



2016

Cluster Fund 2012-2015

Evaluation Report

EUNIC Global



EUNIC

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1. Introduction

The EUNIC Cluster Fund was established in 2012 to support the operation of EUNIC clusters with additional financial resources. Funded with the voluntary contributions of EUNIC members, it was guided by the following five objectives: to design and implement EUNIC strategic topics (culture in external relations, multilingualism); to stimulate cluster action; to enhance inter-cluster collaboration; to present EUNIC as a global multilateral player; and to make the case of the importance of culture in external relations.

The Cluster Fund has operated in three editions so far. Its three calls for projects (one per year) resulted into 123 project proposals submitted, out of which 39 were (co-)funded with an overall amount of EUR 313,707. The successful proposals represent 31,71 % of the total number of applications received.

The current report presents the findings of the evaluation conducted by EUNIC Global in order to assess the performance of the Cluster Fund 2012-2015 as well as to inform the drafting of new guidelines for its operation from 2016 onwards. This was the decision of the General Assembly held in December 2015, when EUNIC Heads adopted the first ever EUNIC Strategic Framework and agreed on such an evaluation in view of adapting the upcoming editions of the Cluster Fund to the new Strategic Framework. In June 2016, the conclusions of this evaluation were presented to the General Assembly which approved the recommendations accompanying them. This report also documents the main aspects of the operation of the Cluster Fund 2012-2015 in order to preserve its institutional memory for the future.

The evaluation of the Cluster Fund was conducted between February and July 2016, covering the three main areas that structure this report: awarded projects, response to calls and management procedure. The methodology included three phases: a first phase to map and collect the documentation available; a second phase to extract and organise the relevant data in a comparable way; and a third phase of further analysis and conclusions to elaborate the present report with recommendations for the new Cluster Fund guidelines.

2. Conclusions and recommendations

2.1 Main conclusions

- **Lack of strategy.** None of the clusters mentioned having a strategy framing the awarded project; this is not surprising, given that the EUNIC network only approved its first ever Strategic Framework in December 2015. In some of the projects awarded, where a longer term framework or a certain strategic approach could be considered, it was observed that the Cluster Fund support was used to confirm, expand or build upon a previous or recurrent cluster project considered as successful; to integrate a cluster project into a local/national/international event; to contribute to a relevant local initiative responding to local needs; or to deliver a project focusing on the thematic area of work of the cluster.

- **Focus on delivery of events.** Most of the awarded projects (24 out of 39) focused on delivery of events. Within these, a **tendency to showcase European cultures** was observed, with 15 out of 24 projects doing so¹. Without necessarily implying that the concepts of promotion and reciprocity are mutually excluding, the tendency of Cluster Fund projects towards the first one is significant and reflects the former paradigm in which clusters have been operating so far.

- **Lack of research.** Only three projects out of 39 focused on research related to delivery. This proportion may be an indicator of the little research work carried out by clusters ahead of the design of their projects. During and after project completion, a **weakness in reporting and a lack of impact assessment** was identified, probably due to several factors: firstly, the formulation of the Cluster Fund objectives was general and not accompanied by any measurement indicators; secondly, the evaluation forms provided by EUNIC Global did not include any impact assessment element or tool whatsoever; and thirdly, the lack of evaluation practice on the clusters' side (out of the 39 awarded projects, only two were formally evaluated by the cluster)².

- **Insufficient promotion of the Cluster Fund projects and lessons learned within the network.** Cluster Fund projects were only communicated via EUNIC Global's and clusters' websites. Instead, such projects could be more and better communicated in order to inspire and strengthen the network with good practices; facilitate exchange of expertise and lessons learned –therefore contributing to one of the purposes of the network as stated in its statutes; motivate less active clusters; promote good

¹ One more project not included in these figures focused on both events-showcasing and internal capacity building.

² The term *formal evaluation* is used to indicate that the relevant cluster conducted an evaluation of the awarded project beyond filling in the evaluation form provided by EUNIC Global.

practice examples and projects with the potential to become role models; and encourage inter-cluster collaboration.

2.2 Recommendations

The recommendations listed below were the result of both the analysis carried out during the evaluation as well as the consultation with the Board of Directors and Strategy Group (Brussels, February 2016) and Focal Points (Nancy, May 2016). They were presented to the General Assembly in Copenhagen (8-9 June 2016) and approved by it. The General Assembly also pointed out the importance of the sustainability of the Cluster Fund and asked the Board of Directors to prepare a plan for the next three years. It also encouraged to move towards a more proactive approach in allocating funding, this would mean identifying priority projects and the identification of the most appropriate clusters to deliver them. There was a general agreement that access to the Cluster Fund should be more flexible, with at least two calls for proposals per year matched by a request to members to replenish funding accordingly.

Purpose and Objectives

Purpose and goals of the Cluster Fund

- To support the delivery of the EUNIC Strategic Framework.
- To support the delivery of three-year cluster strategies.
- To facilitate and improve the quality of EUNIC clusters' project delivery.

Specific objectives of the projects applying for funding

Clusters will be encouraged to apply for support to actions which will help them professionalise their project delivery with a focus on research and preparatory actions towards quality project delivery³, for example to do research into local partners' needs, to do feasibility studies in advance of submitting a project proposal, or to meet together with other clusters to design and prepare a

³ EUNIC has several instruments to support the operation and professionalisation of clusters, for which a differentiated use is proposed: the **Cluster Fund** would contribute with financial support to facilitate and improve the quality of project delivery (SO1 and SO2); **C4C** would provide training, learning and knowledge exchange support (SO3); and **EUNIC Members (or possibly the EU Delegations in the future)** would ensure support in the form of human resources (e.g. a part-time cluster coordinator in their priority clusters -ideally a paid position that would not only coordinate the cluster but also keep its institutional memory).

joint regional action. When they apply for funding for project delivery, the selection criteria will be robust and require that the project objectives are SMART (Specific, Measurable, Achievable, Realistic and Time-bound), aligned with the Cluster Fund purpose and goals, and accompanied by a set of basic measurement indicators.

Geographical coverage

- **Two separate funding streams**, one for EU-clusters and one for clusters outside the EU.
- **Each funding stream is awarded 50% of the Cluster Fund envelope.**

Selection process

- **More flexible and responsive** by means of **twice a year calls**.
- **One-step selection process** to save time for both clusters and the selection team: actions applying for funding will only be assessed on a short concept note (max. 2 pages)⁴.
- **EUNIC Global to assess the applications**, instead of the Strategy Group, and to make recommendations to the Board of Directors who will then approve them.

⁴ During the consultation to Focal points (Nancy, May 2016), these suggested a two-step selection process whereby proposals would firstly be assessed on the basis of a short description (max. 1 page) and, following this, only the pre-selected applicants would be invited to submit a full application to compete for funding. However, this may result into a too lengthy and complicated selection process, especially when considering that the total envelope of the Cluster Fund is EUR 106.000 (2016).

3. Awarded Projects⁵

In this section a qualitative and quantitative analysis was carried out concerning the 39 projects that received funding from the Cluster Fund. All throughout this report the three editions of the Cluster Fund are referred to as follows: year one (Y1) for the first edition (2012-2013); year two (Y2) for the second edition (2013-2014) and year three (Y3) for the third edition (2014-2015).

3.1 Lack of strategy

None of the clusters mentioned having a strategy framing the awarded projects. In the cases where a wider/long term framework or a certain strategic approach could be considered, it was observed that the Cluster Fund support was used to:

- Establish, expand and/or build upon a recurrent cluster project or a previous initiative considered as successful (41% of the co-financed projects had taken place before without support from the Cluster Fund⁶);
- Integrate a cluster project into a wider local/national/international project (for instance, the programme of the European Capital of Culture, an international fair, etc.);
- Participate in or contribute to local initiatives that respond to local needs;
- One cluster indicated that the project awarded focused on a common thematic area of work shared by the cluster members.

⁵ The analysis presented in this section is based on the information available from the application and evaluation forms of the awarded projects. The information on certain projects was not detailed enough or updated due to different reasons:

- a) lack of an evaluation form: this was the case of 11 out of 39 projects, mostly from Y2. In these cases, the information used for the analysis was the one provided in the application form;
- b) vague or extremely short evaluation form providing incomplete information;
- c) a lack of a final budget indicating the real expenses of the project: in these cases, the estimates used were those accompanying the application form.

⁶ A total of six clusters (Brussels, Brazil- Brasilia, Bucharest, Egypt, Jordan and Palestine) received funding from the Cluster Fund in least two editions, EUNIC Palestine received funding for all three years. The cluster in Brasilia is the only one that received funding for the same project; the other clusters mentioned received funding for different projects.

The Cluster Fund as a tool to build upon previous cluster projects

The **Europe Week in Brazil**, organised by the EUNIC cluster in Brasilia in collaboration with the EU Delegation in the country, started as a Europe Day and has grown over the years to become the flagship project of the cluster. Its 12th edition (May-June 2016) lasted 6 weeks and took place in 11 capital cities in Brazil with the support over 40 local partners. The Cluster Fund support, awarded in two editions (Y2, Y3), helped to expand its outreach. Further info: <http://www.semanadaeuropa.org/>.

EUNIC Thailand and the EU diplomatic representations in this country had previously developed the European Heritage Map of Bangkok and Ayutthaya, which highlighted 65 sites of common heritage of Thailand and Europe. Given the considerable growth of smartphone and app usage by young Thais, the cluster and the EU diplomatic representations developed the **European Heritage Map and Cultural Calendar smartphone application** with the support of the Cluster Fund. The App was intended to expand the coverage of the map to more than 200 common heritage sites; make it more available, particularly to young people; and provide up-to-date information on the cultural events that EU Member States organise in the country. Download the app: http://eeas.europa.eu/delegations/thailand/europeanheritagemap/index_en.htm

Cinnamon Colomboscope is a multidisciplinary arts festival encouraging reflection on the urban changes taking place in the city of Colombo, a city which is reinventing itself as a modern metropolis following the end of the civil war in 2009. Its 2015 edition, co-financed by the Cluster Fund, brought together participants from Sri Lanka, South Asia and Europe to discuss about what these changes mean for Colombo's multi-ethnic and multi-faith inhabitants as well as the role for arts and culture in this changing environment. The theme resulted from a common theme in the programmes of the three members of **EUNIC Sri Lanka**: the importance of the arts in the context of urban development and creating space for artistic expression and experimentation. Further info: <http://www.cinnamoncolomboscope.com/>.

3.2 Focus on delivery of events and showcasing of European cultures

During the analysis, the 39 projects awarded were classified according to their main focus with a view to understanding what clusters have been using the Cluster Fund for. Significant was the fact that most of the projects (24) focused on delivery of public events. Without necessarily implying that the concepts of showcasing and reciprocity are mutually excluding, it was observed that 15 out of the 24 event-focused projects⁷ did showcase European cultures through a variety of celebrations (Europe Day, European Day of Languages, Literature Night, European Film Festival) and activities (exhibition, fair, competition, festivals, conferences, public workshops, performances).

This tendency reflects the former paradigm in which clusters have been operating so far and was noted in several studies (KEA, 2016; McIntosh et al., 2015), although a change in perspective towards cultural relations, focusing more on people-to-people dialogue and mutual learning is being recommended (Isar et al., 2014; European Commission and High Representative of the Union for Foreign Affairs and Security Policy, 2016) and observed (McIntosh et al., 2015).

In a smaller proportion (8 out of 39), other projects could be considered as rather focusing on supporting the local sectors/stakeholders (by delivering trainings/seminars, facilitating meetings or purchasing equipment).

⁷ These figures do not include a project classified as focus on both events-showcasing and internal capacity building.

Beyond showcasing: building relationships and understanding

For more than two decades, the revitalisation of urban decayed areas had been a major issue of civil society engagement in Baltimore. This process received the name of Creative Place making. **EUNIC Washington DC**, having gained the support from a EU program to allow European artists from cities with similar situations to participate in **Baltimore's Creative Place making**, understood that it was an important precondition for the cooperation to take place on an equal footing. Their Cluster Fund project was intended to bring three individuals from Baltimore's relevant organisations to meet with representatives of the European Capitals of Culture or other cities that had dealt with similar challenges to those faced by Baltimore's Arts and Entertainment Districts. The Cluster Fund investment was expected to serve as seed money for additional commitment by the City of Baltimore.

Through the project **Arts for Social Development**, **EUNIC Athens** created a platform to explore the way in which arts and cultural projects can act as a driver for social change. Focusing on three thematic areas (arts and social inclusion, arts and social entrepreneurship, and creative industries and local development), a series of workshops, talks, events and activities took place over 8 months. The programme brought together art professionals, policy-makers, educators, academics and stakeholders and highlighted the value of interactions and cross-sector collaboration. The workshops involved migrants and ethnic minority communities, local communities, young professionals and disadvantaged groups in the city of Athens, contributing to better cohesion and empowered community groups as well as generating innovative ideas for future projects and collaborations.

3.3 Lack of research and impact assessment

The analysis of Cluster Fund projects indicated that few of them focused on preparatory actions towards quality project delivery:

- Only three out of 39 projects focused on research, two of which to inform project delivery. This may be an indicator of the little research work carried out by clusters ahead of the design of their activities.
- Two projects focused on internal capacity-building (for the cluster or the EUNIC network), and another two projects corresponded to both events/activities and internal capacity-building.

Cluster Fund support to research and internal capacity-building activities

In the field of **research**, the Cluster Fund co-financed **two feasibility studies**: one on a European Cultural Centre in Amman (**EUNIC Jordan** in collaboration with the EU Delegation), and another one on a Diploma in cultural management for the MENA region (**EUNIC Egypt**). It also awarded funding for **EUNIC Rabat** to contribute to the research project **Diagnosis and inventory of arts and culture** in Morocco, which was being carried out by Association Racines, by supporting the participation of EU experts in a 2-day workshop to write recommendations for a cultural policy proposal in Morocco as well as promoting the project within the framework of two conferences.

In relation to **internal capacity-building**, two editions of Cluster Fund co-financed **a training for staff of EUNIC members on how to build successful EU project proposals** (**EUNIC Brussels** in collaboration with EUNIC Global and the EC Representation in Belgium). The Cluster Fund also provided support for **EUNIC Turkey** to organise the European Day of Languages which included **a training on ICT for language teaching for their language teachers and partners**.

The analysis also showed a **weakness in evaluation and impact assessment of projects** as only two out of the 39 projects awarded funding were formally evaluated by the clusters⁸. In those cases where clusters' evaluation forms include a reference to the performance of their project, these mainly refer to figures on participation and informal feed-back from participants. This reflects a lack of impact assessment practice that should be addressed⁹.

Partially motivated by the fact that the application and evaluation forms provided by EUNIC Global did not include any impact assessment element or tool, this lack of data makes it difficult to conclude to what extent the awarded projects contributed to the objectives and expected results

⁸ By formal evaluation is understood a specific evaluation conducted by the cluster beyond filling in the evaluation form provided by EUNIC Global, which was sent for them to report after project completion.

⁹ Data in this field could maybe provide evidence on the gap indicated by cluster Presidents (EU Working Group meeting, Brussels, March 2016) in relation to what is expected from clusters and what their reality is in practice.

of the Cluster Fund (listed in Annex I). In addition to this, the formulation of the Cluster Fund objectives and expected results was general and not accompanied by measurement indicators. With the data available, the link of the awarded projects to the Cluster Fund objectives and the expected results could only be inferred, except for the objective related to enhancing inter-cluster collaboration, which could be numbered to only five out of 39 projects.

In general, the expected results covered areas ranging from outreach and promotion (EUNIC visibility and positioning, reaching to wider and diverse audiences, strengthening relationships with local communities, promoting European values), to partnerships, from internal capacity-building (designing new formats for the network, consolidation and professionalisation of clusters) to advocating the role of culture as a tool for external relations. Other results emerging during the analysis of the evaluation forms were the promotion of the added value of the European approach as well as external capacity-building.

3.4 Partnerships towards the (financial) sustainability of projects

Partnerships are a key element in the development and implementation of cluster projects, not only in terms of financial sustainability but also to coordinate actions between the EU actors locally based in the same country/region, to bring complementary knowledge and expertise to the projects, to build relationships with the local relevant sectors and stakeholders, etc. The analysis of the awarded projects showed that EUNIC clusters work with European Union Delegations (EU Delegations) and European Commission Representations (EC Representations) as well as with a variety of local partners.

Concerning the EU Delegations and EC Representations, 46,15 % of the projects co-funded were delivered with some support from or in collaboration with these, with at least eight out of 39 projects receiving **funding** from them¹⁰. The percentage of projects involving such a collaboration improved over the three Cluster Fund editions, going from 41,67 % in Y1, to 38,89 % in Y2 and then 55,56 % in Y3. This was probably encouraged by the criteria introduced in Y2 and Y3 in this regard. How the projects specifically link to EU policies remains, however, difficult to understand

¹⁰ Two clusters not located in the same city as the EU Delegation/ EC Representation directly reported difficulties and/or were not likely to collaborate with EU Delegation/ EC Representation due to the distance separating them.

since several application and evaluation forms, despite mentioning such a link, do not indicate which policy and how. If the clusters indicating an alignment with EU policies are considered and added to the number of clusters in direct collaboration with EU Delegations/ EC Representations, then 66,67 % cluster projects were related to EU policies in Y1; 61,11 % in Y2; and 88,89 % in Y3.

The analysis also showed that overall, 89,74 % of the awarded projects involved one or several local organisations, with a gradual increase from 83,33 % in Y1, to 88,89% in Y2 to 100% in Y3. The number of local partners ranged from one partner to 47 partners. The type of local organisations was very diverse as well, encompassing cafes universities, media, Ministries, cultural organizations and venue holders, etc.

In addition to the Cluster Fund grant, the awarded projects also had different sources of financing: financial and in-kind contributions from cluster members (at least 28 out of 39 projects¹¹), the EU Delegations/ EC Representations, the local partners (Ministries, city councils, universities, cultural institutions, etc.) and sponsors. Three projects even referred to incomes proceeding from the fees for training delivered or tickets charged.

Based on the data available¹², the degree of co-financing from the EUNIC Cluster Fund shows a big variety as well¹³, going from 2,85 % of the overall cost to completely financing some projects (four projects out of 35). The lowest percentage of co-financing awarded indicates a positive development, going from 21,74 % in Y1, to 2,85% in Y2 and 6% in Y3. Two clusters even spent less than the funding they were provided¹⁴.

¹¹ Not all projects provided data in this regard.

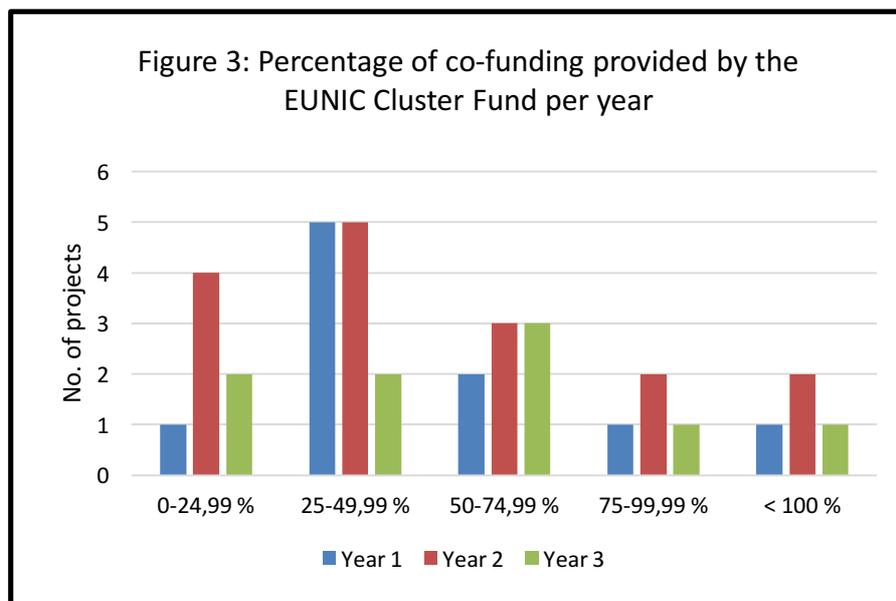
¹² A total of 35 out of 39 projects.

¹³ The percentages on the co-financing of the Cluster Fund projects should be considered as indicative figures since not all awarded projects reported on their final budgets. The estimates from the application forms were therefore used to calculate them.

¹⁴ One cluster indicated minor changes in the costs included in the estimated budget of the application form, whereas the other one spent only half of the grant due to underfunding of local project partners as well as a lack of response from the marketing company promoting the events, which resulted in certain activities not being carried out. The cluster is currently discussing how to best use the remaining amount in a follow-up project.

Considering all three editions, 19 out of 35 projects received less than 50% co-financing from the Cluster Fund. This represented over half of the projects for Y1 and Y2 (six out of 10 and nine out of 16, respectively) and less than half in Y3 (four out of nine). It should be noted, however, that the amounts granted in Y3 are much bigger than for previous editions of the Cluster Fund.

Figure 3 below displays a comparative histogram with the co-funding awarded by the EUNIC Cluster Fund per year and in intervals.



Source: EUNIC Global

4. Response to Calls

The findings presented below are the result of the quantitative analysis carried out in relation to the 123 applications received by the Cluster Fund over its three editions.

Each year between 30 % and 55% of clusters applied for funding from the Cluster Fund, the clusters applying being almost evenly split between the Europe region¹⁵ and the other non-Europe regions. In Y1 and Y2, about half of the applicants were from the Europe region. Considering that 40 out of the 83, and 42 out of 90 clusters in Y1 and Y2, respectively, are in the Europe region, clusters inside and outside Europe seem to be almost equally active in applying for funding. In Y3, and despite the fact that the Europe region in Y3 had 43 clusters and the non-Europe regions had 50 clusters in total, only ten applicants were from Europe region, whereas 20 applicants were from non-Europe regions. This reflects the fact that cluster projects targeting EU Member States, even partially, were not eligible in Y3. The impact of this criterion is also observed in the selection results: for the first two years about half of the projects funded were from clusters in Europe, however in Y3 only two out of nine awarded projects took place and were led by clusters in this region.

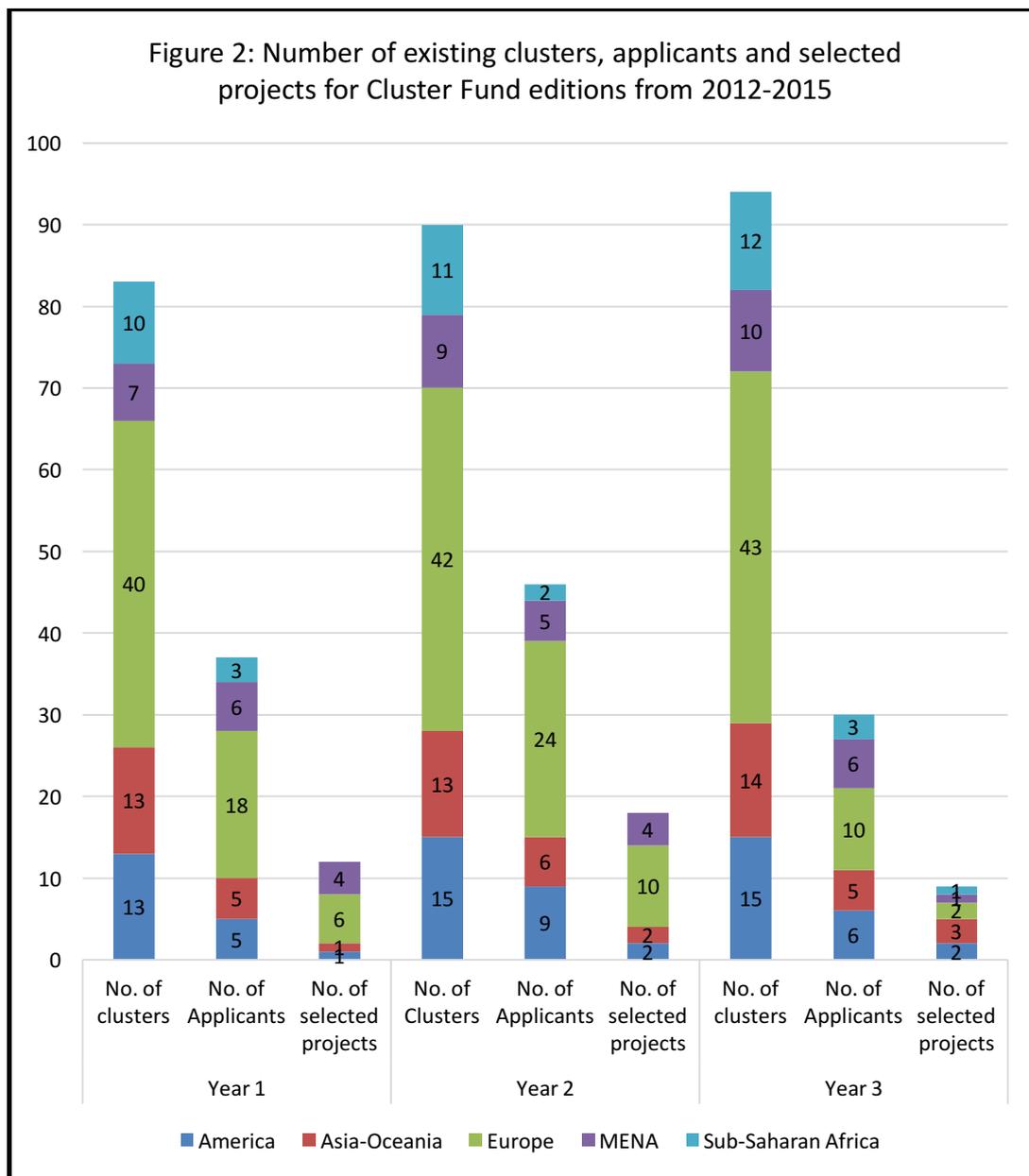
The analysis also shows that relatively few clusters are active in applying for Cluster Fund support¹⁶. A total of 37 clusters applied in Y1; 26 out of the 46 clusters applying in Y2 had applied for funding the year before. In Y3, 19 of the 30 applying clusters had applied in the year before. Overall, only 11 clusters applied all three years¹⁷. Each year, two to five clusters submitted more than one project, with some of them submitting up to four projects for the same call. When comparing the list of clusters participating in the EUNIC Cluster Assessment carried out by EUNIC Global in 2015 and those submitting applications for the Cluster Fund, 71,67 % of the 60 clusters

¹⁵ The Europe region currently includes the clusters in the 28 EU Member States as well as the clusters in: Albania, Bosnia and Herzegovina, The Former Yugoslav Republic of Macedonia, Georgia, Republic of Moldova, Russia, Republic of Serbia, Turkey, and Ukraine (list of may 2016; some of the clusters were established in different years since 2012).

¹⁶ The quantitative analysis of the 123 applications considered only those clusters leading on and submitting the project proposal. Other clusters that may have been involved in these applications by means of inter-cluster collaboration were not counted.

¹⁷ The clusters that applied for funding all three years were: Peru, Washington, Georgia, Philippines, Bucharest, London, Stockholm, Egypt, Jordan, Palestine and South Africa.

that answered the cluster assessment questionnaire (meaning 42 out of the 94 existing ones) had applied for the Cluster Fund support in the last three years. Figure 2 below illustrates the number of clusters established, the number of clusters leading on and submitting one or more project proposal, and the final number of awarded projects across the three editions of the Cluster Fund.



Source: EUNIC Global

Comparing the regions outside Europe, it appears that the Middle East and North Africa (MENA)¹⁸

¹⁸ The Middle East and North Africa region comprises the clusters located in Algeria, Egypt, Islamic Republic of Iran, Israel, Hashemite Kingdom of Jordan, Morocco, West Bank and Gaza Strip, Tunisia, and Republic of Lebanon (list of may 2016; some of the clusters were established in different years since 2012).

region is the most active, and that the Sub-Saharan Africa¹⁹ is the least active in regard to both applying for funding and being awarded funding. This is particularly interesting given the fact that both have about the same number of clusters. In Y1 of the Cluster Fund, six out of seven clusters in MENA applied for funding; in Y2, five out of nine clusters from this region applied, and in Y3 a total of six out of ten clusters applied for funding, with at least two of these applications involving inter-cluster collaborations of up to four clusters, mainly with clusters within the region, but also with clusters from the Europe region (see also Figure 2). For the Y1 the Sub-Saharan Africa region had ten clusters with only three applicants, Y2 had 11 clusters with two applicants and lastly Y3 had 12 clusters and three applicants.

Taken its size into consideration, the MENA region is very active when compared with the Americas²⁰ and Asia-Oceania²¹ regions as well although these two regions have slightly more clusters -the Americas had 13 clusters with five applicants in Y1, and 15 clusters in Y2 and Y3 with nine and six applicants, respectively; the Asia-Oceania region had 13 clusters for Y1 and Y2 with, respectively, five and six applicants, and in Y3 it had 14 clusters with five applicants. Taking into account their number of clusters, the Americas and Asia-Oceania regions are less active in applying for and being awarded funding by the Cluster Fund.

It should be noted, however, that due to the rotating nature of the postings of EUNIC members' branches, the level of activity of a cluster may also change in a relatively short time. Largely depending on the commitment of the individuals running it, a very active cluster may turn into a less or not at all active cluster in only few months (or vice versa) due to a change in its leadership.

¹⁹ The Sub-Saharan Africa region comprises clusters in the following countries: Angola, Cameroon, Ethiopia, Ghana, Mozambique, Namibia, Nigeria, Senegal, South Africa, Sudan, United Republic of Tanzania, and Republic of Zimbabwe (list of may 2016; some of the clusters were established in different years since 2012).

²⁰ The Americas region comprises the clusters in Argentina, Brazil, Canada, Chile, Colombia, Mexico, United States of America, Peru, Uruguay, and Venezuela (list of may 2016; some of the clusters were established in different years since 2012).

²¹ The Asia – Oceania region comprises the clusters based in Afghanistan, Australia, People's Republic of China, Georgia, India, Japan, Kazakhstan, Republic of Korea, Malaysia, Philippines, Sri Lanka, Thailand, Republic of Uzbekistan, and Vietnam (list of may 2016; some of the clusters were established in different years since 2012).

5. Management procedure

This section reviews how the Cluster Fund was managed in terms of selection process, evaluation criteria, documentation provided to apply for funding and to report on the awarded projects as well as the follow up of these.

The review of the documentation showed in the first place that the Cluster Fund information is recorded in different sources (General Assembly reports, minutes of Strategy Group meetings, application packages, application and evaluation forms, etc.) and sometimes not detailed enough. The difficulty to collect clusters' evaluation forms after project completion (no evaluation form was submitted for 11 out of the 39 awarded projects) as well as the turnover of staff both at the EUNIC Global office and within the network of EUNIC clusters may have contributed to this. Given **the importance of keeping the institutional memory** of the network in general and the Cluster Fund in particular, this report was expanded to include not only the results of the evaluation of the Cluster Fund 2012-2015 but also to document the main aspects of its operation during this period.

According to the information available, which dates from 2014 (EUNIC Global, 2014d), the strategic guidance of the Cluster Fund was agreed on by the General Assembly taking into account the recommendations of the Strategy Group²². Following this, the documentation packages (call for submission, application form and evaluation form) were prepared by EUNIC Global and communicated to clusters.

²² EUNIC Strategy Group was set up in 2010 at the General Assembly in Bucharest in order to advise the Board of Directors and the Heads on strategic topics. Originally, the Strategy Group included the Board of Directors, which nominated three representatives from their organisations, and six other members (EUNIC Global, 2010:5). At present, the Strategy Group consists of 10 members (EUNIC Global. 2011b:1) and is chaired by EUNIC President. Its members are elected for a period of 2 years on the basis of their CV.

5.1 Selection process and criteria²³

Two processes were used to select the Cluster Fund projects in the past three editions:

- **One-step selection process** (Y1 and Y2): the members of the Strategy Group rated each project proposal individually, on a scale from 1 to 5, on the basis of the selection criteria defined for the relevant year. In Y2 an eligibility criterion was introduced to ensure that only the projects meeting the objectives of the Cluster Fund would be assessed against the eligibility criteria. The Strategy Group carried out this eligibility check when evaluating the projects.
- **Two-step selection process** (Y3): The selection process was split into two phases: an eligibility check was first carried out by EUNIC Global against a set of eligibility criteria, followed by the formal selection whereby the Strategy Group members rated each project, on a scale from 0-3, against the selection criteria. In order to ensure the quality of the projects, only those with an average score equal to or higher than eight were (co)funded.

In both cases the Strategy Group was tasked with the rating of the project proposals. However, and given the strategic nature of the group, it is questionable whether this task should be performed by it in the future or whether instead their expertise could be better used differently. In the Strategy Group 2014 proposal of new criteria for the Cluster Fund, the question was raised whether the time spent, in general, on managing the Cluster Fund by both the Strategy Group and EUNIC Global was well spent when the funding provided to projects was EUR 7.500 or less (Y1 and Y2) (Strategy Group, 2014). As a result of the discussion, the maximum amount that the Cluster Fund awarded in Y3 was raised to up to 20.000 EUR per project.

The analysis of the criteria for the Cluster Fund selection shows that these evolved alongside the

²³ In the present report, three terms are used to refer to the criteria of the Cluster Fund for more consistency and coherence:

- **Eligibility criteria** are those that need to be met by a project proposal to be further evaluated. The analysis of the awarded projects indicated that project proposals had to meet at least one of the eligibility criteria indicated in the relevant call.
- **Selection criteria** are those against which the proposals are evaluated and rated following the eligibility check, if any. These serve to assess the quality of the proposal as well as its alignment to the Cluster Fund call.
- **Evaluation criteria** is the general term used in this report to refer to both eligibility and selection criteria.

selection process, however certain recurrent elements were observed:

- The **financial sustainability**, a criterion common to all three editions, became more specific over the years, from merely referring to the income potential of the project (Y1) to mentioning match-funding (Y2) to finally requiring at least 50% of co-financing by other sources than the Cluster Fund.
- The **thematic approach** of the projects was defined by EUNIC strategic topics in Y1 and Y2 (culture and external relations, multilingualism, culture and development, creative industries), however in Y2 a second criterion was introduced to establish a link between the projects co-financed and the priorities of EU Delegations/EC Representations. In Y3, the focus was definitely placed on the EU's foreign policy by means of both an eligibility criterion - excluding proposals not targeting the geographical priorities of EU's foreign policy - as well as a selection criterion - related to the project's alignment with EU's foreign policy. While the partnership with the EU Institutions is one of the EUNIC network's purposes and indicated in its Statutes (EUNIC Global, 2011a), such an emphasis on the EU's foreign policy made it difficult for EU clusters to apply for funding in Y3.
- A **communication** element was present in all three editions but reflected differently in the criteria, ranging from high visibility and impact on priority target audiences (Y1), to the use of social media and new technologies (Y2) and the communication potential of the project as well as the profile of the audience, in particular young audiences (Y3).

Other relevant elements included in the Cluster Fund criteria were the **potential for becoming a role model for the network** (Y1), the **innovation/originality** (introduced in Y2 and maintained in Y3), the **European added value** (Y1) and a **networking /training** focus of projects (Y2).

Concerning the rating process of Cluster Fund proposals, another question to be considered for the future editions of the Cluster Fund is how to minimise the subjectivity of evaluators and ensure a maximum of objectivity during this process. In fact, a working paper elaborated in preparation of the Y3 call indicated that the interpretation of criteria had differed across the Strategy Group members evaluating the proposals the year before (Strategy Group, 2014).

Finally, the procedure to determine how the financial envelope available for each edition was to be spent also evolved across the three editions: in Y1 and Y2 the aim was to finance as many

projects as possible, and the financial support of each grant was a maximum of EUR 10.000 per project (no minimum amount was established for each individual grant, probably to avoid discouraging smaller projects²⁴). Instead, in Y3 a minimum score of eight was introduced for projects to be financed, and the grant was set between a minimum of EUR. 5.000 and a maximum of EUR 20.000. This factor, together with the focus on the EU’s foreign policy, may have contributed to lowering the number of applicants and having fewer but larger cluster projects selected for funding in Y3 (see figure 1 below).

Figure 1: Amounts awarded by the Cluster Fund, number of co-financed projects and number of applications divided by year

| | Amount of the Cluster Fund spend (in EURO) | Number of co-financed projects | Number of applications |
|---------------|--|--------------------------------|------------------------|
| Year 1 | 80.147,51 | 12 | 41 |
| Year 2 | 100.000,00 | 18 | 51 |
| Year 3 | 133.560,00 | 9 | 31 |
| Total | 313.707,51 | 39 | 123 |

Source: EUNIC Global

5.2 Application and evaluation forms²⁵

The application and evaluations forms provided by EUNIC Global were short (two pages), coherent with the selection criteria, and intended to gather comparable information about the projects whilst easy to fill in. However, during the process of analysing them several weaknesses were observed.

²⁴ As indicated in the Cluster Fund calls for Y1 and Y2 "(...) *smaller projects shall not be discouraged*" (EUNIC Global, 2012a).

²⁵ Evaluation forms are the forms prepared by EUNIC Global for clusters to report on the co-financed projects after their completion. The evaluation forms did not constitute a formal evaluation of the projects as such. For a more consistent use of the language, in the future editions of the Cluster Fund a different term such as "reporting template" could be used in order to keep the term "evaluation" for the formal evaluation of the co-financed projects.

Firstly, a **lack of references to formal evaluation** was identified in the application and evaluation forms. In addition to this, some of the criteria used to select the awarded projects, which were then used to elaborate the evaluation forms (e.g. high impact, European added value, high visibility), were neither precise enough nor accompanied by indicators to measure success (e.g. how much media attention is needed to be able to assert that a project had high visibility?; how can European added value be measured?; what is considered to be a high impact project?) or by indications about the relevant elements that clusters should emphasize when reporting about their projects. Better definitions of the selection criteria and the introduction of a set of simple indicators defined beforehand (e.g. number of new partnerships established, number of partnerships building on previous collaborations) could facilitate the reporting from clusters. The general formulation of the evaluation criteria could partially explain the tendency to vague and abstract wordings as well as the sometimes different focus observed in the evaluation forms. More precise criteria would therefore be likely to result in more precise and focused texts in the reporting phase.

The second weakness observed is related to the **difficulty to track the changes made to the projects during their implementation**. The evaluation form did not include any field for clusters to explain modifications to project activities, partners or content due to political developments, unforeseen difficulties, etc. The **challenges faced during implementation as well as the key success factors are missing** from the evaluation form as well. Including these two elements in it would not only simplify their analysis but it could also provide useful information to be shared with clusters to improve the design and implementation of future projects.

Lastly, a **difficulty to track projects' budgets** was also noted. A copy of the final budget was requested only in Y3 by means of an invitation to attach it to the evaluation form. Since no template for budgets was provided by EUNIC Global, the final budgets submitted, when submitted, adopted many different structures and used different currencies, therefore complicating their analysis. A standard template for the projects' budget could be proposed in order to be able to track easily how and for what expenses the financial contributions of the Cluster Fund were used as well as what other contributions (in-kind, cash) the project received.

5.3 Timeline and follow-up

The Cluster Fund calls for projects were launched once a year, in the last quarter of the year. There were one to one-and-a-half months between the publication of the call and the deadline for submission of proposals. The announcement of results took place two to four weeks after (including Christmas holidays).

The analysis indicated that Cluster Fund projects took place all over the year and that the activities described in the application forms needed sometimes to be adapted to local political developments. Taking into account the changing environments in which clusters operate as well as the different programming and financial cycles guiding the operation of EUNIC members, **only one call per year offers a limited flexibility for the Cluster Fund to respond to clusters' needs.** Instead, and as suggested by the Board of Directors at the meeting on the 25th of February, 2016 in Brussels as well as the focal points at the meeting organised in Nancy on 12-13 May 2016, two calls per year would make it more adaptable to the reality of both EUNIC clusters and members. It may also lead to reducing the gap, identified on several occasions, between the application forms and the final activities carried out by the projects.

EUNIC Global's communication and promotion of the awarded projects has room for improvement as well. Following the notification of the results of the selection, the awarded projects were only communicated after their completion by uploading a short article with pictures on EUNIC Global website or on the relevant cluster website. **Cluster Fund projects could be more and better promoted within the network** (or even beyond it) in order to bring inspirational ideas to EUNIC clusters. Indeed, the EUNIC Cluster Assessment carried out in 2015 (EUNIC Global, 2015b) reported clusters' request for more information about projects designed and implemented by other clusters. This could be done by means of newsletters (INSIGHT for Clusters), social media, EUNIC App, an annual publication of cluster projects, or a website/app documenting them²⁶.

²⁶ An example of such an app could be the ifmapp, developed by Institut français Paris for the Franco-German Cultural Fund: http://ifmapp.institutfrancais.com/ffa#f1_accueil_1-Bienvenue-sur-l-IFmapp-du-Fonds-culturel-franco-allemand-Willkommen-auf-der-IFmapp-des-Deutsch-Franzosischer-Kulturfonds-Zoom-sur.

In addition to bringing role model project ideas to clusters, the further promotion of Cluster Fund projects may as well incentivise the awarded clusters to fill in and provide more complete evaluation forms –the analysis showed that for 11 out of the 39 awarded projects the relevant cluster did not report on the project after completion, and some of the evaluation forms submitted were extremely short.

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Strategy Group (June, 2014): *“Towards revised guidelines for the evaluation of projects proposals for the EUNIC Cluster Fund”* EUNIC Global: Brussels.

d) EUNIC Clusters: Application and evaluation forms submitted by the awarded projects

Year 1

1. EUNIC Austria: "2nd EUNIC WEEK in Vienna - EUNIC role model project"
2. EUNIC Brussels: How to build a European project - Training for EUNIC staff
3. EUNIC China: EU and creative industries
4. EUNIC Croatia: ArtEnergy: creative visions of nature and technologies
5. EUNIC Egypt: Diploma in cultural management - feasibility study/MENA region
6. EUNIC Estonia: Debate project "Contact Point - Culture", on cultural diplomacy in a changing world
7. EUNIC Georgia: Literature Night
8. EUNIC Hungary: European Languages Cocktail Bar - Promoting Multilingualism – competition
9. EUNIC Jordan: Sights and sounds of Europe

10. EUNIC Palestine: Gestures of return: a cultural programme examining questions around Palestinian displacement - Culture and creative industries in Palestine
11. EUNIC Turkey: European Day of languages + Training for teachers
12. EUNIC Washington DC: European Creative Placemaking in Baltimore

Year 2

1. EUNIC Almaty: European Day of Languages
2. EUNIC Athens: Arts for Social Development
3. EUNIC Brazil: Europe Week of Brazil
4. EUNIC Brussels: Training on EU Project Development
5. EUNIC Bucharest: European Comics Festival in Bucharest
6. EUNIC Cordoba: EUNIC Festival of Contemporary European
7. EUNIC Egypt: Upgrading the Rawabet Space, Downtown Cairo
8. EUNIC Jordan: Feasibility Study for a European Cultural Center in Amman"
9. EUNIC Krakow: PLAYPUBLIK 2014 - International Festival of Games in Public Spac
10. EUNIC Latvia: European Sound and Audiovisual Arts Exhibitions SKAN 2 as Official Part of the "Riga - European Capital of Culture 2014" Programme.
11. EUNIC London: Sursum Linguae
12. EUNIC Lyon: Two Minutes for Europe! – EUNIC Competition 2014
13. EUNIC Palestine: European Focus on Youth Literature and Comics - Professionalization of the Palestinian International Book Fair
14. EUNIC Rabat: Culture as a Tool for External Relations - Support for Structuring Cultural Policies in the MENA Region and in Africa
15. EUNIC Serbia: City and Creativity: Openly about Public Space
16. EUNIC Spain: European Cinema at School / El cine europeo va a las aulas
17. EUNIC Stockholm: Multilingualism Visa Europe
18. EUNIC Thailand: European Heritage Map

Year 3

1. EUNIC Brazil: EUROPE WEEK IN BRAZIL 2015
2. EUNIC Bucharest: Ukraine and Moldova - Neighbours in Focus (European Film Festival)
3. EUNIC Canada: Europe Around the Wor(l)d
4. EUNIC India: European and Indian Women of Literature in Dialogue - Is European Women Movement Relevant to India Movements
5. EUNIC Palestine: Europeans Waves of Music at the Sea Festival - Gaza
6. EUNIC Philippines: Cartooning for Peace in the Philippines
7. EUNIC South Africa: EUNIC Lab on convening new audiences. Curatorial Project and Seminar: Engaging with the Youth and Developing New Audiences and Curatorial Skills with Galleries, Museums and Art Spaces in South Africa"
8. EUNIC Sri Lanka: CINNAMON COLOMBOSCOPE (working title was URBAN SOUL - An Interdisciplinary Festival)

9. EUNIC St. Petersburg: Green St. Petersburg

e) Other sources

Informal meeting with Concha Fernández de la Puente, Counsellor, Section Policy, Economy and Communication, EU Delegation in Brazil (Brussels, February 2016).

Consultation with EUNIC focal points and strategists at the EUNIC Academy (Nancy, 12-13 May 2016).

Consultation with Heads at the EUNIC General Assembly (Copenhagen, 8-9 June 2016).

Annex I: Objectives and expected results of the Cluster Fund (2012-2015)

Objectives of Cluster Fund

- To design and implement EUNIC strategic topics (Culture in External Relations, Multilingualism).
- To stimulate cluster action (the recipient and project leader to be identified).
- To enhance inter-cluster cooperation.
- To present EUNIC as global multilateral player.
- To make the case of importance of culture in external relations.

Expected results

- Development of EUNIC visibility of joint action to partners and interlocutors.
- Reaching to wider audiences and different layers of society.
- Informing about EUNIC action in the Third countries.
- Paving the way for future collaborations and sponsorships
- Designing new formats to be shared across the network.
- Strengthening relationship with local communities and the position on the local cultural scene.
- Positioning culture as indispensable tool of external relations.
- Promotion of fundamental European values and multilingualism inside and outside of EU.
- Consolidation and professionalization of EUNIC clusters benefiting from the Fund.
- Contributing to good image of Europe in countries with ambivalent attitude towards the EU.
- Capacity building for the whole EUNIC network.

Annex II: Classification of the awarded projects

| Year | Name of project | Cluster | Main focus |
|---|---|------------------|---|
| Year 1 | 2nd EUNIC WEEK in Vienna | EUNIC Austria | Events, showcasing |
| | How to build an European project - Training for EUNIC staff | EUNIC Brussels | Internal capacity-building |
| | EU and creative industries | EUNIC China | Events, publication |
| | ArtEnergy: creative visions of nature and technologies | EUNIC Croatia | Events, showcasing |
| | Diploma in cultural management - feasibility study/MENA region | EUNIC Egypt | Research |
| | Debate project "Contact Point - Culture" on cultural diplomacy in a changing world | EUNIC Estonia | Events, showcasing |
| | Literature Night in Tbilisi | EUNIC Georgia | Events, showcasing |
| | European Languages Cocktail Bar - Promoting Multilingualism - competition | EUNIC Hungary | Events, showcasing |
| | Sights and sounds of Europe | EUNIC Jordan | Events, showcasing |
| | Gestures of return: a cultural programme examining questions around Palestinian displacement - Culture and creative industries in Palestine | EUNIC Palestine | Events |
| | European Day of languages + Training for teachers | EUNIC Turkey | Events, showcasing + Internal capacity-building |
| European Creative Place making in Baltimore | EUNIC Washington DC | Meetings, others | |
| Year 2 | European Day of Languages | EUNIC Almaty | Events, showcasing |
| | Arts for Social Development | EUNIC Athens | Events |
| | Europe Week in Brazil 2014 | EUNIC Brazil | Events, showcasing |
| | Training on EU Project Development | EUNIC Brussels | Internal capacity-building |
| | European Comics Festival in Bucharest | EUNIC Bucharest | Events, showcasing |
| | FILiC 2014 | EUNIC Cordoba | Artist residency, meetings |
| | Upgrading the Rawabet Space, Downtown Cairo | EUNIC Egypt | Purchase of equipment |

| | | | |
|--------|---|---|--|
| | Feasibility Study for a European Cultural Centre in Amman | EUNIC Jordan | Research |
| | PLAYPUBLIK 2014 - International Festival of Games in Public Space | EUNIC Krakow | Events, showcasing |
| | European Sound and Audiovisual Arts Exhibitions SKAN 2 | EUNIC Latvia | Events, showcasing |
| | Sursum Linguae | EUNIC London, Brussels, Rabat, Casablanca | Training |
| | "Two Minutes for Europe!" – EUNIC Competition 2014 | EUNIC Lyon | Events |
| | European Focus on Youth Literature and Comics - Professionalization of the Palestinian International Book Fair | EUNIC Palestine | Events, showcasing |
| | Culture as a Tool for External Relations - Support for Structuring Cultural Policies in the MENA Region and in Africa | EUNIC Rabat | Research |
| | City and Creativity: Openly about Public Space | EUNIC Serbia | Events |
| | European Cinema at School / El cine europeo va a las aulas | EUNIC Spain | Training |
| | Multilingualism Visa Europe | EUNIC Stockholm | Training |
| | European Heritage Map | EUNIC Thailand | ICT tool development, internal capacity building |
| Year 3 | Europe Week in Brazil 2015 | EUNIC Brazil | Events, showcasing |
| | Ukraine and Moldova - Neighbours in Focus (European Film Festival) | EUNIC Bucharest | Events, showcasing |
| | Europe Around the Wor(l)d | EUNIC Canada | Events, showcasing |
| | Cross Border Conversations: European and Indian Women Writers | EUNIC India | Events |

| | | | |
|--|--|-------------------------|----------|
| | Europeans Waves of Music at the Sea Festival - Gaza | EUNIC Palestine | Training |
| | Cartooning for Peace in the Philippines | EUNIC Philippines | Events |
| | EUNIC Lab on convening new audiences | EUNIC South Africa | Training |
| | Cinnamon Colomboscope | EUNIC Sri Lanka | Events |
| | Green St. Petersburg | EUNIC St. Petersburg | Events |

Annex III: Summary of the projects co-financed by the Cluster Fund (2012-2015)²⁷

Cluster Fund Year 1 (2012-2013)

| 2nd EUNIC WEEK in Vienna | | EUNIC Austria | Austria |
|--|---|----------------------|----------------|
| Description | Building on the success of the first EUNIC Week in Vienna in October 2012, EUNIC Austria wanted to make it well-known as the annual festival of the cluster. The EUNIC Week was composed of three main activities: Coffee Day, with tandem readings in several coffee houses in Vienna; guided tours on European places in Vienna to raise awareness of public places connected to the countries of the cluster members; and a school competition. During the week, individual events from cluster members were also held, constituting a series called “labeled programmes”. The project had also foreseen that the exhibitions from cluster members would join the ORF- Long Night of Museums in Vienna. The support from the Cluster Fund was used to confirm and expand the reach of the project. | | |
| Partners | Foreign ministry of Vienna, City of Vienna, Ministry of Culture, European Commission Representation, Fachverband der Wiener Kaffeehäuser (Vienna Coffee House Association / Chamber of Commerce Vienna), local coffee houses, cultural institutions and venues, ORF – Long Night of Museums in Vienna. | | |
| Cluster Fund co-financing (Euro) | 7,000 | Total budget (Euro) | N/A |
| Reporting after project completion | Yes | Formal evaluation | No |

| How to build an European project - Training for EUNIC staff | | EUNIC Brussels | Belgium |
|--|---|-----------------------|----------------|
| Description | A three-day seminar was organised to introduce staff of EUNIC members to the world of EU-funded projects in the field of culture, engage them in future ones, and build their capacity to inform and encourage potential partners. The 35 participants attending the event represented 14 EUNIC members and came from 20 countries, both inside and outside the EU. The training included several | | |

²⁷ The information contained in the project descriptions in this section was mostly extracted from the evaluation and/or application forms submitted by clusters.

| | | | |
|------------------------------------|--|---------------------|----------|
| | sessions on different topics among which EUNIC, EU policies on culture, the Creative Europe Programme and the Preparatory Action on Culture in EU External Relations. The training also gave participants the possibility to create new contacts and discuss ideas of potential project proposals. | | |
| Partners | EUNIC Global, EU Institutions, cultural stakeholders in Brussels. | | |
| Cluster Fund co-financing (Euro) | 8,747.51 | Total budget (Euro) | 8,235.23 |
| Reporting after project completion | Yes | Formal evaluation | Yes |

| EU and creative industries | EUNIC China | China |
|----------------------------|---|-------|
| Description | <p>In 2012, EUNIC China carried out a number of joint academic activities with selected, high-level Chinese partners (nationwide festivals or state-run institutions), in which European experts would elaborate on a given subject within a topic that is relevant for the field of creative industries in both Europe and China. During these activities, EUNIC discovered a profound need for a strengthened, written communication which would allow participants from both sides not only to get acquainted with each other but also to understand the profound semiotic and semantic differences in the terms and language that either side would use (whether interpreted or not).</p> <p>In 2013, the cluster submitted a successful Cluster Fund application to produce lasting and accessible booklets for a similar series of 6-8 academic workshops / seminars on specific issues within the field of creative industries (cultural management and creative innovation, children education, literature and publishing, new media and interactive design, experimental theatre, documentary film, architecture and urban space, cartoons), to boost them with a specific European dimension. The idea was that the booklets would serve as a useful communication prior to the activity, as a handy guide during the activity, and as a memento on EUNIC's activities in China for European and local stakeholders.</p> <p>Foreseen content of the booklets: programme of the event, introduction to the topic, political priorities from both sides, speakers / experts involved and their interventions, dictionary with a thorough description and interpretation (English / Chinese) of the 50 main words / terms generally used within this specific topic.</p> | |

| | | | |
|------------------------------------|---|---------------------|------------------|
| Partners | Institute for Cultural Industries, Beijing; Shanghai Women’s Federation, Shanghai; China International Book Fair, Beijing; Chinese Museum of Digital Art, Beijing; Shanghai Theatre Academy, Shanghai; Sichuan TV and Documentary Film Festival, Chengdu; Shenzhen Biennale on Architecture and Urbanism, Shenzhen; Central Academy of Fine Arts, Beijing; Shaanxi Academy of Arts, Xi’an; China Academy of Arts, Hangzhou. | | |
| Cluster Fund co-financing (Euro) | 10,000 | Total budget (Euro) | Estimated 78,000 |
| Reporting after project completion | No | Formal evaluation | No |

| ArtEnergy: creative visions of nature and technologies | | EUNIC Croatia | Croatia |
|---|--|----------------------|------------------|
| Description | <p>On the occasion of Croatia joining the European Union on 1 July 2013, the ArtEnergy project was designed to showcase the inspiring role of culture towards a more ecological behaviour, stimulate intercultural and interdisciplinary exchange and collaboration, and promote culture, creativity and ecology as fundamental and vital values in the European Union.</p> <p>The project was composed of a series of events: an opening “sustainable” concert (carried out with green energy), an open air exhibition with installations by artists from European countries, talks with European artists and scientists, as well as interactive workshops. The activities aimed to show the European idea of doing things together towards shared goals. After the project, local schools "adopted" the resulting sustainable art installations to monitor how nature interacts with them. The project was launched one day before the accession and only few days after the adoption of 7th Environment Action Programme ‘Living well, within the limits of our planet’. It drew the attention of the Ministry of Culture of Croatia which asked to participate in the EUNIC cluster in Croatia through the Hrvatska Kuca – Croatian House.</p> | | |
| Partners | City Center for Culture Maksimir (Centar za Kulturu I informacije Maksimir), Laboratorio Alchemico, geh8 Kustrum und Ateliers (geh8 art space and studios). | | |
| Cluster Fund co-financing (Euro) | 10,000 | Total budget (Euro) | Estimated 17,000 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Diploma in cultural management - feasibility study in the MENA region | | EUNIC Egypt | Egypt |
|---|---|---------------------|--------|
| Description | <p>One of the outputs of the Euromed Forum on Creative Industries & Society (Jordan, May 2012) was a concept note detailing a long-term EUNIC MENA project supporting the creative sector in the MENA region. One of the key objectives was to support capacity-building and the professionalisation of the creative sector. Among the community of donors and international players in the cultural field in the region, cultural management had repeatedly been identified as one of the main areas for intervention.</p> <p>The research report was a feasibility study for a Cultural Management Diploma in the MENA region. It was intended to cover the following areas: existing cultural management training in the region and beyond, prospective beneficiaries of such a diploma, potential partnerships to make this happen, possible curriculum and instructors, suitable methodologies of instruction and practical training, possibilities of academic accreditation from international universities, infrastructure needed for financial sustainability, how the diploma programme could intersect with the labour market, implementation plan. At the time when the cluster reported on the project through the evaluation form, the completion of the study had been delayed due to scheduling problems and advice against travel to Egypt and Morocco. The project had however been presented to the Egyptian Minister of Culture and the Undersecretary of State for Foreign Cultural Relations as well as to all EU Cultural Counsellors during their regular meetings. A policy workshop was also foreseen to present the findings. The final research report included recommendations on programme content and format, partnerships, teaching methods, and programme implementation and scholarships.</p> | | |
| Partners | Al Mawred Al Thaqafy. | | |
| Cluster Fund co-financing (Euro) | 10,000 | Total budget (Euro) | 32,310 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | http://www.eunic-online.eu/?q=content/pan-arab-diploma-cultural-management | | |

| Debate project "Contact Point - Culture" on cultural diplomacy in a changing world | | <i>EUNIC Estonia</i> | <i>Estonia</i> |
|---|---|-----------------------------|-----------------------|
| Description | <p>Inspired by the 12-month debate campaign by More Europe in 2012, the cluster developed a series of seven public debates about "Cultural diplomacy in the changing world - challenges and the involvement of citizens". Each of the debates was hosted by a cluster member and included a main lecture by a specialist invited by each EUNIC cluster member individually. The lecture was then followed by a discussion.</p> <p>Topics dealt with: Cultural collaboration and sustainability; Back to the future: time to look ahead; Borderland of arts, cultures and nations; Cultural competition between European states; Why we need a Roma cultural diplomacy; Overview about the current situation of the Roma minorities in the countries of Central Europe; presentation of the studies, titled "First European Survey on Language Competences" and "Language Rich Europe. Multilingualism for Stable and Prosperous Societies"; The New Atlantis: the geometry of liberty (on multiculturalism and European identity as well as the European myth and history).</p> <p>The aim of the debate club was to foster discussion among people and in the media on the possibility of using cultural diplomacy to ease the tensions rising from the meeting of different cultures.</p> | | |
| Partners | European Commission Representation, Estonian Students Society, Tallinn University, Tallinn University of Technology, Estonian Institute. | | |
| Cluster Fund co-financing (Euro) | 2,000 | Total budget (Euro) | 4,680 |
| Reporting after project completion | Yes | Formal evaluation | No |

| European Literature Night in Tbilisi | | <i>EUNIC Georgia</i> | <i>Georgia</i> |
|---|--|-----------------------------|-----------------------|
| Description | <p>The project combined two complementary events: the European Literature Night, the first public event in Tbilisi dedicated to the literature from different European countries, and the European Day of languages. The main purpose was to expose Georgian students, writers, translators to different aspects of contemporary literature in the original language as well as in Georgian.</p> | | |

| | | | |
|------------------------------------|---|---------------------|-----------------|
| | <p>The celebration foreseen included the following activities:</p> <ul style="list-style-type: none"> - European writers would read short texts in their languages and Georgian actors would read them in Georgian; - Young Georgian writers were asked to write short texts on the same topics dealt with by the texts from European authors; - The texts by young Georgian writers would then be read in both languages. - European writers would be invited to write a short text or poem about Tbilisi, to be read at the event and then published. | | |
| Partners | <p>Writer's House in Georgia, Department of literature of Ministry of Culture and Heritage, Museum of Literature, Department of foreign languages Tbilisi Universities.</p> | | |
| Cluster Fund co-financing (Euro) | 3,400 | Total budget (Euro) | Estimated 7,900 |
| Reporting after project completion | Yes | Formal evaluation | No |

| European Languages Cocktail Bar - Promoting Multilingualism - competition | | EUNIC Hungary | Hungary |
|--|--|----------------------|----------------|
| Description | <p>Building on a recurrent event initially designed by the British Council and annually organised by the cluster over three years (2010-2012) on the occasion of the European Day of Languages, the project consisted of a Cocktail Bar covering 16 different languages (German, English, Hebrew, Czech, Romanian, Slovenian, Estonian, Finnish, Dutch, Italian, Japanese, Hungarian, Portuguese, Danish, Spanish, French, Polish). It supported students to make informed decisions on the languages they wanted to learn in the future as well as allowed the 21 organisers of the event to inform the public about their work in the field of language teaching and cultural relations in an attractive, fun and creative way.</p> <p>The Language Cocktail Bar was complemented with a website; online actions included an online quiz with questions related to the countries of the 21 cultural institutions organising the event and a poster competition for students and adults around the themes of “earning languages can be fun and entertaining” and “multilingualism and cultural diversity are attractive and interesting”. Teaching material was produced and sent to all Hungarian schools with the</p> | | |

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| | support of the Ministry in order to facilitate the participation of both students and teachers in the competition. The online games allowed the cluster to collect a set of over 2,000 e-mail addresses of individuals that would be further reached by the cluster. | | |
| Partners | Ministry of Human Resources of Hungary (including the sub-Ministries of Education and Cultures and Minority Rights), European Commission Representation, Japan Foundation, Israeli Cultural Institute, Confucius, National Institution of the deaf and hard hearing, Research Centre for Multilingualism. | | |
| Cluster Fund co-financing (Euro) | 5,000 | Total budget (Euro) | Estimated 23,000 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Sights and sounds of Europe | | EUNIC Jordan | Jordan |
|------------------------------------|--|---------------------|---------------------|
| Description | <p>The European Day of Languages (EDL) 2013 was the fourth edition of this celebration in Jordan. In a country where the majority of the population is under 30, an important target group for this event focusing on multilingualism was school children. Other relevant target groups were students in language courses at the five participating cultural institutes, and the general public. The project activities included:</p> <ul style="list-style-type: none"> - A school programme with an interactive quiz on European culture, history, language, politics, and the special cooperation between EU countries. The quiz took place over the ten days counting down to the EDL and reached 9 schools. It was an addition to the ELS programme organised in 2012. - Activities organised by the five cultural institutions in the form of a journey to the sights and sounds of Europe, each institution providing a stamp on the participants' 'language passport'. - An evening concert on the opening of European Day of Languages Another aspect of the project was to show the population that the Cultural Institutions are not competing with each other, but are collaborating. | | |
| Cluster Fund co-financing (Euro) | 7,000 | Total budget (Euro) | Estimated 16,194.06 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Gestures of return: a cultural program examining questions around Palestinian displacement - Culture and creative industries in Palestine | | EUNIC Palestine | Palestine |
|--|---|------------------------|------------------|
| Description | <p>Gestures of return was the first curated project developed by the new cluster EUNIC Palestine. It was intended to launch an informal but in-depth dialogue on key issues chosen by the Palestinians in the field of culture; to advocate the importance of the creative sector towards the public sector in terms of development and income potential; to give an opportunity for possible cooperation and collective creation; to present and/or enhance visibility of the recently created EUNIC cluster; and finally to allow an open dialogue between European and Palestinians, but also inter-Palestinian dialogue.</p> <p>The cluster invited a Palestinian curator to design a programme of discussions that would provide a space for interaction between Palestinian cultural actors, cultural institutions, researchers and students as well as between these and European specialists. The event was composed of two main sessions that examined issues of “representation” and “intervention” in relation to European aid and development discourses and the question of Palestinian refugees. Speakers from France, Italy, the UK and Palestine (including Palestinians with Israeli citizenship) came together.</p> <p>Through this activity, the cluster appeared for the first time as full organiser of a cultural initiative (rather than as a partner) and worked on culture with communities that are not often reached (refugees camps).</p> | | |
| Cluster Fund co-financing (Euro) | 5,000 | Total budget (Euro) | Estimated 13,000 |
| Reporting after project completion | Yes | Formal evaluation | No |

| European Day of languages + Training for teachers | | EUNIC Turkey | Turkey |
|--|--|---------------------|---------------|
| Description | <p>Building on the 2012 European Day of Languages (EDL) in Istanbul and the events on multilingualism within the EUNIC Turkey “Art in Movement” project in Southeastern Turkey, the EDL 2013 aimed to increase the visibility of this issue in Turkey. The project initially applied for support from the Cluster Fund to organise a one-day common training in didactic and use of multimedia for teachers of</p> | | |

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| | European Languages within the cluster and its partners within the frame of the EDL 2013. The evaluation form, however, reports on different project activities organised in the 3 major cities of the country (Istanbul, Ankara and Izmir): mini-lessons, games, films and conferences, concerts, open doors, food and a training on ICT for language teaching as well as on Interactive White Board for French, Italian, German and Greek teachers. | | |
| Partners | Carlo Goldoni Association, Concept Languages (Turkish language). | | |
| Cluster Fund co-financing (Euro) | 5,000 | Total budget (Euro) | Estimated 9,950 (training) |
| Reporting after project completion | Yes | Formal evaluation | No |

| | European Creative Placemaking in Baltimore | EUNIC Washington D.C. | USA |
|-------------|--|-----------------------|-----|
| Description | <p>For more than two decades, the revitalisation of urban decayed areas had been a major issue of civil society engagement in Baltimore. This process received the name of Creative placemaking. EUNIC Washington DC had gained support from the EU programme "Getting to Know Europe Better 2013/2014" for a residency programme for European artists to participate in Baltimore's Creative Placemaking activities in three particular districts -the so-called Arts & Entertainment Districts.</p> <p>The cluster partners considered it an important precondition for the cooperation to take place on an equal footing with Baltimore partners, in order to enable them to gain first-hand insights into the work of European cities - some of which European Capitals of Culture. The Cluster Fund support was intended to allow three individuals from Baltimore's relevant organisations within the Arts & Entertainment Districts to meet with representatives of European Capitals of Culture or other European cities that had dealt with similar challenges to those faced by Baltimore's Arts and Entertainment Districts. The Cluster Fund grant was expected to serve as seed money for additional commitment by the City of Baltimore.</p> | | |
| Partners | Flanders house, USA-Spain foundation, Baltimore Office of Promotion & the Arts; Maryland Institute College of Arts; Southeast Community Development Corporation; Station North Arts & Entertainment District. | | |

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| Cluster Fund grant (Euro) | 7,000 | Total budget (Euro) | N/A |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | http://europeinbaltimore.org/project/ | | |

Cluster Fund Year 2 (2013-2014)

| European Day of Languages | | EUNIC Almaty | Kazakhstan |
|------------------------------------|--|---------------------|-------------------|
| Description | <p>EUNIC Almaty has been organising the European Day of Languages since 2011 with a view to providing the locals with the information on current linguistic mosaic in Europe as well as promoting multilingualism. The main aim of the day is to show how important but also fun it is to learn European languages. The project was structured around two main events: the European Day of Languages, which include games, quizzes and raffles to show European linguistic diversity and encourage locals to learn different European languages; and the European Animation Film Week, to stimulate further interest to learn foreign languages by showing all films in original version with Russian subtitles.</p> <p>The cluster reported that the project had contributed to the EU-Kazakhstan Partnership in Culture and Education by acting as a cultural diplomacy agent as it had provided the locals with relevant information concerning the cultural and linguistic situation in Europe which led to strengthened intercultural dialogues. The target groups of the project included local pupils, students, academic staff and others. The initial project application mentioned a seminar for foreign language teachers as a next step.</p> | | |
| Partners | Cinema Arman, Kazakh University of International Relations and World Languages, RTS Decaux, Local city authorities – City Hall. | | |
| Cluster Fund co-financing (Euro) | 6,800 | Total budget (Euro) | 6,540 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Arts for Social Development | | EUNIC Athens | Greece |
|------------------------------------|---|---------------------|---------------|
| Description | The aim of the programme was to explore how the arts and artistic creativity can be used for human, social and economic progress and to bring together artists, | | |

creative professionals and arts organisations with non-governmental organisations (NGOs), community leaders and social entrepreneurs in order to share skills and knowledge, learn from each other, and work collaboratively to create pilot activities for urban development.

A series of workshops, events and activities focused on three axes (Arts and Social Inclusion, Arts and Social Entrepreneurship and Creative Industries and local development) took place in Athens between April and November 2014.

They explored how arts and cultural projects can act as a driver for social change:

- Seminar and workshop on Refugees and Migrants in Greece, which explored the use of video and literature respectively, in tackling issues related to ethnicity, migration and social integration.
- Workshop “Create for change”, which presented case studies and explored ideas that highlighted the role of creative industries as a new source of growth and social development.
- Performance “Banpotikon”. Dancers, mainly migrants living in Athens and having experienced daily problems of exclusion, discrimination and violence, expressed this on stage together with Greek dancers.
- Talk about the Romanian Immigration in Greece, which explored the issue of social inclusion and was accompanied by a theatrical play performed by the Romanian Diaspora Professional Theatre Studio.
- Workshop “Pantone Green and a glass of Lemonade”. It was also a temporary sculptural work that aimed to provide a space where possible strategies for building and reconsidering the representation of objects were explored. It involved the local community of Kypseli, a non-so privileged neighbourhood in the centre of Athens and explored different behavioural processes within society.
- Concluding conference to share and present the results of the project.

The project brought together art professionals, policy-makers, educators, academics and stakeholders and highlighted the value of interactions and cross-sector collaboration. The workshops involved migrants and ethnic minority communities, local communities, young professionals and disadvantaged groups

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| | <p>in the city of Athens and, as reported by the cluster, contributed to better cohesion and empowered community groups. The programme also generated innovative ideas for future projects and collaborations which the cluster was planning to distribute to local and international networks.</p> <p>The project was in line with some of the priorities of the EU, local authorities and Greek EU presidency agenda such as social inclusion, culture as a vehicle for social development, opportunities for youth and capacity building in social entrepreneurship and creative industries.</p> | | |
| Partners | 5 th International Kinitiras Choreography Lab, Greek Ministry of Foreign Affairs. | | |
| Cluster Fund co-financing (Euro) | 7,500 | Total budget (Euro) | Estimated 21,500 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Europe Week in Brazil 2014 | | EUNIC Brazil | Brazil |
|------------------------------------|--|---------------------|------------------|
| Description | <p>The project started as a Europe Day in 2004 (even before EUNIC was created) and has grown over the years to become the flagship project of the cluster and one of the traditional cultural events of Brazil's capital city. It serves to present the richness and diversity of European culture and as a platform for dialogue with Brazilian civil society about relevant EU topics.</p> <p>The 10th edition of the Europe Week took place between 30 April and 25 May 2014, with a total of 14 events taking place in several cities: European film festivals, two symphonic concerts, jazz concerts, running competition, bazar, culinary week. Its main activities took place in 3 cities (Brasilia, Rio de Janeiro and Curitiba). The Europe Week of Brazil took place prior to the FIFA World Cup hosted by Brazil in 2014, therefore the theme chosen for the celebration was “ Sport and Culture” as an homage to the sport competition.</p> | | |
| Partners | EU Delegation to Brazil as co-organiser (it had a Public Diplomacy Strategy which included cooperation with EUNIC and supporting Europe Week among the priorities), local cultural partners, local governments. | | |
| Cluster Fund co-financing (Euro) | 5,000 | Total budget (Euro) | Estimated 53,000 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | http://www.semanadaeuropa.org/ . | | |

| Training on EU Project Development | | <i>EUNIC Brussels</i> | <i>Belgium</i> |
|---|---|------------------------------|-----------------------|
| Description | <p>Building on the previous training on EU funding in the field of culture (Cluster Fund 2012/2013), a second training was foreseen as a follow-up with a view to submitting a project proposal to the Creative Europe Programme call closing in October 2014. The training was also intended to contribute to the professionalisation of and networking among EUNIC members' staff. The application submitted to the Cluster Fund included:</p> <ul style="list-style-type: none"> - A call for project ideas (some of which stemming from the previous training) with the support of EUNIC Global; - Evaluation of project ideas and selection of 2-3 project ideas by EU funding expert; - A 2-day proposal-writing training session for the participants that had proposed the 2-3 project ideas selected; - The finalisation of the application by the participants with some supervision from the EU funding experts. | | |
| Partners | EUNIC Global | | |
| Cluster Fund co-financing (Euro) | 5,700 | Total budget (Euro) | Estimated 5,700 |
| Reporting after project completion | No | Formal evaluation | No |

| European Comics Festival in Bucharest | | <i>EUNIC Bucharest</i> | <i>Romania</i> |
|--|---|-------------------------------|-----------------------|
| Description | <p>The European Comics Festival in Bucharest aims at promoting multilingualism and the diversity of cultural products and artistic expressions, at supporting the creative industries in Romania, and at contributing to the strengthening of the EUNIC Bucharest Cluster action and its visibility. Initiated by the cluster in 2010, it has become a recurrent event with its fourth edition in 2014 receiving support from the Cluster Fund.</p> <p>The festival includes exhibitions; workshops, presentations, and thematic roundtable discussions with European and Romanian authors; stands; screenings; and a final publication in the form of a brochure. The target audience ranges from young Romanian professionals (artists, writers) to local publishers interested in promoting comic strips as a cultural and educational product, from institutions,</p> | | |

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| | <p>schools and teachers interested in using comics strips as a pedagogical tool to artists and professionals from the European countries participating in the event to the general public.</p> <p>Since the beginning of the initiative, local partners have played a key role in the organisation of the festival. For the 2014 edition, the organisers of the event intended to increase the number of cluster members participating in it.</p> | | |
| Partners | <p>National Museum of Contemporary Art, local publishing houses specialised in comic strips (MM Europe, Vellant, Art, Jumatatea Plina); local associations in the field of comics; bookstores from Bucharest selling comic strips; “the Comics Museum” project; national and local authorities (Ministry of Education, Department for culture and education at the City Hall, etc.); University of Arts, Faculty of foreign languages, high schools and schools; media partners.</p> | | |
| Cluster Fund co-financing (Euro) | 7,500 | Total budget (Euro) | N/A |
| Reporting after project completion | No | Formal evaluation | No |

| FILiC 2014 | EUNIC Cordoba | Argentina |
|-------------------|--|------------------|
| Description | <p>Established by the EUNIC cluster in Cordoba in 2011, FILiC is the first international literature festival in this city. Its first edition focused on the evolution of literature in the time of hyperlink while the second one explored literature as a tool capable of recreating reality and grant it new meanings and interpretations. For the third edition, the cluster applied for support from the Cluster Fund with a view to inviting two European writers (German, French) to stay in Córdoba for two months and hold a productive dialogue with local writers, editors, translators, professors and students that would lead to a literary production which, once finished, could be published and presented at the 2014 FILiC. This project was framed within a long-term perspective of transforming Cordoba into an important nation-wide literary centre: the two European writers were supposed to travel from Córdoba to other regional centres of the country (Chaco, Mendoza, Tierra del Fuego, Buenos Aires) and facilitate gatherings of national writers that would result in these joining the international festival programme.</p> | |
| Partners | <p>Fundación de fomento a la lectura “Mempo Giardinelli”, Universidad Nacional de</p> | |

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| | Cuyo, Province of Tierra del Fuego - Culture Office (Secretaría de Cultura), independent Publishing companies in Buenos Aires, Agencia Córdoba Cultura, Universidad Nacional de Córdoba, Universidad Nacional de Villa María, Universidad Provincial, Municipality of Córdoba – Culture office. | | |
| Cluster Fund co-financing (Euro) | 7,500 | Total budget (Euro) | Estimated 19,000 |
| Reporting after project completion | No | Formal evaluation | No |
| Further information | https://www.facebook.com/FILiCba , www.filic.com.ar | | |

| Upgrading the Rawabet Space, Downtown Cairo | | EUNIC Egypt | Egypt |
|--|--|---------------------|------------------|
| Description | <p>Rawabet is a grass-roots initiative that was born in Egypt in 2006. Founded by a group of artists to respond to the lack of non-commercial, independent rehearsal spaces for artistic performances and activities, the project constitutes a platform facilitating artists' work as well as the connections between these and the audience. Since January 2011, Egypt was experiencing an explosion of artistic creativity often resulting in Egyptian organisations competing with each other for the support of European cultural organisations. A new initiative, due by January 2014, was expected to largely define the Rawabet activities in the upcoming year: the new initiative was a programme inviting 4 independent arts and cultural organisations/initiatives to join the Townhouse Rawabat team in creating a Curated Week once a month.</p> <p>The EUNIC cluster received a grant from the Cluster Fund to provide a permanent installation of a professional sound system and flexible seating in order to allow for multiple uses of the space. Such an investment was expected to attract further investment from the local community.</p> | | |
| Partners | Townhouse, Megawra, Cimatheque, 100Copies, Mada Masr. Instituto Cervantes and the Greek Cultural Centre were in the process of joining the cluster. | | |
| Cluster Fund co-financing (Euro) | 7,500 | Total budget (Euro) | Estimated 32,000 |
| Reporting after project completion | No | Formal evaluation | No |

| Feasibility Study for a European Cultural Centre in Amman | | EUNIC Jordan | Jordan |
|--|---|---------------------|--------------------|
| Description | <p>As a consequence of the Arab Spring, an intensified cooperation between the EU and the Mediterranean region became a clear goal at the political and cultural level. Although at that time several EUNIC members and the EU Delegation were already active in this area, a systematic reflection had never been done on whether and how their work may overlap, whether possible synergy effects could arise from cooperation, whether duplication of efforts could be avoided, whether and how the establishment of a European Cultural Center could enrich their efforts.</p> <p>The purpose of the feasibility study was therefore to test the idea of establishing a "European Cultural Centre" in Amman, in particular to understand under which conditions and how it could add value to the already existing actions of the EUNIC cluster in Jordan and of the EU Delegation.</p> | | |
| Partners | EU Delegation. | | |
| Cluster Fund co-financing (Euro) | 2,715 | Total budget (Euro) | Estimated 3,583.50 |
| Reporting after project completion | No | Formal evaluation | No |

| PLAYPUBLIK 2014 - International Festival of Games in Public Space | | EUNIC Krakow | Poland |
|--|---|---------------------|---------------|
| Description | <p>PLAYPUBLIK is an international three-day festival which uses the medium of site-specific GAMES to discuss the social, cultural and economic dimensions of public space. The festival was also intended to promote the understanding of European cultures. During the event, the city centre of Krakow was transformed into ephemeral playgrounds by 60 artists/designers from 20 different EUNIC countries presenting artistic (urban) games to a broad public aged 18+. A big part of the games were based on an innovative use of technologies (eg. drones) and multimedia (eg. mobile apps) that augmented the "real" world experience, but also fostered the question of how important or even risky some of these technologies are or might be for us as citizens. The programme was completed by</p> | | |

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| | <p>several workshops and talks. Synergies were created with other events (the European Day of Languages, European Translators Day).</p> <p>On a business-to-business level, the festival also provided an opportunity for knowledge sharing and networking in the 3 days of preparation workshops (Playpublik Camp), during which designers could exchange experiences, share ideas and come up with new projects.</p> | | |
| Partners | <p>Invisible Playground, European Commission Representation, Bunkier Sztuki Galery of Contemporary Art, City of Krakow, Krakow Festival Office, media partners (Agencja OKO, Gazeta Wyborcza, Gazeta.pl, Karnet, Radio RMF F, Telewizja Polska S.A. / TVP Kraków / TVP Kultura).</p> | | |
| Cluster Fund co-financing (Euro) | 2,645 | Total budget (Euro) | Estimated 60,000 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | http://www.playpublik.de/en , goethe.de/spieltrieb | | |

| European Sound and Audiovisual Arts Exhibitions SKAN 2, part of the "Riga - European Capital of Culture 2014" Programme. | | EUNIC Latvia | Latvia |
|---|--|---------------------|---------------|
| Description | <p>SKAN II was conceived as the second phase of an educational collaboration project organised in 2013 by the EUNIC cluster in Riga and the locally-based Association for Adventurous Music. It was the follow-up of the first sound art exhibition (SKAN) organised in the Baltic States in 2007 as well. The SKAN II sound exhibition focused on an innovative art movement in the 20th century in Europe, sound and audiovisual art, a dynamic and site-specific genre which combines music, new technologies and visual art, going beyond their mere juxtaposition.</p> <p>The main ambition of the project was to present accomplished and diverse sound and interdisciplinary artists from EUNIC Riga and European Union countries during the Riga 2014 European Capital of Culture celebrations as well as to encourage interdisciplinary dialogue in art. The main venue for the exhibition was the city's Botanical Garden, a historically interesting architectural area for the city suitable to reach a wide range of audiences, from families with children to local</p> | | |

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| | neighbours and visitors in general. | | |
| Partners | Association for Adventurous Music, Foundation Riga 2014. | | |
| Cluster Fund co-financing (Euro) | 2,500 | Total budget (Euro) | Estimated 87,712 |
| Reporting after project completion | No | Formal evaluation | No |
| Further information | http://www.eunic-online.eu/?q=content/international-sound-art-exhibition-skan-ii , http://www.skanumezs.lv/en/2014/riga-to-host-the-international-sound-art-exhibition-skan-ii/ | | |

| Sursum Linguae | EUNIC London, Brussels, Rabat, Casablanca | Morocco | |
|------------------------------------|---|---------------------|-----------------|
| Description | <p>Sursum Linguae was the result of a collaboration between four clusters. The activities of the project took place in Casablanca and focused on promoting multilingualism through learning and teaching:</p> <ul style="list-style-type: none"> - Participation at the <i>Salon International de l'Édition et du Livre de Casablanca 2014</i> with stands, panel discussions, book presentations and performances. - Organisation of the <i>Rencontre Français Langue Étrangère 2014</i> in Casablanca on new learning techniques for teaching of French language in Morocco. Participants had the opportunity to attend various workshops and try different methods of learning a foreign language in a multilingual context as Morocco is. - Organisation of the European Day of Languages 2014, with EUNIC cluster members in Casablanca, the Embassy of the Czech Republic in Rabat and the Agence Universitaire de la Francophonie discussing how to teach European languages in Morocco. The conference also included the participation of a representative of the Moroccan Ministry of Education. The conference was complemented by a European gastronomy sample and music performance. | | |
| Cluster Fund co-financing (Euro) | 4,640 | Total budget (Euro) | Estimated 9,680 |
| Reporting after project completion | Yes | Formal evaluation | No |

| "Two Minutes for Europe!" – EUNIC Competition 2014 | | EUNIC Lyon | France |
|---|---|---------------------|-----------------|
| Description | <p>In the wider context of the European elections 2014, the EUNIC cluster in Lyon decided to launch a creative competition for higher education students learning one of the local languages of the cluster members (English, French, German, Italian, Portuguese and Spanish). Under the title "Two minutes for Europe!", the competition invited participants to submit a two-minute video or sound recording in which they had to present an idea, a project, a proposal, an experience or a request "for Europe" by using different forms of artistic expression.</p> <p>The 12 eligible contributions submitted for the competition were presented in an evening event where the winners were chosen by the public participating in it. The competing contributions showed different styles (reportage-interview, dancing, drawing, fashion show, interview, poetry and acting) and 5 of them were multilingual.</p> | | |
| Partners | Higher education institutions in the Lyon area, local institutions (administration, culture, associations), local media. | | |
| Cluster Fund co-financing (Euro) | 3,750 | Total budget (Euro) | Estimated 5,000 |
| Reporting after project completion | Yes | Formal evaluation | No |

| European Focus on Youth Literature and Comics - Professionalisation of the Palestinian International Book Fair | | EUNIC Palestine | West Bank and Gaza Strip |
|---|---|------------------------|---------------------------------|
| Description | <p>In the last decade, the cultural scene in Palestine had undergone an important revival. Culture was yet seen as an important factor to develop socially towards a new, modern Palestinian identity.</p> <p>The then newly appointed Minister of Culture was willing to launch cultural initiatives and support the place of culture in the Palestinian Authority's programme.</p> <p>The Palestinian International Book Fair was launched in 2000 by the Ministry of Culture of the Palestinian Authority in order to promote reading. The project by EUNIC Palestine was to provide European input to the 9th edition of the Book Fair (2014) by organising a focus on literature for youth and comics with the presence of comics and children books' authors and illustrators from Europe, workshops</p> | | |

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| | for kids, adults, and professionals, round tables and film screening. The project proposal initially submitted to the Cluster Fund also mentioned the possibility of inviting a European book fair expert that could exchange knowledge with the team of the Palestinian International Book Fair. The project was not only intended to increase the visibility of EUNIC on the occasion of event but also to support the dynamic of the new Ministry of Culture and assist in the professionalisation of the fair. | | |
| Partners | Palestinian Ministry of Culture, Tamer Institute for Child. | | |
| Cluster Fund co-financing (Euro) | 7,500 | Total budget (Euro) | Estimated 14,100 |
| Reporting after project completion | No | Formal evaluation | No |

| Culture as a Tool for External Relations - Support for Structuring Cultural Policies in the MENA Region and in Africa | | EUNIC Rabat | Morocco |
|--|---|--------------------|----------------|
| Description | <p>The "Diagnosis and inventory of arts and culture in Morocco" had been initiated in mid-2012 by Association Racines (member of the Arterial network of cultural organizations in Africa) to make the cultural sector an important tool for promoting democracy and pluralism. At the time of the application submitted to the Cluster Fund, the work on the project by Association Racines included 18 sectorial studies, a multidisciplinary study (education, cultural diversity, governance, funding, rights of artists and copyright, etc.) and regional meetings with cultural operators (institutional, professional, amateur, scholar, etc.) and the public.</p> <p>The project proposal by EUNIC Rabat was to contribute to this project through:</p> <ul style="list-style-type: none"> - Supporting the participation of three EU experts in a two-day workshop to write recommendations for a cultural policy proposal in Morocco - Promoting and disseminating the project within the framework of the conferences "General statements of culture in Morocco" and "Conference on Creative Industries in Africa (both planned by November 2014) by means of supporting the participation of four working pairs (each composed of a member of the cultural sector in the MENA region and Africa as well as a member of the EUNIC clusters in these areas) in both conferences as well as in | | |

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| | <p>a workshop within them that would be organised by EUNIC Rabat. A 30-minute public presentation on EUNIC was also foreseen.</p> <p>The project proposal was aligned with two priorities of the EU Delegation to Morocco, namely to identify cultural policies and to strengthen the capacities of civil society.</p> | | |
| Partners | Association Racines, Arterial network, National Library of Rabat. | | |
| Cluster Fund co-financing (Euro) | 6,800 | Total budget (Euro) | Estimated 13,050 |
| Reporting after project completion | No | Formal evaluation | No |
| Further information | http://www.racines.ma/node/529 | | |

| City and Creativity: Openly about Public Space | | EUNIC Serbia | Serbia |
|---|---|---------------------|-----------------|
| Description | <p>Following the organisation of a series of workshops on "City and Creativity" during the Belgrade Book Fair, the cluster was invited by Belgrade International Week of Architecture to participate in the 2014 edition to participate, as a guest of honour, with a similar programme. The project included a number of activities: an exhibition and walking tours, several workshops on a variety of subjects (urban gardening, ethics of Urban Art, public playgrounds, city signs) and an EUNIC info point.</p> | | |
| Partners | BINA (Belgrade International Week of Architecture), EU Delegation. | | |
| Cluster Fund co-financing (Euro) | 4,800 | Total budget (Euro) | Estimated 9,600 |
| Reporting after project completion | Yes | Formal evaluation | No |

| European Cinema at School / El cine europeo va a las aulas | | EUNIC Spain | Spain |
|---|---|--------------------|--------------|
| Description | <p>Focusing on the use of European cinema as a tool to reinforce the knowledge of European languages and cultures, the project was addressed to both teachers (to empower them and reinforce their teaching skills in the classroom) and students.</p> <p>The project was intended to organise two screenings of 6 European films in original version with Spanish subtitles:</p> <ul style="list-style-type: none"> - First screening for teachers, followed by a workshop with experts in the audio-visual field or in the topic of the film as well as a culinary event | | |

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| | <p>(wine tasting in relation to the country of origin of the film).</p> <ul style="list-style-type: none"> - Second screening for students, accompanied by their teachers, and followed by a workshop. <p>The methodology of the project had foreseen that the final list of films to be screened would be selected by a specialised partner out of a list of films suggested by the cluster. The development of educational materials for each screening was also foreseen within the project.</p> | | |
| Partners | Mucho(+)quecine, Matadero. | | |
| Cluster Fund co-financing (Euro) | 5,000 | Total budget (Euro) | Estimated 19,000 |
| Reporting after project completion | No | Formal evaluation | No |

| | Multilingualism Visa Europe | EUNIC Stockholm | Sweden |
|-------------|---|-----------------|--------|
| Description | <p>The project was intended to upgrade and improve intercultural competence in teaching strategies of European languages as second language, as well as to promote certificates among students as these two aspects were seen as key tools in the practice of multilingualism.</p> <p>The project proposal included a set of activities: online communication (newsletter and webpage); presentation of the programme and working tools during the Swedish 'Modern Languages Olympics' and 'Europe Day 2014'; workshop/seminar bringing together teachers and experts to discuss the best strategies and tools to update the teaching /learning of the intercultural competence in the European space; exhibition of school materials for innovative practices and better results; reinforcing the value of Language Certification as a crucial aspect of the Day of Languages (September 2014); analysis and evaluation of the results.</p> <p>After the completion of the project, the cluster indicated that the actions intended to raise the awareness of the reality of multilingualism around the world through 'Language Olympic Games', 'Day of Languages', seminars, conferences and debates with publishers (multilingualism and intercultural competence books) and didactics experts. It also reported that the project had created a tool-kit that can be adapted to other clusters around the world to</p> | | |

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| | promote multilingualism and intercultural competence. | | |
| Partners | Modern Languages Olympics of Sweden. | | |
| Cluster Fund co-financing (Euro) | 6,435 | Total budget (Euro) | Estimated 14,380 |
| Reporting after project completion | Yes | Formal evaluation | Yes |

| European Heritage Map | | EUNIC Thailand | Thailand |
|------------------------------------|---|---------------------|----------|
| Description | <p>EUNIC Thailand and the EU Delegation had developed the "European Heritage Map of Bangkok and Ayutthaya" to highlight the common heritage between Thailand and Europe. The map included a total of 65 sites of cultural, economic and political interest and was positively welcomed.</p> <p>Building further on this project, the Cluster Fund support was used to develop a mobile app both for iOS and Android to make the history of Euro-Thai connections and exchanges available in a practical mobile format (also extending the reach of the map to 250 sites), while offering users information about current cultural activities by EU Member States' cultural institutes and Embassies in Thailand and creating opportunities for community networking around Euro-Thai cultural activities. The project was targeted to young Thais as research showed that there had been an increase in the use of social media and technology.</p> | | |
| Partners | EU diplomatic representations in Thailand, Embassy of Denmark, Embassy of The Netherlands. | | |
| Cluster Fund co-financing (Euro) | 5,715 | Total budget (Euro) | 7,620 |
| Reporting after project completion | No | Formal evaluation | No |
| Further information | http://eeas.europa.eu/delegations/thailand/europeanheritagemap/index_en.htm | | |

Cluster Fund Year 3 (2014-2015)

| EUROPE WEEK IN BRAZIL 2015 | | EUNIC Brazil | Brazil |
|----------------------------|--|--------------|--------|
| Description | The 11 th edition of the Europe Week in Brazil was intended to give more visibility throughout the country to the project, EUNIC Brazil and the EU Delegation; show | | |

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| | <p>the diversity of European cultures; and connect to the Brazilian public, creating links and relationships that would continue beyond the Week.</p> <p>For the first time, activities took place in 10 Brazilian capital cities distributed in almost all the national territory, from Florianopolis to Manaus, passing by Brasília, São Paulo, Rio de Janeiro, Curitiba, Vitoria, Christmas, Aracaju and Belém. In 2015, Brazil represented a unique opportunity for spreading awareness and knowledge of European identity and culture. Interest was rapidly growing, especially among the younger sections of society. There was a very strong demand for cultural and social events following the FIFA World Cup and just ahead of the Olympic Games.</p> <p>The celebration, composed of 24 events carried out during 2 months (3 May - 30 June 2015) and coinciding with the Europe Day in May, included among others: 7 concerts, 11 Film Festivals, 5 conferences and seminars, an inauguration with a concert and an exhibition, a bazar with stands and music, a running race, Europe Open Doors mix of events, films, culinary workshops, reading sessions, tales, craft workshops, exhibitions... Four of the participating institutes organised "walking routes" and visitors that went to all 4 institutions received stamps in their "European passport", allowing them to compete for prizes.</p> <p>The target group of the project was the Brazilian public in general, with special attention to youth. Each year the event focuses on a different theme; this year being "Development and Citizenship".</p> | | |
| Partners | 47 partners, including the EU Delegation to Brazil, embassies, local governments, local cultural and leisure partners (cafes, cinema venues, etc.). | | |
| Cluster Fund co-financing (Euro) | 20,000 | Total budget (Euro) | Estimated 144,000 |
| Reporting after project completion | Yes | Formal evaluation | Yes |
| Further information | http://www.semanadaeuropa.org/ | | |

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|---|--|----------------|
| Ukraine and Moldova - Neighbours in Focus (European Film Festival) | EUNIC Bucharest | Romania |
| Description | The European Film Festival in Bucharest is one of the oldest and most prestigious initiatives of this genre in Romania. Every year, it presents the most interesting | |

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| | <p>productions of the European cinematography. For its 19th edition, the festival focused on Ukraine and Moldova with the support of the Cluster Fund. Screenings of Ukrainian and Moldovan productions and co-productions in Bucharest were complemented with screenings of European productions in Ukraine and the Republic of Moldova. A panel discussion on film production was also organised.</p> <p>Another ambition of the project was to pave the way to the creation of a EUNIC cluster in the Republic of Moldova.</p> | | |
| Partners | European Commission Representation, UNDP, UNATC, All About Romanian Cinema, Romanian Union of Filmmakers, others. | | |
| Cluster Fund co-financing (Euro) | 15,000 | Total budget (Euro) | 102,330 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | http://aarc.ro/articol/ffe-2015-productia-si-co-productia-de-film-in-europa; | | |

| | Europe Around the Wor(l)d | EUNIC Canada | Canada |
|-------------|--|--------------|--------|
| Description | <p>The project is inspired from the initiative <i>Lisez l'Europe</i> which brings together literature from different European countries and facilitates interaction between readers, authors, and publishers in Quebec. For 2015, the members of <i>Lisez l'Europe</i> decided to use a new approach to promote European culture through a new project linking European literature to performing arts. The theme chosen was "cultural identity": Canada has been historically considered as a model country for people dealing with complex and ethical issues such as diversity, human rights and multiculturalism; throughout the 20th century many Europeans left Europe and settled in Canada therefore the country could be imagined as having European roots. The project also intended to offer new ways to "feel" European by creating a meeting place for literary and performance activities, to promote awareness of the rich and complex European realities and values across the Canadian territory.</p> <p>Europe Around the Wor(l)d was a series of events and activities towards an interactive literary experience. Four European writers (from France, Germany,</p> | | |

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| | Italy, Portugal) were invited and held workshops, interviews/encounters, and a "Literary happy hour" which presented them in a non-conventional public interview and reading. The project included a workshop based on European fairy tales, where children could listen to traditional European fairy tales and then create their own ones. | | |
| Partners | Blue Metropolis Foundation, Gallimard Official Bookstore of Montreal, performance hall "La Vitrola", Ramon Llull Institute of New York. | | |
| Cluster Fund co-financing (Euro) | 11,200 | Total budget (Euro) | 21,000 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Cross Border Conversations: European and Indian Women Writers | | EUNIC India | India |
|--|--|---------------------|--------------|
| Description | A one-day event connecting 8 female writers from the EU with 5 counterparts India. It used conversation and dialogue to initiate a discussion on women, their lives, their histories and how they hope to move forward in the world. The writers were organised in three panels: Travelling Women: The New Global Citizens; Pop Culture and Feminism in New Media; and Writing in the 21st Century: The "Renaissance Woman". They stressed the difficulties that women still face in India and Europe to assert themselves; success stories from European authors were examined and taken into consideration. Targeted to writers, opinions makers, women in academia and young women in general, the project was very positively welcomed and the organisers requested to hold a second edition of it the following year. | | |
| Partners | India International Centre, Zubaan independent publishing house. | | |
| Cluster Fund co-financing (Euro) | 10,360 | Total budget (Euro) | 10360.34 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | https://www.britishcouncil.in/sites/default/files/cross-border_conversations_-_session_details.pdf ; http://www.ifindia.in/content/cross-border-conversations-european-and-indian-women-writers | | |

| Europeans Waves of Music at the Sea Festival - Gaza | | EUNIC Palestine | Palestine |
|--|--|------------------------|------------------|
| Description | <p>In the light of developing a cultural infrastructure in Gaza, the Sea and Freedom Festival organized by the Gaza Music School of the Edward Said National Conservatory of Music is the first of its kind. The original idea of the cluster was to support the festival with the participation of European artists. Given the security situation which did not allow for the movement of foreigners to Gaza, the project was modified and a programme of workshops with European and local experts was organised for music teachers and festival/school managers (22-60 years old) in Gaza. The aim was to improve their teaching and managing techniques as well as allow them to network with colleagues in the Westbank. The project also supported the festival's infrastructure and organisation, including four concerts with local musicians.</p> <p>The workshops delivered focused on the fields of musical and instrumental pedagogical teaching; choir leading and conducting of European musical bodies (Orchestra or Choir); management of European structured orchestras and ensembles; and management of acoustics in concert halls. Overall, participants to the workshops have direct contact with up to 1000 music students in Ramallah, Jerusalem, Bethlehem, Nablus and Gaza, and were expected to act as multipliers. One of the participants in the workshop received the invitation to do an internship in Germany with one of the European trainers.</p> | | |
| Partners | EU Mission in Jerusalem, Swedish International Development Agency, Palestinian Ministry of Culture, United Palestinian Appeal, Palestinian Red Crescent Society, Jawwal and the Bank of Palestine. | | |
| Cluster Fund co-financing (Euro) | 22,500 | Total budget (Euro) | 17,500 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Cartooning for Peace in the Philippines | | EUNIC Philippines | Philippines |
|--|---|--------------------------|--------------------|
| Description | Established in 2006, Cartooning for Peace is an international network of press cartoonists. Cartooning for Peace in the Philippines took place at a crucial | | |

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| | <p>moment in the political life of the country concerning the peace process to resolve a long-standing dispute in the southern island of Mindanao.</p> <p>The project invited 5 European cartoonists to the Philippines, and 6 Philippine cartoonists to facilitate interactions between them, journalists, academia and the general public in the Philippines with a view to promoting peace, media freedom and responsible journalism. Different activities were organised among which an exhibition, workshops with students, a “Cartooning for peace” forum, animations of cartoons, and the publication of cartoon editorials by EU guest cartoonists in local journals.</p> | | |
| Partners | <p>EU Delegation, National Commission for Culture and the Arts, Embassies of Denmark and Switzerland, Center for Media Freedom and Responsibility, University of the Philippines-Diliman, De La Salle University- Manila, University of Santo Tomas and newspaper companies namely Manila Bulletin, Philippine Star, Tempo, Manila Times and Philippine Daily Inquirer, Air France, Bayleaf Hotel-Intramuros.</p> | | |
| Cluster Fund co-financing (Euro) | 10,500 | Total budget (Euro) | 20,600 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | <p>http://www.eunic-online.eu/?q=content/eunic-philippines-cartooning-peace</p> | | |

| EUNIC Lab on convening new audiences. Curatorial Project and Seminar: Engaging with the Youth and Developing new Audiences and Curatorial Skills with Galleries, Museums and Art Spaces in South Africa | | EUNIC South Africa | South Africa |
|--|--|---------------------------|---------------------|
| Description | <p>The project was intended to facilitate international cooperation between African and European professionals and organisations, exchange best practices, and contribute to audience development and a better access to the arts, culture and knowledge for the youth in South Africa.</p> <p>From curators to art practitioners, from art educators to cultural policy experts, the three-day seminar/laboratory brought together a variety of practitioners from Europe and South Africa to focus on engaging with new, young and</p> | | |

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| | <p>underprivileged audiences in South African Museums, Galleries and art places. Unfolding through private and public panel discussions, site visits and walks, and informal discussions, the event set out to interrogate three key streams: forms of audience relationship that are already embedded in the practice of institutions and in the practice of independent operators within the field of visual arts; the complexities of imagining new audiences in various institutional and social contexts within South Africa; and what new strategies could be proposed and developed to aid institutions in developing new audiences. The Lab was organised in Johannesburg, Soweto and Pretoria, in the context of EuropeFest, the Month of Europe's Cultures.</p> | | |
| Partners | <p>Visual Arts Network of South Africa -VANSA (co-organiser), EU Delegation, 'Connecting Creative Markets' programme supported by Business and Arts South Africa and the British Council programme Connect ZA.</p> | | |
| Cluster Fund co-financing (Euro) | 23,154 | Total budget (Euro) | 14,000 |
| Reporting after project completion | Yes | Formal evaluation | No |

| Cinnamon Colomscope | | EUNIC Sri Lanka | Sri Lanka |
|----------------------------|---|------------------------|------------------|
| Description | <p>Cinnamon Colomscope is a multidisciplinary festival launched by the EUNIC cluster in Sri Lanka in 2013. Its first edition examined the notion of identity while the second one focused on the theme of making history. Its third edition, co-financed by the Cluster Fund, was conceived to highlight the importance of the arts in the context of urban development and creating space for artistic expression and experimentation, therefore providing a platform to reflect on the multiple chances and challenges of the development that the city of Colombo is going through.</p> <p>The 2015 edition of the festival examined Colombo through the eyes of artists, musicians, performers, writers and researchers. As the city's only festival dedicated to the arts in its multidisciplinary forms, the festival partnered with Cinnamon Hotels & Resorts and widened its scope for analysis with the introduction of two parallel segments:</p> <ul style="list-style-type: none"> - Talks and literature programme 'The City. Identity. Urbanity.', composed of a | | |

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| | <p>total of 17 events that focused on the broad questions that define Colombo as the capital of Sri Lanka.</p> <p>- Visual arts exhibition ‘Shadow Scenes’, including art and documentary projects. It addressed the violent past of Sri Lanka through various works, which were dealing with displacement, loss, personal war experiences, and the vision of a future Sri Lanka.</p> <p>The topics of remembrance and recognition played a significant role in both segments.</p> <p>With Cololomboscope the EUNIC cluster was able to establish a platform that received the recognition of the circles of arts, culture, media, and civil society. No other event in Sri Lanka so far had delivered professionally curated programmes on the theme of urban development and urban life style in the scale and quality of Colomboscope.</p> | | |
| Partners | Cinnamon Hotels & Resorts, “International Alert”, University of Moratuwa, Polish Institute New Delhi, Prohelvetia, The Gujral Foundation in New Delhi, commercial sponsors, media partners. | | |
| Cluster Fund co-financing (Euro) | 20,000 | Total budget (Euro) | 85,020 |
| Reporting after project completion | Yes | Formal evaluation | No |
| Further information | http://www.cinnamoncolomboscope.com/ | | |

| | Green St. Petersburg | EUNIC St. Petersburg | Russia |
|-------------|---|----------------------|--------|
| Description | <p>Green St. Petersburg was designed to raise awareness on sustainability together with green and environmentally friendly solutions in the city of St. Petersburg. It also had the ambition to help ease the tension between Russia and the EU. The project was intended to have a cultural component (promoting art and culture that reflect on green solutions) and a business component (promoting organic food, green technology, green architecture and sustainable urban planning) through three main activities were envisaged:</p> <ul style="list-style-type: none"> - CO2 Green Drive Festival in St. Petersburg: the CO2 Green Drive Project is a worldwide series of art, climate and technology events to promote green growth and to motivate the general public to take active part in addressing | | |

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| | <p>the challenges of urban transportation.</p> <ul style="list-style-type: none"> - EKO-Festival – Green St. Petersburg: to inspire people for cautious attitude towards environment through aesthetics, ethical consumption, healthy lifestyle and modern technologies. - Nordic Weeks: an annual initiative of over 30 events in architecture, literature, history, innovations, environment and Nordic culture, jointly organised by the Nordic Council, the Consulates General of Norway, Sweden, Denmark and Finland in St Petersburg, the Embassy of Iceland in Russia, the Danish Cultural Institute and the Institute of Finland in St Petersburg. <p>The Green St Petersburg Festival tackled sustainability from the novel angle of multifarious national cultures and art, combining areas as diverse as fashion, architecture, film, photography, cuisine, performance art, and music. The format of the activities was equally diverse and aimed at involving, instructing and delighting the visitors through games, lectures, exhibitions, debates, workshops, master-classes, film screenings, concerts and performances. Furthermore, the festival promoted multilingualism and multiculturalism thanks to its strong international focus.</p> <p>Eventually, the dimension of the project was reduced for various reasons, the main one being that Russian NGOs that were partners to the project were underfunded and understaffed and could not fully deliver their initial commitments. The cluster is currently discussing on how to use the rest of the grant.</p> | | |
| Partners | Local organizations among which Krasnoselsky neighborhood in St Petersburg, School of Martial Arts, School of the Third Age, Film and Television School. | | |
| Cluster Fund co-financing (Euro) | Estimated: 15,000 Spent: 7,137.2 | Total budget (Euro) | 25,906.80 |
| Reporting after project completion | Yes | Formal evaluation | No |

Annex IV: List of clusters applying and receiving funding

Cluster Fund – Y1 (2012 – 2013): Applicants, Awarded clusters

- | | | |
|------------------------|----------------------|-----------------------------------|
| 1. Argentina - Cordoba | 14. Ghana | 27. Senegal |
| 2. Austria | 15. Hungary (two | 28. South Africa |
| 3. Brussels | projects) | 29. Spain |
| 4. Bosnia and | 16. Jordan | 30. Sweden |
| Herzegovina | 17. Kazakhstan | 31. Thailand |
| 5. Bulgaria | 18. Lebanon | 32. Tunisia |
| 6. China | 19. Lithuania | 33. Turkey (four projects, |
| 7. Croatia | 20. Morocco - Rabat | one was awarded) |
| 8. Czech Republic | 21. Norway | 34. UK – London |
| 9. Egypt | 22. Palestine | 35. US – Chicago |
| 10. Estonia | 23. Peru | 36. US – New York |
| 11. Finland | 24. Philippines | 37. US – Washington DC |
| 12. Lyon | 25. Portugal | |
| 13. Georgia | 26. Romania | |

Cluster Fund – Y2 (2013 – 2014): Applicants, Awarded clusters

- | | | |
|---------------------------------|----------------------------|----------------------------------|
| 1. Cordoba | 14. Estonia | 29. Peru |
| 2. Buenos Aires | 15. Ethiopia | 30. Philippines |
| 3. Almaty | 16. Lyon | 31. Krakow |
| 4. Athens | 17. Bordeaux | 32. Warsaw |
| 5. Australia - Sydney | 18. Georgia | 33. Portugal - Lisbon |
| 6. Brazil | 19. Germany – Berlin | 34. Serbia (two projects, |
| 7. Brussels | 20. Germany – Frankfurt | one was awarded) |
| 8. Bosnia and | 21. Hungary - Budapest | 35. Slovakia - Bratislava |
| Herzegovina | 22. Ireland – Dublin | 36. Slovenia |
| 9. Bucharest | 23. Israel | 37. Spain - Madrid |
| 10. Canada – Toronto | 24. Jordan | 38. Stockholm (three |
| 11. Colombia - Bogota | 25. Latvia | projects, one was |
| 12. Croatia | 26. Morocco - Rabat | awarded) |
| 13. Egypt (two projects, | 27. Norway (two projects) | 39. South Africa |
| one was awarded) | 28. Palestine | 40. Thailand |

41. London

42. New York

43. Washington DC

44. Montevideo

45. Vienna

46. Vietnam - Hanoi

Cluster Fund – Y3 (2014-2015): Applicants, Awarded clusters

1. EUNIC Athens

2. EUNIC Brazil

3. EUNIC Bucharest

4. EUNIC Buenos Aires

5. EUNIC Canada

6. EUNIC Egypt

7. EUNIC Georgia

8. EUNIC India

9. EUNIC Israel

10. EUNIC Lebanon

11. EUNIC Lithuania

12. EUNIC London

13. EUNIC MENA (Jordan leading)

14. EUNIC Montevideo

15. EUNIC Morocco - Rabat

16. EUNIC Mozambique

17. EUNIC Namibia

18. EUNIC OPT (now EUNIC Palestine)

19. EUNIC Peru

20. EUNIC Philippines

21. EUNIC Prague

22. EUNIC Serbia (two projects)

23. EUNIC South Africa

24. EUNIC Sri Lanka

25. EUNIC St. Petersburg

26. EUNIC Sweden

27. EUNIC Sydney

28. EUNIC Turkey

29. EUNIC Ukraine

30. EUNIC Washington DC

Annex V: Methodology

Objectives

- To assess the performance of the Cluster Fund between 2012 and 2015 against its objectives and expected results (listed in Annex I).
- To draft new guidelines for the future Operation of the Cluster Fund in order it to support the delivery of the Strategic Framework.

Scope

Three main areas were covered by the evaluation: awarded projects (quantitative and qualitative analysis of the projects receiving a grant), clusters' response to the calls (quantitative analysis of the applications submitted), and management procedure (evaluation criteria and process, application and evaluation forms, timeline and follow-up).

Phases

Phase 1: mapping the documentation and collecting the missing data.

The first step was to map the documentation available on the EUNIC Global archive and collect relevant missing information, i.e. the missing evaluation forms for the awarded projects in Y3 (2014-2015). The reason for not requesting the missing evaluation forms of previous years is that project managers in charge of those awarded projects would have probably moved to a different posting.

Phase 2: first analysis of the relevant data, extracting and organising them

The objective of this phase was to do a preliminary analysis of the documents with a view to extracting the relevant information, stored in different documents (minutes of Strategy Group meetings, application packs, evaluation forms, etc.), and displaying it in a structured and comparable way in order to facilitate their subsequent analysis.

A short discussion paper on preliminary results of the Cluster Fund evaluation and possibilities for the Cluster Fund Guidelines was elaborated and discussed with the Strategy Group and Board of Directors during a meeting organised in February 2016. The feedback received during this consultation was included in the process of the evaluation.

Phase 3: In-depth analysis and conclusions

During this phase, a qualitative and quantitative analysis covering the awarded projects, the response to calls and the management procedure was performed with a view to understanding the work of EUNIC clusters (type of projects, processes, strategic approach, etc..) and the role of the Cluster Fund in it; identifying gaps and potential areas of improvement; assessing the performance of the projects in relation to the Cluster Fund objectives and expected results; and envisaging a new model for the future operation of the Cluster Fund in alignment with EUNIC's Strategic Framework.

The draft conclusions and recommendations of the Cluster Fund Evaluation were presented to focal points and strategists (EUNIC Academy in Nancy, May 2016) and their feedback incorporated. The report was concluded following the approval of the final draft conclusions and recommendations by the General Assembly in Copenhagen in June 2016.