmEU+ will definitely continue and expand in numbers, topics and participants.

The Audiovisual Team will turn these events into relevant dissemination and exploitation pieces that will be published in the already established social media, website and alliance portal of resources. FilmEU's Social Networks Sites have daily posts which varies between general news about the institutions, news about the teachers and researchers' events, projects and ongoing activities. This is an activity that will continue to grow with FilmEU+, as the potential of social media to support communication of results and good practices and to drive impact is well-understood by the partnership. Our social media impact strategy will be extended to the new partners and reinforced in order to harness the potential of the enlargement.

The project website and portal will continue to serve as a main tool of dissemination as well as communication, both internal and external. It's been used as a gateway to diffuse project information as widely as possible. The website includes multimedia content and informative pages presenting the partnership, concept, vision, objectives and activities. The website provides access to both a repository and all projects' info and materials, namely the educational ones.

Social Networks and social media include LinkedIn and Instagram pages; Facebook pages; YouTube and Vimeo accounts and promotes streaming of events while also operating as a content repository, namely trailers and infographic videos. A big

part of our social media strategy will be dedicated to establishing a presence in relevant industry social media, a process which will be partially achieved via the regular publication of press-releases. The press-releases and fact-sheets will be widely disseminated to outside media outlets to announce important news about the project.

Newsletters will continue to be released on a bimonthly basis and will enable the consortium to update the project community with the latest project activities and results. Targeted, regularly scheduled social media posts will be coordinated and activated via the blogosphere, Facebook, Twitter, LinkedIn, etc., with a clear focus on stakeholders.

3.3 Sustainability and continuation

Going forward, the FilmEU Alliance will maximise on our joint achievements and focus on strengthening, widening and deepening our collaborative structures and practices, while continuing to innovate and reach new levels of interinstitutional collaboration. FilmEU+ will promote closer and deeper links between the members of the Alliance and boost standards with the goal of seamless cross-border cooperation. Continuation is a key topic for the strategy of the Alliance and a goal towards which FilmEU has worked towards since its inception. The strategic vision to sustainability of the Alliance and its activities beyond the EU funding is backed by the level of commitment of the partners, grounded in a legal status and in our mission being signed on the highest level of the HEIs. This is reinforced by the Alliance's success in securing additional funding and in the opportunities that stem out of the educational and research initiatives the Alliance is already carrying out and plans to further develop and implement in the future. Additionally, we fully embrace the strong connection between green and economic sustainability and see this – together with our industry contacts and associated partners – as a guarantor of FilmEU's sustainability.

Strengthening the FilmEU Alliance

FilmEU's main achievement is the bringing together of its people and the setting up of a true community around the Alliance and the consolidation of the cohesion between all involved partners and stakeholders, sustainable beyond the EU funded period. Throughout the process of laying the bases for this pioneering project in higher education, FilmEU is also setting a paradigm when it comes to community building, safeguarding multilateral interests, and finding solutions to advance the project. FilmEU has been working as an international university with several campuses over previous years. To a degree, its governance already mirrors the current EU model, with every member having an equal saying and standing in the Alliance, along with a structure in which solidarity and resource sharing are key and the normalisation of standards an achievable goal. Furthermore, FilmEU's initiatives are guided by (and aligned with) the priorities and the best practices set and pledged by the European Commission. In harmony with the 2030 Digital Compass, FilmEU has made extensive use of digital technologies and will continue to do so, not just to make its projects more cost-effective now and in the future, but also to enable and empower the community with the necessary tools to tackle the continuous digitalisation of the job market.

The fact that the project is deeply rooted in the eight principles enshrined in the baseline established by the Key Competences for Lifelong Learning also provides the assurance that everyone involved is both goal-oriented (towards achieving a good standard of personal and interpersonal development) and given the level of upskilling required to carry the project onwards. In this sense, FilmEU endeavours to put theory into practice: the European guidelines are both an inspiration, as well as the foundation to creating a sustainable model project for the future. This also means an ever-expanding community (meaning that the feeling of belonging to a transnational, multicultural institution of reference also increases) and reinforced ties between FilmEU, industry and society, a circumstance that brings about opportunities for present and future strategic partnerships. These partnerships and its importance to FilmEU will allow FilmEU+ to carry out knowledge transfer, dilate the community and access to resources.

All partners involved in FilmEU are fully committed to the Alliance beyond the funding period and regard on the highest level FilmEU as a crucially important project that will shape the future of each participating institution. This deep commitment was attained via a) multiple events and meetings (more than 260 meetings have so far been already conducted within FilmEU and 38 internal and external events such as conferences, workshops, and masterclasses); b) informal gatherings and mobility exchanges; c) joint pedagogical projects; d) joint research projects; e) multiple other activities (from film screenings and dinners to performances and exhibitions); and f) the outlining of several formal agreements between all full partners (i.e. Consortium agreements), that, among other topics, specify for instance future arrangements to be conducted after the funding period as described below.

The build-up of this community also implied the investment in external visibility and engagement of the Alliance with other external stakeholders. This was done not only via the Alliance's strong participation in FOREU2, but also via the Alliance's involvement in different academic initiatives and events that are relevant for the engagement of the Alliance with other key HEIs and alliances in the field. In this regard, the Alliance is strongly involved in several initiatives aimed at the development of the cultural and creative industries in Europe, such as the definition of policies around arts education and research in Europe (e.g. regarding the [Frascati Manual](#)), and assuming of a clear position in relation with pressing issues in our society (e.g. regarding [Ukraine](#)). Key in this regard was the engagement of the Alliance members with local governments and stakeholders. The continuation of these in-person and on-line community building events is instrumental for the future success of the Alliance and the onboarding of new members. The network effect, resulting from putting together all the resources and contributions that each of the members of the Alliance brings to the process, will result in a much greater overall value for students, teachers and society. This has been for the Alliance with four members and will continue to be, now at a larger scale, with the Alliance with eight members. In order to further explore the European University we will actively engage other

institutions namely the ones beyond the EU in three of our core PODs and via that ensure the implementation of our envisioned policy. Those three PODs will be “Academy” in WP6 where we will engage with these external institutions in the design of new offers, attraction of students and definition of new mobility opportunities; “FIHUB” in WP7 where we will actively include these external entities in the setup and implementation of our innovation HUBS resorting to them as key elements of our knowledge transfer activities, and finally under WP8 “FilmEU WB” will essentially target these external potential partners and actively promote the visibility of the Alliance achievements among them but also the active exchange of experiences and results between them and the Alliance.

Legitimising the FilmEU Alliance

FilmEU future true sustainability must be the sum of three different dimensions: a joint community with a joint purpose and jointly attained resources. All activities described in this application and the work conducted so far, are geared towards the emergence and consolidation of this joint community that we already see in place. Our activities across the knowledge square we are already conducting everyday and will now deepen with FilmEU+ assure us a common purpose. These are the joint actions described further down. The last and core element of true sustainability are common resources. In our view, this includes institutional resources, and in particular the existing of a joint entity that acts on behalf of the Alliance and supports common governance and decision-making, but also financial and administrative resources. The promotion of a number of joint applications in view of acquiring extra sources of funding, the definition of a model for financial contributions of full partners to the alliance or the engagement with external stakeholder in view of greater dissemination and exploitation, are all examples of existing mechanisms that will lead to the alliance future true sustainability.

The legal status of the Alliance is another central focus of FilmEU in regard to the sustainability of the community. The FilmEU Alliance has already set up its own legal entity - a non-for-profit association under Belgium legislation with headquarters in Brussels, where all full partners have an equal standing. The FilmEU vzw is tasked with ensuing long-term collaboration between its members in excellent education, research and services to society. The Alliance governance model as already been adapted in order to incorporate this new entity. FilmEU+ is the ongoing enlargement process of the existing Alliance and making all new members full partners of the Association is a key strategic driver of their commitment in the long run. Our main aim is to guarantee that the sustainability of the Alliance is not project-dependent but is instead the natural consequence of a joint commitment from all partners. This entity is now operative and a full partner in this application for the continuation of the Alliance’ work. Sustainability of the FilmEU will be further supported by the onboarding of the new partners. This entity is instrumental in defining how each partner will support the Alliance after the funding period since all partners have already agreed all financial contributions to the Alliance will be delivered via this joint entity in two forms: as yearly membership quotas all full members will have to pay to the legal entity and as subventions each individual member will have to contribute to each jointly designed project following his level of funding in that same project.

Supporting joint strategic actions

To ‘ensure inclusive and equitable quality education and promote lifelong learning opportunities for all’ (SDG 4), the opportunities that stem from the educational and research initiatives of the FilmEU Alliance concerns first the knowledge transfer. One of the positive aspects of the above-mentioned network effect is that FilmEU is supported by existing collaborations on the educational front. At this moment, three institutions (Aalto University, Napier University, and Film-University ‘Konrad Wolf’) are already involved in the provision of some of the existing or submitted Erasmus Mundus Joint Masters, and with this enlargement we increased the number of HEIs involved in our joint educational initiatives. This reinforcement of the overall offer of the Alliance will contribute even further to its sustainability. The diversified nature of the FilmEU+ Alliance in terms of funding and institutional models greatly adds to our model for sustainability based on the opportunities that stem out of the initiatives promoted by the Alliance, which addresses:

- The design and implementation of new educational offer that will increase the attractiveness of the European University, namely the harmonised curriculums, four new EMJMD approved (Re:Anima, DOCNOMADS, Kino Eyes and FILMemory) and teacher’s academies, and an international BA degree that is at the centre of our application under the call for “European Degrees label”. Complementarily, new educational resources (i.e. MOOCs on teachers training, course design templates on Moodle, and research competences), and life-long learning opportunities (SDG were developed). Our four new partners will greatly contribute to the existing expertise with their own areas of excellence and educational offer, for instance on music and film scoring or transmedia. By uniquely combining the different strengths of the participating HEIs, FilmEU will provide world-class education including additional new EMJMD applications, and collaboration options for the film and audiovisual sector, which due to its transdisciplinary and crossdisciplinarity nature is in an increasing need of high skilled specialists and digital solutions. The collaborative and innovation driven approach of FilmEU will contribute to European University ideal and help strengthening Europe’s aim to be globally the leading region in film production and audiovisual media education.
- The design and implementation of new and original forms of mobility – project-based ones resulting from the proposed pedagogical challenge-based model. This model resulted in the generalisation of blended teaching-and-learning and cooperation among constituent HEIs that will lead, in the long term, to a reduction of overall costs but also to the emergence of original modes of mobility as already proved with the ‘Experts on air’ and ‘CineClub’ initiatives.
- Diversity and inclusion as key elements towards future sustainability, especially to achieve gender equality (SDG 5). The work already conducted in this regard, namely the training the teachers’ activities underway and the common guidelines already developed, are key in addressing this.
- The Alliance supports the European green transition by e.g. ambitioning green media production as a standard, and take action to combat climate change (SDG 13) in Alliance community building, activities and research structures (such as sustainable logistical choices in transport, energy, accommodation, waste & materials, catering, etc.). Sustainability is more than a few random choices. It will be a part of the Alliance’s DNA and the job responsibilities of every member and

student. Therefore, the Alliance includes sustainability in our mission, vision and operational goals in collaboration with our Associated Partners on sustainability.

Supporting joint funding applications

Besides the legal status and the deepening of existing cooperation, a third set of opportunities consists of external funding applications. The FilmEU Alliance already confirmed its ability to attract external funding. FilmEU has so far acquired more than €16 Million of funding via synergies with other EU or National programs that directly support activities foreseen in the Work program. All member HEIs have considerable experience leveraging funding to implement major initiatives and in acquiring competitive funding both at local and European level, via their participation in E+, Creative Europe, Horizon 2020 and ESF projects. FilmEU and its institutions have been successful in attaining external funding for education, research and structural support both nationally and at European level. FilmEU_RIT (H2020-SwafS-Support approved) defines and activates models for the successful deployment of artistic research and innovation activities in non-research intensive HEIs. CresCine (Horizon Pillar 2 approved) enhances the competitiveness and the cultural diversity of the European film industry and engages FilmEU with the wider body of work on the film industries, in humanities and social sciences (including big data approaches). C-Accelerate (Horizon Pillar 3, EIT's HEI Initiative approved) fast-tracks the role of creative communities through the exploration of entrepreneurial education and radical creativity within European education, responding to important areas highlighted by the EIT and across Horizon Europe. CYANOTYPES (Erasmus+ approved) addresses the cultural and creative industries sector's needs and skills gaps and aims to identify them and outline pathways to bridge those gaps, DC4U (Horizon, approved) will support the implementation of the European Student card, and ETIKETA (Erasmus Pilot a joint European degree label still awaiting evaluation results) enables the Alliance to examine, test and facilitate the delivery of a joint European degree label based on FilmEU criteria.

Based on the external funding strategy in the FilmEU_RIT vision document on managing science in FilmEU beyond 2024, FilmEU+ elaborates and strengthens the FilmEU Research Office in expertise on European Funding programmes and supports joint funding applications. FilmEU+ has identified a range of opportunities which exploit and test the results of activities funded under the FilmEU grant, through additional activities, which also demonstrate a number of key synergies with EU sources of funding. These sources of funding have notifiable crossed all three Pillars within the current Horizon Europe work programmes. As these runs alongside the foreseen engagement with other E+ programmes (e.g. Erasmus Mundus), the Alliance is implementing a strategy that addresses the priorities of European funding for both the European Research Area and European Education Area. Furthermore, the engagement with a wide range of funding opportunities has contributed to the development of the capacity of the institutions (including professional and administrative staff) to engage with EU programmes, through the sharing of resources and expertise, the development of capacity on how to engage with funding opportunities in respect of the specific aspects of artistic research, and the development of strong working relationships between specialist staff (developed in especially in the FilmEU Research Office).

FilmEU+ intensifies this effort and search for external funding adding to the Alliance's ability to intervene at the level of professional education, the field of artistic research and policy. A key strategic objective is a strong participation in the Horizon and Creative Europe programs with currently applications in three Horizon calls (including the WIDERA call and the MCSA call for 2023), two Creative Europe calls (on Innovation Lab and Audiences Development), a Digital Europe call on Advanced Digital Skills, and the Widera application to strengthen and invigorate the research collaboration efforts and dynamic research clusters in the WIDERA partners of FilmEU+. FilmEU+ will also increase applications and participation in national education and R&D programs across the Alliance, as FilmEU has benefited, where possible, from direct support to the European Universities provided by national governments. Additionally, FilmEU+ aspires to a strong supplementary involvement with the EIT KICs – the consortium is already participating in the Digital KIC and wants to be actively involved as full member in the new CCSI KIC, and FilmEU+ will seek a higher level of engagement with European research structures, and in particular DARIAH.

Engaging with external stakeholders

The non-for-profit legal entity plays a central role in ensuring the Alliance's entwinement with external stakeholders and Associated Partners To ensure a more systematic and programmatic involvement of stakeholders in FilmEU activities across the areas of education, research and innovation, and societal outreach, Associated Partners are actively supporting FilmEU+. For this proposal, the Associated partners have been involved prior to the submission of this proposal through invited expertise related to the PODs in this proposal. FilmEU+ will provide a sustainable and overarching framework for activities for different target groups and develop a strategy for a structured approach to associated partner engagement and stakeholder involvement by appointing a Partnership Officer, attached to the FilmEU Offices functioning as a liaison between the joint strategic actions, the teams on funding applications and the Associated and external partners.

4. WORK PLAN, WORK PACKAGES, ACTIVITIES, RESOURCES AND TIMING

4.1 Work plan

FilmEU+ Work programme is divided into 9 Work packages (see figure 15).

WORK PACKAGES

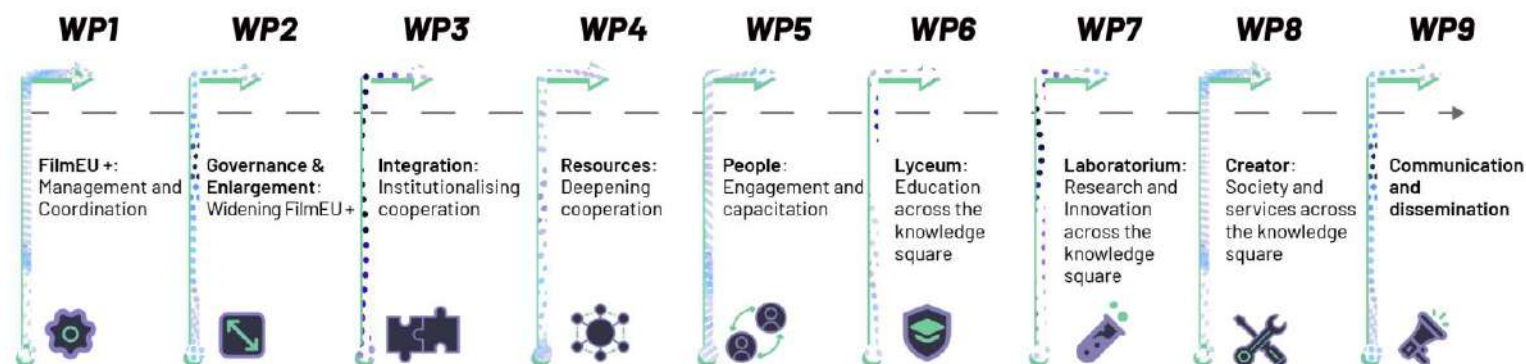


Figure 15 – FilmEU+ Work packages

There are two work packages that deal, respectively with project management (1) and communication and dissemination (9) that follow a project orientation. The rest of the work packages were defined following a programmatic approach with two different conceptual approaches associated with their organization. On one side (see figure 16) work packages from 2 to 8 were organized around the general objectives of promoting the extension, widening and deepening of ongoing institutional cooperation. Following this, WPs 2 and 3 have a clear focus on institutional dimensions of cooperation: 2 will deal with the governance and enlargement processes, while 3 will focus on the consolidation of the structures and services that will facilitate the integration of all participating HEIs in FilmEU. WPs 4 and 5 will focus on deepening designed and piloted transformations involving the jointness of people and resources around the common objective of implementing FilmEU. 6, 7 and 8 are the Work packages that focus on the knowledge square and the deepening of ongoing cooperation across the educational, research, innovation and service to society dimensions. This conceptual approach is supplemented by the organizational approach represented in our PERT (see figure 17) that establishes 1 and 9 and projectual work packages that support implementation; work package 2 as the central WP that benefits from the work of all other WPs in view of the full implementation of FilmEU; work packages 3, 4 and 5 as foundational work packages that provide the outcomes that actually “build” the University – the services, resources and, most importantly, the people – and 6, 7 and 8 as the work packages that deal with the knowledge square and the actual fulfilment of the university’s mission across all its dimensions. These WPs also signal a shift from the knowledge triangle to the knowledge square and the intensification of the Innovation component in all work we conduct.

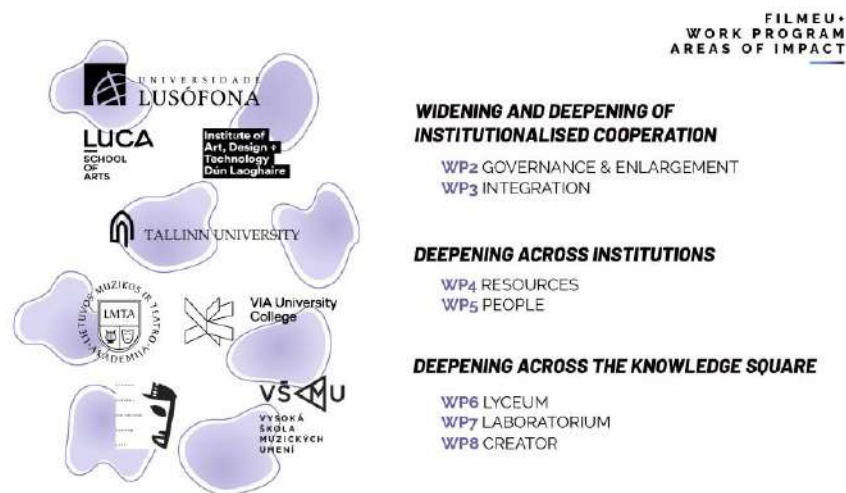


Figure 16 – FilmEU+ Work packages conceptual approach

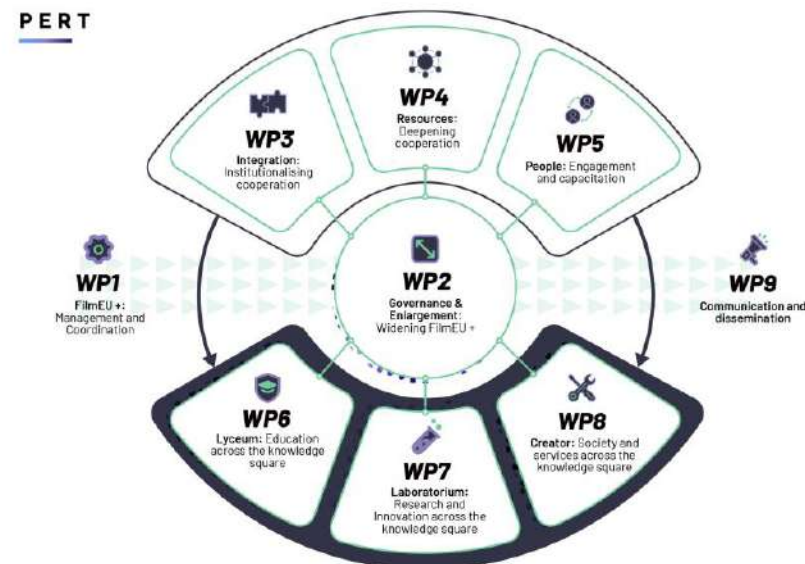


Figure 17 – FilmEU+ PERT

The work programme was designed in a manner that ensures the articulation between the knowledge square elements we want to impact via our activities (WPs 6, 7, and 8) and the domains of integration that are the key enablers of our university: people, institutions, governance and resources (WPs 3, 4 and 5) while ensuring structural project management (WP1) and communication and dissemination (WP9) work packages are in place and ensure all outcomes converge towards the central objective of implementing our European University and related governance model (WP2). The PERT depicts these arrangements. This work programme is designed in view of reinforcing our ecosystem under development based on a pipeline emerging from staff – researchers, teachers, non-academic staff - and student activity as a fulcrum for activities jointly geared towards the consolidation of the European University. Herein, knowledge exchange and collaboration are critical strengths across the participating institutions that this work programme will boost in view of the fulfilment of our vision and objectives. The move from a project view to a programmatic one is also reflected in our approach to the implementation of the work programme. Deliverables for each work packages follow an “institutional” approach and work on the basis of the regular life cycle of an organization with yearly planning and report documents and the revision of this same documents. Project implementation monitoring and quality assurance will be done based on the milestones that reflect the general planning for the timely execution of all foreseen activities.

Subcontracting (n/a for prefixed Lump Sum Grants)

Not Applicable

Timetable

ACTIVITY	2023				2024				2025				2026				2027			
	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4
T1.1 Management, Coordination and Collaboration																				
T1.2 Digital Tools for PM and Collaboration																				
T1.3 Data Management Plan																				
T1.4 IP Management																				
T1.5 Periodic reports																				
T1.6 Preparing the yearly Academic Council meetings																				
T1.7 Preparing the yearly Advisory Board meetings																				
T1.8 Definition common procedures																				
T2.1 Revision Toolkit																				
T2.2 Onboarding new partners- Institutionalisation																				
T2.3 Onboarding new partners- training, engagement																				
T2.4 Revise governance model																				
T2.5 Management vs governance																				
T2.6 Regulations and Bylaws																				
T2.7 Final governance model																				
T2.8 Engagement with external / internal stakeholders																				

T2.9 Launch European University FilmEU																			
T2.10 Cultural Bridging																			
T3.1 MAP: 2023-2024 Observational challenge																			
T3.2 MAP: 2024-2025 Challenge																			
T3.3 MAP: 2025-2026 Challenge																			
T3.4 MAP: 2026-2027 Challenge																			
T3.5 OFFICES: research of state-of-the-art HEI																			
T3.6 OFFICES: Pilot Offices																			
T3.7 OFFICES: Define guidelines and procedures																			
T3.8 CLUBS: Ideation, recruitment, design																			
T3.9 CLUBS: Founding of Dead filmmakers' society																			
T3.10 CLUBS: Creating the PodCast club																			
T3.11 CLUBS: Setting up FilmEu-Inc																			
T3.12 ENGAGE: Mobilities outside of MAP/Collegium																			
T3.13 ENGAGE: Challenge common themes																			
T4.1 Cloud																			
T4.2 Hub																			
T4.3 Digi-Factory																			
T4.4 Campus																			
T4.5 Equipment																			
T5.1 Talent Pilot 1																			
T5.2 Talent Pilot 2																			
T5.3 Talent Training																			
T5.4 Agora Pilot																			

T5.5 Agora																			
T5.6 Talent Market Pilot (staff)																			
T5.7 Talent Market Pilot (student)																			
T5.8 Talent Market Staff & Student																			
T5.9 Inclusive FilmEU Priority Actions																			
T5.10 Inclusive FilmEU Platform & Scholarships																			
T6.1 Micro-Credential Academy: Pilot																			
T6.2 Micro-Credential Academy: Launch																			
T6.3 M-C Academy: Entrepreneurship and Innovation																			
T6.3 Undergraduate Academy: Challenge Design																			
T6.4 Undergraduate Academy: Joint BA Pilot																			
T6.5 UG Academy: Further Programme Development																			
T6.6 Undergraduate Academy: Harmonisation																			
T6.7 Postgraduate Academy: Implementation																			
T6.8 Postgraduate Academy: Design Measures																			
T6.9 FilmEU Collegium																			
T6.10 Pilot FilmEU Joint degree label																			
T7.1 Units: Map expertise, develop, support, implement and evaluate new, dynamic joint structures																			
T7.2 Units: Centres of Excellence (COE).																			
T7.3 Units: Strengthening the doctoral community across the Alliance																			
T7.4 Catalyser: Augmenting artistic research outputs																			
T7.5 Catalyser: Harmonised information channel																			
T7.6 Catalyser: Digital repository platform.																			

T7.7 Catalyser: Training on artistic and creative guidelines																		
T7.8 Catalyser: Sustainable film making practices																		
T7.9 Cognitio: Joint research agenda / manifesto																		
T7.10 Cognitio: Joint subscriptions .																		
T7.11 Cognitio: FilmEU Observatory.																		
T7.12 FIHUB: Factory																		
T8.1 Open FilmEU: Alliance events and activities																		
T8.2 Open FilmEU: 'Co-Creation Production Bureau'																		
T8.3 FilmEU without borders: Needs analysis																		
T8.4 FilmEU without borders Scholarships																		
T8.5 Imagination Centre: Analyse, develop, run.																		
T8.6 Imagination Centre: entrepreneurship education																		
T8.7 Imagination Centre: Annual Industry Conference'																		
T9.1 Rebranding of FilmEU																		
T9.2 Refresh and constant update of FilmEU website																		
T9.3 Assembly of the Audiovisual Team																		
T9.4 Development of the Communication Strategy																		
T9.5 Newsletters																		
T9.6 Social Media communications																		
T9.7 Internal Communication																		
T9.8 Organisation of events																		
T9.9 Transferable Toolkit																		



5. DECLARATIONS

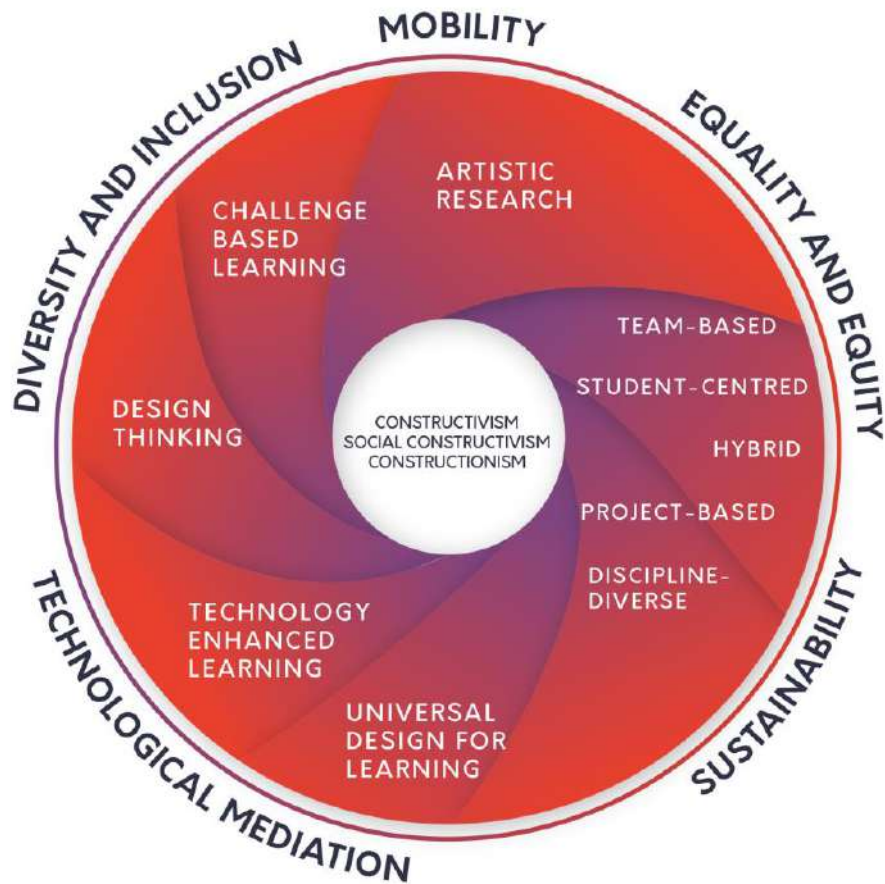
Double funding	
Information concerning other EU grants for this project	YES/NO
We confirm that to our best knowledge neither the project as a whole nor any parts of it have benefitted from any other EU grant <i>(including EU funding managed by authorities in EU Member States or other funding bodies, e.g. Erasmus, EU Regional Funds, EU Agricultural Funds, etc)</i> . If NO, explain and provide details.	YES
We confirm that to our best knowledge neither the project as a whole nor any parts of it are (nor will be) submitted for any other EU grant <i>(including EU funding managed by authorities in EU Member States or other funding bodies, e.g. Erasmus, EU Regional Funds, EU Agricultural Funds, etc)</i> . If NO, explain and provide details.	YES

Financial support to third parties (if applicable)
Not Applicable

APPENDIX

The SAMSARA Model, referred in WP3

FILMEU PEDAGOGICAL FRAMEWORK SAMSARA





ANNEX 1

Mission Statement

FilmEU+ Imagining the Future

Strategy and Mission Statement

2023 - 2033

film_eu+

European Universities Alliance
for Film and Media Arts

Partners



Lusófona University
Portugal



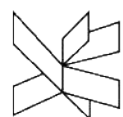
Institute of
Art, Design +
Technology
Dún Laoghaire

LUCA School of Arts
Belgium



TALLINN UNIVERSITY
Baltic Film, Media and
Arts School

Institute of Art Design and
Technology Dún Laoghaire
Ireland



VIA University
College

Tallinn University
Estonia

Lithuanian Academy of Music
and Theatre
Lithuania

VIA University College
Denmark



VŠMU
VYSOKÁ
ŠKOLA
MŮZICKÝCH
UMENÍ

National Academy for Theatre and
Film Arts "Krustyo Sarafov"
Bulgaria

Academy of Performing Arts in Bratislava
Slovakia

Preamble

"CINEMA IS A MIRROR BY WHICH WE OFTEN SEE OURSELVES."

- Alejandro Gonzalez Inarritu

FilmEU is more than a project. It is unlike any other undertaking in arts and culture education. Each of the partners of FilmEU – originally four now eight – have embraced this European Alliance for Film and Media Arts. FilmEU is the most positive and transformative whole of higher education initiative yet conceived for the sector in Europe. With the European Universities programme, the EU is building bridges between institutions and countries.

FilmEU is enabling a necessary metamorphosis of the tertiary sector amongst the member states, one which each alliance member welcomes.

Having achieved so much in the initial phase, our ambition now and over the next ten years is to build something significant. Something that will last by implementing and expanding all the solutions we have designed together. Something that will shape the education landscape for the screen arts in Europe and beyond. FilmEU

will impact strongly across our entire institutions, but also across and beyond the cultural and creative sectors and industries in Europe and beyond. It will impact positively on society and inform the discourse on themes as diverse as sustainability, inclusion and climate and capacities such as research,

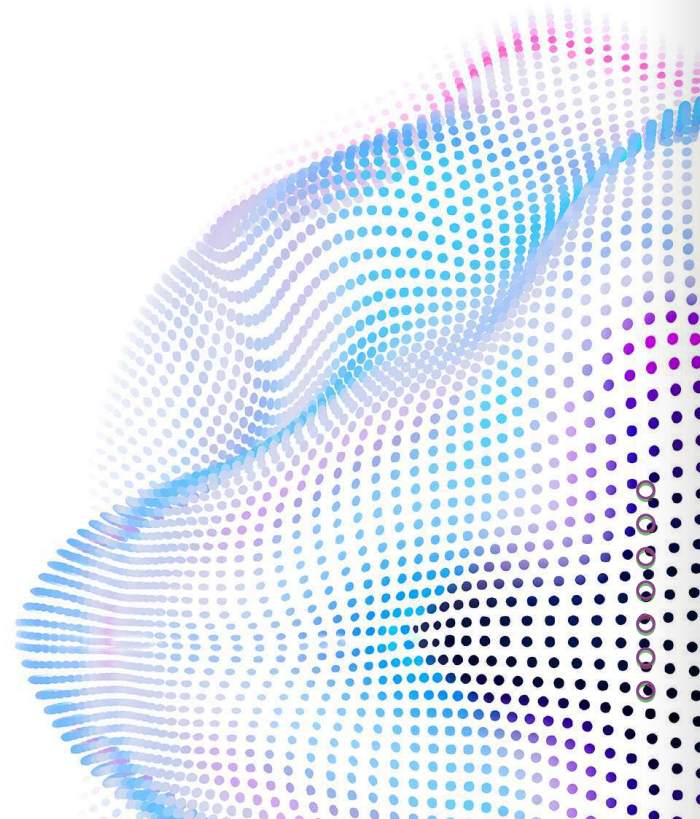
mobility, innovation and digital transformation.

Our core discipline of Film and Media will profit as will every other part of the alliance. It will extended to all the subject areas found in our HEIs, thus promoting the renewal of a broad church of disciplinary fields. By moving from a project mindset to a programmatic approach, FilmEU will empower each partner to become more than the sum of its parts. It will permeate our external engagement and internal structures. It will inform and shape not only the future of FilmEU itself but each individual partner as we seek to ready ourselves for the national and European Higher Education sector that is to come. Much like the relationship between the EU itself and nation states, the EU Universities will at once exist side by side with our home institutions to the benefit of all.

Film is an essential part of our cultural milieu. Film as a medium allows us to share ideas, feelings, and knowledge. FilmEU will ensure not only that Europe can tell its own

stories but that the creative industries are at the forefront of economic and social prosperity. Yet, it will also push the boundaries of what is possible in research, innovation and enterprise. FilmEU is at the cutting edge of the age of imagination, an age that has the potential to create a virtuous society and economy. We have a distinct opportunity to ensure that the film and media arts are an educational, cultural, and entrepreneurial catalyst for a common good.

**This is our shared
ambition for the next
decade and beyond.**





Who we are

Today, FilmEU fully represents Europe's geographical, cultural and linguistic differences, but also the diversity and richness of its European Higher Education Area.

FilmEU is an association of eight

leading higher education institutions from across the member states and all parts of Europe. Led by Lusófona University from Portugal, it includes VŠMU - The Academy of Performing Arts, Slovakia, TLU - Tallinn University, Estonia, LMTA - The

Lithuanian Academy of Music and Theatre, LUCA School of Arts in Belgium, VIA University College, Denmark, IADT - Dún Laoghaire Institute of Art Design and Technology in Ireland and NATFA - The National Academy for Theatre and Film Arts "Krustyo Sarafov", Bulgaria.

What began as four partners during the design phase is now a much stronger, richer and more diverse partnership of eight like-minded institutions. We start from a clear disciplinary focus - namely the film and media arts and now move to embrace the varied domains that the cultural and creative industries encompass. This embraces everything from film and the performing arts, to disciplines that are at the vanguard of technological, scientific and creative knowledge, such as XR and AR.

FilmEU has sought out new associated partners who will add value and purpose, extending our reach to West Africa, Poland, Ukraine, USA, Canada, Australia and Brazil - where various industry, civil society and cultural bodies have joined us in an authentic association focused on bolstering the creative industries and society at all levels.

FilmEU has completed its pilot phase. We have imagined something greater than the sum of our parts. Empowered by our extended consortium we are focused on the implementation of everything learned. We will now build the foundations of an EU University of the Film and Media Arts, the only one of its kind, and create a body that will educate generations of creative leaders, use artistic research and innovation to enrich all disciplines that require creative thinking, and deepen the international aspects of all our institutions. We envision ourselves as one of the "Lighthouses of our European way of life" as the European Strategy for Universities enunciates. We want to attain this goal via our focus on educational programs that deal with key future creative skills, pedagogical innovations developed in closed articulation with the CCI industrial ecosystem across Europe and research and innovation endeavours that explore the multiple affordances of artistic research and project based innovations. And we will do so, while ensuring diversity, inclusiveness and gender equality amidst all our educational and research activities that target Europe's digital and green transition via innovation in the cultural and creative sectors.

a number of positive externalities which are often underestimated. They include innovation and productivity gains across sectors, but also optimisation of design and processes. It also promotes digital transformation that goes beyond digitisation in view of rich and diverse digital cultures.

Creative industries. Film has always influenced technology and technology has helped to change Film and audiovisual media. To ensure that Europe maintains its status as a leading cultural powerhouse that has at its centre film production and cultural creation, we must continue to invest in that nexus between

and cultural modes of audiovisual representation and storytelling.

Above all else, FilmEU is and must be about people. Students, staff and our communities need to gain from their involvement. The alliance members are only as strong as the academics, researchers, lecturers and teachers, technicians,

us into a more accepting, culturally diverse and sustainable future.

We continue to espouse a world view that is progressive and inclusive. Society is informed and shaped by the stories we tell and how we tell them. The variety of stories that emerge from the cultural and social richness

diverse cultural backgrounds

These are all highly transferable and universal skills that are increasingly vital in the age of imagination. They will surely be a catalyst for European prosperity, an economic driver that not only powers the creative industries but also empowers all sectors.

Ambition for Digital Transformation cannot be separated from the

technology, creativity and the screen arts. Research and innovation must be at its core as a transdisciplinary practice that is constantly testing, refining and improving practices and technologies of production and distribution, as well as developing entirely new technological forms

administrators, librarians and, most importantly, students who represent it. They are what make us unique and diverse every day. They would not have had the opportunities they get and will receive via FilmEU but for the EU Universities programme. It is incumbent upon us all to make sure its benefits are felt far and wide and lead

of Europe is what makes the area unique on a global scale. FilmEU will be a force for a positive social change. Issues like climate change, gender inequality, diversity and social justice are just some of the issues that inform the shared philosophy of this offering.



Our values

FilmEU brings together eight institutions with tens of thousands of students and alumni, plus hundreds of faculty and administrative and technical staff. We also represent a myriad of institution types, from research universities to comprehensive ones, from small conservatoires to independent schools within larger Universities, this highlights the fact that we represent the diversity and rich heritage of European Higher Education. Currently we offer more than 50 degrees in Film and Media Arts, from bachelor level to PhD, from local programmes to European Joint Master degrees. These institutions look at FilmEU as an opportunity to deepen and widen existing cooperation, and improve their ability to intervene at institutional, state, and global levels.

FilmEU is supported by a structure built upon collaboration and the design and implementation of a common mission, based on the

shared values of creativity, diversity, inclusion, openness, empowerment, collaboration, trust, community, sustainability and the linkage between education and research. By grounding our work in these values, European HEIs that constitute the Alliance can fully contribute to a better, richer and more humanistic society.

FilmEU pursues interdisciplinary and transdisciplinary education as core values to contemporary educational and research practices. The alliance regards the arts as a theoretical and practical field where different knowledge and competencies, central to contemporary societies and their sustainable development, come together.

CREATIVITY

Creativity is the core value of the consortium since we regard creativity as the driving force behind innovation, change and culture. Creativity is a shared feature. It emerges and flows from dialogues and interchanges, in wide awareness of a culture's codes

and modes and in the freedom of their meaningful recombinations. This collective quality comes from individual minds that come together, that are driven and change-oriented; that are open, entrepreneurial, imaginative, inventive and problem-solving. Thus, high quality education in inter-cultural exchange and inter-industry collaboration as well as research in the arts promotes and stimulates all of these qualities, skills and values and spreads them across a vast community. The fostering of interpersonal relationships, interdisciplinary dialogues, sustainable and responsible entrepreneurship, media literacy, cultural awareness and high-end digital competences, such as AI use for advanced creativity, are but a few of the key enabling factors that underpin the FilmEU platform for creativity.

DIVERSITY AND INCLUSIVENESS

FilmEU defends and promotes the core European values of respect for diversity and human rights. The project

believes that audiovisual culture and the arts play a crucial role in creating and sustaining a more equitable, understanding, inclusive, and diverse society. FilmEU promotes equity, inclusion, and diversity while (and by) pledging to eliminate barriers to higher education access, and hence to knowledge and the opportunities it creates. Our enlargement strategy was designed with the goal of greater diversity and inclusiveness at all levels, from geographies to institutional profiles, thereby making our University a true example of the richness, diversity and potential of the European Higher Education landscape in the fields of the Arts and Cultural and Creative sectors.

OPENNESS

FilmEU is committed to the promotion of open, collaborative science, as well as to providing open access in all the outputs it produces – this includes open access academic journals and platforms where creative and artistic research output work can be freely shared. Among the several benefits of



the sharing of academic knowledge, we can also find ways to enhance and innovate in the realm of international co-production, which is vital to the European film industry. In addition to making the outputs widely available, FilmEU adopts a stance in which science and networks have no geographical frontiers, and knowledge is co-created through dialogue in open, collaborative processes.

● ENABLING

FilmEU places our students, academics, and administrative staff at the centre of its activities. The Alliance not only provide them with ownership of their duties, projects and tasks (which are the reflection of their own ideas and aspirations), but also regards staff development, student engagement, and scholars' empowerment and independence as key components. Empowering our stakeholders and enabling their personnel and professional development is key. The European University must represent an added value to all those, from institutions, to

teachers, researchers, staff and students that actively participate in it. FilmEU is based on the firm belief that enabling the creative empowerment of individuals is crucial in the enhancement of all educational and scientific activities and the overall development of Europe. In addition, FilmEU, through its conduct, activities and practices, also channels several values that are aligned with the EU frame of eight 'Key Competences for Lifelong Learning'.

● COMMUNITY

FilmEU believes that the performance of the alliance is greatly strengthened by its Full and Associated partners and the embeddedness they assure of its activities in institutional, local and regional contexts. FilmEU wants to bridge across all areas of our HEIs, therefore putting the European University at the center of our educational and research mission; a shared vision is a key element of the individual identity of our HEIs in order to foster the emergence of a collective identity that has meaningful

societal impact and bridges with other initiatives and stakeholders across the CCI sectors and beyond.

● COLLABORATION AND TRUST

FilmEU is based on the conviction that active collaboration, in the form of alliances between complementary higher education institutions, is the only way to attain strategic, long-term goals with an international ambition and

● EDUCATION AND RESEARCH

Education, research and innovation are at the core of what we do but they are also part of what we stand for. We believe in education and research-based knowledge as key drivers of our University's mission. Bridging education with research in new ways that can help in shaping our European University, is a core praxis and strategy for us. FilmEU values and engages with innovative pedagogical

legitimisation of their role in society. It is of utmost importance to put these novel forms or research practices into creative dialogue with fields such as AI engineering, data analytics or social and economic sciences, in order to work towards advanced tools and arrive at a more balanced days of culture and technology development. In this context, it is crucial to implement new and original activities that reinforce the knowledge square in the field and contribute to the bridging of the educational and research components of the Alliance's mission. We believe in life-long learning, high-quality education and research-based knowledge as a key driver of a more open and resilient society. Our ambitious mobility goal, including students and staff, is one of the central ways in which to strengthen the alliance and the inspirational experience of everyone involved in it.

● SUSTAINABILITY

FilmEU incorporates sustainability as a central value and is committed to examining and implementing

sustainable good practices at all levels of design and implementation. FilmEU identifies the UN Development Goals 2030 as priorities in our cooperation and strategy and as a "Partnership for the Goals" is aligned with the SDG 17. FilmEU, and the development, innovation and change that it intends to implement, is predicated on the pillars of environmental, economic and social sustainability. The network is composed of people and institutions aware of these tenets. This means that, along with the other key values, sustainability is fully spread across FilmEU's entire field of action.

together

meaningful societal impact. FilmEU fosters mobility and a horizontal management structure that creates spaces of dialogue and interaction between all individuals and institutions. This ensures that everyone's voice is heard and meaningfully contributes to the development and execution of the European University activities.

models and an original research agenda, and uses them to the advantage of our University and its shared mission and projects. FilmEU believes the consolidation of artistic-based and practice-led research activities in Europe is a requisite both for the fulfillment of the mission of HEIs working in the domains of the arts and for the



What we have learned

From the first 3 years

- ✓ **Community building and the creation of an environment based on common trust and shared objectives** is key for the implementation of a European University;
- ✓ **The concept of jointness is the glue that gives sense to the concept of the European University.** Joint educational offers; joint research initiatives; joint events; joint structures and services all play a key role in shaping the European University;
- ✓ **Engaging all stakeholders is crucial;**
- ✓ **Efficient and clear communication is vital;**
- ✓ **The added value resulting from the programmatic effort of creating a European University must be obvious to all partners across all levels of the participating institutions** starting at the top level and reaching students and staff across the partners;
- ✓ **The supra-institutional and complementary nature of the European University must be constantly reinforced before all institutional stakeholders** so that this transformational initiative is not regarded as an external obligation;

- ✓ **Mobility should be encouraged at all levels and will affect all parties positively.** Mobility should be encompassed in the design of subjects, in the optimisation of the organisation of teaching at university, in the development of a focussed approach within the Universities Alliance and in the development of the joint programmes;
- ✓ **Joint services and structures represent an added value easily perceived by different stakeholders** (i.e. teachers or students) and they should be nurtured as element that materialise the “idea” and benefits of the European University in each participating institution;
- ✓ **Using pilots to experiment** with lower risks and greater control is the best tactical approach for the implementation of our joint initiatives;
- ✓ **Joint bottom-up structures such as the dynamic research clusters that we have already implemented or the joint approach to entrepreneurship education, are the best organizational model** to pilot our European University organizational model;
- ✓ **Governance and management must be highly participated and distributed.**

What we have achieved together

Between 2020 and 2023, FilmEU put in place the foundations of the structures and joint services that will support our European University. We also designed, tested and piloted the collaborative model, services and activities we now want to scale up.

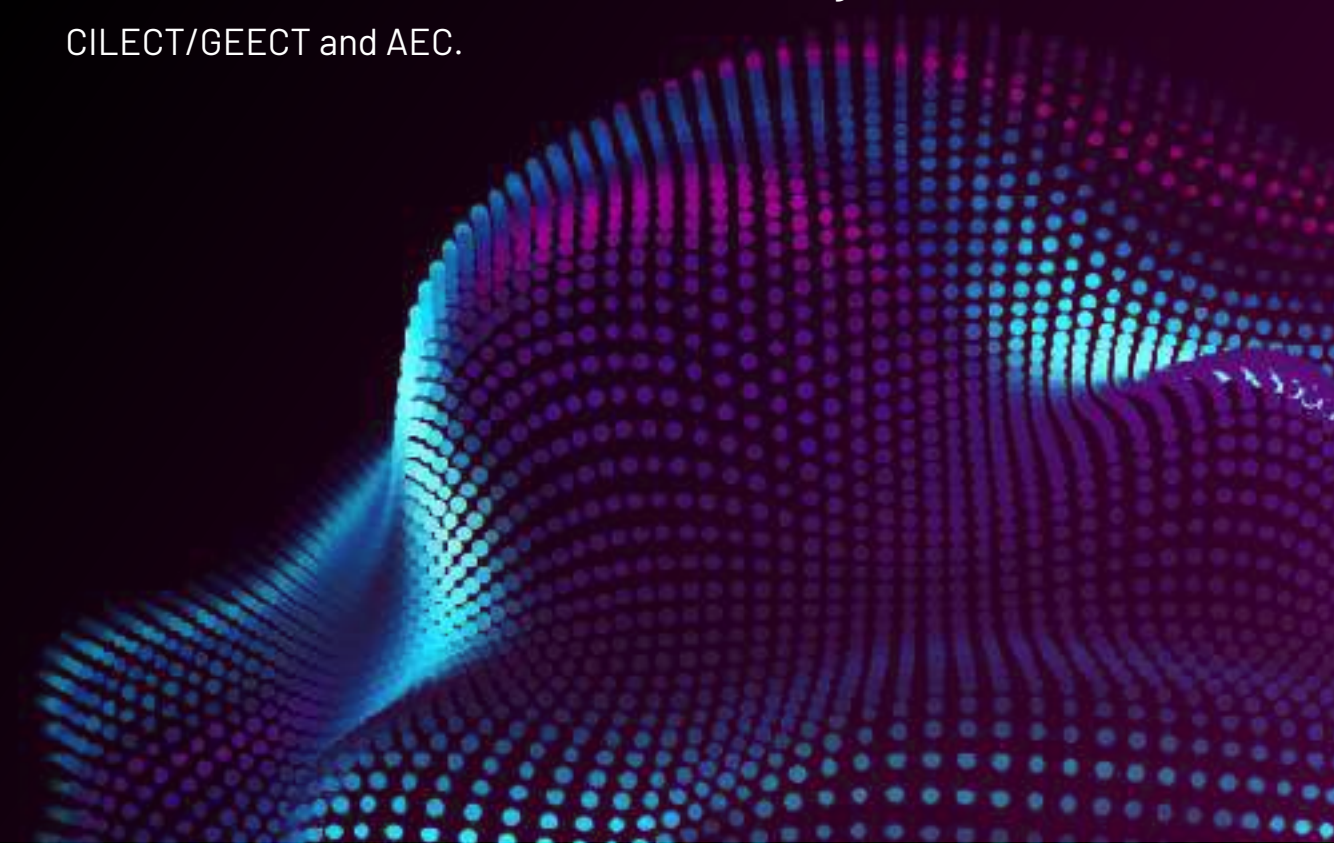
Core achievements in the period include:

- ✓ The design and implementation of a bottom-up Governance structure and a participatory management model, that are fit for the envisioned enlargement of the Alliance but also already integrate a provisional legal entity for the future university in the form of a non-for-profit association under Belgium legislation (VZW);
- ✓ The design and piloting of an original challenge based and student-centred pedagogical model “the Samsara model” that greatly reinforces curricular mobility across the alliance while fostering joint educational activities and experiments;
- ✓ The design and implementation of several new joint educational offers in the form of two new Erasmus Mundus joint degrees; one proposal for a new joint international BA and one proposal for a joint PhD;
- ✓ Worked towards the harmonisation of existing undergraduate programs in view of increasing mobility and cross-curricular collaboration;

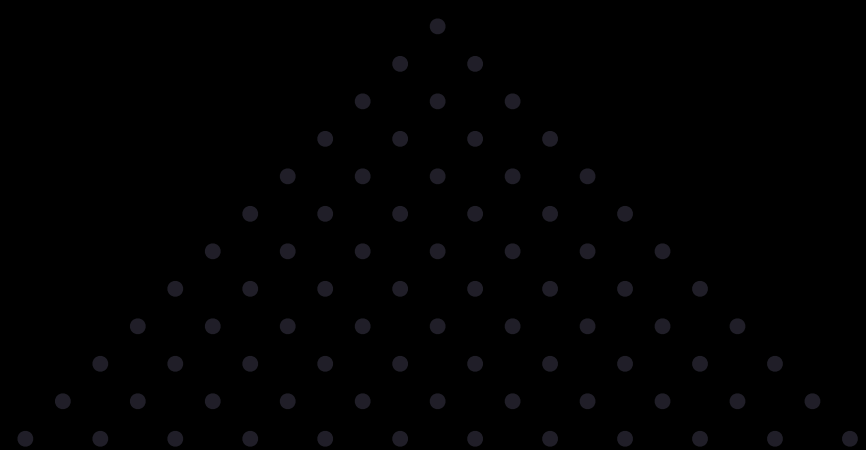
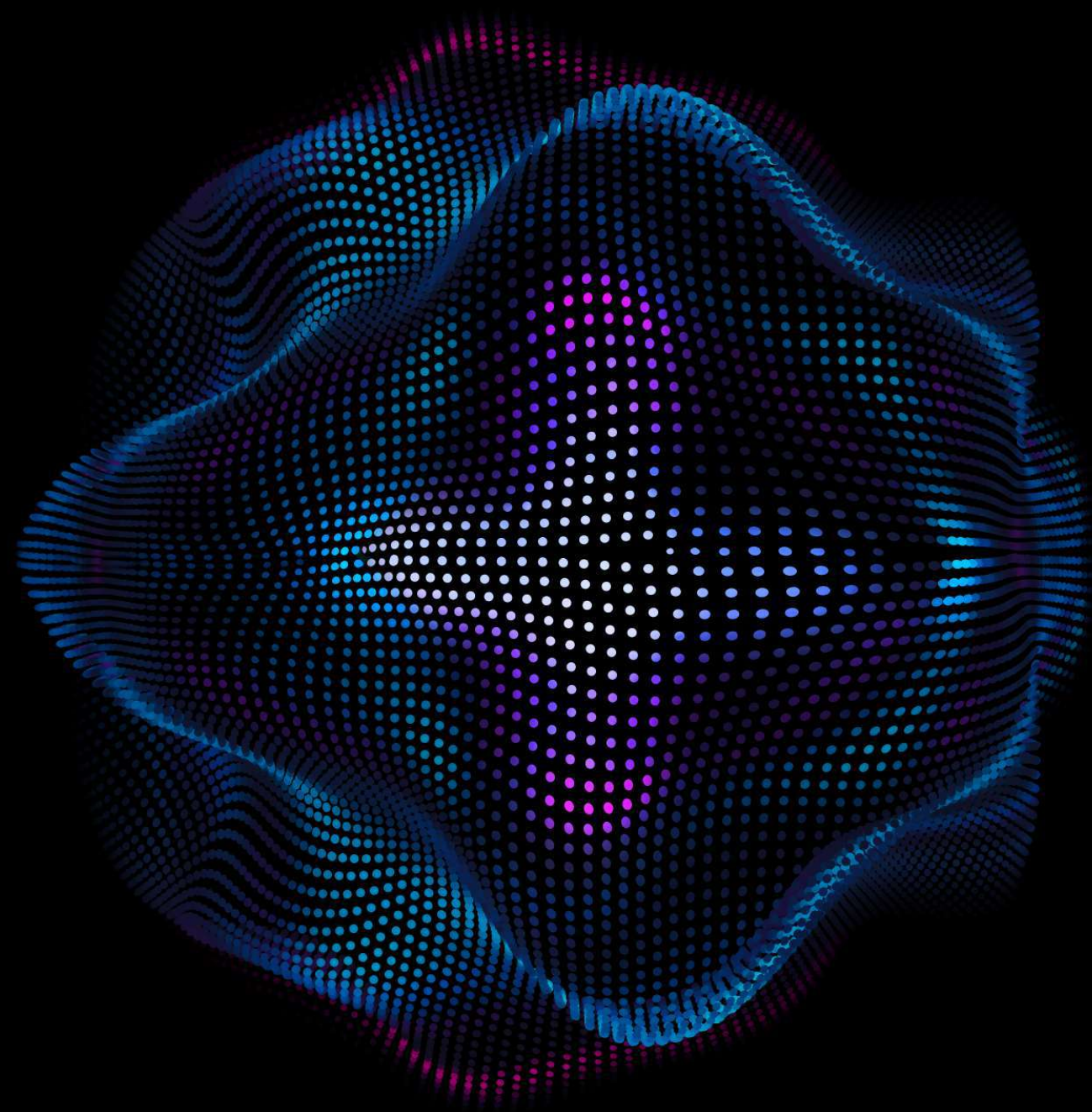


- ✓ The joint accreditation of existing joint Erasmus Mundus degrees in view of piloting and testing a future European Label for joint degrees in parallel with the design of a joint approach to Q&A;
- ✓ The design and piloting of a tailored entrepreneurship education model that follows the Alliance innovation model currently being piloted and tested with complementary funding under the C-accelerate EIT HEI-Innovate initiative project;
- ✓ The promotion, in the context of the complementary H2020 FilmEU_RIT project, of a dedicated research agenda that mobilises researchers across the Alliance in the form of emerging joint dynamic research clusters;
- ✓ The design and initial installation of joint teaching and research infrastructures in the form of a hub – FilmEU HUB – of physical and virtual labs;
- ✓ The implementation of several joint digital services, including a solution for the federation of users across the Alliance, initial works towards the European students' card, a joint solution for EWP and a joint VLE;
- ✓ The design and implementation of a common branding and corporate identity that since the inception of the Alliance has been used across different media and formats in the context of the Alliance communication and dissemination structure;
- ✓ The co-design of several new initiatives in view of boosting the alliance capacity and leveraging funding, a process which has already resulted in several new E+, Horizon; EIT and local resilience funds successful applications;

- ✓ The design and implementation of several traditional and new and innovative forms of mobility that have greatly increase the joint pedagogical experience and knowledge sharing and transference across the Alliance;
- ✓ The design and implementation of a joint life-long-learning programme;
- ✓ The design of a joint quality assurance framework and the test of this framework in existing joint degrees promoted by the Alliance;
- ✓ The design and production of several MOOCS targeting students, staff and researchers;
- ✓ The cultivation of a growing sense of community based on common trust and active bottom-up participation from stakeholders across all partners;
- ✓ The successful engagement in several EU initiatives such as the new CCSI KIC and the NEB – New European Bauhaus, besides the active collaboration with several international organizations, such as CILECT/GEECT and AEC.



FilmEU+ 2033 Imagining the future



Our mission is to build a European University of Film and Media Arts for the future of Europe and its cultural and creative sectors. We will do this by unlocking the full added value of the University Alliance FilmEU through an enabling strategy of empowering, co-creation and bridging among the partners and beyond.

- Contributing to the transformation of European Higher Education, research, and innovation by consolidating a European University of excellence in the fields of Film and the Arts as a vital part of the cultural and creative sectors and industries, and drivers of technological innovation.
- We will expand and deepen existing cooperation and integration by establishing a European University that will contribute greatly to Europe's leading role as a provider of education, research and innovation in the creative and artistic areas.
- FilmEU will nurture and promote European diversity, its rich cultural heritage, and unique creative potential with an industry focus that creates future proof skills.
- We will configure a European University that fosters the concretisation of the knowledge square in relevant fields – contributing to the ongoing structural, economic and material reconfigurations of the cultural and creative industries but also to the transformation of our HEI via innovation, interdisciplinarity and cooperation.
- FilmEU will open itself enthusiastically to other domains and fields of knowledge by putting creativity and imagination at the centre of all our educational, research and innovation endeavours. Thus, it will increase the resilience, excellence and social inclusiveness of the Alliance thanks to a broader perspective than the University collaboration itself.
- FilmEU will impact on the HEI's, the CCSI ecosystem, and society will be notable and multifaceted. FilmEU will act as cocreator and driver of change which contributes to a more united, innovative, digital and data driven, connected and green Europe, making it a world powerhouse of creativity which thrives on openness to the wider world.



Vision

The European University FilmEU 2033

We envision FilmEU as a significant full-fledged European University of excellence. It will be built on long-term structural and strategic cooperation, common values and core principles agreed at all institutional levels. FilmEU+ will allow us to fully realise that vision by building on previous experience and design measures. We will consolidate gains made and move forward implementing several new transformational modules that will materialize our understanding of what a European University should be. Our vision will achieve a value proposal that meets the expectations of all stakeholders and society.

FilmEU+ is the label for the current second stage FilmEU application. In FilmEU+ we are building towards the substantial deepening and widening of the alliance that will become the FilmEU University. FilmEU+ will consolidate our diverse but complementary programmes in filmic arts and other diverse but related fields across the cultural and creative industries. This will further advance the positioning of Europe as a cutting-edge global provider of education, research and innovation in the multidisciplinary field of Film and Media Arts. FilmEU+ will fully attain all features of the new framework for cooperation set out in the European Strategy for Universities. This means we will make our European University concrete via its European degrees, joint structures and research initiatives that are supported and impelled by a legal statute. It will mutualises our strengths and empowers our institutions and the next generation of talents within the field of Film and Media Arts. With FilmEU+ we foster sustainability, cohesion, entrepreneurship, employment, and, importantly, innovation and creativity.

Students and staff will benefit from the seamless mobility and opportunities for co-creation through our European 'inter-university campus'. We offer new and flexible curricula and flexible learning approaches based on state-of-the-art research and innovation – tied to practice-based challenges, opportunities, and possible impacts. Our unique position is at the crossroads of education, research, innovation, and the film industry. It will serve both society and the economy by bridging alumni, professionals, other HEI's and alliances, other areas within the Culture and Creative Sectors and Industries (CCSI), other markets and ecosystems (e.g. crea+tech+business) and other societies and cultures.

We contribute to regional development by extending ourselves across all EUROVOC regions and act as a catalyst for transnational cooperation across borders, sectors and academic disciplines and aid the transformation of the European film and media sector. We foster openness toward cultural and human nature and celebrate diversity. We are committed and activated in the pursuit of the triple transition in Europe: Green, Digital and Social.

We develop and experiment with new technologies and bring stories to life; touching and shaping the hearts and minds of the European citizens and beyond. We foster technological innovation, artistic creativity and cultural imagination. We nurture internationally competitive students equipped with future-proof skills. We connect and co-create among diverse societies, and in doing so we promote the European way of life, European values and identity.

Our long-term vision implies that by 2033 FilmEU will be a leading provider of film and media arts education in Europe and a core partner for research, innovation, and societal engagement. It will confirm the European Universities model of institutionalised cooperation as an exemplary collaborative structure able to scale the competitiveness of diverse European higher education institutions to levels they would never attain individually.

Enabling Strategy

Empower – co-create – bridging

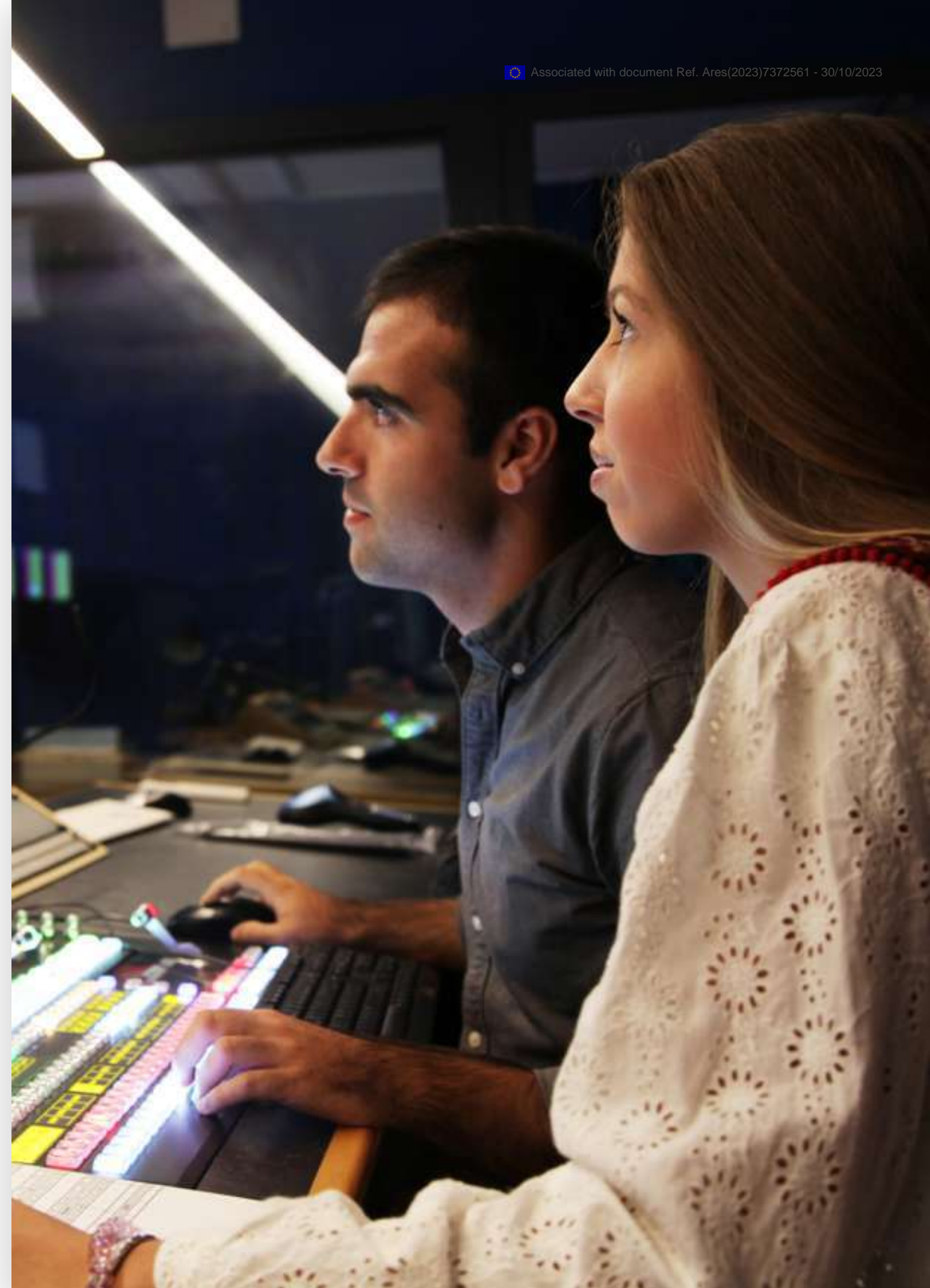
To achieve our objectives, we embrace a bottom-up approach that puts teachers, researchers, students, and staff, at the centre of our programme. Everyday, their motivation and hard work, contribute to the co-creation of our European University.

FilmEU+ moves from a project-oriented approach to a programmatic strategic approach based on a virtuous circle that goes from empower to co-create and then to bridging. We want to empower our institutions, students, teachers, researchers, staff, and stakeholders, and in so doing, allow them to co-create new discipline focused or interdisciplinary educational offers, research and innovation outcomes, and through those bridge towards other domains in own institutions, other higher education institutions and European Universities, the cultural and creative sectors and industries, and the overall community that will constitute our European University.

FilmEU+ is designed via two axes: on

one side we want to deepen and widen our institutionalised cooperation by enlarging our Alliance with the integration of four new partners, implementing the designed governance model and its structures, reinforcing our shared services and resources and further engage all our internal and external stakeholders and talent; on the other side, we want to build the whole European University through the implementation of innovative transformational modules across the knowledge square (the PODs).

For the coming years we want to mobilise our strategy via the deepening of initiatives and collaboration models already tested and piloted, but also via the design and implementation of new



scenarios for further cooperation and consolidation of FilmEU – the European University of Film and Media Arts.

In designing our strategy, we adapted our successfully tested 6IS methodology. This methodology works across six steps, from information to investigation and ideation, followed by implementation, incubation and incrementation. We use it to help us shape new ideas and turn them into meaningful impacts.

In earlier stages we identified vector of change that drive transformations in HEI and CCSI in Europe. To aggregate and organise the vectors of change that we have identified we have created a new label, 'PODs'. They are a group of related transformative actions. Our PODs encapsulate activities we have already designed and/or piloted during the earlier stages of FilmEU and that, following our vectors of change, will allow us to scale-up. Some will allow us to design and test new and more ambitious initiatives. The PODs approach allows us to capture the lessons learned and experiences gained and turn them into concrete actions and structures. In this

second phase, we will apply these developments to a much larger consortium and in a broader educational, scientific, and industrial context.

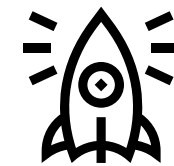
Change will infuse all the partners. We identify and share concrete actions that will help us change together as part of each POD – once tested they can circulate and be disseminated across the alliance and eventually also beyond the consortium. The more of the cells we have in circulation the greater the capacity our European University will have.

Through this strategy we want to implement FilmEU+ not as a top-down or imposed solution, but as a positive source of transformation and innovation across all our HEIs that constantly reinforces its added value and delivers new benefits.

FilmEU+ Work program was designed in a manner that ensures the articulation between the knowledge square elements we want to impact via our activities and the domains of integration that are the key enablers of our university: people, institutions, governance and resources.

Core Strategic Concepts

01 **EMPOWER**



- Our disciplines
- Our Higher Education Institutions
- People: students; staff; teachers; researchers; alumni
- CCI industry
- Society

02 **CO-CREATE**



- Educational offering
- Research and artistic outputs
- Creative outcomes
- Open platforms
- Digital services
- Community
- Joint structures
- International opportunities

03 **BRIDGING**



- Inside our own institutions towards other schools and faculties in view of the integration of the whole HEIs in the European University
- Towards the creative and cultural sectors – other institutions, bodies, and civil society
- Other EU Universities
- Society as a whole

Objectives

What we will do

TRANSFORM

- Ensure a **deep transformation** of our Higher Education institutions via the implementation of several transformational modules (PODs) that deepen the vectors of change identified and designed in earlier stages.
- Be **one of the main providers of high-level education and research activities in the areas of Film and Media Arts at an International level** via a unique offer of joint degrees and the promotion of differentiated research and innovation endeavours.
- Implement a **two-folded work programme** that ensures the full embeddedness of our HEIs in the European University while positioning the European University as a clear added value for the competitiveness and international positioning of our HEIs.
- Implement a number of **joint structures** labelled “offices” to technically support all our joint transformational activities.
- Complete the setup of our legal entity for the European University and to have a **final governance and legal structure** in place by 2028.

GROW

- Onboard and integrate 4 new partners** to the Alliance.
- Embed an **international dimension** to all our programs and projects through further implementation of **EWP – Erasmus Without Paper** and the **ESC – European Student Card**.
- Increase our **international profile** via links with top international HEI in our fields outside of Europe.
- Increase our sustainability and capacity via the **acquisition of additional funding** gained by the Alliance for all areas of its mission coming both from national or European sources.
- Increase the number of international students, teachers and researchers** across our educational and research initiatives and in mobility.
- Design a future model** for a shared physical joint campus.

CONNECT

- Build a **network of centres of competences** named “FILMEU HUB” around joint labs.
- Promote the shared use of digital services across all our HEIs** supported by the “FilmEU Cloud”.
- Implement a **common quality assurance** system based on already designed joint approach to Q&A.
- Connect to society and other institutions** via our platform “Open FilmEU” that will showcase and externalize our results.
- Co-create with students and teachers’** clubs and societies across member HEI in order to foster cohesion and sense of community.

- **Engage students, staff and teachers** across institutions via novel joint activities with embedded and innovative forms of live, blended and virtual mobility that foster inclusiveness and are supported by intra-alliance mobility.
- **Implement the “Imagination Centre”** as a unique knowledge Transfer structure connecting FilmEU with Industry via White Box/Transformative laboratories co-created with industry and stakeholders through implementing the “services” element of the knowledge square.

EMPOWER

- **Our existing legal entity FilmEU Association** set-up under Belgium law to act as the legal entity responsible for the development of FilmEU.
- Our Alliance via the **consolidation of a joint management and cooperation model** that includes joint governance structures and offices, and entails strong involvement from students and stakeholders across HEIs.
- Teachers and researchers via the dedicated **mobility and capacitation programme “Collegium”** and our innovative pedagogies based on the “Samsara model”.
- **The “European Universities” initiative** by establishing contacts and developing working relations (via knowledge transfer, etc.) with other EU HEIs' alliances.
- Our community with the **creation of a dedicated space for discussion and ideas generation** named “Agora”.

SUPPORT

- **Enable our people - staff and teachers - via continuous professional development.**
- **Attract and retain talent** via the implementation of joint research and reward programs and a common pool for recruitment organized around our “Talent” programme.
- Setup **common support and management structures** that support our staff and institutions via our “Offices”.
- **Promote multilingualism** via our “Agora” initiative and the language learning opportunities it entails.
- **Implement a DIGI_Factory** as a joint structure for digital service development and support to innovation across the Alliance projects and initiatives.
- Implement a common model and joint services for **student mentoring and support**.

BUILD

- Foreground and embed our focus on environmental **sustainability**.
- Work with partners in **Ukraine to help rebuild capacity**.
- **Build and enrich the Film and Media arts education community** by empowering excluded and marginalised groups at all levels of society.
- **Build a joint learning offer ranging from BA/MA/PhD to micro-credentials and short activities** (i.e. summer schools) that differentiates the Alliance from existing offers and increases its profile and competitiveness.
- Promote the POD “Inclusive FilmEU” as the **flagship initiative supporting inclusion** across the Alliance.

LEARN

- **Empower students** via the offer of distinct set of joint common European degrees.
- Deepen **life-long learning and micro credentials** in our dedicated “Academy” that strongly contribute to reskilling and upskilling to meet new and emerging needs in the cultural and creative sectors and in society.
- Support innovation **challenge based education by deepening our existing and piloted “Samsara” model**.
- Promote **cross-curricular and interdisciplinary activities** inside our institutions.
- **Embed innovation entrepreneurship and experimentation of new forms and technologies for storytelling** (machine learning, data analytics, spatial internet) across curricula by deepening our ongoing work under EIT-HEI initiative and KIC funding.
- Promote **new learning opportunities at advance level via a joint Marie Curie doctoral network** and our Joint PhD program.
- **Extend our existing offer of joint degrees via new designed Joint BA and four new Erasmus Mundus joint Master Degrees** in the coming years.
- **Implement the European Degree** approach and contribute to a European degree label.

RESEARCH

- **Consolidate research centres of excellence in all our institutions** via the implementation of joint research centres of excellence and the deepening of our existing dynamic research clusters through our “Units” POD.

- **Engage early-career researchers** and the broad research community Implementing the POD “Catalyser” as model that disseminates and promotes joint research based on joint events, journals and platforms for the dissemination of research outputs.
- Reinforce a **research agenda** and joint doctoral approach supported by a joint IP policy under POD “Cognitio”.
- **Implement our designed supervision model** across our joint PhD programs.

INNOVATE

- **Enable institutional stakeholders** in the Film and Media industry across Europe.
- **Explore the potentials of machine learning, data analytics, spatial internet, blockchains and similar in innovating storytelling, film production and distribution** in Europe and providing relevant evidence for policymakers and stakeholders across the continent.
- Act as a **beacon and knowledge Hub for the CCI sector** in Europe via our dedicated “Observatory”.
- Be a **catalyst for the transformation of the Film and Media sectors** in our countries by promoting activities based on the “quadruple helix” in our “Laboratorium” and “Creator” programmes.
- Implement our **Cultural and Creative industries dedicated incubator “FIHUB”** following our already designed Innovation Vision Action Plan (IVAP) and our project-based incubation model.

Imagining the future

Strategy and Mission Statement

Our Shared Commitment

We, the eight institutions, partners of FilmEU, in signing this document affirm our commitment to FilmEU and its principles. We are also committed to the ambitions of the European Universities initiative and acknowledge the imperative that FilmEU is moving from a project basis to a programmatic endeavour that extends to our institutions as a whole. We embrace the initiative and its implications for our institutions in the expectation that FilmEU will become an integral and complementary part of our organisations. It will help shape our shared future, enrich and support our ongoing national priorities and reinforce the European Higher Education Area and the European Research Area as a whole.

Lusófona University

José Bragança de Miranda, Rector

Assinado por: **José Augusto Nunes Bragança de Miranda**

Num. de Identificação: 02218034

Data: 2022.12.06 11:33:23 +0000

Institute of Art Design and Technology Dún Laoghaire

David Smith, President

DocuSigned by:

David Smith

December 6, 2022

Lithuanian Academy of Music and Theatre

Judita Žukienė, Rector

DocuSigned by:

Judita Žukienė

12/19/2022

National Academy for Theatre and Film Arts "Krustyo Sarafov"

Stanislav Semerdjiev, Rector

DocuSigned by:

Stanislav Semerdjiev

AA68C16E43564D1...

LUCA School of Arts

Simon Van Damme, President

DocuSigned by:

Simon Van Damme

januari 19, 2023

Tallinn University

Tõnu Viik, Rector

DocuSigned by:

Tõnu Viik

December 19, 2022

VIA University College

Harald Mikkelsen, Rector

DocuSigned by:

Harald Mikkelsen

12/21/2022

Academy of Performing Arts in Bratislava

Mária Heinzová, Rector

DocuSigned by:

doc. Mária Heinzová, ArtD.

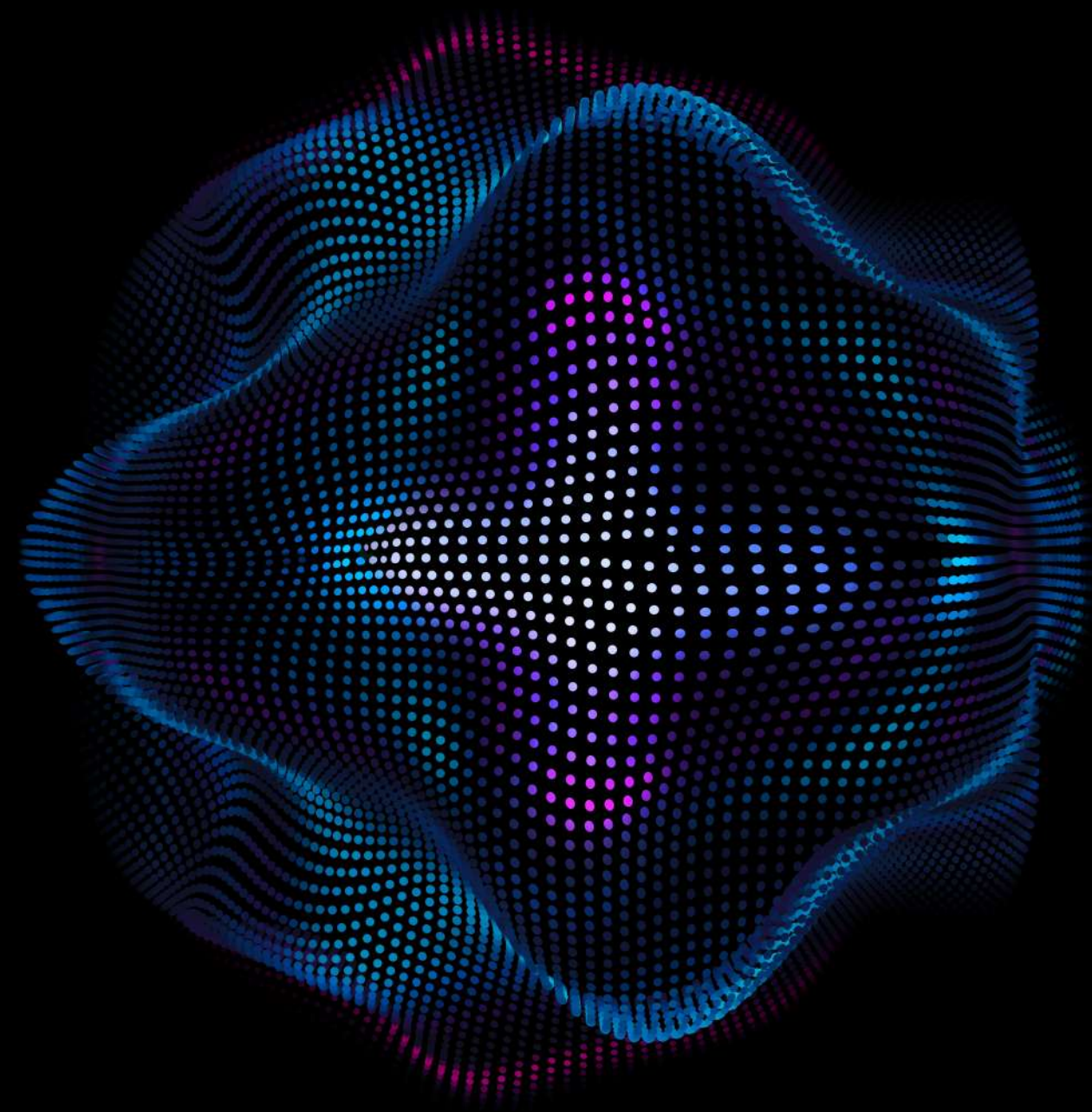
januára 8, 2023

71DE459E6E49454...

Associated with document Ref. Ares(2023)7372561 - 30/10/2023

film_eu+

European Universities Alliance
for **Film and Media Arts**



f i g t i n v www.filmeu.eu



UNIVERSIDADE
LUSÓFONA

LUCA
SCHOOL
OF
ARTS

**Institute of
Art, Design +
Technology
Dún Laoghaire**



TALLINN UNIVERSITY
Baltic Film, Media and
Arts School



VIA University
College



VŠMU
VYSOKÁ
ŠKOLA
MÚZICKÝCH
UMENÍ

ANNEX 2

ESTIMATED BUDGET (LUMP SUM BREAKDOWN) FOR THE ACTION

	Estimated EU contribution									Maximum grant amount ¹
	Estimated eligible lump sum contributions (per work package)									
	WP1 Project management and coordination	WP2 Governance and Onboarding	WP3 Integration	WP4 Resources – deepening cooperation	WP5 People	WP6 Lyceum	WP7 Laboratorium: Expertise and innovation across the knowledge square	WP8 Creator	WP9 Communication and Dissemination	
Forms of funding	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	
	a	b	c	d	e	f	g	h	i	j = a + b + c + d + e + f + g + h + i
1 - Lusófona Uni	226 509.00	168 186.00	238 012.00	375 672.00	99 005.00	842 666.00	183 067.00	216 785.00	328 998.00	2 678 900.00
2 - LUCA	143 457.00	127 590.00	278 778.00	233 539.00	93 432.00	237 354.00	318 785.00	230 037.00	176 990.00	1 839 962.00
3 - IADT	192 412.00	215 341.00	265 951.00	210 385.00	143 399.00	366 292.00	222 821.00	271 282.00	186 950.00	2 074 833.00
4 - TALLINN UNI	107 249.00	109 317.00	188 511.00	209 527.00	74 273.00	178 146.00	251 179.00	272 617.00	149 940.00	1 540 759.00
5 - VIA UC	132 316.00	109 478.00	170 897.00	287 066.00	85 482.00	158 337.00	77 802.00	168 103.00	162 726.00	1 352 207.00
6 - LMTA	117 681.00	91 053.00	140 529.00	173 496.00	93 306.00	128 637.00	89 356.00	130 172.00	139 507.00	1 103 737.00
7 - NATFA	80 156.00	71 885.00	126 855.00	165 596.00	57 984.00	117 925.00	84 148.00	119 049.00	244 089.00	1 067 687.00
8 - VSMU	100 919.00	84 629.00	140 360.00	174 542.00	66 508.00	127 969.00	88 959.00	143 356.00	147 365.00	1 074 607.00
9 - FilmEU Assoc	14 372.00	52 936.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	67 308.00
10 - AALTO										
11 - FUSP-CEU										
12 - HdM Stuttgart										
13 - KNUTKT										
14 - LKA										
15 - PJ AKADEMIA										
16 - SAFAA										
17 - SSU										
18 - U Montpellier3										
19 - VDA										
20 - AMU										
21 - AHK										
22 - KU Leuven										
23 - PWSFTviT										
24 - TALLINNA LINN										
25 - DLRCOCO										
26 - City Genk										
27 - Sofia Munic										
28 - OEIRAS Municip										
29 - Staremesto										
30 - Ülemiste City										
31 - POFF										
32 - DIFF Festival										
33 - Fim Festival BE										
34 - INDIELISBOA										
35 - IndieCork Fest										

	Estimated EU contribution									
	Estimated eligible lump sum contributions (per work package)									Maximum grant amount ¹
	WP1 Project management and coordination	WP2 Governance and Onboarding	WP3 Integration	WP4 Resources – deepening cooperation	WP5 People	WP6 Lyceum	WP7 Laboratorium: Expertise and innovation across the knowledge square	WP8 Creator	WP9 Communication and Dissemination	
	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	
Forms of funding	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	Lump sum contribution	
	a	b	c	d	e	f	g	h	i	j = a + b + c + d + e + f + g + h + i
36 - Rubecula										
37 - Filmby Aarhus										
38 - FOE IRL										
39 - Matsalu Fest										
40 - VAF										
41 - MEDEA										
42 - APAF										
43 - AVAKA										
44 - CILECT										
45 - GEECT										
46 - BFCTC										
47 - ESC										
48 - Filmikriitik										
49 - ESG										
50 - LC										
51 - Viborg Visuals										
52 - CINETOSCOPIO										
53 - Vision Denmark										
54 - Zographic films										
55 - EE Filmmakers										
56 - ERR										
57 - Kerekes Film										
58 - AAKS										
59 - EE Filmimuseum										
60 - Academia Cinema										
61 - Boiler										
62 - BNF										
63 - Cinematek										
64 - QQI										
65 - EQ-ARTS										
66 - EFS										
67 - FOTOFO, oz										
68 - ICA										
69 - Innovation cult										
70 - IFI										
71 - LT Shorts										
72 - MENO AVILYS										
73 - Vonkrah!l										
Σ consortium	1 115 071.00	1 030 415.00	1 549 893.00	1 829 823.00	713 389.00	2 157 326.00	1 316 117.00	1 551 401.00	1 536 565.00	12 800 000.00

¹ The 'maximum grant amount' is the maximum grant amount fixed in the grant agreement (on the basis of the sum of the beneficiaries' lump sum shares for the work packages).

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

LUCA SCHOOL OF ARTS (LUCA), PIC 986197546, established in PALEIZENSTRAAT 70, BRUSSEL 1030, Belgium,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Matthias Somers with ECAS id n00329oj signed in the Participant Portal on 09/11/2023 at 11:23:53 (transaction id SigId-41264-zs3ogvazPIAGxjkaUjbt4ptEQqTicVzaU3FPNTgzJRzjqahw6LzvGHkkQp0WztFwj1gaySgzWLMYPapjzdPVejqW-jpJZscgsw0KZPFRcyuRwO-eYY1AZNNskU32IN7zh4WATDJcjAAN8coIfPunftQu96zIgKmCahHdD0ZACZ1zP5eLMizzI3NpqQ7U0RfI91wzJIG). Timestamp by third party at 2023.11.09 11:23:59 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

DUN LAOGHAIRE INSTITUTE OF ART, DESIGN & TECHNOLOGY (IADT), PIC 970278488, established in KILL AVENUE DUN LAOGHAIRE, DUBLIN, Ireland,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Bernard MULLARKEY with ECAS id nmuberna signed in the Participant Portal on 31/10/2023 at 12:03:46 (transaction id SigId-7384-zyIGJBQiczwbhaop1P9epnhGBSmTzww3gtNH69SmiAfZZQRzVpIfHzT9fBXKzMbEAQblsMuq6R7us8KGD5EGS0E0-rS0vSrmBGYCu8aRIsbhQtm-mwK9kbwqrYrWswjqC17uEzIEEnO8Msynizzy9BZ0Sj0T33tXoAndF7cUXp11Lr2zQqrFUxkb3nxE9F5kaLXyQize).
Timestamp by third party at
2023.10.31 12:03:52 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

TALLINN UNIVERSITY (TALLINN UNI), PIC 999421653, established in Narva Road 25, TALLINN 10120, Estonia,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Katrin NIGLAS with ECAS id nniglaka signed in the Participant Portal on 31/10/2023 at 12:25:27 (transaction id SigId-7870-U82IW1KppyOeXw3qCGLMJ7DZWheNaBbDjr2mwojzdQQgWv58ze7bmHVSb8VzHtaSBAC1iQn0JtUf1OzfrmmZfj1S-rS0vSrmBGYCu8aRIsbhQtm-3wAjrStpN4zOzcqpuuuShMY1kgbfiLYzzHRsElwWRazLZZggVgXDAqqNuAU2jq t0fCzzwNNkbNCSDznpYSyUGXv). Timestamp by third party at 2023.10.31 12:25:32 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

VIA UNIVERSITY COLLEGE (VIA UC), PIC 987834033, established in HEDEAGER 2, AARHUS N 8200, Denmark,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Anders Bisgaard with ECAS id n00cfa9k signed in the Participant Portal on 08/11/2023 at 15:02:11 (transaction id SigId-30637-C9tM PZk2a05XbUnAr2ztgVG1tvhzToCFuUsUjUwLsLPWVJ83HGVnpUxsKI Nhw5bY34tsqizZ3cjGnEsMfc8EzOi-jpJZscgsw0KZPFrCyuRewO-rLF0 MB24zWj2tZZL7jnSIFLeMizeVLH2Y7zRUgkotmYs9Y91uQwfw1CRsX KNqr55jhnOJcwRqkIgI7RsPjB0WDG). Timestamp by third party at 2023.11.08 15:02:17 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

LIETUVOS MUZIKOS IR TEATRO AKADEMIJA (LMTA), PIC 949664242, established in GEDIMINO PR 42, VILNIUS 01110, Lithuania,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Judita Zukiene with ECAS id n00btf3v signed in the Participant Portal on 14/11/2023 at 12:01:55 (transaction id SigId-41083-NCuWY8zTh0o6BjkzvAsVR2xLJzMH5Kp9bqI1HMj1msMT0FzHyRUGRHmza1GIEawlffx6HABSiaTrmZd8hVMahCx-rS0vSrmBGYCq1mL1fJTJgS-VtQnKSvjKx3RMzMDIsGIYgK0dafoE4iTeNHauL1FCSIJQc0hiQEWRIsuRSFEMzo1OAK51apqsIfQYOtrLPETzVW). Timestamp by third party at 2023.11.14 12:02:01 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

NATZIONALNA AKADEMIYA ZA TEATRALNO I FILMOVO IZKUSTVO (NATFIZ) (NATFA), PIC 949476450, established in UL. RAKOVSKI 108A, SOFIA 1000, Bulgaria,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Stanislav Semerdjiev with ECAS id n009r698 signed in the Participant Portal on 31/10/2023 at 10:03:06 (transaction id SigId-4046-4jPV04T9 xUWEHB61NzXBtAPjmKWB72iOzzjoIdu27yhs3oizhGAeUiAlernczIVn mFB55ZpzfnKiXLMggvyi58-r50vSrmBGYCu8aRIshbQtm-1nmo6QOk VnIWxaeprC6QnQO4aTtzhDgGdzcjIHRhSTGy2IAyXqZg7wdbhzxkyF2 Astw76uVfkKi8jdUodIzxfhC). Timestamp by third party at 2023.10.31 10:03:14 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

VYSOKA SKOLA MUZICKYCH UMENI V BRATISLAVE (VSMU), PIC 949678210,
established in VENTURSKA 3, BRATISLAVA 813 01, Slovakia,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Jana KEEBLE with ECAS id nkeebjla signed in the Participant Portal
on 30/10/2023 at 15:41:44 (transaction id SigId-27623-cy17dzVsfDQ
ROQYMZbAFMBXMLYKzkIDIDWzjqITFaxx9fl1mKPNEQFD89M0uIztg
m49WjgAO3BFmRDb3azazKtsm-yntOf97TTHq8M15dN9Vn3i-YszxF2
56DEwrDW4OCQAZ4TQzgQ2S0jRCNiy97MPZ2Gjo4zsAKrztcrN61dbS
cCxlqhOJXWtNNcjW899e0P3KM2m). Timestamp by third party at
2023.10.30 15:41:48 CET

ANNEX 3

ACCESSION FORM FOR BENEFICIARIES

FILMEU ASSOCIATION (FilmEU Assoc), PIC 884779875, established in PALEIZENSTRAAT 70, BRUSSELS 1030, Belgium,

hereby agrees

to become beneficiary

in Agreement No 101124314 — FilmEU Plus ('the Agreement')

between COFAC COOPERATIVA DE FORMACAO E ANIMACAO CULTURAL CRL (Lusófona Uni) **and the European Education and Culture Executive Agency (EACEA)** ('EU executive agency' or 'granting authority'), under the powers delegated by the European Commission ('European Commission'),

and mandates

the coordinator to submit and sign in its name and on its behalf any **amendments** to the Agreement, in accordance with Article 39.

By signing this accession form, the beneficiary accepts the grant and agrees to implement it in accordance with the Agreement, with all the obligations and terms and conditions it sets out.

SIGNATURE

For the beneficiary

Manuel José DAMÁSIO with ECAS id ndamasma signed in the Participant Portal on 30/10/2023 at 11:39:38 (transaction id SigId-22177-zeR8AznWW7VzW9i3ZLER5zNCpCMce3zjCFVNA5zZzP9qmWuIkSEDEHgjWjzvx5jtPQlxYK5QvYhsK9dewDTYtBZG-yntOf97TTHq8M15dN9Vn3i-q0ReipUvMcsIJLd5BzoNsIIWbbGI8IwfXoCQ0KfVezzcdbCCcAAcwFuZwNjHbBes6jF35bgKN0kGZXurNzh4eX).
Timestamp by third party at
2023.10.30 11:39:43 CET

FINANCIAL STATEMENT FOR THE ACTION FOR REPORTING PERIOD [NUMBER]

EU contribution												
Eligible lump sum contributions (per work package)												Requested EU contribution
	WP1 [name]	WP2 [name]	WP3 [name]	WP4 [name]	WP5 [name]	WP6 [name]	WP7 [name]	WP8 [name]	WP9 [name]	WP10 [name]	WP [XX]	
Forms of funding	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	[Lump sum contribution// Financing not linked to costs]	
Status of completion	COMPLETED	COMPLETED	COMPLETED	COMPLETED	COMPLETED	COMPLETED	COMPLETED	PARTIALLY COMPLETED	PARTIALLY COMPLETED	COMPLETED	NOT COMPLETED	
	a	b	c	d	e	f	g	h	i	j	k	$l = a + b + c + d + e + f + g + h + i + j + k$
1 – [short name beneficiary]												
1.1 – [short name affiliated entity]												
2 – [short name beneficiary]												
2.1 – [short name affiliated entity]												
X – [short name associated partner]												
Total consortium												

The consortium hereby confirms that:

The information provided is complete, reliable and true.

The lump sum contributions declared are eligible (in particular, the work packages have been completed and the work has been properly implemented and/or the results were achieved; see Article 6).

The proper implementation of the action/achievement of the results can be substantiated by adequate records and supporting documentation that will be produced upon request or in the context of checks, reviews, audits and investigations (see Articles 19, 21 and 25).

ANNEX 5

SPECIFIC RULES

INTELLECTUAL PROPERTY RIGHTS (IPR) — BACKGROUND AND RESULTS — ACCESS RIGHTS AND RIGHTS OF USE (— ARTICLE 16)

Rights of use of the granting authority on results for information, communication, publicity and dissemination purposes

The granting authority also has the right to exploit non-sensitive results of the action for information, communication, dissemination and publicity purposes, using any of the following modes:

- **use for its own purposes** (in particular, making them available to persons working for the granting authority or any other EU service (including institutions, bodies, offices, agencies, etc.) or EU Member State institution or body; copying or reproducing them in whole or in part, in unlimited numbers; and communication through press information services)
- **distribution to the public** in hard copies, in electronic or digital format, on the internet including social networks, as a downloadable or non-downloadable file
- **editing** or **redrafting** (including shortening, summarising, changing, correcting, cutting, inserting elements (e.g. meta-data, legends or other graphic, visual, audio or text elements extracting parts (e.g. audio or video files), dividing into parts or use in a compilation
- **translation** (including inserting subtitles/dubbing) in all official languages of EU
- **storage** in paper, electronic or other form
- **archiving** in line with applicable document-management rules
- the right to authorise **third parties** to act on its behalf or sub-license to third parties, including if there is licensed background, any of the rights or modes of exploitation set out in this provision
- **processing**, analysing, aggregating the results and **producing derivative works**
- **disseminating** the results in widely accessible databases or indexes (such as through ‘open access’ or ‘open data’ portals or similar repositories, whether free of charge or not.

The beneficiaries must ensure these rights of use for the whole duration they are protected by industrial or intellectual property rights.

If results are subject to moral rights or third party rights (including intellectual property rights or rights of natural persons on their image and voice), the beneficiaries must ensure that they

comply with their obligations under this Agreement (in particular, by obtaining the necessary licences and authorisations from the rights holders concerned).

Access rights for the granting authority, EU institutions, bodies, offices or agencies and national authorities to results for policy purposes

The beneficiaries must grant access to their results — on a royalty-free basis — to the granting authority, other EU institutions, bodies, offices or agencies, for developing, implementing and monitoring EU policies or programmes.

Such access rights are limited to non-commercial and non-competitive use.

The access rights also extend to national authorities of EU Member States or associated countries, for developing, implementing and monitoring their policies or programmes in this area. In this case, access is subject to a bilateral agreement to define specific conditions ensuring that:

- the access will be used only for the intended purpose and
- appropriate confidentiality obligations are in place.

Moreover, the requesting national authority or EU institution, body, office or agency (including the granting authority) must inform all other national authorities of such a request.

Access rights for third parties to ensure continuity and interoperability

Where the call conditions impose continuity or interoperability obligations, the beneficiaries must make the materials, documents and information and results produced in the framework of the action available to the public (freely accessible on the Internet under open licences or open source licences).

COMMUNICATION, DISSEMINATION AND VISIBILITY (— ARTICLE 17)

Additional communication and dissemination activities

The beneficiaries must engage in the following additional communication and dissemination activities:

- **present the project** (including project summary, coordinator contact details, list of participants, European flag and funding statement and project results) on the beneficiaries' **websites** or **social media accounts**
- for actions involving public **events**, display signs and posters mentioning the action and the European flag and funding statement
- upload the public **project results** to the Erasmus+ Project Results platform, available through the Funding & Tenders Portal.

SPECIFIC RULES FOR CARRYING OUT THE ACTION (— ARTICLE 18)

EU restrictive measures

The beneficiaries must ensure that the EU grant does not benefit any affiliated entities, associated partners, subcontractors or recipients of financial support to third parties that are

subject to restrictive measures adopted under Article 29 of the Treaty on the European Union or Article 215 of the Treaty on the Functioning of the EU (TFEU).



Digitally sealed by the European Commission
Date: 2023.10.30 10:25:49 CET

This electronic receipt is a digitally signed version of the document submitted by your organisation. Both the content of the document and a set of metadata have been digitally sealed.

This digital signature mechanism, using a public-private key pair mechanism, uniquely binds this eReceipt to the modules of the Funding & Tenders Portal of the European Commission, to the transaction for which it was generated and ensures its full integrity. Therefore a complete digitally signed trail of the transaction is available both for your organisation and for the issuer of the eReceipt.

Any attempt to modify the content will lead to a break of the integrity of the electronic signature, which can be verified at any time by clicking on the eReceipt validation symbol.

More info about eReceipts can be found in the FAQ page of the Funding & Tenders Portal.

(<https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/support/faq>)

Assunto: Conformidade da Candidatura da Universidade Lusófona submetida ao **Convite 08/C06-i07/2024** na sequência da Manifestação de Interesse 04/C06-i07/2023

Data: 12 de junho de 2024

Exmo. Senhor

Diretor-Geral do Ensino Superior

Professor Doutor Joaquim Mourato

Tendo o Painel de Avaliação analisado a candidatura submetida pela Universidade Lusófona, projeto designado por **“CECAM – Centro de Excelência de Inovação Pedagógica em Cinema e Artes dos Media”**, no âmbito do **Convite 08/C06-i07/2024**, para submissão de propostas com vista à celebração de contratos-programa com a DGES, na sequência e nos termos da avaliação da Manifestação de Interesse referente ao Investimento RE-C06-I07 | Impulso Mais Digital, **submedida Inovação e Modernização Pedagógica no Ensino Superior - Criação de centros de excelência de inovação pedagógica**, o Painel de Avaliação declara que, nos termos do ponto 8 do referido Convite, a candidatura é considerada **“Conforme”** os termos aprovados na Fase 1 e as condições constantes na ata número 3 (três) de 8 de abril de 2024 do Painel de Avaliação.

Com os melhores cumprimentos.

O Coordenador do Painel de Avaliação

Assinado por: **Fernando Manuel Gomes Remião**
Num. de Identificação: 08147189
Data: 2024.06.12 12:00:32 +0100



(Prof. Doutor Fernando Remião)