

Education, Audiovisual and Culture Executive Agency

Creative Europe: Culture

GRANT AGREEMENT FOR AN ACTION WITH MULTIPLE BENEFICIARIES

AGREEMENT NUMBER – 2016 - 1968 / 001 - 001

COOPERATION PROJECT

The **Education, Audiovisual and Culture Executive Agency** (hereinafter referred to as “the Agency”), acting under powers delegated by the European Commission (hereinafter referred to as “the Commission”) represented for the purposes of signature of this Agreement by Mrs Barbara GESSLER, Head of Unit,

on the one part,

and

1. AYUNTAMIENTO DE GIRONA

PLACA DEL VI 1,
ES - 17004 GIRONA

VAT NUMBER: ESP1708500B,

hereinafter referred to as “the coordinator”, represented for the purposes of signature of this Agreement by **Marta MADRENAS MIR**

and the following other beneficiaries:

2. BUREAU DES ARTS ET TERRITOIRES

3. CENTRE D'ART LE LAIT

4. FONDAZIONE PER L'ARTE

5. FUNDACIO ES BALUARD, MUSEU D'ART MODERN I CONTEMPORANI DE PALMA

6. GROUPEMENT EUROPEEN DE COOPERATION TERRITORIALE PYRENEES-MEDITERRANEE

7. SPUTNIK

duly represented by the coordinator by virtue of the mandates included in Annex IV for the signature of this Agreement, hereinafter referred to collectively as “the beneficiaries”, and individually as

“beneficiary” for the purposes of this Agreement where a provision applies without distinction between the coordinator or another beneficiary,

on the other part,

HAVE AGREED

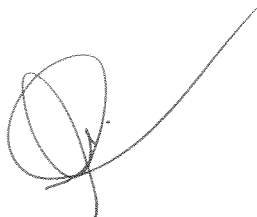
to the Special Conditions (hereinafter referred to as “the Special Conditions”) and the following Annexes:

- Annex I Description of the action
- Annex II General Conditions (hereinafter referred to as “the General Conditions”)
- Annex III Estimated budget of the action
- Annex IV Mandates provided to the coordinator by the other beneficiaries
- Annex V Model technical report
- Annex VI Model financial statement
- Annex VII Guidance notes – Report of Factual Findings on the Final Financial Report – Type I
- Annex VIII Model terms of reference for the operational verification report: not applicable

which form an integral part of this Agreement, hereinafter referred to as "the Agreement".

The terms set out in the Special Conditions shall take precedence over those set out in the Annexes.

The terms of Annex II "General Conditions" shall take precedence over the other Annexes.



SPECIAL CONDITIONS

ARTICLE I.1 – SUBJECT MATTER OF THE AGREEMENT

A European Union grant is awarded, under the terms and conditions set out in the Special Conditions, the General Conditions and the other Annexes to the Agreement, for the action entitled **CE CULT2016 / COOP1 THE SPUR - ETACEC 1618** ("the action") as described in Annex I.

With the signature of the Agreement, the beneficiaries accept the grant and agree to implement the action, acting on their own responsibility.

ARTICLE I.2 – ENTRY INTO FORCE OF THE AGREEMENT AND DURATION OF THE ACTION

I.2.1 The Agreement shall enter into force on the date on which the last party signs.

I.2.2 The action shall run as of **01-06-2016** ("the starting date of the action") and shall end on **31-08-2018**.

ARTICLE I.3 - MAXIMUM AMOUNT AND FORM OF THE GRANT

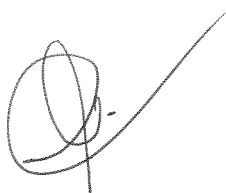
The grant shall be of a **maximum amount of EUR 199.999,99** and shall take the form of:

- (a) **The reimbursement of 60,00% of the eligible costs of the action ("reimbursement of eligible costs"), which are estimated at EUR 333.333,33 and which are:**
 - (i) **actually incurred ("reimbursement of actual costs") for the categories of costs indicated in Annex III.**
 - (ii) reimbursement of unit costs: not applicable
 - (iii) reimbursement of lump sum costs: not applicable
 - (iv) **declared on the basis of a flat-rate of 7 % of the eligible direct costs ("reimbursement of flat rate costs") to cover the indirect costs**
- (b) Unit contribution: not applicable
- (c) Lump sum contribution: not applicable
- (d) Flat-rate contribution: not applicable

ARTICLE I.4 – ADDITIONAL PROVISIONS ON REPORTING, PAYMENTS AND PAYMENT ARRANGEMENTS

I.4.1 Reporting periods, payments and additional supporting documents

In addition to the provisions set out in Articles II.23 and II.24, the following reporting and payment arrangements shall apply:



- Upon entry into force of the Agreement, a pre-financing payment representing 50% of the maximum amount specified in Article I.3 shall be paid to the coordinator;

Further pre-financing payment:

- A second pre-financing payment of 30% of the maximum amount specified in Article I.3 shall be paid to the coordinator, subject to having used at least 70% of the previous pre-financing installment paid. The payment shall be paid to the coordinator in accordance with Article II.23.1 and as set out in Annexes V to VI of this Grant Agreement;

Payment of the balance

- Sole reporting period from 01-06-2016 to the end of the period set out in Article I.2.2: The balance shall be paid to the coordinator in accordance with Article II.23.2 (a) to (d) and all other accompanying documents mentioned under the section "Other supporting documents" of this article and as set out in Annexes V to VII of this Grant Agreement.

Other supporting documents:

The request for payment of the balance shall be accompanied by a certificate on the financial statements and underlying accounts ("Report of Factual Findings on the Final Financial Report – Type P") as set out in Annex VII for a grant for which the total contribution in the form of reimbursement of actual costs as referred to in Article I.3(a)(i) is more than EUR 60.000 and less than EUR 750.000.

In addition to the above mentioned documents, the beneficiary shall produce a public summary in English providing information about the work done and the results of the project. The summary must be included in the final report submitted to the Agency. This summary/report may be used by the Commission to provide information on the results of the projects. In the event of non-submission of the public summary, the Agency may suspend the time limit for payment in accordance with the provisions set out in Article II.24.5 of the Grant Agreement.

I.4.2 Time limit for payments

The time limit for the Agency to make the payment of the balance is 60 days.

I.4.3 Language of requests for payments, technical reports and financial statements

All requests for payments, technical reports and financial statements shall be submitted in English, French or German.

ARTICLE I.5 – BANK ACCOUNT FOR PAYMENTS

All payments shall be made to the coordinator's bank account, denominated in euro, as indicated below:

Name of bank: CAIXABANK, S.A.

Precise denomination of the account holder: AJUNTAMENT DE GIRONA

Full account number (including bank codes): ES8321000002540200665087



ARTICLE I.6 - DATA CONTROLLER AND COMMUNICATION DETAILS OF THE PARTIES

I.6.1 Data controller

The entity acting as a data controller according to Article II.6 shall be the person who is representing the Agency for the purposes of the signature of this Agreement.

I.6.2 Communication details of the Agency

Any communication addressed to the Agency shall be sent to the following address:

Education, Audiovisual and Culture Executive Agency
Unit B1
Office BOUR 04/02
Avenue du Bourget, 1
1049 Brussels
BELGIUM
E-mail address: EACEA-CREATIVE-EUROPE-COOPERATIONPROJECTS@ec.europa.eu

I.6.3 Communication details of the beneficiaries

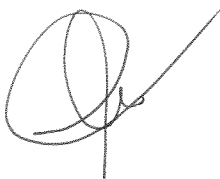
Any communication from the Agency to the beneficiaries shall be sent to the following address:

AYUNTAMIENTO DE GIRONA
PLACA DEL VI 1,
ES - 17004 GIRONA

ARTICLE I.7 – ADDITIONAL PROVISIONS ON USE OF THE RESULTS (INCLUDING INTELLECTUAL AND INDUSTRIAL PROPERTY RIGHTS)

In addition to the provisions of Article II.8.3, the beneficiaries shall warrant that the Agency and/or the European Union (hereinafter referred to as "the Union") has the right[s] to:

- (a) communicate the results of the action by any other types of communication not specified in the General Conditions;
- (b) edit or re-write in another way the results of the action, including shortening, summarising, modifying the content, correcting technical errors in the content;
- (c) cut, insert meta-data, legends or other graphic, visual, audio or word elements in the results of the action;
- (d) extract a part (e.g. audio or video files) of, divide into parts or compile the results of the action;
- (e) prepare derivative works of the results of the action;
- (f) translate, insert subtitles in, dub the results of the action in all official languages of EU;



(g) authorise or sub-licence the modes of exploitation set out above to third parties.

The Agency and/or the Union shall have the rights of use specified in the General Conditions and set out above for the whole duration of the industrial or intellectual property rights concerned.

ARTICLE I.8 – SPECIAL PROVISIONS ON BUDGET TRANSFERS

By way of derogation from the first subparagraph of Article II.22, budget transfers between budget categories are limited to 10% of the estimated eligible costs of the action specified in Article I.3.

ARTICLE I.9 – SETTLEMENT OF DISPUTES WITH NON EU BENEFICIARIES

By way of derogation from Article II.18.2, where a beneficiary is legally established in a country other than a Member State of the European Union (the 'non EU beneficiary'), the Agency and/or the Union and/or the non EU beneficiary may bring before the Courts of Brussels any dispute between the Agency and/or the Union and the non EU beneficiary concerning the interpretation, application or validity of the Agreement, if such dispute cannot be settled amicably. In such case where one party (i.e. the Agency, the Union or the non EU beneficiary) has brought proceedings before the Courts of Brussels concerning the interpretation, application or validity of the Agreement, the other party may not bring a claim arising from the interpretation, application or validity of the Agreement in any other court than the Courts of Brussels already seized.

ARTICLE I.10 – OTHER SPECIAL CONDITIONS

I.10.1 – CREATIVE EUROPE – CULTURE SUB-PROGRAMME GUIDELINES

The financial rules indicated in the Creative Europe Culture Sub-programme guidelines of the Call for Proposals under which the action was selected are applicable. In this respect the following Internet address shall be consulted:

<https://eacea.ec.europa.eu/creative-europe/funding>

I.10.2 – ADDITIONAL PROVISIONS ON AWARD OF CONTRACTS AND SUBCONTRACTING

In addition to the provisions set out in Article II.9 and Article II.10, where the value of a contract awarded in accordance with those Articles exceeds EUR 60.000, the beneficiaries shall, abide by the following rules:

- National rules with regard to procurement apply.
- The beneficiaries must also clearly document the tendering procedure, submit a copy of the relevant documents together with the final report at the end of the action and retain the documentation for the event of an audit.
- Costs are based on a verifiable estimate or on the basis of an offer.

Subcontracting shall concern only supporting activities. The beneficiaries remain legally and financially responsible for the project. The beneficiaries remain liable for the conception and the development of the project, the attainments of its objectives, the implementation of the action and the use of appropriate tools.



I.10.3 – SPECIAL PROVISIONS ON THE CONVERSION OF COSTS INCURRED IN ANOTHER CURRENCY INTO EURO

By way of derogation from Article II.23.4, any conversion into euro of costs incurred in other currencies shall be made by the beneficiaries at the monthly accounting rate established by the Commission and published on its website (http://ec.europa.eu/budget/contracts_grants/info_contracts/inforeuro/inforeuro_en.cfm) applicable on the first month of the eligibility period specified in Article I.2.2.

I.10.4 – PUBLICITY

- (a) For the purpose of application of Article II.7 of the agreement, relating to the visibility of European Union funding, the beneficiaries shall use the logo and follow the instructions available at the following Internet address:
http://eacea.ec.europa.eu/about/eacea_logos_en.php

- (b) Obligations of the beneficiaries

Information requirements: In conformity with Article II.7 the beneficiaries shall inform the public, press and media of the action (internet included) by the following means (graphic logo and mention):

Visibility activities: "With the support of the Creative Europe Programme of the European Union" accompanied by the European flag.

Publications: "This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

The translation of this phrase can be found at the following Internet address:

http://ec.europa.eu/dgs/education_culture/publ/graphics/beneficiaries_all.pdf

Where the action, or part of the action, is a publication, the mention and graphic logos shall appear on the cover or the first pages following the editor's mention.

Use of signs and posters: If the action includes events for the public, signs and posters related to this action shall be displayed. This shall include the logos mentioned under point a).

Authorisation to use the logos described in point a) implies no right of exclusive use and is limited to this agreement. If the action is co-financed, the importance given to the above-mentioned publicity must be in proportion with the level of Union financing.

- (c) The Agency shall consider this publicity obligation, foreseen in this article and in Article II.7.1, as a "substantial obligation" within the meaning of Article II.16.3.1 point c) of the Grant Agreement.

I.10.5 – DISSEMINATION AND EXPLOITATION OF RESULTS

Beneficiaries of grants under the Creative Europe Culture Sub-programme have the duty to ensure that the work undertaken within the framework of this Grant Agreement and the results accruing from it receive substantial visibility. They must pay specific attention to the importance of a strong strategy for communication and dissemination of their activities and results, exploitation of results of the action and to their visibility at a transnational level.

I.10.6 – MEETING

Representatives of the coordinator involved in the action are expected to participate in meetings organised by the Agency, i.e. indicatively up to two meetings per year. The expenses for participation are eligible costs and are covered by the project budget.

SIGNATURES

For the coordinator
Marta MADRENAS MIR
Function:

Signature:

Done at *Corona*, on **28 JUL 2016**

For the Agency
Barbara GESSLER
Head of Unit

Signature

Done at Brussels, on *9/8/16*

ANNEX I

Description of the action



A large, circular handwritten scribble or signature in the bottom left corner.

A small, stylized handwritten signature or mark in the bottom right corner.

Agreement number: 2016 - 1968 / 001 - 001

Multi beneficiaries model agreement: February 2014



PROJECT DOSSIER

THE SPUR
ETACEC 1618

ETAC-EU, 2016-2018

EUROPE CROSS-BORDER CONTEMPORARY ART SPACE

PYRENEES – MEDITERRANEAN – LITTLE CARPATHIANS

Headed by: Town Hall of Girona, Bòlit Centre d'Art Contemporani. Girona (E)

Partners: Le Lait (Albi, FR), Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma (Palma de Mallorca, E), Bureau des Arts et Territoires (FR), Fondazione per l'Arte di Roma (I), Sputnik Oz (Bratislava, SK) and Euroregion Pyrenees Mediterranean GECT (FR)

2015

Revision July 2016



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1. PROJECT: THE SPUR / ETACEC, 1618

PROGRAMME: EUROREGION AND CREATIVE EUROPE
ACTION: COOPERATION PROJECTS
CATEGORY: CATEGORY 1. SMALLER SCALE COOPERATION PROJECTS
AREA: VISUAL ARTS
SESSION: 2015
PUBLICATION DATE: OCTOBER 2015
WORK LANGUAGE: ENGLISH

OTHER LANGUAGES INVOLVED IN PREPARATION: ITALIAN, FRENCH AND CATALAN

1.1 PRIORITIES

Priorities by order of relevance

C.3 Capacity building. Education and training

C.2 Capacity building. New business models

A. Transnational mobility

The two priorities of the programme not selected as the most relevant, that is, C.1 "Capacity building through digitisation" and, especially, B "Audience development", also have lines of action that seek interaction with the local community in order to strengthen the accessible and inclusive side of the project and, therefore, of culture.

1.2 PROJECT IDENTIFICATION

TITLE: THE SPUR
SUB-HEADING: ESPAI TRANSNACIONAL D'ART CONTEMPORANI A L'EUROPA CREATIVA 1618 (ETACEC, 1618)
PROJECT START 1 JUNE 2016
LENGTH 27 MONTH
PROJECT COMPLETION 31 AUGUST 2018
COMPLETE NAME OF REQUESTING ORGANISATION: TOWN HALL OF GIRONA

1.3 AREA: VISUAL ARTS

Cultural and creative area: Creative industries, dedicated in particular to the visual arts



2. The Spur. ETACEC 1618

The Spur is a project for the creation of a European cooperation network made up of seven cultural organisations that operate on a local and international scale as cultural operators, focusing above all on the field of the visual arts. It has two key objectives:

A- To develop innovative projects for building the professional capacities and transnational mobility of creators, in particular visual artists, enabling the sector to move towards the economy of creativity and facilitating the exploration of new business and work models.

B- To implement transnational co-management processes between different organisations in order to foster collaboration and knowledge transfer and, consequently, generate a European bank of exportable and reusable management resources that help to build the professional capacities of the sector.

The Spur works towards these goals on the basis of five actions:

1. Exploration: creation of **artist spaces** as seeds for building professional capacities and achieving social urban regeneration. Exploration of new embedding forms and fostering of the relationship between artistic creation and its urban and socio-economic context.

2. Innovation: activation of a **creative residencies** programme geared towards research and the development of professional profiles through their insertion in the system and the real economy (industry, district, cluster), with the mentoring, advice and internationalisation facilitated by the network.

3. Knowledge: holding of **seminars** in order to disseminate the experiences enabled by the project and to systematise the knowledge in the form of a protocol and make it transferable (resource bank).

4. Communication: Creation of a blog, 2.0 actions and publishing of a **dynamic, digital magazine-catalogue** and of a **final publication**, aimed at the creative industries and visual arts professionals all over the world, thanks to its reach as an online resource, and designed as a live platform of resources that will drive forward the project during (and after) its term of execution.

5. Organisation: Creation of a **transnational work team** which, on the basis of shared knowledge and best practices, steers the project and generates a set of transnational management tools valid across Europe (resource bank) and which, furthermore, provides a solid grounding for stable cooperative initiatives in all kinds of projects between two or more partners (exhibitions, exchanges, co-productions, etc.) beyond the project itself.

2.1 ITS OBJECTIVES AND IMPORTANCE IN RELATION TO THOSE OF CREATIVE EUROPE

Participating cities comprising the territory do not have a characteristic industry and that is why we must find where their potential for future economic development lies. Aside from services and tourism, which are evident, it can be said that the new industry in both the coordinating city and the partners will be creative if they pledge a commitment to this sector. This is made clear in the "Priority Sector



Report: Creative and Culture Industries" commissioned by the European Commission's Directorate General for Enterprise and Industry and published in 2011 which analyses the status of cultural and creative industries in European regions and cities.

To that extent, Girona, and as a result its primary territory of reference, Catalonia, occupies 5th place in the ranking of European regions working in CCI with 139,278 people employed, making it one of the largest European clusters in the sector. It is in the top 10 regions in literary and artistic creation (6), advertising (5), videogames (8), software (8) and radio and TV (5). Furthermore, Catalonia's cultural exports amount to 1% of the total on an international level, which indicates that the line of action to be followed and consolidated must give support to this sector in order to ensure internationalisation of the country. However, Albi, in the French region of Tarn, is experiencing negative growth in cultural and creative industries with figures below 3%. The joint work carried out by partners, which implement and consolidate this sector at different paces, must help Albi become a driving force for development in the Tarn region and follow in the steps of Girona which has done exactly this for its region.

We believe that it is best to pledge a commitment to creativity given that, unlike petrol, it does not run out as it is consumed but rather develops and becomes contagious. In order to do this, the local creative economy must be stimulated and cooperative agreements must be facilitated between public-private sectors as well as with civil society.

The idea for the *THE SPUR - ETACEC 1618* project springs from a willingness to develop a strategic European project around the concept of a Creative City where art centres and/or organisations in the creative and cultural field apply their knowledge and management to development in collaboration with areas, services and projects for economic promotion and employment in these cities. This project encourages entrepreneurship and a creative economy while aiming to boost the local economy and renew urban zones, where culture can play an important role in the socio-urban regeneration and transformation of the city as compensation for the decline of the Industrial City.

Therefore, the project we propose deals with Creative Industries and is aimed at becoming a driving force of cultural activity in the city. As an intervention tool for the reconversion of the visual arts sector, it contributes to activating the economy by creating employment. Furthermore, it seeks to steer progress in the local artistic sector towards a more versatile and economically sustainable position while working on the structuring of networks and internationalisation. The fact that the project focuses on visual arts makes it easier to target efforts and to obtain maximum benefits from the group's expertise. However, the type of actions and their scope can be extended to other creative fields and under no circumstance will possible users from these fields be excluded. Rather, the project plans on strengthening interaction with them and among them.

The project involves:

- Having an active role in promoting the entrepreneurial spirit
- Establishing links between disciplines and work fields
- Creating contact networks between creators and other professionals
- Facilitating alliances with business and institutional frameworks
- Linking the fabric of territories
- Linking itself with other structures acting as project incubators



Promoting entrepreneurship among artists/creative professionals urges the new generations of Creative Industries to competitively lead their professionalization in order to achieve economic autonomy and independence from public support. The project helps establish criteria to distinguish between amateur artists and professionals. As a result, this process will be determined by the full use of new technologies, assigning value to research rather than to other inputs related to creativity and promoting creative work through innovation. It is also important to insist on a digital environment and to be aware of work on the global internet. The characteristics of the sector enable international development thanks to the ability to address target groups who are online and are attentive to quality online services.

We take action to make entrepreneurship in our field more effective since we know that only 40% of new companies survive their third year. Only by engaging innovative support methods around these initiatives, which foster connectivity and communication, will it be possible to root entrepreneurs as the business people of the future.

However, gathering entrepreneurs from the creative sector must entail the configuration of a specialised and identified hub (hubs) around a project that must have a strategic positioning. We believe that boosting and making the most of talent is essential for promoting the competitiveness of a sector, city, country and the EU within the context of the knowledge economy we are talking about.

In addition, below we point out the strengths of this project:

- Identification of visual arts and sectorial structuring within the framework of creative industries (repositioning visual arts seeking to become productive).
- Territorial scene: neighborhoods and cities as the focus and pole of attraction for creativity and innovation, in a powerful local environment that is strategically well-located and has strong links with the social environment where the actions carried out are inserted.
- Boosting the economic sector related to culture and creativity
- Testing (pilot tests) innovative formulas for boosting the economy in traditional (and emerging) sectors.
- The creation of a quality label associated to the cities and creativity
- The consolidation of processes, methods and programmes that promote self-employment as a new key form of employment.

We understand self-employment as an autonomous and dynamic form of employment that sets a current trend which is strongly future-oriented. Creating employment is possible in the field of visual arts. It is an alternative to the conventional labour market and a romantic vision of the artist as an individual unaffiliated with the labour market. We are talking about freelance professionals and also small single person companies, as well as artists.

2.2 IDENTIFICATION OF THE MAIN COMMON OPPORTUNITIES DETECTED IN CITIES AND THEIR TERRITOIRES IN RELATION TO CULTURAL AND CREATIVE INDUSTRIES TO WHICHE THEY SEEK TO PROVIDE A RESPONSE

During the last quarter of the 20th century and the first decade of the 21st century, the participating cities and organisations were a dynamic and active hub for the arts and creativity. In general and overall, creative industries including visual and plastic arts are on the rise. Furthermore, as indicated in the "Priority Sector Report: Creative and Culture Industries" commissioned by the European Commission's Directorate General for Enterprise and Industry and published in 2011, the cultural



and economic potential of these industries continues to be highly underestimated and underexploited. The reconversion of the productions of visual artists in the creative industry - and their relationships and connections with other industries in this sector - must contribute in the future to firmly making their survival and redefinition possible: working ensures viability and redefines their place in the market. Furthermore, when we talk about contemporary art we must place special emphasis on all forms of creativity linked to innovation, including creative industries within the framework of actions which enrich the social fabric, open new opportunities, create networks and offer possibilities for the diversification of professional niches. We must be attentive to the creation of cultural products and applications for new technology that involve communication and everything that deals with new forms of transmitting knowledge.

On the one hand, the business sector and local industry are seen as a good employment niche when they are open to the opportunity of introducing work teams comprising new creative professionals with the capacity to provide innovative proposals.

On the other hand, these cities place their attention on tourism. Tourism is a large source of income for cultural cities but work needs to be done on offering quality cultural tourism. Over the past few years, low quality souvenir shops and cheap fast food establishments have proliferated and are detrimental to the concept of a quality tourist environment. In addition, in neighbourhoods and urban areas there are many properties that go unused because of the recession or the fact that owners do not want to bear the risk of remodelling and renting to customers with an uncertain financial solvency or they fear the possible misuse of property. A policy that strengthens the establishment of shops and workshops of small companies with quality innovative products linked to the areas of design, visual creation, architecture, jewellery, art, etc. can lead to a positive regeneration of neighbourhoods, while providing cultural offerings with new elements of interest for visitors and developing a new way of reactivating local economic activity over the long term. This regenerative action for neighbourhoods would also be effective in other areas and cities where urban regeneration projects based on creative industries have not yet been carried out.

Finally they emphasise the need to show the professionals in the creative industries that mobility in this field is highly advisable. It is an opportunity for development and the future with various advantages, such as finding new favourable places in which to set up a business project, linking up with new contacts in such a way that the projects themselves are enriched, acquiring experience, expanding companies internationally, and surveying new European markets from the original centre.

It is therefore a project that acts in the traditional sector of the visual arts with the desire to stimulate its modernisation and restructuring to meet present-day needs and to take advantage of the detected possibilities for professionalisation. The project has a particular impact on the creation of a network of agents that is complemented by bringing together the public and private sectors. It also affects the training of professionals once the possible new professional profiles have been detected, orientating the traditional profiles and acting as a bridge between the economic activity and training. All this is carried out with Europe in mind, to positively impact on the mobility of professionals and the internationalisation of creative projects.

This project contributes to activating an evolution of the local artistic sector towards a more versatile and economically sustainable position. As a support platform for the creative industries it requires the working mechanisms for promoting innovation, qualification and modernisation in a group of new-generation microenterprises located in a specific territory, pole or cluster of related activities.

Wherever possible it should stimulate cooperation and networking between companies and between companies and centres of knowledge and training. It proposes making a practical contribution to activating the evolution of the local artistic sector towards a professionally more competitive positioning and one more orientated towards working in a company or work centre.

Through all this THE SPUR / ETACEC 1618 seeks to connect models of reference in the adoption of new measures to create employment in a sector which has a large number of professionals who do not see themselves as possible entrepreneurs and a large professional group anchored in a market structure that no longer exists. There is, therefore, an evident need to retrain or reorientate those professionals. The sector needs major structuring, as well as visibility and connection. It is largely a microcosmos of very small format initiatives among the self-employed and microenterprises that would often be complementary, but are not because they are ignorant of each other's existence.

Today the cultural and creative industries enjoy a privileged position. Their financial profitability is unquestionable. In the EU as a whole 6.7 million people are employed in this sector, 3% of total EU employment, and it represents 3.3% of the GDP of the EU member states as a whole. Moreover, in the depths of the economic crisis, between 2008 and 2011, employment in this sector proved to be the most resilient. These data place the cultural and creative industries in a strategic situation with the potential to lead the change towards a more intelligent and sustainable economy inclusive of all European regions and cities. They will be able to contribute fully to the Europe 2020 Strategy aimed at promoting growth on the continent in the coming years and favouring the transformation of European society.

Faced with this context, which is marked by the complex economic situation in Europe, the evidence that the creative industries in certain European territories are positioning themselves as the driving force behind local and regional development and the corroboration that on a European level we have good local practices working towards the objectives of revitalising the creative economy and creating employment in this field, has led the seven partners involved to unite in a cooperative development project we call THE SPUR / ETACEC 1618.

The objective of this union of public and private organisations is to share the knowledge acquired in the creative-cultural sector through experience of them; to systemise and formalise methodologies; to share and make transferable the good practices and experiences of success (comparing them, adapting them and applying them to the different countries); to complete and develop some of the working lines that the partners have sought out individually; and, working together in the field of promotion and internationalisation to generate employment in the sector – paying particular attention to the visual arts – by putting innovative action formulas into practice. The European Commission recommends that towns and cities work to support, attract and retain their work forces with creative talent that will drive technological, economic (entrepreneurial) and cultural innovation. Likewise, it considers it a priority to promote cooperative work with objectives that aim to encourage the circulation of professionals and artistic creations, to promote artistic innovation and to attract new audiences. This project comprises all these working lines and identifies with them.



3. ACTIONS AND BALANCE OF THE PROJECT

Action 1. Exploration: Artist spaces as seeds for professional and social urban renewal

Action 2. Innovation: Creative residencies, platforms and mentoring

Action 3. Knowledge: Seminars, knowledge transfer and resource bank

Action 4. Communication: Blog, 2.0 and publications

Action 5. Organisation: Co-management and best practices

Each action of the project has a management team made up of one leader partner and two support partners.

The leadership of the five actions corresponds to: Girona City Council: Bòlit, Centre d'Art Contemporani. Girona; Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi; Fondazione per l'Arte di Roma. Rome; Office of Euroregion Pyrenees-Mediterranean, and Bureau des Arts et des Territoires. Montpellier. All the partners form part of the management team of two of the actions, except for Girona City Council: Bòlit Centre d'Art Contemporani. Girona, which is involved in three actions. No action is led by either Sputnik Oz. Bratislava or Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca.

All the partners are involved in the decision making, management and execution of the actions, all of which benefit the four participating countries.

The project budget is redistributed in order to be administrated by the leader of each action.



3.1 DESCRIPTION AND RELEVANCE OF THE ACTIONS

3.1.1. ACTION 1. EXPLORATION

ACTION 1. Exploration: Artist spaces as seeds for professional and social urban renewal

MANAGEMENT: Bureau des Arts et des Territoires, Montpellier.

TEAM: Girona City Council, Bòlit Centre d'Art Contemporani, Girona, and Fondazione per l'Arte, Rome

LOCATION (PLACE OF EXECUTION): Girona, Palma de Mallorca, Albi, Montpellier (on a coordinated basis within the same "new" French region), Rome and Bratislava

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: pilot programme consisting of the creation of resources for artistic research, occupational resources / socio-economic revitalisation / local regeneration / international mobility

Justification or relevance of the action: the action is geared towards creating resources that help foster a change in the sector. **The aim is to sow the seeds of a set of projects for professional and social urban regeneration on the basis of artistic creation with the goal of creating continuity in the medium and long term.**

The relevance of this action is justified in the following priorities, in order of importance:

- C.2 Capacity building. New business models
- A Transnational mobility

Justification and relevance in relation to the background of the group of partners and of the work team:

Given the unification of the regions of Languedoc-Roussillon and Midi-Pyrénées, the Bureau des Arts et des Territoires, Montpellier, can do a good job in the implementation of the project across the participating French region, in the stage following the execution of the pilot stage of this project. The expertise of Rahmouna Boutayeb and Caroline Chabrand in mediation and territorial strategic work in cultural matters, an important asset added to their specialist knowledge in contemporary art, makes them highly competent for leading this pioneering project.

The idea is for the team to receive the training of agents or companies that have experienced methodologies and have executed projects of this kind. Their experience of cultural management in territories of the Bureau may also be of key importance when it comes to putting together strategies aimed at obtaining the complementary support necessary in each of the places where it is implemented: joint efforts, back-up support, alliances, etc.

Also of key importance will be the expert contribution of Girona City Council: Bòlit Centre d'Art Contemporani Girona, since it has carried out a pilot project such as the one described: the La Volta de Sant Narcís project in Girona



(www.femlavolta.com); it will also have to contribute its prior knowledge, given that it is the organisation which has explored the potential companies to be hired and which has studied reference models, such as St. Leonards-on-Sea in Hastings (GB) and the InSerralves project of the Serralves Foundation in Porto. Its director has first-hand knowledge of the aforementioned organisations and projects, which have been invited to present their models at public presentations organised in Girona as part of the art centre programme that was partly funded by the European Social Fund (Bòlit Emprèn: Innovative Project in Employment Creation). She also has all the necessary prior contacts with the organisations responsible for two of the digital resources that the project wishes to use and expand, as well as being the manager of the Belgac app.

Meanwhile, the participation of Massimiliano Scuderi, who forms part of the team of the Fondazione per l'Arte di Roma, and who is a lecturer on the DECA Master of the University of Nuoro (Sassari-Sardinia), an annual master's degree in law and economics for culture and art enables us to commit to expert mentoring and analysis, along with a presence in academic media, which are also necessary. Mr Scuderi can contribute to devising studies, providing reference documents or examples, as well as making it possible to make potential enquiries or obtain expert advice in the field of economics, business or law. It should also be highlighted that the Fondazione per l'Arte di Roma has in its vicinity a well-established foundation consisting of 24 workshop spaces for artists and artisans who operate as a real community, interacting and creating synergies. The district is called Mandrione and is where Pier Paolo Pasolini died.

It will be necessary to overcome the obstacles that some of the centres face in terms of undertaking this action with no previous experience in projects of this kind, and in respect of their location in countries (Slovakia) with no guidance in interventions of this sort. As such, the intervention in these places will be particularly innovative, although at the same time somewhat risky. This is also why it has been decided, in all cases, to carry out a very carefully put together and bespoke intervention, designed in the territory itself by agents of the territory, since we believe that this formula will make the action feasible; that is, if it is undertaken as an initiative created in the place and for the place.

Functions and tasks of the team:

The tasks to be carried out will be to decide on the places in which to carry out the action, to define the commissioning of training and advisory services of the specialised company and, most importantly, to select the local agent who will promote the action locally, inserting it within the social, political and economic context. The agent will also request proposals and budgets, select and establish collaborations with potential partners from the place in which the action is to be carried out (universities, residents' associations or professional groups, etc.), with the goal of adopting the models described as a Quadruple Helix in the new generation of European and transnational projects. Furthermore, the agent will evaluate the results obtained and systematise the possible work methodologies to share among the partners.

Action: prior studies and exploratory work for the future promotion of the opening of spaces for creation, offered to artists at a low lease rate. In certain cases an initial effective action may be possible, but not in all. The goal is the opening of artist shops-workshops or spaces run by artists in line with the Km 0 Art concept; that is, from the artistic producer directly to the consumer or audience. The idea is to create spaces managed by the artists themselves where they can create their own artistic work project, whether this involves galleries, shops, workshops or all of these elements. The working method is the provision of reference spaces to host a



wide variety of projects by all sorts of creative professionals and/or artists. It is essential for The Spur to provide these spaces, based on a careful selection process, completing all the necessary paperwork for their leasing, and carrying out their initial adaptation (cleaning and optimising the space ready for occupancy). The spaces can be premises of a street, district, area or building with potential for regeneration. The participating artists will be asked to collaborate in adapting the spaces, to make them their own. As such, the aim is to reach stable short-term agreements (at least two years) with the owners. In turn, the owners will benefit from the orderly and supervised occupancy of the spaces by well-established organisations, the improvements made through their adaptation and the possibility of their profitable use in the long term. The artists will have to organise themselves as a collective, in the form of an association or cooperative, for example, and may request public or private funding in order to develop the project.

This pioneering action will serve to spur a change that we want to bring about in the medium and long term. The goal is to create the stimulus that calls attention to the possibilities offered by the establishment of small business or creative workshops, and to their potential as a vehicle for regeneration, offering the concentration of different professionals from the same sector in a particular area.

In each case, for each partner, the project will be tailored to the possibilities initially observed:

Girona: development of the La Volta project, opening of larger premises and increase of the scope of the study being carried out in the square to a larger area of the Sant Narcís district.

Palma de Mallorca: regarding action 1 (Prospection) and considering that it will work closely with the city council, a disabled part of the building of the old Can Ribas factory in the "La soledat" neighborhood is seen as a site of action, given its infrastructure potential and its importance in terms of industrial heritage. This factory is located in an area with serious social and structural problems and therefore the council is particularly keen to promote actions aimed at the rehabilitation of the neighborhood.

Rome: study of how the artisan/creative district has been created and how it is run, analysing which aspects may be useful in the creation of similar projects. An analysis will be carried out of how it could help the project and how the Fondazione can interact with the creative district of Mandrione.

Albi: linking of the action to the fields of science, electronic music and digital progress in order to foster interaction with the visual arts, and study of how a project along these lines could be implemented in the heritage city.

Bratislava: study of how a project along these lines could be implemented in a place with no initial substrate and no "possible/suitable" places, such as those described in the other places.

In all the cases it is planned to work with entities (associations, companies, public or private agents) which have the capacity to execute the study and project in the local area, in order for this project to be created in the place itself on the basis of local needs and possibilities, while at the same time collaborating on the creation of a collective project.

The action addresses the following diagnosis:



- Low mobility and marked localisation of the artists.
- Need to provide tools for artistic creation in order to achieve an improvement in professional profiles, greater financial autonomy and stronger links to the community as a whole.
- The wish to change the way in which cultural activity is promoted by highlighting its potential for socio-economic transformation on the basis of creativity.
- Structural trend (on several territorial levels, from local to European) towards the incorporation of cultural activities in socio-economic and urban regeneration dynamics.
- Establishment of a public-private international network.

Methodology: as a prior stage, a study will be carried out of the existing possibilities in the places preselected by each of the partners in their respective territories. The exploratory study detects areas and possible premises, describing their characteristics, indicating their possibilities and making the necessary technical recommendations.

A training action will also be carried out aimed at the partners and local leaders responsible for implementing the action. This training action will be led by teams with expertise in interventions of this type, such as La Volta of Girona or Meanwhile of London.

There must be a possibility of obtaining premises at no cost or with low leases that owners are prepared to make available in exchange for the renovation of the space and the chance to participate in a project for the socio-economic regeneration of a city district or small town. A common protocol will be established among partners for the transformation and opening of premises and for the search for artists and creative professionals interested in setting up workshops open to the public.

In parallel, the partners will jointly draw up an agreement document to be signed with the owners of premises, who will have to hand them over for at least two years, and a contract document to be signed between artists and owners, based on the standard forms of Girona City Council: Bòlit Centre d'Art Contemporani, Girona, and experiences such as the Unlimited Meanwhile platform.

It is planned to hire services on site (those considered suitable for each place following a study of three proposals-offers).

The advice and training of an expert company will also be sought in order to carry out the specialised training, the design of the exploratory study and the provision of advice on the steering of the project. These services will be hired in the form of small assignments for companies or entities in each place. An expert will also be commissioned to provide a training and advisory action in each place. The selection will be carried out through a selection process, choosing the best offer and budget among those submitted. Three companies or specialised services with the capacity to provide this service will also be invited to submit an offer.

Previous groundwork which inspires the project: Fostering of projects and collaborations with different platforms such as:

Unlimited Meanwhile United Kingdom <http://www.unlimitedmeanwhile.com>.

Set up in 2009, this is a company with proven expertise and technical proficiency in this field. It is dedicated to giving new economic and social uses to underused spaces on a temporary basis. The Unlimited Meanwhile company operates in districts in London and other cities of the United Kingdom, while at the same time initiating its international expansion. It operates on a human scale with the goal of revitalising cities and districts through the activation of abandoned property for



creative and community purposes, as well as for the creation of companies. It advises on the temporary use of vacant spaces, provides bespoke consultancy services, training and legal support for freeing up abandoned spaces, and helps to catalyse economic, social and urban development projects. It produces guides, lease agreements and toolkits to facilitate the occupation of spaces in deprived areas.

To place greater emphasis on the digital aspects of the project, the Unlimited Meanwhile company will be consulted on the possibility of using its CU-CU platform: an application for mobile devices which locates unused premises that may be suitable for use and places their owners in contact with professionals and/or projects that need a space in which to develop.

Conexiones improbables: <http://conexionesimprobables.es/>

This is a platform which, depending on the needs detected, offers mediation and revitalisation programmes to companies, research centres, social organisations and public authorities on the basis of incorporating professionals in their teams with knowledge of other references and methodologies, in this case artists and researchers from the social science sector. They help to drive forward experimental research processes and co-creation, incorporating complexity, diversity, critical and creative thinking in order to question and reconsider the why and what for of organisations, to rethink organisational models, the generation of new services, products and technologies, and new ways of relating to the environment. Meanwhile, programmes are developed that enable shared learning in the research of a socialising and pedagogical dimension of these experiences.

On a complementary level, through the establishment of links in digital communication channels and through the implementation of specific promotional actions, the project will be linked to existing structuring platforms whose goal it is to reactivate the sector, promoting them among the partners, artists, followers and participants, such as:

Beigac: (<http://beigac.cat>) In 2013, Girona City Council, Bòlit Centre d'Art Contemporani, Girona, with the support of the European Social Fund, initiated a project aimed at structuring and interconnecting the creative sector through an app for mobile devices that catalogues and geolocates creative industries. The application has been produced for the Android and iOS platforms. The app organises, showcases and interconnects professionals and companies, putting them in the shop window for consumers and potential investors or entrepreneurs interested in hiring the services of creative industries.

The app has already been created but it is necessary to complete the catalogue and map the sector, as well as to activate the interconnection dynamics of professionals by offering more resources. The app enables the registration, inventory, cataloguing, documentation and interaction of the agents known as creative industries.

The Trampoline: (thetrampoline.org) Online platform created by Estudi Kalimba, a Girona-based company which produces digital educational content, in order to connect professionals from all over the world with an interest in forms of collaborative working.



3.1.2 ACTION 2. INNOVATION

MANAGEMENT: Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi

TEAM: Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca and Sputnik Oz. Bratislava

LOCATION (PLACE OF EXECUTION): Girona, Albi, Montpellier, Palma de Mallorca, Rome and Bratislava

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: research/ training/ mentoring/ internationalisation/ mobility

Justification or relevance of the action: offering the possibility of carrying out an international professional residency with expert mentoring is an innovative way of carrying out the training of enterprising creative professionals and of fostering the idea among artists and the general public that international professional mobility is not only possible but highly desirable and enriching.

The relevance of this action is justified in the following priorities:

- A Transnational mobility
- C.3 Capacity building. Education and training
- C.2 Capacity building. New business models

It can be pointed out that it also encompasses priority B. Audience development

Justification and relevance in relation to the background of the group of partners and of the work team:

The various partners bring to the table several prior experiences in the different modes of residency covered by the project.

As such, the basis for mode a) Professional residency in a company is the knowledge brought by the relationship between the Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi and the Musée Centre d'Art du Verre, Carnaux (Tarn) <http://www.museeverre-tarn.com/>. There is also a permanent relationship of collaboration and neighbourhood between Fondazione per l'Arte di Roma and creative workshops of Mandrione.

Mode b) Residency as a user of a shop-workshop has the experience of a project currently under way, namely the shops/workshop of St. Narcís – La Volta project of Girona City Council: Bòlit Centre d'Art Contemporani. Girona in collaboration with Espai Fang of Girona: <http://www.femlavolta.cat>, the last one as an agent of the implementation in situ.

And mode c) Resident artists in contemporary art spaces connects with the working lines of all the partners who have a stable residency project: Sputnik Oz, Bratislava; Girona City Council, Bòlit Centre d'Art Contemporani, Girona and Centre d'Art Le Lait, Laboratoire Artistique International du Tarn, Albi.



Bòlit of Girona will provide the management team for this action. It will also contribute its action protocols and best practices in the mentoring of professional careers in creative industries, which it has drawn up as a result of the experience acquired through the Bòlit Emprèn project executed in 2013 and 2014, thanks to the support of the European Social Fund.

Functions and tasks of the team:

Adaptation of the proposed action protocols to the cases that will be managed and to their transnational use in the various participating countries. Drawing up of the calls for artistic proposals, management of judging panels and coordination of selection processes. Oversight of mentoring in the different countries, which will be carried out at close proximity (each artist will have a mentor in the place of the residency) but also on an international level (each artist can request the advice and mentoring of any of the technicians and experts of the partners involved).

The extensive experience in the field of artistic residencies of Jackie-Ruth Meyer, Director of Le Lait, Laboratoire Artistique International du Tarn, Albi, is a guarantee of the programme's soundness, as is the contribution of the younger management teams of residency centres involved in the project, such as Sputnik Oz, Bratislava. A work dynamic is established that combines top expertise geared towards the public sector with another approach that seeks openings for the resident artists in the market. That is, two co-existing work approaches capable of establishing an enriching dialogue. Moreover, the fact that Petra Feriancova is also an artist, facilitates the establishment of an empathetic dialogue between the visual artists taking part in the project.

Action: Mentoring of creative professional careers on the basis of fostering the mobility of professionals of this sector. Transnational mentoring and project incubation service aimed at professionals who go down the self-employment route, which is the most habitual option in the professional field of the creative industries and artistic professions. It includes a host service and the implementation of projects by visual artists, placing the emphasis on the research, development and innovation aspects that they bring. It consists of organising stays for artists and/or creative professionals from the participating cities in a different city. Placements are organised in structures, companies, artistic spaces or creative co-working facilities in which they can exchange knowledge, establishing synergies and favourable conditions for international work.

The participation of a maximum number of 18 artists is planned (3 per partner, 2 months or 8 weeks per artist).

The artists will be selected through a public, transparent and European call for proposals, with the participation of the experts of the partner art centres and external experts, such as curators or contemporary art historians (as a form of connecting to another professional field of the visual arts sector and ensuring greater transparency and independence in the selection process).

On selecting participants, the artistic quality of the candidates shall be the most important of all the criteria established. Another criterion that it is planned to establish is gender parity among those selected, provided that the selection guarantees that the best artists applying to the call are chosen. This means that the quality criterion shall prevail over parity, but that the question of gender shall be taken into account as a criterion.




In order to make these professional residencies possible, the partners provide the artists with the following facilities:

- Fully-equipped dwelling
- Work space that serves as a workshop / studio
- Direct contact with and placement in artistic or co-working organisations, working alongside other professionals from the creative industries.
- Logistical and promotional support, advice and professional mentoring provided by the host organisation in order to make the residency as beneficial as possible.

It also includes:

- Monitoring of participants and the obtaining of results.
- Presentation of experiences and results.
- Support of the professionals who work in the host space and use of the collective facilities and equipment.

Methodology: Establishment of a common protocol for the implementation of the action by all the partners on the basis of Girona City Council, Bòlit Centre d'Art Contemporani. This protocol encompasses the following: terms and conditions of the call for proposals, role and final selection of host organisations, participants and residency periods, responsibility of each partner in the mentoring of mentees in their respective territories and the monitoring of the process.

This mentoring is executed in three different modes:

2.1 Professional residency in a company/industry that manufactures products or provides services in the field of creative industries.

This type of residency takes its inspiration from the work methodologies implemented in the Conexiones improbables project of IC+2 (www.conexionesimprobables.es). The artists and/or creative professionals act in this case as Innovation and Development pills in the companies in which they are placed. Their placement in organisations represents a spur to bring about change. It functions as a kind of audit and is geared towards co-creation work with the managers and teams of companies, while at the same time aiming to obtain results, improvements or feasible proposals that bring about improvements in the companies.

2.2 Residency as a user of shop-workshop premises placed in a project for the concentration of creative establishments in an area, district or building, interacting with other establishments of a similar nature and purpose (links up with action 1). The professionals form part of the urban regeneration projects being carried out on the basis of reuse as creative businesses concentrated in certain areas or buildings, and specialising in creative industries. In the latter case, the action consists of offering shop/workshop premises, a platform for projects related to artistic creation and creative industries that will have opportunities for improvement if they engage with the market. Aimed at projects that have already completed the groundwork as new companies, the concentration of several artist shops-workshops and creative professionals in the same urban space will facilitate the feasibility of the urban regeneration and job creation project.



2.3 Resident artists in contemporary art spaces with mentoring provided by the professionals of the organisation for the placing of their work in the market and/or professional international circuits of contemporary art.

In all three modes the artists will be offered advice and mentoring aimed at their professionalisation.

-
- Mentoring in methodologies for starting up a creative company
 - Mentoring in professional artistic work
 - Co-creation and co-working techniques
 - Organisation of time and spaces
 - Coaching in the creation of an artwork, artistic products
 - Guidance in the development of a professional career within the artistic-creative sector
 - Internationalisation and mobility

At the same time, the organisation takes care of providing the workspace and a venue in which the artists can showcase and make available to the user (or consumer) their work: gallery, shop, exhibition room, etc.

A professional service will be offered in order for the artists to make new contacts and reach potential customers beyond their place of origin, as well as to make contact with any suppliers that may be necessary, along with potential investors or projects interested in establishing collaborations or offering transnational commissions.

The partners jointly draw up a protocol for the mentoring and provision of advice to the artists. On the basis of a basic advisory report containing specific local, regional and European characteristics, a business plan is drawn up, the curriculum vitae of the interested party is redefined in order to gain greater competitiveness in the employment market (European CV, Europass), and a recycling process is carried out to enable the incorporation of professionals from other sectors (education, IT, humanities, tourism sectors, etc.) in the field of the creative industries.

The agreed action protocol must encompass the following:

- Advice on CVs and the positioning of the sector in the territory through face-to-face sessions in one of the centres of the transnational office or online (Skype, FaceTime).
- Delivery of report-proposal to the interested party, a copy of which is kept in the project file.
- Dissemination of a best practices document for the drawing up of projects and services of the creative industries.

As part of the mentoring process, each partner will ensure that during the professional residencies that take place in its city:

- The fulfilment of the terms and conditions of the call for proposals is monitored through an agile coordination system.
- Dialogue is promoted between the local host organisation, other similar experiences in the host city and related local agents.
- The experience is clearly identified in the framework of a European project.

- The execution and results of the initiative are coordinated with the dynamics of the territory for other similar projects.

Following the intervention, the partners will ensure that:

- The process is evaluated with the various target audiences: entrepreneurs, owners, social and economic actors.
- The results of the evaluation are applied in the continuation of the initiative or in subsequent repeats of the experience in other places or sectors.

The project compares methods and allocates time to knowledge, work procedures and creation processes, sharing the experiences that are generated.

Special attention is paid to the importance of work and creation processes.

In order to give the project coherence and interest, as well as to ensure that it is a shared project of intellectual creation, a common theme for reflection, analysis and creation will be proposed for each of the calls for proposals, the selection of which will be made in the kick-off meeting, in which the terms and conditions of the calls will be agreed.

Furthermore, in each case, the artists/creative professionals must propose (in the proposal presentation stage) and, in the event of being selected, carry out an **audience mediation** and connection activity in the place of the residency. The activity must be agreed with the art centre and involve the active **participation** of the users or audience, not so much as spectators but rather as actors in the creative process.

The proposed theme-concept is merely intended to serve as a starting point for totally free reflection that can be adapted to the interests and professional trajectories of the artists who opt for the residency programme. As such, they can propose research themes that address contemporary artistic practice from a social, conceptual or mediation perspective, etc., paying special attention to the factors involved in **social cohesion and which foster interculturalism**, as a framework for study, analysis and reflection.

As such, the key factors of the project will include the exchange of knowledge, the sharing of experiences and mediation, and the emphasis will be placed on the work and creation processes.

The call for proposals also aims to foster the recognition of the artist's intellectual work and practice as a valid tool for social and cultural investigation, in the same way that experimental and scientific methods are recognised in other fields of knowledge.

There will be three different artists in each period of residency and a gathering will be scheduled in order for them to share their experiences. This gathering will coincide with the five seminars organised by the partners, one in each country, and will give the artists the chance to explain their experiences and debate them in public.

This involves the transfer of knowledge and experiences, the internationalisation of the artists, the discovery of professional paths for visual artists, the opening up of a professional network aimed at visual artists, the fostering of an inclusive and unifying culture, along with the exploration of different European cities and territories.



The fact that it addresses international artists and that these professionals interact with each other makes the programme more interesting from a conceptual and intellectual perspective, and gives it greater capacity for communication. At the same time, it increases creative potential for the diversity of cultures and contacts, along with the possibilities of exchanges between artists and the structures linked to the participating partners. It also optimises visibility and broadens the resonance of the project.

Timeline:

Two annual international calls for proposals will be made in order to select the resident artists (each call for proposals will include the offer of two periods of residency):

First call: September 2016

Second call: May 2017 (it will include the open call for the last period of residencies)

The periods of residency may be:

1. from February to March 2017
2. from November to December 2017
3. from February to March 2018

Artist gatherings during each period of residency and coinciding with the seminars of action 3:

March 2017

December 2017

March 2018

Note

Nowadays, most artists work with digital media and informatics and have full access to these materials. Given that we are looking for artists with capacity to work in relation to specific contexts, we presupposed that they would be digital artists. Besides, the typology of the residences that we have proposed to boost is focused on investigation, not production, in other words, we expect the artist to perform the creative process and project without necessarily culminating in a specific work of art. It is about research and creation, not production and exhibition. Therefore we assess that for reasons of transparency it will be necessary to explain this criterion in the open call terms. Additionally, we assess that we don't think it's fair for the artists to be excluded only for reasons related to their work methodology. As a conclusion, given that probably the artists would need a small budget to purchase materials or services, we intend to modify the budget allocating a modest and preventive quantity to attend this necessity. It would be a global quantity, as an aid in respect of materials, not applicable in equal parts for each of the 18 participant artists, but shared out according to each participants needs. For that reason it would be necessary to reach an agreement with those who will need a part of these funds over limits. We will allocate 3.600€ of the budget to this cause, and this amount will be distributed according to each artist's individual needs.



3.1.3 ACTION 3. KNOWLEDGE

ACTION 3. Knowledge: Seminars, knowledge transfer and resource bank

MANAGEMENT: Fondazione per l'Arte di Roma. Rome

TEAM: Centre d'Art Le Lait. Laboratoire Artistique International du Tarn. Albi and Fundació Es Baluard. Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca

VENUE: LOCATION (PLACE OF EXECUTION): Euroregion, Girona, Albi, Rome and Bratislava (one seminar per country)

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: dissemination and promotion /seminars

Justification or relevance of the action:

It serves to disseminate and explain the most interesting experiences generated within the action lines of the project and its partners, as well as to systematise the knowledge, structuring it as a protocol in order to make it transferable. We refer both to the experiences of the organisation and those of the resident artists.

- A Transnational mobility
- C.3 Capacity building. Education and training

Justification and relevance in relation to the background of the group of partners and of the work team:

Girona City Council: Bòlit Centre d'Art Contemporani. For two years Bòlit de Girona ran an innovative and experimental programme for employment creation and the revitalisation of economic sectors entitled Bòlit Emprèn, partly funded by the European Social Fund. At the end of each programme a seminar was held in which successful international experiences were shown and in which its own projects and results were explained. The proposal takes this experience as its starting point and internationalises it, transferring it to the partners who may have the greatest capacity for the creation of content. The logistical organisation of events will be handled by the project organisation and co-management team since it includes professionals with extensive experience in the organisation of activities of this kind (booking of function rooms, travel and accommodation, payment of fees and services related to the production of public functions, etc.).

Functions and tasks of the team:

Drawing up of the activity timelines, selection of content and participants to be invited, following consultation with the partners on the proposals. Creation of a work methodology that ensures the transfer of knowledge to the project media and especially the publications on *The Spur* project.

Action: Holding of four face-to-face seminars, one in each participating city (Girona, Albi, Rome and Bratislava) over the two-year duration of the project These would be short seminars, lasting two days at the most, taking place in the Open Space format. The goal is to systematise and share the knowledge of the partners and



participants, to prepare and carry out its transfer, to reflect on the projects carried out in comparison with projects that serve as reference models in artists' residencies, creative urban spaces and new work platforms for support, advice and mentoring, etc. The participation is planned of flagship projects in the field of the fostering of the creative industries and contemporary art in relation to the development of European cities.

Methodology: They are therefore envisaged as short seminars designed to bring together professionals involved in the management of European projects in the field of contemporary art, as well as to serve as a platform for the discussion, monitoring, evaluation and showcasing of the project itself. It includes the presentation of the project and of the results obtained.

As regards the presentations given during the seminars, two of the four presentations will be commissioned externally to European experts and the other two will be produced internally. Papers will also be chosen through an open call for submissions.

3.1.4 ACTION 4. COMMUNICATION: BLOG, 2.0 AND PUBLICATIONS

ACTION 4. Communication: Blog, 2.0 and publications

MANAGEMENT: Office of Euroregion Pyrenees-Mediterranean

TEAM: Sputnik Oz, Bratislava and Girona City Council, Bòlit Centre d'Art Contemporani, Girona

LOCATION (PLACE OF EXECUTION): Euroregion, Girona, Palma de Mallorca, Albi, Montpellier, Rome and Bratislava.

TIMELINE: September 2016 - August 2018

DESCRIPTION:

Type of action: Communication / documentation / resource generation / knowledge transfer

Justification and relevance of the action: The action will serve to showcase the project to those involved in the creative industries and to visual arts professionals in the participating cities as a work tool for their professionalisation, at the same time serving as a dissemination tool for those who are already professionalised on an international level.

- A Transnational mobility
- C.2 Capacity building. New business models
- C.3 Capacity building. Education and training

Justification and relevance in relation to the background of the group of partners and of the work team:

Given that this project is being shared between different countries, it has been decided to use the work methodology of the Euroregion Pyrenees-Mediterranean office, which focuses on the management of transnational projects. As such, mainly communication actions (4.1) will be managed directly by the communication office of the Euroregion, in close collaboration with that of Bòlit, Centre d'Art Contemporani. Girona.



As regards publication sub-action (4.2), the publication harnesses the specialist knowledge and expertise in artistic publications of one of the project partners, in this case Sputnik Oz, Bratislava. The idea arose through a previous collaborative project curated by Fondazione per l'Arte, Rome and Sputnik Oz, Bratislava.

Furthermore, it draws on the experience of the publication started up in the previous project (Euroregion ETAC), in which two of the current partners participated (Centre d'Art Le Lait. Laboratoire Artistique International du Tarn, Albi and Girona City Council, Bòlit Centre d'Art Contemporani. Girona).

Functions and tasks of the team:

It is planned for two communication professionals, namely Diana Sans of Girona City Council, Bòlit, Centre d'Art Contemporani, Girona and Ainhoa Gomà of Euroregion Pyrenees-Mediterranean-AECT. Together, they will establish the working methodologies, draw up the communication plan and coordinate the actions in this field, working in conjunction with all the partners to ensure that they execute the corresponding actions. However, a strong commitment is needed from all the partners, given that all of them are communication agents in themselves.

The communication plan will be adjusted in accordance with the available means and the capacities of all the partners. All of the described actions will be executed, requesting and supervising professional assignments for the creation of support elements, channels, graphic image, etc. The partners will be provided with dynamic support in order for them to execute local communication actions, and the entire transnational organisation will be synchronised so that it communicates with a cohesive and capable voice, cultivating the image and European vocation of both the project and its partners.

The communication team will also be in charge of assigning and supervising any text translations or corrections that are required. This task will be exercised specifically by the Euroregion Pyrenees-Mediterranean given that it is the partner with the most comprehensive linguistic competencies, especially the polyglot Joao Lobo.

In action 4.2, concerning publications, the leadership and expertise of Alberto Mateo Torri (Sputnik Oz) in the production of contemporary art publications will be crucial. Another key factor will be the capacity of the management partners in terms of reflection, conceptualisation and content creation, or regarding their access to prestigious, international intellectuals and creative professionals in order to generate interesting content for the publication.

Action: Generation of a graphic image, communication criteria and resources and publishing of a magazine and catalogue of international scope.

Methodology: The communication strategy will be based on two main pillars: the will to become a platform of representation, information and interactive relations and, at the same time, a platform that generates resources for professionals in the creative industries and visual arts. In this action a key factor is the active involvement of all the project partners since this is the tool that will make it possible to drive forward the action lines of the project beyond the established timeline.

Criteria




Logotypes / Corporate image: a logotype and a corporate image will be created especially for the project.

Most of the communication will be digital, although it is planned to produce the minimum amount of materials essential to promote the image and ensure the communication presence of the project, such as a leaflet and a roll-up banner.

The action will adopt the communication guidelines listed in the document "Guidelines. Support for European cooperation projects. Creative Europe, Culture Sub-programme", published by EACEA (pages 23 and 24 along with the personal data protection rules established by the legislation in force. As such, the inclusion of the EU logotype is guaranteed in all the communication elements of the project.

4.1 Mainly communication

Blog - Central channel of digital communication. This is the first port of call for the publishing of information before it is published through the remaining communication channels (email, newsletters, social networks, etc.), starting with the project presentation (presentation, partners, actions, funding, expected results). Information will be published as and when it is generated. It includes a service evaluation system (digital questionnaire). The blog incorporates SEO functions, since given the service we offer it is very important for it to appear among the top listings on browsers when users search for information related to the creative industries. The blog serves as the basic communication tool of the project itself, the main source of resources and essential information that explain the project (calls for proposals, report, news, etc.) and keep users up to date. Furthermore, this blog will serve as the repository of all the information and documents generated through action 5, which plans for the creation of a resource bank (documents of best practices, protocols, standard contract forms, etc.) which will be made available to creative professionals for viewing or downloading. The blog links to other communication resources, such as social networks and the publications that will be created specifically for this project (see section 4.2).

Twitter: Followers, constant interaction with them, generation of lists of interest, regular publication of tweets from the start of the project. Creation of a hashtag to monitor impacts and response, along with other strategies to boost online activity and generate debates and dialogue.

Facebook: Average of one publication per week from the start of the project. It will structure the narrative of the project, from start to finish, highlighting all the actions carried out and working on their potential audience.

Common database for digital communications: The databases of the seven participating partners will be made available to the project, which may add up to over 12,000 addresses.

Database of media outlets, artists and visual arts audiences; database of creative industries of each partner; and database of project "customers": bodies, networks, companies, business angels, university departments / lecturers / researchers, educational centres in the field of the specialities of the creative industries (architecture, communication, multimedia production, sound, etc.).

Press office: Holding of press conferences (one at the start of the project and one at the end). Drafting of press releases on the scheduled functions and events, or news generated by the project: selected artists, launch of calls for



proposals, etc. Special emphasis on the kick-off meeting and the intermediate and final meetings of the project partners. Broad coverage of the four scheduled seminars in action 3 devoted to knowledge. Opportunities will be taken to earn mentions in the local press, TV and radio stations of each place.

Documentation: All the activities will be recorded in image form: photography and/or video. Material used for presentations, articles of interest on the project that appear in specialised magazines and the report will all be filed. The project report will be published on the blog: it will gather together information on the process, its experience and results, a document in digital booklet format. Meanwhile, given that over the course of the project a large number of video files will have been produced to document presentations and activities, it is planned to produce a documentary report in video format (visual report).

However, the participation of the artists in the residence programme will be documented through a video interview, where they will explain their projects and experiences. The videos will be added to the digital publication and the blog project.

4.2 Publications: *The Spur* magazine-catalogue and end-of-project book

An international digital magazine will be produced using the content generated by the project, of which two editions will be published, one for each year. It is neither a website nor a blog but rather another type of medium that functions rather like a publication. We have called it a **dynamic publication**. The reading (viewing) experience of one of these magazine-catalogues is similar to that of a publication but with the distinctive feature of its digital capacity, through which contemporary communications resources can be harnessed much more effectively: embedding of links, videos, films, sound files, etc., all of which help produce an augmented reality.

We call it a magazine due to its periodicity, elasticity and variety of content. We call it a catalogue due to its capacity to structure and show, and due to the fact that it may contain information materials, documentation or even digital exhibitions.

The magazine-catalogue will share the project title: ***The Spur***. It will be published annually during the execution of the Creative Europe project. This periodicity enables partners to work with the medium in conjunction with the other tasks involved in the project as a whole. Indeed, the project involves two years of intensive content creation and this content will have to be gradually prepared and adapted to this communication medium.

The priority characteristics of the magazine-catalogue are as follows: internationalisation, digitalisation, dedication to contemporary creation and participation. For these reasons the publication will be:

Multilingual: it will be published in English and in the original language of each of the texts.

Open: it will be published in *creative commons* format.

Responsive: compatible with all digital reading-viewing devices.

Indexable: it will be placed on the blog, which given the fact that it is prescriptive will enable the activation of basic SEO for website positioning.



The included texts will be reflective, research-based, technical, focused on artistic works, etc., along with a list of professional documents produced by the group: best practices, standard forms, action protocols, etc., providing links to view or download them. All the partners and artists participating in the project will be able to insert content but other collaborators (managers, artists or intellectuals) will also be commissioned to produce content. It will be participative since it will allow the presentation of exhibition proposals, texts, etc., and specific participation sections will be generated, such as debates.

The partners trust in this medium to publicise the project, to foster its activities and to expand its action as a common platform that keeps alive the flame of the project. It is an unprecedented medium in terms of its transnational approach, thanks to which it may serve as a spur (hence its name - *The Spur*) for the crossover of audiences between the participating art centres.

The reference model is the Walker Living Collections Catalogue (<http://www.walkerart.org/collections/publications>), along with other pioneering examples that stand out from closed publications and are positioned as first generation dynamic publications (example of the JAR or Research Catalogue structure, where a "constellation" approach is adopted).

At the end of the project it is planned to publish a high quality book-catalogue that will showcase the work carried out of the course of the two-year project. A print run of 2,000 copies is planned in order to distribute it internationally through specialised distribution media to art centres and specialised bookshops. Sputnik Oz has professional contacts with distributors of this kind who guarantee an efficient process (such as Les Preses du réel, www.lespresesdureel.com, for example), as well as with highly competitive publishing suppliers. Nevertheless, to ensure fair competition it is planned to announce a call for proposals and offers from companies in the partner countries.

It is planned to publish 2,000 copies of this book. Its distribution will be 50% institutional (exchanges of publications, internal distribution within the organizations, communication uses, free assignment to specialized public libraries). The other 50% will be put on sale through the international distributor, a service which will be paid for in kind (in exchange for the result of the sale of 400 copies of the book).

For the printed publication we will make available 2.000 copies that will be distributed free of cost, corresponding 150 copies to each partner so they can do a formal institutional distribution. The rest of the copies will be used to create an exchange base of publications with other art centres, creative projects, contemporary art museums and institutions linked to Creative Europe program that will contribute to enrich the documentary and bibliographic funds of the partners libraries.

Timeline: communication activities will be carried out from start (presentation of the dossier to the European Union, publicising the fact that the project is applying for funding) to finish (presentation of the results report).



3.1.5 ACTION 5. ORGANISATION

ACTION 5. Organisation: Co-management and best practices

MANAGEMENT: Girona City Council: Bòlit Centre d'Art Contemporani. Girona

TEAM: Office of Euroregion Pyrenees-Mediterranean and Bureau des Arts et des Territoires

LOCATION (PLACE OF EXECUTION): Girona, Palma de Mallorca, Albi, Montpellier, Roma and Bratislava

TIMELINE: June 2016 - August 2018

Type of action: Co-management of the project, creation and consolidation of cross-cutting and transnational work groups among the partners, with the centralisation of specific tasks related to the leadership of the project and to its management and administrative and economic control, which in this case corresponds to Girona City Council. Bòlit Centre d'Art Contemporani. Girona, which fulfils the function of the overall coordination of the project.

Justification or relevance of the action: This is the core of the project, the backbone for its future development. It consists of two aspects, the first of which consists of the organisation itself, which is necessary in order to carry out the project. The second aspect is concerned with working towards the future, since the goal is to leave a legacy of standard forms and documents necessary for professional work in the field of art, to sow the seeds of a series of social urban regeneration projects that can be implemented in the future and to work for the future continuity of the project and working team of *The Spur* (towards a possible big scale cooperation project in the future).

The transfer of knowledge between partners (embodied in the drawing up and sharing of agreed documents with transnational validity) will generate intellectual capital and a set of tools of European and transnational validity that will be made available to users and institutions.

C.3 Capacity building. Education and training

A Transnational mobility

C.2 Capacity building. New business models

Justification and relevance in relation to the background of the group of partners and of the work team:

It can draw on the experience of the previous Euroregion ETAC project, in which three of the current partners participated.

The Bureau des Arts et des Territoires, Montpellier will serve as the right hand to Girona City Council: Bòlit Centre d'Art Contemporani. Girona in the administrative management of the project. Given its private nature, but positioned in the area of collaborative public-private work, it will be a key factor for ensuring the smooth running of the project between the public sector (Girona City Council: Bòlit Centre d'Art Contemporani. Girona and Euroregion Pyrenees-Mediterranean and the private sector (associations, co-ownership entities, foundations and private companies).



Girona City Council: Bòlit Centre d'Art Contemporani. Girona provides the documents and protocols produced in recent years in order to improve and adapt them for international use, in line with the work and quality criteria of all the partners.

Functions and tasks of the team:

General management of the project. Administrative and accounting follow-up and control. Hiring of audit services.

Boosting of community work actions and participation. Creation of work teams geared towards future continuity (consolidation of the work group).

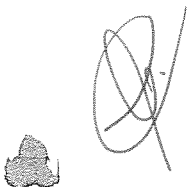
The Euroregion Pyrenees-Mediterranean will be in charge of the logistics of the project events given the expertise of Joao Lobo in this field on an international level.

Action:

5.1: Elaboration of an organisational chart with a structure that includes a **pilot committee** made up of the directors of the project partner centres, the senior representatives of each partner and the support office. The pilot committee is in charge of the coordination and strategic management of the project.

Functions:

- Organisation, oversight and validation of technical aspects, along with ensuring and coordinating resources and personnel in order to comply with the established objectives, deliverables and success indicators of the project.
- Provision of dynamic support to the project as a whole. Its work meetings may be attended by external advisers (informal partners: Cookingirona, Chamber of Commerce of Girona, Associació Fang and Associació d'Art Contemporani) who add value to the work under way and serve to boost and disseminate the obtained results and the generated products.
- Drawing up of the quality assurance and contingency plan. Oversight of aspects related to equal opportunities and ethics. Validation of work groups and confirmation of tasks and timelines.
- Oversight of communication, coordination and the technical, administrative and financial management of the project. Ensuring of fulfilment of all the technical objectives.
- Drawing up and monitoring of the collaboration agreement between the partners. Includes: roles and responsibilities of each partner, management of funding, distribution of the European subsidy indicating the schedule of payments to be made to partners, certification processes, confidentiality and, if applicable, conflict resolution and termination of the agreement.
- Creation of the work groups and confirmation of tasks and timelines. Coordination of resources and assigned individuals.
- Oversight of the partial results of each action. Constant updating of information on activities of other actors/projects related to the sector of the cultural and creative industries.



- Organisation and preparation of the coordination meetings. Ensure the proper management of the awarded funds.

This project management incorporates parameters of quality, efficacy, efficiency and transparency in its management.

The management tasks of the support office are structured as follows: face-to-face and online meetings (FaceTime/Skype), circulation of reports and exchange of opinions through the creation of specific email groups (pilot committee/technical committee - support office).

Meeting to kick off the project and draw up the terms and conditions of the calls for proposals in September (2016).

5.2. Creation of a resources archive and work tools on the basis of shared knowledge in order to foster professional work, best practice and transparency.

The action also involves managing useful sectoral knowledge in order to turn it into collective knowledge of the organisation. This means structuring procedures in the form of protocols, agreeing document forms, and adapting methodologies and contracts for transnational European use. The starting point will be the forms, contracts and protocols drawn up by the partners on the basis of their own experience.

5.2.1 Document of best practice in cultural management

5.2.2 Document of best practice in the management of creative industries

5.2.3 Protocol on mentoring and business practices

5.2.4 Contracts regulating the professional work of artists (exhibition contract / artwork sale contract / residency contract / artist premises lease contract)

Methodology: The aim is to compare the work methodologies of the participating centres and draw up a transferable and versatile methodology capable of adapting to different urban environments, thus ensuring its transferability.

Nevertheless, one of the most important aspects focuses on fostering the mobility of the professionals in this sector, the creation of international networks of agents, the internationalisation of projects and creative products, and on the stimulation of local circuits.

Note

We expect a low publicity cost, given that the publicity related to the project and the open calls will be done through our own devices. The planned expenses has been limited to the direct hire of an annual publicity campaign in an international digital system of grand capacity to reach the sector that we consider most appropriate to receive this open call, to share the information and fins possibly interested artists. Therefore, we can remark that no specific publicity means have been thought of to announce the project because as all partners have good communicative capacity advertisement shall be done by them through actions 2.0. The participating partners value that we keep it simple, as no further means are strictly necessary. A different approach would be to give the project in general more visibility for all audiences, but that alone would spend a part of the budget



that we would much prefer to allocate to specific actions that revert to the artists and creators.

In regards of the estimated translation expenses, they have been based on the translation expenditure from the two years of the Euroregional project ETAC. Having staff with contrasted linguistic skills is of much help for internal communication regarding the project, but not sufficient for accurate translations of communication content to be made public, documents in best practices and contract models involve a high level of specialization. The high cost arise from the translation is due to our will to translate all materials that will be produced in different European languages, like Catalan, Spanish, French, Italian and Slovak as a minimum. The participants can be from other European countries and texts, whatever their language, all contents must be translated to English.

Besides, best practices protocols and the contract models that are to be produced (action 5: creation of a resource archive and work tools), are intended to be of internationally useful, that implies a version of each participating country, for them to be a ready to use practical resource. For that reason, they must be translated to the six languages of the ETACEC teams uses.

The estimated cost of this charge is 20.000€. The other 4.000€ corresponds to the simultaneous translations that are foreseen for the seminars (Action 3).

Given that this foreseen expense seemed disproportionate in the first version of the project we have lowered it slightly, as a result we can destine a part of the saving (3.600€) to artists' material expenses.

We have planned the follow-up meetings to coincide with the organisation of seminars and exploration processes: this way, we can take advantage of the displacements of our partners to the city where each activity will be held to also run the meetings. There is only one specific displacement to attend the kick-off meeting in Brussels of October (2016).

PROJECT DOSSIER

	2015	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
4	Picture meetings Communication 2.0 Meeting Bólit & GECT Meeting 7 partners in Girona												
5	Preparing submission Submission project General management												

	2016	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
1	Visits exploratory study Training Preparing open call Legal approval open call												
2	Dissemination open call Resolution open call Common protocol Seminar (preparations) Seminar												
3	Communication 2.0 Create blog Common database Logotypes, graphic image C E resolution & verification Project adaptation Kick-off meeting (Brussels)												
4	Common protocol Project initial meeting Project evaluation General management												
5													



PROJECT DOSSIER

2017	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Visits exploratory study	Bra	Fra	Rom									
Training												
1 Provision reference spaces												
Write up exploratory study												
Agreements with owners												
Preparing open call												
Legal approval open call												
Dissemination open call												
2 Resolution open call												
Artists' residency												
Artists' meeting												
Advice and mentoring												
Common protocol												
Seminar (preparations)												
3 Seminar			Rome									Bratis.
Preparing magazine												
Publication magazine												2
4 Creation blog												
Communication 2.0												
Common database												
The Spur projects evaluation												
5 Common protocol			Rome									Bra
General management												

2018	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Provision reference spaces												
Write up exploratory study												
Adapting spaces												
Opening some pilot spaces												
Future proposal												
Artists' residency												
Artists' meeting												
Advice and mentoring												
Seminar (preparations&concl)												
Seminar			Albi									
Preparing catalogue												
Publication catalogue												
Communication 2.0												
Common database												
Creation resource arch&tools												
The Spur projecte evaluation			Albi-Montpeller									
The Spur partners evaluation												
The Spur general evaluation												
Final report												
General management												



4. QUALITY OF THE PARTNERSHIP

4.1 THE TECHNICAL AND FINANCIAL CAPACITY OF THE PARTICIPANTS. DESCRIPTION OF THE IMPORTANCE OF EUROPEAN EXPERTISE FOR THE IMPLEMENTATION OF THE PROJECT

Girona City Council and the participating partners have the optimum resources (economic, infrastructure and qualified professionals) to undertake the project.

Girona City Council, leader of the partnership, has at its disposal internal and auditing services endowed with a secretariat and an auditor who are government civil servants and who will ensure correct compliance with the financial administration and funding regulations. Girona City Council also has a municipal archive service that ensures the correct management and conservation of administrative documentation and personal data protection.

The Bòlit technical team consists of its director, two specialists and an administrator. They are all university graduates and qualified in their specialisations. Between them, the team members speak five European languages: Catalan, Spanish, English, French and Italian. They work in close cooperation with the city's Department of Culture and its Local Development and Promotion Service. Bòlit comes under the Girona City Council Department of Culture, which in turn comes under the Mayor's Office. Bòlit forms part of six territorial and European networks, a fact that has been of prime importance in its undertaking of the role of coordinator in the implementation of the project: Transversal, a consortium of 13 local authorities of medium-sized towns and cities in Catalonia that coordinate and organise cultural activities; the Catalan Network of Art Centres (made up of eight territorial art centres); Xarxaprod, a network of active public and private production spaces that share production, visibility and interlocution objectives; ETAC Euroregional; Xarter, a network of residences for artists in Girona province; and Resartis, residence spaces all over the world.

In 2012, Le Lait and three other spaces in Figueres, Alaró and Montpellier began the ETAC cross-border exchange project (Cross-border Contemporary Art Space), subsidised by the Euroregion Pyrenees–Mediterranean (within the framework of the CULTURE 2012, 2013 and 2014 projects).

During 2013 and 2014, Bòlit, the Girona City Council Centre of Contemporary Art, undertook the Bòlit Emprèn project in the field of the creative industries. This project was subsidised by the SOC and the European Social Fund under the Programme of Subsidies for Innovative and Experimental Projects.

The residences project was begun in 2014 for artists of different nationalities. Since then Bòlit has cooperated with different national and international institutions. It is currently working on establishing stable cooperation links with the Ramon Llull Institute, a Catalan institution charged with promoting Catalan culture throughout the world.

The centre's management has participated in the preparation of the internationalisation section of the new Culture of Catalonia strategic plan, which is currently being drawn up by the Autonomous Government of Catalonia.

Bòlit is a territorial art centre acting in the city of Girona and the province of the same name, often collaborating with other agents in the region to bring art to the territory and audiences in outlying areas.



Bòlit belongs to Girona City Council (optimum financial capacity) and the city council has participated in European ICT projects (Europeana Photography and Athena, the Interreg IVC CLIQ Project) and cross-border cooperation projects (Project RES'PIR, POCTEFA 2007-2013 Eix 2).

Le Lait Art Centre (Albi, France). Often cooperates with galleries and institutional and private cultural and corporate structures, which has allowed it to undertake many projects. It is also active in the Midi-Pyrénées Region artistic network; on a national level through the DCA art centre network; and internationally through IKT, the International Association of Curators of Contemporary Art. It often cooperates with the town councils of the department of Tarn, making it possible to bring art to the territory and audiences in outlying areas.

It has the support of the town council of Albi, the owner Le Lait's spaces. It has participated in the "Incubator for Young European Artists" project subsidised with funds from the European Interreg Hito. It has participated in the Euroregion ETAC project since 2012. It forms part of the Midi-Pyrénées Region artistic network and, on a national level, the DCA art centre network. Its area of action is the town of Albi and the Department of Tarn.

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma (Palma de Mallorca, Balearic Islands) was born on July 30, 2003 from 4 entities: Government of the Balearic Islands, Mallorca Council, Palma de Mallorca city Council and the Serra Art Foundation. It is a cultural non-profit foundation that besides preserving, researching and disseminating its permanent collection, and developing a program of temporary exhibitions, has among its main objectives the development of training and educational activities.

Diverse tasks oriented towards training of artists, such as master classes, workshops and conferences have been encouraged. Since 2013 "Les Clínicas d'Es Baluard" have been carried out, a stable program that is already casting its third edition. The biannual core courses go on during eight months at a time, they are the only one of its kind promoted by a Spanish Museum. In addition to "Les Clínicas" a set of activities such as study groups, publications and courses are developed.

At Es Baluard are committed to creating training and development opportunities for artists and are convinced that there is no better way to do so than by collaborating with other international centres that have a long history in this field. Working with other institutions involves encouraging the flow of approaches, ways of doing things and people, allowing us more knowledge about diversity of options in the design and implementation of models of artistic residencies.

Programming at Es Baluard is broad and diverse. It includes programming of the permanent collection or temporary exhibitions and programming of educational and cultural activities (such as workshops, concerts, conferences...) aimed at different audiences so that all sectors of society are able to establish links with the institution.

Bureau des Arts et des Territoires (Montpellier, France) works for the circulation and visibility of artists, including their internationalisation in quality contexts in the field of contemporary culture, supporting their development in Europe.

It is associated with a competent management structure — Smart FR — and can benefit from its support in terms of cash advances. In addition, the association benefits from the support of the "Antena Europa" mechanism of the Réseau en



scène of Languedoc-Roussillon. These links will be important in the implementation of the project in the whole of south-eastern France.

Fondazione per l'Arte (Rome, Italy) has had an international exhibition and artists' residence project since 2014 and has welcomed more than twelve artists.

It has cooperated with different national and international institutions and, in 2015, with ENSBA Lyon and the Academie française-Villa Medici. It has a solid track record of cooperation with public and private institutions. It led the AIMS - Artist in Movement project presented as part of the Creative Europe Culture EACEA CALL 47/2014 with the participation of Bòlit Art Centre of Girona and Sputnik Oz of Bratislava, among eight other European centres that brought together organisations from eleven countries.

Sputnik Oz (Bratislava, Slovakia) promotes the production of works of art by the emerging artists of Eastern Europe and their relationship with contemporary art. With the objective of promoting Slovak artists on the international scene, it has been responsible for organising exhibitions and residences abroad and, in the opposite direction, it has presented international projects in Slovakia.

It manages a programme of artists in residence in Slovakia and Italy in cooperation with the Ministry of Culture of the Slovak Republic and the Morra Greco Foundation. It cooperates with many public and private structures, promoting the international exchange of experiences. It took part in the AIMS. Artist in Movement project presented as part of the Creative Europe Culture EACEA CALL 47/2014 with the Fundazione per l'Arte, Rome.

The Euroregion Pyrenees-Mediterranean (EPM), established on 29 October 2004, is a political cooperation project between Catalonia, the Balearic Islands, Languedoc-Roussillon and Midi-Pyrénées with the goal of creating a cluster of sustainable development in the northwest of the Mediterranean, based on innovation and on territorial, social and economic integration. In 2009, the Euroregion adopted the legal form of a European Grouping of Territorial Cooperation (EGTC - European Regulation n°1082/2006 of the European Parliament and the Council, 5 July 2006), a EU instrument designed to facilitate and promote cross-border, transnational and interregional cooperation. EGTCs were established to help implementing EU co-financed projects but also actions initiated by regional or local authorities, with or without EU funding. With more than 13 million inhabitants and 14% of the GDP of the two countries put together, the EPM is emerging as an area of European projects that develops its activities in the fields of higher education, research, innovation, economic development, employment, environment and culture.



4.2 THE TEAM IN CHARGE **(names and brief CVs)**

4.2.1 BÒLIT, CENTRE D'ART CONTEMPORANI, GIRONA

Carme Sais (Girona, 1964) is a cultural manager, exhibition curator and director of local public cultural and artistic spaces since 1992 for the city of Girona. Since 2013 she has been in charge of Bòlit, Contemporary Art Centre of Girona. She was manager of the Mercè Cultural Centre (1992-2007), Head of the Department of Culture and Education (2007-2012) and Head of the Culture Service (2013) of Girona City Council. She has an Arts Degree from the Autonomous University of Barcelona, a Master's Degree in the Management of Historical and Archaeological Heritage (University of Barcelona), a Master's Degree in Local Heritage Management (University of Girona) and she is a qualified expert in the Management of Foundations (UNED National Distance Learning Foundation). She was president of the Professional Association of Cultural Managers of Catalonia (APGCC) from 2011 to 2014 and co-author of its Cultural Management Good Practice Guide (2010). She is a specialist in cultural management, contemporary art and curatorship of exhibitions.

Languages: Catalan and Spanish (bilingual), English, French and Italian (professional level).

Diana Sans (Barcelona, 1976): Degree in the History of Art (Autonomous University of Barcelona, 1999) and a Master's Degree in Art Communication and Review (University of Girona, 2001). Head of Communication and Dissemination for Bòlit, Contemporary Art Centre, Girona and also responsible for the Department of Education and Activities. Languages: Catalan and Spanish (bilingual), English, French and Italian (professional level)

Farners Cabra Piris (Santa Coloma de Farners, 1979): Degree in History (University of Girona, 2001) and Postgraduate Degree in Cultural Production and Communication (Ramon Llull University, 2007). Head of exhibition coordination at Bòlit, Contemporary Art Centre and also carries out other tasks linked to the centre's activities, education, residences programme and international cooperation projects. Languages: Catalan and Spanish (bilingual), English, French and Italian (professional level).

M. Consol Vilà Carreras: (Sarrià de Ter 1961): High School Diploma in 1978. In 1981 started working as administrative assistant in the Girona City Council, department of Public Service and later on, in 2007, she became Management Controller. From 2011 to 201 was working on the Legal Department and from the 5th May, 2016, she is in charge of administration and invoicing at Bòlit, Contemporary Art Centre

Languages: Catalan and Spanish (bilingual).

4.2.2 CENTRE D'ART LE LAIT (Albi, France)

Jackie-Ruth Meyer, director of Le Lait Contemporary Art Centre since it was founded in 1982. In addition to its management, she also supervises the tasks relating to the conception and realisation of exhibitions, artists' residences, catalogue publication and works for the introduction and dissemination of contemporary art in the territory. Her intensive involvement in diverse aspects of culture over more than thirty years has given her deep-seated knowledge of the process of artistic creation and a particular interest in the work of art as related to



social problems and the context. She has a Master's Degree in the Sociology of Art and writes regularly for various journals and catalogues.
Languages: French and German (bilingual) and English.

Clara Bachellerie, administrator, social and financial management of the Art Centre
Languages: French (native), English, German (basic)

Murielle Edet, Communication: external communications, social media and network relations
Languages: French (native), English, Spanish (basic)

Hélène Lapeyrère, Head of Audiences: mediation with the public, education service
Languages: French (native), German (basic)

Guillaume Rozan, Manager: production and fabrication of exhibitions, technical management
Languages: French (native), English

4.2.3 FUNDACIÓ ES BALUARD (Palma de Mallorca, Balearic Islands)

Nekane Aramburu: she is a cultural manager and a commissioner. Previously she invigorated various collections, museums and centres, working also as a researcher specialized in contemporary art, new technologies, collectives and museology related to public and private institutions. She has conceived and managed mediation and education platforms such as Cendeac (Murcia, 2005); AECID (CCEBA/Buenos Aires, 2006) or CC Montehermoso ("Generación digital", Vitoria-Gasteiz, 2003-2007), as well as working as a teacher for curators, managers and artists in university Master degrees, apart of specialized workshops and clinics for artists and curators in Medellín (2008), Montevideo (2009), Lima (2011), Bahía Blanca (Argentina) and Buenos Aires (2011), La Habana and Bogotá (2012). From them, among others, was created the new Latin American network of curatorship. Currently, she is the director of Es Baluard and she lives in Palma de Mallorca.
Languages: Spanish (native), French and English (professional), Italian, Basque and Catalan (basic)

Irene Amenqual: she works in the area of educations development, training and public programmes. She holds a PhD in Art Education, Bachelor (University of Barcelona) and Master in Museums and Galleries in Education (London University). She has collaborated with entities such as Whitechapel Gallery (London) and has several publications abroad. In 2015 her book *A ras de suelo. La educación en museos como encrucijada de discursos, pedagogías, experiencias compartidas y mucho más* (TREA) was published.
Languages: Spanish (native), Catalan (native), English (professional), German (basic)

Toni Torres: has a degree in Business Administration (Major Economics, 1995) and Postgraduate Diploma in Management and Cultural Policy (Cultural Resource Management and Policy Analysis, 2003-2004) from the University of Barcelona. With experience of over then years in private business, especially in the international tourism sector, where he has developed audit tasks, resource management and coordination and management of teams. Since 2003 he joined Es Baluard as coordinator of Administration and from May 2006 occupies the position of Manager being responsible for financial and accounting management, budget control, auditing, taxation and preparation of the annual accounts, among others.
Languages: Spanish (native), Catalan (native), English, Portuguese



4.2.4 BUREAU DES ARTS ET DES TERRITOIRES (Montpellier, France)

Caroline Chabrand (France, 1982). Her professional profile is that of an expert in the co-ordination and mediation of cultural projects. She is co-founder of the Bureau des Arts et Territoires Association, Montpellier. Since 2013 she has been working on the co-ordination and mediation of contemporary art exhibitions in the CRAC LR. Master's in Professional Management of Heritage, Arts and Culture from the University of Angers (2008). Master's in Professional Studies in Arts and Culture, Major in Cultural Heritage, Valuation and Economy from the University of Nantes (2007). Graduate in Image and History (2006) and Art History (2005). DEUG in Law from the University of Angers (2003).
Languages: French, German and English.

Boutayeb Rahmouna. Co-founder of the Bureau des Arts et Territoires Association. Coordinator of the mediation team of Un Goût d'Illusion. Public mediator in the Languedoc-Roussillon Regional Centre of Contemporary Art, Sète (2007-2013). Master's in Conservation, Management and Diffusion of 20th Century Art, graduate in Art History from the Paul Valéry University of de Montpellier. Studied Architecture.
Languages: French, English, German and Arabic.

4.2.5 FONDAZIONE PER L'ARTE (Rome, Italy)

Iaria Bozzi (Rome 1971) has been president of the Fondazione per l'Arte since it began in 2011. Since 2012 she has been CEO of Ugo Bozzi Editore, Edizioni per la Storia dell'Arte, a publishing company founded by her father in 1967. In 2015 she was awarded the "Premio Arte Sostantivo Femminile" (woman of the year in Italian culture) by the MIBACT (Ministry of Culture) at the GNAM (Galleria Nazionale Arte Moderna).
Languages: Italian (mother tongue) and English (professional level).

Angelica Manfredi (Italy, 1992). Degree in the Sciences of Fashion and Dress from the University of Rome "La Sapienza" (2014), she has worked in the world of publishing at Ugo Bozzi Editore since 2013. Since 2014 she has worked on the curation of projects for the Fondazione per l'Arte and the Rome International Festival of Photography.
Languages: Italian (mother tongue), English (professional level) and Spanish (basic level).

Flavio Ferri (Italy, 1972). Qualified in Dentistry at the Istituto Professionale Odontotecnico (1991), he has worked in real estate since 1994. Since 2011 he has been vice-president of the Fondazione per l'Arte ONLUS.
Languages: Italian (mother tongue) and English (professional level).

Massimiliano Scuderi (Reggio Calabria, 1969). PhD in Culture, Language and Politics of Communication, he has worked on research projects since he graduated as an architect in 2005. He has curated various exhibitions with internationally known artists such as Vito Acconci, Michelangelo Pistoletto, Studio EU, etc., in addition to working with architects, philosophers, economists and lawyers. Linked to different international multidisciplinary projects, he has also taught at the universities of Pescara, Sassari and Cagliari. His publications include essays and articles and he has interviewed many artists.
Languages: Italian (mother tongue), English (professional level).

4.2.6 SPUTNIK OZ (Bratislava, Slovakia)




Alberto Matteo Torri (Italy, 1982) studied Economics and Management and Communication of Art and Cultural Markets. Since 2001 he has been a member of the Al.To.Group linked to the real estate sector. Since 2010 he has the AMT Contemporary Art Gallery project in Bratislava. In 2011 he founded the non-profit association Sputnik Oz and since 2013 he has been president of the non-profit Associazione Residenza Petrolio in Barovigno (Italy).
Languages: Italian, English, French and Slovak.

4.2.7 EUROREGION PYRENEES-MEDITERRANEAN

João Lobo (Portugal, 1967). Graduate in Economics (NOVA School of Business Economics, Lisbon, 1990) and Master's in International Relations (Institut Barcelona d'Estudis Internacionals, Barcelona, 2010). He has worked in various European institutions on the production and organization of events and project coordination. Since 2012, he has been working for the Euroregion Pyrenees–Mediterranean.
Languages: Portuguese (mother tongue), French, English, Spanish, Catalan, Romanian and Italian (professional level).

Ainhoa Gomà (1978). Graduate in Political and Administration Sciences (Pompeu Fabra University, 2002) and in Journalism (Pompeu Fabra University, 2003), she also has a Master's in Photography (IDEP, Barcelona, 2015). She has been editor of the Intermón Oxfam web site, head of the Technology section of the ADN newspaper and has worked in the Press Office of the National Theatre of Catalonia. Since 2015, she has been Communications Manager for the Euroregion Pyrenees–Mediterranean.

Languages: Catalan and Spanish (mother tongues), French (bilingual), English and German (professional level).

4.2.8 LINGUISTIC COMPETENCE

Each project partner member has at least two people with organisational expertise and, in particular, management and leadership abilities, with over 5 years' experience in the cultural and creative sector. The teams that form each of the partner organisations have sufficient communicative abilities and a high level of at least two major European languages:

Le Lait: French, German and English

Bureau des Arts et Territoires: French, English, German and Arabic

Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma: Catalan, Spanish, French, English, Italian, German, Portuguese and Basque

Bòlit: Catalan, Spanish, English, French and Italian

Fondazione per l'Arte: Italian, English and Spanish

Sputnik Oz: English and Italian, notions of French and Slovak

Euroregion: Catalan, Spanish, English, French, Italian, Polish and Portuguese



4.3 HOW THE PARTNERSHIP IS DEFINED, IMPLICATION OF ALL MEMBERS, TASK DIVISION AND MANAGEMENT METHODOLOGY

The definition and shape of the partnership has been principally designed following the links already established between the various partners. Some through collaborations undertaken over recent years and others as a result of their participation in conferences organised by the cultural and creative industries to explain their projects, which can be taken as reference models. Furthermore, pre-dating this project, and based on complete confidence in the high quality of the joint work carried out between Bòlit and Le Lait, Albi a strong and close relationship had already been formed. Recent years have seen these, along with a further two partners, participate in ETAC, a project of artistic mobility in the Catalan cross-border region, financed through the cultural programme of the Euroregion Pyrenees-Mediterranean in two consecutive editions.

A more recent case is that of the collaboration between the Fondazione per l'Arte, Rome, and Bòlit, Girona. In the first half of 2015, the Fondazione invited both Bòlit and Sputnik Oz to take part in a new project, 'Creative Europe', which had been entered in the previous edition but was rejected. Since then, they have been in contact looking into other possible collaborations and May 2015 saw the organisation in Sardinia of a professional meeting to discuss their respective European projects and potential collaborations.

The partnership is a hybrid of the group's initial Euroregional model, formed through the ETAC project, and a transnational European model. The implementation of this project should serve to fully establish it. Indeed, the conversations that have taken place regarding the project's development, as well as the active participation and involvement of each of the directors of the various bodies in this process, lead us to believe that it comes into being with great strength and the desire that ETACEC be the first step in the construction of a true cooperative, European network for cultural and creative industry professionals; its arrives with the aim of establishing itself on the European scene and becoming a reference point. All its partners share common interests in promoting the artistic sector and making it stand out among what are known as the creative industries. Also shared is the desire to work towards job creation, promoting the mobility and internationalisation of artists. All partners wish to pool their knowledge in this field, share methodologies and strategies, learn from the successful experiences of other cities, develop, launch and consolidate initiatives. What is more, most of them draw their inspiration from the same sources.

A reference model for The Spur is the ADDICT project: a platform that, through knowledge, information and coordination within the creative industries, contributes to the development and entrepreneurship of the creative economy in northern Portugal. It aims to place northern Portugal among Europe's most creative regions. <http://www.addict.pt/>. Porto's Serralves Art Centre plays an active role in the ADDICT project <http://www.serralves.pt/gca/?id=3069>: Incubator of projects in various creative fields (such as design, information technologies or conservation, among others), its aim is to stimulate the development of innovative companies and/or projects with evident commercial potential.

The organigram contemplates the participation of each of the partners in all projects, thereby creating international teams. At the same time, however, each member is expected to assume, or take part in, the management team of one of the projects, ensuring that the dedication of personnel and tasks per action is shared equally. To that end, the work group's founding meeting, held on 21st and 22nd September 2015 in Girona, defined those work commissions that are essential



for the correct implementation of the project as well as the degree of involvement every partner has in every action, as well as the online and *in situ* work dynamic.

The Meeting was attended by Carme Sais and Diana Sans (Bòlit, Centre d'Art Contemporani. Girona), Tomeu Simonet (Mallorca), Jackie-Ruth Meyer (Centre d'Art Le Lait), Caroline Chabrand and Rahmouna Boutayeb (Bureau des Arts et des Territoires), Massimiliano Scuderi (Fondazione per l'Arte), Alberto Matteo Torri (Sputnik O) and Joan Lobo and Ainhoa Gomà (Euroregion).

Furthermore, the group is clear that it wishes to work within a dynamic of complementarity of those spaces and projects common to contemporary art and given the various forms of those spaces involved in the project.



5. MANAGEMENT QUALITY

It should be highlighted that project partners work following those recommendations and guidelines set out in best practice codes and guides for cultural and artistic management:

(<http://www.gestorcultural.org/images/noticies>)

The compliance of these codes ensures that work meets professional and guaranteed standards in areas such as: copyright, royalty and artist fee payment, the payment of commissioned productions, the drawing up of contracts, advertising and public tenders when contracting services, the adoption of participation and transparency criteria (publication of framework documentation: plans, programme contract, annual programming and budget). At the same time, parameters regarding quality, efficiency and management transparency exist for all those activities to be carried out; the free circulation of information between partners is also prioritised.

Management will be goal-oriented and take into account an indicator assessment system fixed by the partners; these will follow an agreed, regulated procedure for monitoring and assessing the project, and this will be their responsibility. The transnational technical team will carry out the assessment of each of the actions.

Project monitoring and assessment is expected to be carried out through process, result and impact indicators. Quality and quantity indicators will also be taken into account.

We wish to make clear that the transnational technical team has committed itself to carrying out the assessment, which is based on the following questions:

Process indicators. Aspects to be analysed during the project:

-Are the participating artists aware of the project's strategic aims?

Artists informed of aims who have agreed to be involved (contract): 18

- Are those actions programmed to meet the aims working as foreseen? Is the calendar being followed? Is the transnational management team working as it should? Are there any important malfunctions that need correcting?

Number of improvements to be incorporated: <10

- Are we having the desired impact regarding dissemination and communication and in the relation with our environment?

Number of media mentions: >10

Number of visits and followers of 2.0 platforms: >200

Number of enquiries from the sector regarding the project: >110

Result indicators. Aspects to be analysed at end of project:

- Have the expected studies and proposals been reached?



Availability of the technical proposal regarding where action would be feasible and creation of a nucleus of establishments of artists and creative professionals in the format of Zero-Km Art workshop-shop.

- Have the participating artists been able to increase their professional abilities towards greater autonomy and market orientation?

Number of participating artists benefitting from the internationalisation process: 18 artists

Satisfaction index of resident artists in relation to improvements experienced in their professional career: 7

Number of mentoring hours: 300 per creative industry professional (900 per partner with a resident / 5,400 hours total)

- Create knowledge shared with project environment and project such knowledge.
Number of seminars/activities carried out: 4
Attendance: 200
Model experiences explained: 8
Own experiences recorded: 3
Mobility of professionals: 30

- Is the management resource bank produced by the project truly transferable and adaptable to other projects and bodies?

Number of methodologies and documents agreed on by partners: 8

Prospective studies carried out: 6

Venues registered and made available to artistic community: 12

Documents and protocols shared: 8

Impact indicators (to be analysed in the medium- and long term):

- Has the action of inserting shops/workshops in specific spaces in the cities been consolidated further than the project calendar and has it spurred the generation of new autonomous initiatives and the improvement of the neighborhoods?

- Have those artists participating in the project shifted their career towards greater international orientation?

- Is the management resource bank produced by the project easily accessible to and used by other bodies?

At the end of the first year, and taking into account the monitoring of those actions undertaken, should the set aims not have been met, the partners will assess the possibility of improving the planning of work processes. Partners agree to guarantee the project's accessibility at all times, and maintain the dynamic, flexible and specialised nature implicit in such a project.



Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
1. Prospection	Bureau des Arts et des Territoires, Montpellier	Bolt, Centre d'Art Contemporain, Girona, Fondazione per l'Arte, Rome	Work teams created between experts and local agents	6		
			Prospective studies and technical proposals made	6		
			Premises identified and recorded which could be made available to artists	12		
			Number of artists and/or artistic groups informed	>18		
			Number of agreements with third parties necessary for future implementation	>6		
			Number of agreements with owners of premises interested in the initiative	>6		
			Number of premises with an initial adaptation or intervention	>6		
			Have a model of contract with owners for use of the premises	Yes/no (document created)		
			Training actions carried out	2		
			People trained in the "Meanwhile o La Volta" methodology	14		
			Number of new uses on the BEIGAC and Tranpoline platforms	60		
			Inclusion in the proposal of proposals especially aimed at young people	3		
			Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020	
			>6			
			Yes/No (statistic)			
			Yes/No (statistic)			

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018		
2. Innovation	Centre d'Art Le lait, Laboratoire International du Tarn, Albi	Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma, Mallorca, Sputnik O2, Bratislava	Number of artists presented in the calls	200				
			Number of artists benefiting from the residency programme	18				
			Number of hours of mentoring per artist	300				
			Total number of hours of mentoring of the project	5400				
			Satisfaction artists improvements professional training	7 (0-10 survey)				
			Satisfaction artists improvements career (assignments)	7 (0-10 survey)				
			Number of audience mediation projects implemented	18				
			Number of projects aimed at social cohesion implemented	9				
						Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020
						7 (0-10 survey)		
			7 (0-10 survey)					

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
3. Knowledge	Fondazione per l'Arte, Rome	Fundació Es Baluard, Palma de Mallorca, Centre d'Art Le Lait, Laboratoire International du Tarn, Albi	Number of seminars held	4		
			Number of professionals mobilized	30		
			Model experiences explained	8		
			Own experiences formalized in a protocol	3		
			Public attending	>200		
			Impact indicators	Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020
			Number of consultations of the video documentation on the websites	100		
			Number of enquiries received on the project and results	10		
			Number of reviews, citations of the project by third parties	6		

Name of the action	Managed by	Team	Process indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
4. Communication	Communication Office Euroregion Pyrenees - Mediterranean	Sputnik O2, Bòlt, Centre d'Art Contemporani, Girona	Have the logo corporate image and style guide	Yes/No		
			Flyer on paper	2		
			Final report	Yes/No		
			Video final report	Yes/No		
			Have own web space	Yes/No		
			Downloadable documents on the website	Yes/No		
			Digital survey (rate out of 10)	> 5		
			Quarterly newsletters	7		
			Publications on Twitter	8		
			Publications on Facebook	> 100		
			Common database (in number of addresses)	> 100		
			Press conferences	> 12.000		
			Press releases	2 (start and closing)		
			News items appeared in the press	5		
			Magazine Catalogue	10		
Final book	2					
Videos seminars	1					
	4					
Impact indicators			Impact foreseen	Impact obtained in December 2019	Impact obtained in December 2020	
Magazine Catalogue continues to be published			Yes/No			
Own website in operation and updated			Yes/No			
Social profiles in operation and updated			Yes/No			
Number of visits to the Magazine Catalogue			> 100			
Number of visits to the website			> 500			
Number of feedbacks on the social profiles			> 100			
Number of enquiries and downloads on the website			> 50			



Name of the action	Managed by	Team	Process Indicators/result	Final result foreseen in the application	Partial result obtained in March 2017	Final result obtained in June 2018
5. Management	Bòlit, Centre d'Art Contemporani, Girona	Communication Office Euroregion des Pyrenes - Mediterranee, Bureau des Arts et des Territoires, Montpellier	No. methodologies and documents agreed on by consensus partners	>8		
			Number own experiences formalized in a protocol	3		
			No. contracts artists	18		
			Other projects carried out among partners during the project	3		
			Number of improvements to be made during project implementation	<10		
			Impact Indicators			
			Number of enquiries methodologies and documents made by external parties	>50		
			Creation of new collaboration projects among the partners	>2		
			Creation of new collaboration projects with other partners	>2		
			Preparation of a large-scale European cooperation project	1		
Contacts with possible new partners future project	2					



6. PROJECT RESULTS AND FUTURE PERSPECTIVES

In any case, in order to measure the project's success, we realise that results must be achieved that go further than each partner's strict calendar and own interests. For this reason, its future aims are also indicators of its success in a long term:

1. To increase the movement of people as an inherent factor in the single European market and for partners to identify common problems that need to be addressed in order to grow the respective projects.

2. To move beyond collaboration and create shared development programmes, uniting forces to achieve the same ends, exploring the complementary nature of their services, profitability of resources and exploring the combined potential.

3. Added values such as:

. An emerging and developing international relationship. International cooperation links between these cities have been set up, but the extent of those possibilities that may result from such collaboration has not yet been fully explored.

. The need to maximise and share cultural resources. We are all affected by the current economic crisis, this leads us to believe that we should go further than the collaboration between projects and promote the creation of new resources and development strategies, joining forces to set common goals and looking into the complementary nature of the proposals for both artists and public.

. These nuclei could serve as the backbone of a joint project that aims to become permanent, the goal of which is greater competitiveness and ability when providing services to the geographical surroundings, thereby facilitating the movement of professionals, fostering the exchange and creation of the network, cultural development and working on those problem areas faced by the sector and socio-cultural context they form part of.

. A psychological barrier still has to be overcome: the frontier. European citizens experience psychological barriers that hinder the free movement of both agents and public; the aim is to show that these barriers can, in fact, be overcome.

. Boost knowledge of the main European languages.

. Aim the projects at young people, producing an integrating European spirit in future generations and prioritising the public use of the project's most important facet, that of job creation.

The success of The Spur project will, therefore, be determined also by that fact that a large number of planned actions will be transferable and replicable in other European territories, even on an on demand basis. By this we mean that those actors in a different territory request the expertise of this partnership for the undertaking of a project that is assimilable in their territory. Over the project's two years, this then certainly ensures the creation of embryonic new projects that develop in parallel. Should either of these cases arise, the technical management team will accompany and promote the work of partners at all times, carry out personalised and joint monitoring, be in contact by telephone, email, aid in the preparation of cultural activities and carry out complementary visits (team-building)



in the project's pre-arranged meetings; thus all partners will feel fully integrated in the project, they will have ownership of the project during its life-span, this, in turn, will aid in making the process one of professional enrichment for the management teams who themselves carry out the project, with a clear desire to establish long term ties with partners on a wider geographic scale.

Should the project be accepted by the Agency and its implementation a success, the partners hope to be able to consider a second edition of the project in an expanded version with large-scale cooperation, given that a future expansion with more partners (minimum 6 countries) is considered to be positive.



7. ROLE OF EACH PARTNER IN THE PROJECT

7.1 BÒLIT, CENTRE D'ART CONTEMPORANI. GIRONA

Bòlit will be in charge of action no. 5 (Management). This will involve general management, financial control, promotion, monitoring, quality control of the partnership and actions carried out and evaluation.

It will directly manage the budget for action no. 5, which amounts to €60,965.98 (18.29% of the project total). It will transfer 81.71% of the budget to the partners to cover their delegated functions and will ensure good management of the funds.

It will form part of the management team for actions no. 1 and no. 4. In action no. 1 it will contribute its experience and work together with Bureau on training and the prospection visits. In action no. 4, Bòlit's communication team will work with the team from Euroregion on the communication plan and collaborate on publications. All the actions will be carried out in Girona.

Bòlit will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation, and it will coordinate the group.

7.2 CENTRE D'ART LE LAIT (Albi, France)

Le Lait will lead action no. 2 (Innovation) and coordinate the management working group for this action. It will work on the action with the team from Palma de Mallorca, and the plan is for each partner to manage 50% of the budget for this action, which stands at €49,213.90 (14.76% of the project total). Le Lait will supervise half of the resident artists and monitor and pay their contracts. Its role will be to draft the selection terms and conditions for participants in agreement with the other partners, coordinate the juries, select local mentors in collaboration with each partner involved, monitor and later evaluate the action.

It will form part of the management team for action no. 3.

As the main partner in France, all the actions will be carried out in Albi, including action no. 3 (Knowledge).

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.3 FUNDACIÓ ES BALUARD MUSEU D'ART MODERN I CONTEMPORANI DE PALMA (Palma de Mallorca, Balearic Islands)

Es Baluard will form part of the management teams for two actions: numbers 2 and 3.

It will play a particularly active role in action no. 2 (Innovation), which it will work on in close collaboration with the team in Albi. The plan is for each partner to manage 50% of the budget for the action, which amounts to €49,213.90 (14.76% of the project total). In this way, it will be possible for each of these centres to supervise half of the resident artists as well as monitor their contracts and pay their fees.

All of the actions will take place in Palma de Mallorca, except action no. 3 (Knowledge), which will only be held in one city in each participating country, although Es Baluard will form part of the management team for this action.



It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.4 BUREAU DES ARTS ET DES TERRITOIRES (Montpellier, France)

Bureau will lead action no. 1 (Prospection) and coordinate the management working group for this action. Its main role will be to carry out the training activity with the external experts, visit the different locations to undertake prospection for possible actions that could be developed and select the local collaborators together with the in situ partners, monitor and later evaluate the action.

As the partner responsible for action 1, Bureau will directly manage the budget for the action, which amounts to €59,997.88 (18% of the project total).

It will form part of the management team for action no. 5 (Management).

Excluding action no. 3 (Knowledge), all the actions will be carried out in Montpellier. Bureau will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.5 FONDAZIONE PER L'ARTE (Rome, Italy)

The foundation will lead action no. 3 (Knowledge). It will also manage the seminars, work towards transmitting knowledge and ensure the development of a resource bank. It will be in charge of selecting participants and content in agreement with the other partners, as well as monitoring and later evaluating the action.

As the partner responsible for action 3, the foundation will directly manage the budget for the action, which amounts to €34,013.89 (10.20% of the project total).

It will form part of the management team for action no. 1 (Prospection), and will contribute its knowledge of drafting prospective studies and future proposals.

As a partner in Italy, all the actions will be carried out in Rome, including action no. 3 (Knowledge), which only takes place in one city in each participating country.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.6 SPUTNIK OZ (Bratislava, Slovakia)

Sputnik Oz will form part of the management teams of two actions: numbers 2 and 4.

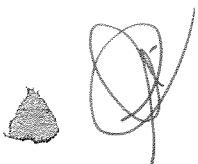
It will be a member of the team for action no. 4 (Communication) and it will lead the Publications sub-action as it has experience and expertise in producing art publications.

As the partner responsible for the publications sub-action within action no. 4, Sputnik Oz will manage the part of the budget corresponding to planned publications, which amounts to €33,813.89 (10.14% of the total budget).

It will form part of the management team for action no. 2 (Innovation), where it will contribute its experience as a residency space linked to other projects in Eastern Europe.

All the actions will be carried out in Bratislava, including action no. 3 (Knowledge), which only takes place in one city in each participating country.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.



7.7 EUROREGION PYRENEES MEDITERRANEAN

Euroregion will lead action no. 4 (Communication) and lead the management group for this action while participating in the team for action no. 5.

With regard to action no. 4, the Euroregion communication team will work alongside the team from Bòlit to promote the communication plan and collaborate in publications led by Sputnik Oz.

As the partner responsible for action no. 4, it will manage the part of the budget corresponding to general communication, which amounts to €46,113.89, or 13.83% of the total budget (not including the publications sub-action budget).

Given its territorial scope, Euroregion will be involved in all of the actions, which will all be carried out in its territory, twice in the case of action no. 3, and three times for actions 1 and 2.

It will actively participate and collaborate in the general running of the project as well as in each of the actions. It forms part of the project's general management group, which is made up of one representative from each partner organisation.

7.8 TEAMS/ACTIONS

PROJECT ACTION	LEADERSHIP MANAGEMENT	MANAGEMENT TEAM PARTNERS	EXECUTION SITES
PROSPECTION	BUREAU (+1 as a partner)	BÒLIT PER L'ARTE	MONTPELLIER ALBI GIRONA PALMA ROME BRATISLAVA
INNOVATION	LE LAIT (+1 as a partner)	ES BALUARD (+ 1 as a partner) SPUTNIK OZ (+ 1 as a partner)	MONTPELLIER ALBI GIRONA PALMA ROME BRATISLAVA
KNOWLEDGE	PER L'ARTE (+1 as a partner)	LE LAIT PALMA	ALBI ROME BRATISLAVA GIRONA
COMMUNICATION	EUROREGION (+1 as a partner)	BÒLIT SPUTNIK OZ	MONTPELLIER ALBI GIRONA PALMA DE MALLORCA ROME BRATISLAVA EUROREGION

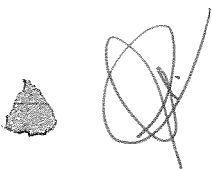


ORGANISATION	BÒLIT	EUROREGION	MONTPELLIER
	(+2 as a partner)	BUREAU	ALBI
			GIRONA
			PALMA
			ROME
			BRATISLAVA
			EUROREGION

	LEADING MANAGEMENT	PARTICIPATING IN MANAGEMENT	HOSTING
GIRONA	ORGANISATION	PROSPECTION COMMUNICATION	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
EUROREGION	COMMUNICATION	ORGANISATION	ORGANISATION COMMUNICATION
PER L'ARTE	KNOWLEDGE	PROSPECTION	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
LE LAIT	INNOVATION	KNOWLEDGE	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
SPUTNIK		COMMUNICATION INNOVATION	PROSPECTION ORGANISATION INNOVATION KNOWLEDGE COMMUNICATION
BUREAU	PROSPECTION	ORGANISATION	PROSPECTION ORGANISATION INNOVATION COMMUNICATION
ES BALUARD		INNOVATION KNOWLEDGE	PROSPECTION ORGANISATION INNOVATION COMMUNICATION

7.9 TEAMS / ACTIONS / TASKS

THE SPUR	LEADERSHIP	ACTIONS
	Team	
1. PROSPECTION	MONTPELLIER	Prospective study, training and



		proposal
	Team:	Pilot actions for opening shops-workshops
	Girona, Rome	by artists
2. INNOVATION	ALBI	Artists' residencies, open calls,
	Team:	advice and support
	Palma	Mentoring resident artists
	Bratislava	
3. KNOWLEDGE	ROME	Knowledge-transfer seminars
	Team:	
	Palma	
	Albi	
4. COMMUNICATION	EUROREGION	Communication plan
	Team:	Coordinating communication actions
	Girona	Translations and artist interviews
	Bratislava	
	BRATISLAVA	Publishing magazine-catalogue
	Team:	Link up with communication
	Girona	Creating audiences, digitisation
	Euroregion	
5. MANAGEMENT	GIRONA	Organisation
	Team:	Coordinating promotion, monitoring,
	Euroregion	control, justification
	Montpellier	Experience transfer
		Good practices
		Model contracts, action protocols

8. BUDGETARY BALANCE

We can see that a large part of the budget is allocated to the proposed activity – 87% of the total– compared with relatively low structural costs of 13% that cover organisation staff and indirect expenses. Within this expense item the mobility of partners and participants accounts for 25.06% of the total budget, which demonstrates how we prioritise the importance of mobility in a European project.

SUMMARY	Amounts	%
Recruitment actions (communication not included)	133.968,00	40,19%
Communication	47.500,00	14,25%
Mobility	84.532,00	25,36%
Hired and organization staff	45.526,48	13,66%
Indirect expenses	21.806,85	6,54%
	333.333,33	100,00%

It should also be mentioned that the plan is to recruit a part-time staff member to help perform these tasks, but above all, to assist all the partners in carrying out their functions, help coordinate and resolve possible difficulties and collaborate at key moments during the execution of the project. This worker will join the Bòlit team as a central project manager, although he/she will also assist with the entire project and, therefore, work with all the partners. This expense represents 7.20% of the total budget, which balances out the low organisation staff costs (6.46%) in the project.

With regard to the organisation's mobility costs, we would like to point out that we intend to work well below the top rate provided for accommodation expenses, as we prefer to allocate the maximum amount of resources to the activity itself. Thus, we have set an upper limit of €80 per night for accommodation within the project, which is 43.66% below the average maximum price calculated in the call (€142). For the same reason, we have limited the number of nights' stay to the absolute minimum, establishing that for three days of work in a location only two nights' hotel stay will be permitted.

"In accordance with these criteria of austerity, the organization's mobility expenditure is limited to carrying out trips related to just three actions, two of which coincide, taking advantage of the trip:

1. One visit to each of the cities/towns participating by two people from each organization. Four of these visits will coincide with the holding of the seminars.
2. Visits by the management team of action 1 to the cities where the prospective study is to be carried out.
3. Under action 5 (Management), a trip to Brussels is included for two people to participate in the kick-off meeting of the projects selected in the call under which we are applying."

In terms of funding, we confirm that of the financial contribution provided by the seven partners (€133,333.34, which represents 40% of the project), a very high proportion will be invested in the proposed activity (€90,000, which is 67.5% of the partners' financial contribution), while the self-financing of staff and indirect

expenses is relatively low (€43,333.33, which is 32.5% of the partners' financial contribution).

Finally, we would like to stress that all the partners will share equal responsibility for managing the budget, thereby reinforcing the horizontal and joint nature of the initiative and the co-management model that we feel is vital.

	budget	percentage
GIRONA: Management	60.965,98	18.29%
ALBI: ½ Residencies	49.213,90	14.76%
PALMA: ½ Residencies	49.213,90	14.76%
MONTPELLIER: Exploratory	59.997,88	18.00%
ROME: Seminars	34.013,89	10.20%
EUROREGION: Communication	46.113,89	13.83%
BRATISLAVA: Magazine	33.813,89	10.14%
	333.333,33	100.00%

Note 1

None of the planned acts entail income. The seminars and workshops will be free, they have been designed for communication and training purposes, public utility justifies them being accessible. Regarding digital publication, Creative Commons is considered and we would like universal access.

Finally, for the printed publication we will make available 2.000 copies that will be distributed free of cost, corresponding 150 copies to each partner so they can do a formal institutional distribution. The rest of the copies will be used to create an exchange base of publications with other art centres, creative projects, contemporary art museums and institutions linked to Creative Europe program that will contribute to enrich the documentary and bibliographic funds of the partners libraries.

Given that the project will generate no income, the initial project has been modified to make these parts clear.

There are no contributions in kind associated to the project.

The staff costs of project partners are remunerated and demonstrable; the staff are workers hired for each organisation, so, it can be evaluated, quantifiable and demonstrable.


Note 2

We won't include the expense of a third country. The artist's participation won't be done by invitation. In all the cases the participation of the artists is going to be done through an open call, and in this case, we have decided to do the open call only for European artists, and we will only accept artists with this condition. For this reason it is not possible to accept an artist from a third country. Our methodology doesn't accept the possibility of inviting artists.



9. BUDGET

THE SPUR. ETACEC 2016-2018	DIRECT	INDIRECT	TOTAL
ELEGIBLE EXPENSES			
1. EXPLORATORY STUDY			
Direct expenses	52.273,36	3.115,26	55.388,62
Exploratory study in situ x 6 x 5.000	30.000,00		
Training and mentoring by expert companies	6.400,00		
Travel and subsistence costs expert companies	2.000,00		
Organization subsistence costs for 3 days x 6 places	6.468,00		
Organization subsistence costs for 2 hotels nights x 5 places	1.600,00		
Organization travel costs	1.500,00		
Organization staff. Partners contribution	4.305,36		
2. INNOVATION	DIRECT	INDIRECT	TOTAL
Direct expenses	101.505,28	6.230,54	107.735,82
Artists travelling costs (600€)	10.800,00		
Artists subsistence costs (500€/month)	18.000,00		
Artists research fees (1.000€/month)	36.000,00		
Mentoring (600€ x artist coach, on-site mentoring)	10.800,00		
Material	3.600,00		
Lease and spaces expences (500*6 months*6 places)	18.000,00		
Partners staff	4.305,28		
3. KNOWLEDGE			
Direct expenses	21.505,28	3.115,26	24.620,54
8 lectures x 300€	2.400,00		
8 Catering	2.400,00		
Filmmaking videos & activity production	4.000,00		
Speakers travel and subsistence costs 300 x 8	2.400,00		
Moderator & conclusions drafter	2.000,00		
Simultaneous translation	4.000,00		
Partners staff	4.305,28		
4. COMMUNICATION	DIRECT	INDIRECT	TOTAL
Direct expenses	51.805,28	6.230,52	58.035,80
Website-blog	3.500,00		
E-flux call for proposals and hosting	1.700,00		
Documents translation	16.400,00		
Graphic design, corporate image & newsletters, layouts, others	3.000,00		
Roll up, brochure and flyer production	500,00		
Artist video-interview about process/experience	5.400,00		
Magazine & final catalogue	17.000,00		
Layout & publishing, texts, artworks			
Partners staff	4.305,28		
5. MANAGEMENT	DIRECT	INDIRECT	TOTAL
Direct expenses	84.437,28	3.115,27	87.552,55
Protocols and standard best practice documents	9.000,00		
Participants insurance	368,00		
Organization travel costs 6 places x 2 people	14.400,00		
Organization subsistence costs 3 days/2nights x 6 places x 2	25.164,00		
Organization subsistence costs of the team in situ 2 days	1.200,00		
Subsistence cost attending kick-off meeting Brussels 2 people	688,00		
Travel cost to assist kick-off meeting Brussels 2 people	312,00		



PROJECT DOSSIER

Audit and legal advice services	5.000,00		
Hired personnel (12.000€ a year/1person/part time)	24.000,00		
Partners staff	4.305,28		
TOTAL	311.526,48	21.806,85	333.333,33
ELEGIBLE FUNDING			
UE		60 %.	199.999,99
PARTENARIAT		40 %.	133.333,34
OTHERS, EUROREGIO. Direct		27 %.	90.000,00
PARTNERSHIP (indirect)	*	13 %.	43.333,34
EUROREGIÓ	1,86 %.		6.190,48
BÒLIT, CENTRE D'ART. GIRONA	1,86 %.		6.190,46
LE LAIT, CENTRE D'ART. ALBI	1,86 %.		6.190,48
ES BALUARD. PALMA DE MALLORCA	1,86 %.		6.190,48
BUREAU DES ARTS. MONTPELLIER	1,86 %.		6.190,48
SPUTNIK OZ. BRATISLAVA	1,86 %.		6.190,48
FONDAZIONE PER L'ARTE. ROMA	1,86 %.		6.190,48

DETAILS (CONCERNING THE BUDGET)

	PARTNERS	OTHERS	CREATIVE EUROPE	PART BUDGET	PERCENT
PARTNERSHIP	43.333,33	90.000,00	199.999,99	333.333,33	100,00
BÒLIT, CENTRE D'ART. GIRONA	6.190,45	16.200,09	38.575,43	60.965,98	18,29
EUROREGIÓ	6.190,48	16.199,98	23.723,43	46.113,89	13,83
LE LAIT, CENTRE D'ART. ALBI	6.190,48	16.200,00	26.823,42	49.213,90	14,76
ES BALUARD. PALMA DE MALLORCA	6.190,48	16.200,00	26.823,42	49.213,90	14,76
BUREAU DES ARTS. MONTPELLIER	6.190,48	16.199,97	37.607,43	59.997,88	18,00
FUNDATION SPUTNIK OZ. BRATISLAVA	6.190,48	4.499,98	23.123,43	33.813,89	10,14
FUNDATION PER L'ARTE. ROMA	6.190,48	4.499,98	23.323,43	34.013,89	10,20
PERCENT	13,00	27,00	60,00	100,00	

SUMMARY	Amounts	%
Actions contracting (communication not included)	133.968,00	40,19
Communication	47.500,00	14,25
Mobility **	84.532,00	25,36
Hired and partners personnel ***	45.526,48	13,66
Indirect expenses	21.806,85	6,54
	333.333,33	100,00

Self-funding of the centres *		
Indirect expenses, supplies, consumables, leases		43.333,33
Partners staff		21.806,85
		21.526,48

Personnel ***		
Organization own staff		45.526,48
Hired personnel for the project		21.526,48
		24.000,00

Subsistence and travel costs **		
Hotel (tax by The Spur)		80,00
Fr daily allowance by EU		95,00



PROJECT DOSSIER

ES daily allowance by EU	87,00
SK daily allowance by EU	80,00
It daily allowance by EU	95,00
BE daily allowance by EU	92,00
Daily allowance by The Spur for team	50,00



10. PROJECT CREDITS

Project led by Bòlit, Centre d'Art Contemporani. Girona.
Organisation: Girona City Council, Department of Culture. Bòlit, Centre d'Art Contemporani. Girona

Project Management: Carme Sais, director Bòlit, Centre d'Art Contemporani

Text: Carme Sais

Text collaboration: Jaume Santaló, cultural manager

Content management: Farners Cabra and Diana Sans (Bòlit technical team)

Administrative management: Albert Xargay

With the participation of the following management and communication teams:

- Centre d'art Le LAIT. Albi City Council
- Bureau des Art et Territoires. Montpellier
- Fondazione per l'Arte. Rome
- Sputnik Oz. Bratislava
- Euroregion Pyrenees-Mediterranean
- Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma. Palma de Mallorca
- With the support of Girona Regional Council*

* The project THE SPUR / ETACEC 1618 arises from the project ETACEC 1618, submitted to the Euroregion in June 2015 which writing, among the present partners, have counted on the participation of Tomeu Simonet.

This project, in turn, the latter arose from the experiences and projects called ETAC 2013 and 2014, which have the support of the Euroregion. Another precedent is the text of a prior Creative Europe unpublished project (not presented), the text of which was subsidised by Girona Regional Council as part of its Territorial Action: European Programme Services 2014 (029), the elaboration of which involved the collaboration of: Mònica Plana, Elink European Projects Manager. European Territorial Consultancy.

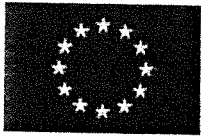
Translation: Traduaction Girona and Link

Linguistic Supervision: Joao Lobo and Diana Sans

Acknowledgements: to Réseau en scène Languedoc-Roussillon, for the help received which has made completing the partnership possible and The Cultural Contact Point in Spain (Ministry of Culture. Directorate-General of Cooperation and Cultural Communication) of Madrid and the European Projects Accelerator of the Ministry of Culture of the Generalitat (Autonomous Government) of Catalonia for the advice received.







Part C. Description of the project

C.1 Calendar of the project

Please indicate the project start and project end dates

Start date * : 01/06/2016 End date * : 31/08/2018 Duration (months) : 24

C.2.1 Organisation - Information

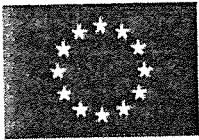
Partner no	Organisation Name	Number of staff employed by the organisation		Number of staff recruited by the organisation in relation to this project		Country code	Region
		Permanent	Temporary	Permanent	Temporary		
P1	AYUNTAMIENTO DE GIRONA	4	0	0	1	ES	Extra-Regio NUTS 2
P2	Centre d'art Le LAIT	8	0	0	0	FR	Midi-Pyrénées
P3	Addys Centre d'Art Contemporain FUNDACIÓ BALJARD	1	0	0	0	ES	Illes Balears
P4	Bureau des Arts et Territoires	2	1	0	0	FR	Languedoc-Roussillon
P5	Fondazione per l'arte onlus	3	2	3	4	IT	Lazio
P6	Sputnik OZ	1	0	0	2	SK	Bratislavský kraj
P7	GROUPEMENT EUROPEEN DE COOPERATION TERRITORIALE PYRENEES-MEDITE	9	0	0	0	FR	Extra-Regio NUTS 2

C.2.2 Organisation - dependencies

Are there dependencies between the project leader and the partners involved in this proposal?

Yes No





C.3 Relevance to the Programme priorities

Please choose the priorities which are most relevant to your project. You may choose a maximum of 3 priorities. If you choose more than 1 priority, you have to rank the selected priorities by order of relevance.

- Transnational mobility
- Audience development
- Capacity building - Digitisation
- Capacity building - New business models
- Capacity building - Training and education

Priority(ies)	Ranking
Capacity building - Digitisation	3
Capacity building - New business models	1
Capacity building - Training and education	2

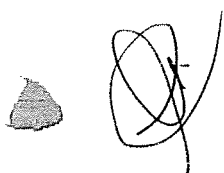
C.4 Fields (please choose at least one sub-field). Please note that if more than 1 field is ticked, the project will be considered as interdisciplinary and you should identify the priorities in the table below

Performing arts

- Theatre
- Music
- Circus art
- Puppetry
- Dance
- Opera
- Street art

Cultural heritage

- Tangible culture - historical sites and buildings
- Tangible culture - Libraries and archives
- Tangible culture - Museums
- Intangible culture





Visual arts

- Painting, drawing
- Photography
- Digital arts
- Graphic arts
- Sculpture
- Film, Video

Design and applied arts

- Decorative arts
- Fashion design
- Graphic design
- Craftwork

Literature books and reading

- Creative writing
- Publishing
- Translation

Architecture

- Architecture

Other field

- Other

Please explain in which ways the proposal relates to the field(s) selected? (Max. 2000 characters) :

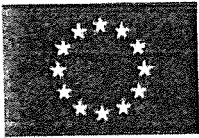
Six of the seven project partners are specialised in the field of visual arts. The seventh partner works in the field of visual arts and other cultural fields. Five of the partners are public and private contemporary art centres with extensive experience in this field. Similar to what some partners have done in the past, the area of action of this project is hybrid and spans the broadest sector of the creative industries as the interaction between creative fields is considered inherent in contemporary artistic practices. Furthermore, this relationship is sought after given that the interdisciplinary nature and relationship between the arts enrich artistic creation, both in terms of the professionals themselves and their creations.

The actions are therefore designed mainly for visual artists and other professionals in this creative field such as curators, critics, art historians, media and other agents involved in the contemporary art system.

Interdisciplinary

Priority	Sub-field
2	Photography
3	Painting, drawing





Creative Europe Culture

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1	Digital arts
	film, video
	Sculpture
	Graphic arts

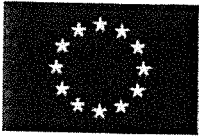
Submission number:
570478-CREA-1-2016-1-ES-CULT-COOP1

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Test your connection



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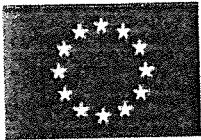


C.5 Please specify which are the different countries participating in the Culture sub-programme that will host and/or benefit from the activities

Countries	
SPAIN	<input checked="" type="checkbox"/>
FRANCE	<input checked="" type="checkbox"/>
ITALY	<input checked="" type="checkbox"/>
SLOVAKIA	<input checked="" type="checkbox"/>
Add a new country	

The connection test succeeded.





C.6 Summary of the project (Max. 2000 characters). Please note that this information may be used for dissemination purposes

Please indicate the language of the summary * :

English

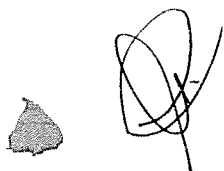
The Spur is a project for the creation of a European cooperation network made up of seven cultural organisations that operate on a local and international scale as cultural operators, focusing above all on the field of the visual arts. It has two key objectives:

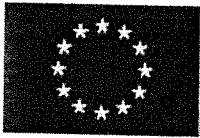
A- To develop innovative projects for building the professional capacities and transnational mobility of creators, in particular visual artists, enabling the sector to move towards the economy of creativity and facilitating the exploration of new business and work models.

B- To implement transnational co-management processes between different organisations in order to foster collaboration and knowledge transfer and, consequently, generate a European bank of exportable and reusable management resources that help to build the professional capacities of the sector.

The Spur works towards these goals on the basis of five actions:

1. Exploration: creation of artist spaces as seeds for building professional capacities and achieving social urban regeneration.
2. Innovation: activation of a creative residencies programme geared towards research and the development of professional profiles through their insertion in the system and the real economy (industry, district, cluster) and aided by mentoring.
3. Knowledge: holding of seminars in order to disseminate the experiences enabled by the project and to systematise the knowledge
4. Communication: General communication actions with special emphasis on 2.0 modes, release of publication (final catalogue and a yearly dynamic digital Magazine).
5. Organisation: Creation of a transnational work team which, on the basis of shared knowledge and best practices, which provides a solid grounding for stable cooperative initiatives beyond the project.





Part E. Award criteria

Please answer the following questions. Note that the quality of the application will be evaluated on the basis of the answers provided.

E.1 Relevance

How relevant is the project's strategy to implement one or more of the priorities considered as instrumental to the achievement of the objectives of the Sub-programme? (Max. 1000 characters) :

The strategy of the project The Spur is aligned with the objectives of the Creative Europe programme, especially in its 3 areas of priority. It aims to unite an international work team based on European cooperation and internationalisation of partners to consolidate common intervention strategies on a local and European level that benefit the most enterprising artists and develop new management models. Their work aims to:

- Provide cultural actors with skills, aptitude and knowledge, while promoting adaptation to digital technology and testing innovative approaches to new business, commercial and management models. (C.2 and C.3)
- Enable cultural actors to engage internationally and internationalise their careers and activities within Europe and abroad (A).
- Strengthen Europe's cultural and creative organisations and international networks in order to gain access to professional opportunities and boost mobility (C.2 and C.3)

How convincing, clearly defined and innovative are the strategies proposed to achieve the above priority(ies) that the project seeks to implement? (Max. 1000 characters) :

The Spur is structured into 5 strategic areas which translate into 5 complementary actions: exploration, innovation, knowledge, communication and organisation. Its structure is clear and well-defined. Objectives and actions are identified by leadership, team, resource and mode of implementation and adaptation to each situation. It is flexible, as required by experimental projects.

The project stimulates the network of art centres towards an economy of creativity to innovate and provide new forms of contemporary art support. The most visible action is to create residencies for artists and creative professionals aimed at inserting artists/creative professionals into the real economy: industry, gallery, neighbourhood, clusters, etc. The most innovative action is the creation of incubation spaces in cities for impactful creative projects. The publication of digital media in Europe has the broadest reach thanks to an innovative communication approach with a vigorous and dynamic format.

To what extent is the project aiming at producing results which will go beyond the sole interest of the partners and direct participants and have potential long-term impacts? (Max. 1000 characters) :

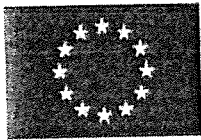
Each partner, in their actions, aims to stay connected to current local and regional policies.

The project plans to generate a shared resource and knowledge bank that transcends the project and acts as a foundation for future actions of the partnership or any European cultural organisation.

Actions 1 and 2 (new creative residencies- artist shops/workshops) seek to influence their urban context and evolve over the medium to long term, while becoming a model that inspires other agents who preserve more conventional work methods.

Action 5 seeks to create protocols and document models that can be transferred and used by other organisations. The yearly digital magazine is created to remain a project from participating art centres.





To what extent is the project complementary to cultural actions implemented at national, regional or local level? (Max. 1000 characters):

The Spur complements the policies the Government of Catalonia follows. The 2021 Strategic Culture Plan works according to the idea that the cultural future of Catalonia depends on its ability to reinforce industrial and internationalisation processes. Among the guiding criteria of this plan are internationalisation, actions on the entire value chain (production, distribution, marketing, consumption), support for professionalization, interrelationship of sectors and progressive incorporation of traditionally marginalised subsectors. All these elements are present in The Spur.

However, each partner is connected to the active local and regional policies in the cities and/or urban areas where they intervene by the creation of jobs, economic revitalisation and the promotion of innovation and entrepreneurship. This is the group's common trait that provides coherency to the discourse and definition of projects and objectives.

E.2 Quality of the content and activities

How concrete and well defined are the activities to be implemented in the framework of the project? (Max. 1000 characters):

The Spur offers 5 well-defined and -designed actions based on the real needs, capacities and intentions of the partners:

1. Exploration: study and concrete actions for the creation of artist spaces.
2. Innovation: insertion of 18 resident artists into the real economy with the aid of expert mentoring.
3. Knowledge: 4 seminars aimed at transmitting knowledge.
4. Communication: actions 2.0 and publishing a book and digital magazine.
5. Organisation: Creation of a transnational work team supported by expertise and best practices.

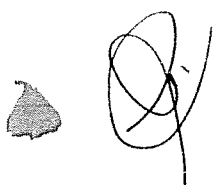
The actions are well-defined so as to be communicated and adopted as a work plan. For each case, indication of: what is done, how it's done, who does it and with what resources.

The quality of actions is a priority and motivation for the partners and one of their main criterions to which they are committed. That's why a quantitative and qualitative monitoring and evaluation of results will be carried out.

How clearly related are the objectives and activities of the project to the identified needs of the target groups? (Max. 1000 characters):

The project adapts to the needs of visual artists and creative professionals who know participating agents as a result of their direct work with the groups the actions are intended for. The study carried out in 2010 by ARTImetria consultancy firm was a diagnosis of artists in Catalonia and it provided a sample of the situation of visual arts in Europe. The diagnosis has been verified with the partners and is also being studied by the DECA master at the University of Nuoro, headed by Italian technicians of The Spur. Nevertheless, the analysis and diagnosis emphasise the need to provide tools for artistic creation in order to achieve improved professional profiles, greater financial autonomy and stronger links to the community as a whole.

It also responds to the structural trend (on several territorial levels, from local to European) towards the incorporation of cultural activities in socio-economic and urban regeneration dynamics.





Are there concrete and well defined outputs (deliverables) and how appropriate are they towards the overall objectives of the project? (Max. 1000 characters) :

The outputs generated by the project achieve the following objectives:

- A. Practice and implement transnational co-management processes
- B. Strengthen professional capacities and explore new business and work models.

This is specified in the creation of the following consensual documents of transnational validity:

- Models of contracts with artists
- Best practices document
- Mentoring protocol
- Bases of the project and participant selection process
- Presentation and/or videos recorded at each conference

- C. Project monitoring, control and evaluation

- Report and justification of expenses, monitoring and evaluation reports, copy of contracts established with participating artists and agreements between partners.
- A copy of each type of communication material (flyers, pamphlets and catalogues).

Is a qualitative and quantitative assessment of the results foreseen and how clear and appropriate is it? (Max. 1000 characters) :

The project has a work system based on result-driven objectives which are evaluated with consensual quantitative and qualitative indicators. After the first year, the possibility of improving process planning will be assessed if goals set were not reached. The partners are committed to guaranteeing the adaptability of the project and maintaining its dynamic, flexible and specialised nature which is intrinsic to these types of projects. The evaluation will be carried out by gathering the following indicators:

Process indicators (analysed during implementation). Quantitative and qualitative. The satisfaction index of participating artists and user surveys will have as much importance as the quantification of the number of actions effectively carried out*

Result indicators (analysed at the end of the project) (idem *)

Impact indicators (analysed in the medium and long term). These will only be quantitative.

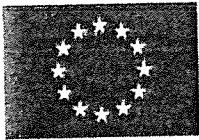
See indicator section in attached file.

How relevant is the experience of the team taking part in the project, for example, in terms of organisational skills, experience and track record in the cultural and creative sectors, communication and language skills? (Max. 1000 characters)

Attention: To this purpose, the CVs of the persons responsible for the submitted project within the applicant organisation and each partner institution will be assessed.

Each member partner of the project can rely on at least two people with organisational and managerial skills and over 5 years' experience in the cultural and creative sector. All teams have at least 2 people who speak at least 2 of the main European languages. Among all partners, 10 European languages are spoken. Partner teams are expert agents in cultural management and production of contemporary art. Professionals are qualified with university studies, postgraduate and





masters in their specialised work field. Most also have expertise in European cooperative projects and international co-production projects and skills in mediation, economy, publishing, production, curatorship, recruitment, best practices, etc.

All teams are multi-person.

The teams rely on the support of services and personnel from Town Halls (Albí and Girona). They are municipal art centres.

See more info in file.

How appropriate is the allocation of the budget and human resources to the activities undertaken in the framework of the project? (Max. 1000 characters) :

Of the project budget (€333,333.33), European subsidy provides 60% of costs. The members provide 40% of which 90,000 euros (67.49% of this partial amount) comes from funding from the Euroregion Pyrenees–Mediterranean. Priority was placed on enabling partners to manage the budget for the action they are in charge of and with sufficient human resources to accomplish it. Co method shall be applied (cooperation, co-organisation, co-founding, co-production, co-working) and co-responsibility. Project partners will create a separate financial item in order to guarantee accounting, traceability and execution follow-up. Part-time personnel will be hired to help with project administration and communication. Selecting personnel with language skills will make this more profitable as it will save money on translations (8.4% of total cost).

How clear and realistic is the time-table for implementing the project activities? (Max. 1000 characters) :

The work timeline is realistic, possible and useful and based on the human resources the project has available. The project is implemented in a period of two years starting once subsidy has been awarded. Initially as of the 1st of June, 2016 and after the subsidy agreement has been signed. Each action has a timeline as specified in the descriptive project report (see Annex). A detailed work plan is included based on actions, subactions, outputs/goals and schedule. The action must be finalised 24 months after its start.

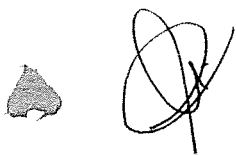
E.3 Communication and dissemination

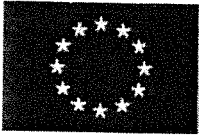
How clear and appropriate is the strategy to communicate on the activities of the partners' network, including the objectives, target groups, tools, channels, media, impact and timeline? (Max. 1000 characters) :

The communication strategy has 2 basic objectives: to be a platform for representation, information and relationship-building that generates resources for professionals in the creative and visual arts industries. and to root the project so it lasts longer than the duration of its funding. Therefore, 2 main actions are deployed:

1. Generation of communicative resources (logotype, social networks) that give the project a clear & coherent identity, aimed at reaching target groups & building loyalty with them as users.
2. Publication of a book and a yearly international digital magazine intended as a common platform that enables groups from participating art centres to interact while increasing project duration.

The target group includes artists, professionals and groups from contemporary visual arts in the Euroregion and abroad. *Communication is ensured from the start (making public that priority has been given to assistance) to the end (once the





report is presented).

Schedule in Annex

How will EU support be made visible throughout the duration of the project and beyond and contribute to a positive image of the EU? (Max. 1000 characters) :

In all communication actions and all project actions for that matter, it will be made clear in the images on the launch platforms, etc. that ETACEC was funded with the support of the Euroregion and the EU. In addition, press conferences for project presentation will rely on the presence of prominent figures from the Euroregion, European Commission in the territories and Europe Direct. Press conferences in Girona will rely on the presence of the European Commission Representation of Barcelona and the Creative Europe point set up in Madrid. Because of their importance, these institutions will act as a channel of communication and will be portrayed as fundamental active entities in European integration policies.

How and to whom will the experience and knowledge acquired through the project be disseminated at local, regional, national and/or European level, including beyond the duration of the project? (Max. 1000 characters) :

One of the main objectives of the project is to ensure that a large part of the actions carried out become transferrable and reproducible in other European territories, even if upon request. In other words, actors from other territories could request the expertise and intellectual capital of this partnership to elaborate a project that can be implemented in their area.

Another objective is the reinforcement of professional capacities in the visual arts sector by exploring new business models and ways of integrating creative activity into its economic and socio-urban context. The project will last longer than two years if actions 1 and 2 (residencies in shops-workshops, grouped in a concrete urban space and inserted into their socio-economic context) are consolidated and trigger the rise of new projects that articulate around the original project or in parallel in other locations.

E.4 Quality of the partnership

How is the partnership defined and to what extent does it ensure a strong involvement of all partners and a clear division of tasks between them?

Please describe the method of management applied to the project (cooperation scheme with co-organisers e.g. contacts, meetings, etc.) (Max. 1000 characters) :

This project ensures a high level of involvement from all partners by implementing methods of cooperation, co-organisation, co-funding, co-production and co-working.

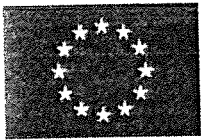
The organisational chart plans the participation of each partner in all actions through international teams. Different partners assume the leadership of an action in such a way that staff commitment to the action and tasks are equally distributed.

General project management Monitoring and control of administration and accounting: Girona City Council: Bòlit Centre d'Art Contemporani, Girona.

Pilot committee comprised of managing project partners. The pilot committee is in charge of the coordination and strategic management of the project.

Management committee for each action. Each action has a management team comprised of a managing partner and two collaborating partners. All partners participate in the management team of two of the projects and Bòlit in 3.





How will the partnership be made to last beyond the duration of the project? (Max. 1000 characters) :

The project arises from a partnership that naturally blends the Euroregional and European transnational models but it seeks to consolidate this by implementing this project.

The partnership seeks to position itself as a reference on the European scene. The project is a starting point for the construction of an authentic European cooperative network of agents who are internationally committed to contemporary art.

As of today, sectorial work agreements have been established such as itinerant exhibitions among centres (Le Lait and Bòlit, Bòlit and Alaró), exchange projects from resident artists and the co-production of exhibitions among Bòlit, Sputnik and Arte di Roma.

The Magazine-catalogue will act as the project foundation to guarantee permanent collaboration among partners and with the artistic sector.

There is a clear willingness to maintain the collaboration above and beyond the project and to boost it through new projects resulting from the relationship.

To what extent does the partnership go beyond the organisations' direct geographical neighbours and draw partners from a diverse geographical range of participating countries? (Max. 1000 characters) :

Although the initial core of collaboration is based on European proximity (Euroregion Pyrenees–Mediterranean) and already has prior experience in the common management of European projects, The Spur aims to take a step further and extend the radius of action to Italy and Slovakia to encompass more diverse situations and work within a more culturally complex geographical area, and thus with more potential for results. The participation of Slovakia in the project with Sputnik Oz of Bratislava especially reinforces this aspect.

Furthermore, the wide range of the partners' intentions means that all open selection processes for participants address international artistic communities that are open to new possible connections with other countries and continents. Similarly, the magazine and publication open the group to a broader scope of international activity.

Only for projects involving partnership with organisation(s) established outside the EU or EFTA countries: To what extent does the partnership with operators from outside the EU reflect the concept of the role of culture in the EU's external relations, as spelt out in the European Agenda for Culture? (Max. 1000 characters) :





CREATIVE EUROPE - CULTURE sub-programme

scheme:	COP1
Agreement n°	570478
Beneficiary:	Ajuntament de Girona

WORK PROGRAMME

Start date:	1/09/2016	End date:	31/08/2018
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N°	Activity (brief description)	From *	To*	County and Location	Name of the responsible organisation
1	1. Exploration. Artist spaces as seeds for professional and social urban renewal	1/07/2016	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires
2	1.1 Training of agents/companies that have experienced methodologies and have executed projects of this kind	19/09/2016	31/05/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires and Bòllt, Centre d'Art Contemporani. Girona
3	1.2 Exploratory study, in each city, of the existing possibilities, to detect areas and possible premises	1/06/2017	31/08/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires
4	1.3 Provision of reference spaces to host the shop-workshops: selection process, initial adaptation, etc	1/06/2017	31/05/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires
5	1.4 Agreement documents with the owners of the premises and contract document between artists and owners	1/06/2017	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires
6	1.5 Opening of some artists shop-workshops: help in adapting spaces, organise themselves as a collective, etc.	1/01/2018	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires
7	1.6 Future proposal for continuing with the project	1/07/2018	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Bureau des Arts et des Territoires
8	2. Innovation. Creative residencies, platforms and mentoring	1/09/2016	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
9	2.1 Establishment of a common protocol for the mentoring and provision of advice to the artists	1/07/2016	31/03/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
10	2.2 Public, transparent and European call (3) for proposals to select the artists: 2 different artists in each period	1/09/2016	31/10/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
11	2.3 Legal approval open call (2 times)	19/09/2016	25/04/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
12	2.4 Dissemination open call (3 times)	27/09/2016	15/09/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma





CREATIVE EUROPE - CULTURE sub-programme

WORK PROGRAMME

scheme:	COP1
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Start date:	1/09/2016	End date:	31/08/2018
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N°	Activity (brief description)	From*	To*	Country and Location	Name of the responsible organization
13	2.5 Resolution open call (3 times)	15/12/2016	30/09/2017	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
14	2.6 Advice and mentoring aimed at the professionalization of artists: mentoring, coaching, guidance, etc.	1/02/2017	31/03/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
15	2.7 Professional residency in a company/industry in the field of creative industries	1/02/2017	31/03/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
16	2.8 Residency as a user of shop-workshops premises (linked with action 1)	1/02/2017	31/03/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
17	2.9 Resident artists in contemporary art spaces (mentoring provided by the professionals of the organisation)	1/02/2017	31/03/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
18	2.10 Artists meetings	6/03/2018	18/03/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	Centre d'art Le LAIT and Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma
19	3. Knowledge: seminars, knowledge transfer and resource bank	1/09/2016	31/08/2018	Girona (ES), Albi (FR), Rome (IT) and Bratislava (SK)	Fondazione per l'Arte
20	3.1 Preparation & conclusions	1/09/2016	25/05/2018	Girona (ES), Albi (FR), Rome (IT) and Bratislava (SK)	Fondazione per l'Arte
21	3.2 Seminars (4), one in each participating city over the two-year duration of the project	12/12/2016	23/03/2018	Girona (ES), Albi (FR), Rome (IT) and Bratislava (SK)	Fondazione per l'Arte
22	4. Communication: blog, 2.0 and publications	1/09/2016	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	GECT Pyrenees Mediterranee
23	4.1 Criteria: logotypes/corporate image	1/09/2016	31/12/2016	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	GECT Pyrenees Mediterranee
24	4.2 Resources: blog (central channel of digital communication), 2.0 (Facebook, Twitter), common database, press office, etc.	1/09/2016	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	GECT Pyrenees Mediterranee
25	4.3 Publications: The Spur magazine catalogue (2 editions, dynamic publication)	1/10/2016	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	GECT Pyrenees Mediterranee and Sputnik Oz



**CREATIVE EUROPE - CULTURE sub-programme**

Scheme:	COP1
Agreement n°	570478
Beneficiary:	Ajuntament de Girona

WORK PROGRAMME

Start date:	1/09/2016	End date:	31/08/2018
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N°	Activity (brief description)	From *	To*	Country and Location	Name of the responsible organisation
26	4.4 End-of-project book: at the end of the project, high quality book-catalogue that will showcase the work carried out	1/07/2016	31/08/2018	Girona (ES), Palma de Mallorca (ES), Albi (FR), Rome (IT), Bratislava (SK), Montpellier (FR)	GECT Pyrenees Mediterranee and Sputnik Oz & Sputnik Oz
27	5. Organisation: co-management and best practices. The core of the project, to leave a legacy of standards forms and documents	1/09/2016	31/08/2018	Girona (ES), Toulouse (FR) and Albi (FR)	Bòlit, Centre d'Art Contemporani. Girona
28	5.1 Creative Eu Resolution & Verification	1/06/2016	31/07/2016	Girona (ES)	Bòlit, Centre d'Art Contemporani. Girona
29	5.2 Project adaptation	1/06/2016	14/07/2016	Girona (ES)	Bòlit, Centre d'Art Contemporani. Girona
30	5.3 Organization, management & control	1/06/2016	31/08/2018	Girona (ES)	Bòlit, Centre d'Art Contemporani. Girona
31	5.4 Creation of a resource archive and work tools	1/07/2016	31/08/2018	Girona (ES), Montpellier(FR) and Albi (FR)	Bòlit, Centre d'Art Contemporani. Girona
32	5.5 Assistance kick-off meeting in Brussels	10/10/2016	11/10/2016	Girona (ES)	Bòlit, Centre d'Art Contemporani. Girona
33	5.6 Initial meeting in Girona. Evaluation meetings during the process	22/09/2016	23/09/2016	Girona (ES)	Bòlit, Centre d'Art Contemporani. Girona
34	5.7 Organization & evaluation meeting during the process	12/12/2016	13/12/2106	Palma (ES)	Bòlit, Centre d'Art Contemporani. Girona
35	5.8 Organization & evaluation meeting during the process	13/03/2017	14/03/2018	Bratislava (SK)	Bòlit, Centre d'Art Contemporani. Girona
36	5.9 Organization & evaluation meeting during the process	11/12/2017	12/12/2017	Rome (IT)	Bòlit, Centre d'Art Contemporani. Girona
37	5.10 Organization & evaluation meeting during the process	11/03/2018	12/03/2018	Montpellier (FR)	Bòlit, Centre d'Art Contemporani. Girona
38	5.11 Organization & evaluation meeting during the process	13/03/2018	14/03/2018	Albi (FR)	Bòlit, Centre d'Art Contemporani. Girona
39	5.12 Final report	1/06/2018	31/08/2018	Girona (ES)	Bòlit, Centre d'Art Contemporani. Girona



ANNEX II
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PART A – LEGAL AND ADMINISTRATIVE PROVISIONS

ARTICLE II.1 – GENERAL OBLIGATIONS AND ROLES OF THE BENEFICIARIES

II.1.1 General obligations and role of the beneficiaries

The beneficiaries shall:

- (a) be jointly and severally responsible for carrying out the action in accordance with the terms and conditions of the Agreement;
- (b) be responsible for complying with any legal obligations incumbent on them jointly or individually;
- (c) make appropriate internal arrangements for the proper implementation of the action, consistent with the provisions of this Agreement; where provided for in the Special Conditions, those arrangements shall take the form of an internal co-operation agreement between the beneficiaries.

II.1.2 General obligations and role of each beneficiary

Each beneficiary shall:

- (a) inform the coordinator immediately of any change likely to affect or delay the implementation of the action of which the beneficiary is aware;
- (b) inform the coordinator immediately of any change in its legal, financial, technical, organisational or ownership situation or of its affiliated entities and of any change in its name, address or legal representative or of its affiliated entities;
- (c) submit in due time to the coordinator:
 - (i) the data needed to draw up the reports, financial statements and other documents provided for in the Agreement;
 - (ii) all the necessary documents in the event of audits, checks or evaluation in accordance with Article II.27;
 - (iii) any other information to be provided to the Agency according to the Agreement, except where the Agreement requires that such information is submitted directly by the beneficiary to the Agency.

II.1.3 General obligations and role of the coordinator

The coordinator shall:

- (a) monitor that the action is implemented in accordance with the Agreement;
- (b) be the intermediary for all communications between the beneficiaries and the Agency, except where provided otherwise in the Agreement, and, in particular, the coordinator shall:
 - (i) immediately provide the Agency with the information related to any change in the name, address, legal representative as well as in the legal, financial, technical, organisational or ownership situation of any of the beneficiaries or of its affiliated entities or to any event likely to affect or delay the implementation of the action, of which the coordinator is aware;



- (ii) bear responsibility for supplying all documents and information to the Agency which may be required under the Agreement, except where provided otherwise in the Agreement; where information is required from the other beneficiaries, the coordinator shall bear responsibility for obtaining and verifying this information before passing it on to the Agency;
- (c) make the appropriate arrangements for providing any financial guarantees required under the Agreement;
- (d) establish the requests for payment in accordance with the Agreement;
- (e) where it is designated as the sole recipient of payments on behalf of all of the beneficiaries, ensure that all the appropriate payments are made to the other beneficiaries without unjustified delay;
- (f) bear responsibility for providing all the necessary documents in the event of checks and audits initiated before the payment of the balance, and in the event of evaluation in accordance with Article II.27;
- (g) transfer to the beneficiaries, without delay, any document relating to the action or the grant.

The coordinator shall not subcontract any part of its tasks to the other beneficiaries or to any other party.

ARTICLE II.2 – COMMUNICATIONS BETWEEN THE PARTIES

II.2.1 Form and means of communications

Any communication relating to the Agreement or to its implementation shall be made in writing (in paper or electronic form), shall bear the number of the Agreement and shall be made using the communication details identified in Article I.6.

Electronic communications shall be confirmed by an original signed paper version of that communication if requested by any of the parties provided that this request is submitted without unjustified delay. The sender shall send the original signed paper version without unjustified delay.

Formal notifications shall be made by registered mail with return receipt or equivalent, or by equivalent electronic means.

II.2.2 Date of communications

Any communication is deemed to have been made when it is received by the receiving party, unless the agreement refers to the date when the communication was sent.

Electronic communication is deemed to have been received by the receiving party on the day of successful dispatch of that communication, provided that it is sent to the addressees listed in Article I.6. Dispatch shall be deemed unsuccessful if the sending party receives a message of non-delivery. In this case, the sending party shall immediately send again such communication to any of the other addresses listed in Article I.6. In case of unsuccessful dispatch, the sending party shall not be held in breach of its obligation to send such communication within a specified deadline.

Mail sent to the Agency using the postal services is considered to have been received by the Agency on the date on which it is registered by the department identified in Article I.6.2.

Formal notifications made by registered mail with return receipt or equivalent, or by equivalent electronic means, shall be considered to have been received by the receiving party on the date of receipt indicated on the return receipt or equivalent.



ARTICLE II.3 – LIABILITY FOR DAMAGES

- II.3.1** The Agency shall not be held liable for any damage caused or sustained by any of the beneficiaries, including any damage caused to third parties as a consequence of or during the implementation of the action.
- II.3.2** Except in cases of force majeure, the beneficiaries shall compensate the Agency for any damage sustained by it as a result of the implementation of the action or because the action was not implemented or implemented poorly, partially or late.

ARTICLE II.4 - CONFLICT OF INTERESTS

- II.4.1** The beneficiaries shall take all necessary measures to prevent any situation where the impartial and objective implementation of the Agreement is compromised for reasons involving economic interest, political or national affinity, family or emotional ties or any other shared interest (“conflict of interests”).
- II.4.2** Any situation constituting or likely to lead to a conflict of interests during the implementation of the Agreement shall be notified to the Agency, in writing, without delay. The beneficiaries shall immediately take all the necessary steps to rectify this situation. The Agency reserves the right to verify that the measures taken are appropriate and may require additional measures to be taken within a specified deadline.

ARTICLE II.5 – CONFIDENTIALITY

- II.5.1** The Agency and the beneficiaries shall preserve the confidentiality of any information and documents, in any form, which are disclosed in writing or orally in relation to the implementation of the Agreement and which are explicitly indicated in writing as confidential.
- II.5.2** The beneficiaries shall not use confidential information and documents for any reason other than fulfilling their obligations under the Agreement, unless otherwise agreed with the Agency in writing.
- II.5.3** The Agency and the beneficiaries shall be bound by the obligations referred to in Articles II.5.1 and II.5.2 during the implementation of the Agreement and for a period of five years starting from the payment of the balance, unless:
- (a) the party concerned agrees to release the other party from the confidentiality obligations earlier;
 - (b) the confidential information becomes public through other means than in breach of the confidentiality obligation through disclosure by the party bound by that obligation;
 - (c) the disclosure of the confidential information is required by law.

ARTICLE II.6 – PROCESSING OF PERSONAL DATA**II.6.1 Processing of personal data by the Agency**

Any personal data included in the Agreement shall be processed by the Agency pursuant to Regulation (EC) No 45/2001 of the European Parliament and of the Council of 18 December 2000 on the protection of individuals with regard to the processing of personal data by the Community institutions and bodies and on the free movement of such data.



Such data shall be processed by the data controller identified in Article I.6.1 solely for the purposes of the implementation, management and monitoring of the Agreement, without prejudice to possible transmission to the bodies charged with the monitoring or inspection tasks in application of Union law.

The beneficiaries shall have the right of access to their personal data and the right to rectify any such data. Should the beneficiaries have any queries concerning the processing of their personal data, they shall address them to the data controller, identified in Article I.6.1.

The beneficiaries shall have the right of recourse at any time to the European Data Protection Supervisor.

II.6.2 Processing of personal data by the beneficiaries

Where the Agreement requires the processing of personal data by the beneficiaries, the beneficiaries may act only under the supervision of the data controller identified in Article I.6.1, in particular with regard to the purpose of the processing, the categories of data which may be processed, the recipients of the data and the means by which the data subject may exercise his or her rights.

The access to data that the beneficiaries grant to their personnel shall be limited to the extent strictly necessary for the implementation, management and monitoring of the Agreement.

The beneficiaries undertake to adopt appropriate technical and organisational security measures having regard to the risks inherent in the processing and to the nature of the personal data concerned, in order to:

- (a) prevent any unauthorised person from gaining access to computer systems processing personal data, and especially:
 - (i) unauthorised reading, copying, alteration or removal of storage media;
 - (ii) unauthorised data input as well as any unauthorised disclosure, alteration or erasure of stored personal data;
 - (iii) unauthorised persons from using data-processing systems by means of data transmission facilities;
- (b) ensure that authorised users of a data-processing system can access only the personal data to which their access right refers;
- (c) record which personal data have been communicated, when and to whom;
- (d) ensure that personal data being processed on behalf of third parties can be processed only in the manner prescribed by the Agency;
- (e) ensure that, during communication of personal data and transport of storage media, the data cannot be read, copied or erased without authorisation;
- (f) design their organisational structure in such a way that it meets data protection requirements.



ARTICLE II.7 – VISIBILITY OF UNION FUNDING

II.7.1 Information on Union funding and use of European Union emblem

Unless the Agency requests or agrees otherwise, any communication or publication related to the action, made by the beneficiaries jointly or individually, including at conferences, seminars or in any information or promotional materials (such as brochures, leaflets, posters, presentations, etc.), shall indicate that the action has received funding from the Union and shall display the European Union emblem.

When displayed in association with another logo, the European Union emblem must have appropriate prominence.

The obligation to display the European Union emblem does not confer to the beneficiaries a right of exclusive use. The beneficiaries shall not appropriate the European Union emblem or any similar trademark or logo, either by registration or by any other means.

For the purposes of the first, second and third subparagraphs and under the conditions specified therein, the beneficiaries are exempted from the obligation to obtain prior permission from the Agency to use the European Union emblem.

II.7.2 Disclaimers excluding Agency and Commission responsibility

Any communication or publication related to the action, made by the beneficiaries jointly or individually in any form and using any means, shall indicate that it reflects only the author's view and that the Agency and the Commission are not responsible for any use that may be made of the information it contains.

ARTICLE II.8 – PRE-EXISTING RIGHTS AND OWNERSHIP AND USE OF THE RESULTS (INCLUDING INTELLECTUAL AND INDUSTRIAL PROPERTY RIGHTS)

II.8.1 Ownership of the results by the beneficiaries

Unless stipulated otherwise in the Agreement, ownership of the results of the action, including industrial and intellectual property rights, and of the reports and other documents relating to it, shall be vested in the beneficiaries.

II.8.2 Pre-existing industrial and intellectual property rights

Where industrial and intellectual property rights, including rights of third parties, exist prior to the conclusion of the Agreement, the beneficiaries shall establish a list which shall specify all rights of ownership and use of the pre-existing industrial and intellectual property rights and disclose it to the Agency at the latest before the commencement of implementation.

The beneficiaries shall ensure that they or their affiliated entities have all the rights to use any pre-existing industrial and intellectual property rights during the implementation of the Agreement.

II.8.3 Rights of use of the results and of pre-existing rights by the Agency and/or the Union

Without prejudice to Articles II.1.1, II.3 and II.8.1, the beneficiaries grant the Agency and/or the Union the right to use the results of the action for the following purposes:

- (a) use for its own purposes, and in particular, making available to persons working for the Agency, the Union institutions, agencies and bodies and to Member States' institutions, as well as, copying and reproducing in whole or in part and in unlimited number of copies;



- (b) distribution to the public, and in particular, publication in hard copies and in electronic or digital format, publication on the internet, including on the Europa website, as a downloadable or non-downloadable file, broadcasting by any kind of technique of transmission, public display or presentation, communication through press information services, inclusion in widely accessible databases or indexes;
- (c) translation;
- (d) giving access upon individual requests without the right to reproduce or exploit, as provided for by Regulation (EC) No 1049/2001 of the European Parliament and of the Council of 30 May 2001 regarding public access to European Parliament, Council and Commission documents;
- (e) storage in paper, electronic or other format;
- (f) archiving in line with the document management rules applicable to the Agency and/or the Commission;
- (g) rights to authorise or sub-licence the modes of exploitation set out in points (b) and (c) to third parties.

Additional rights of use for the Agency and/or the Union may be provided for in the Special Conditions.

The beneficiaries shall warrant that the Agency and/or the Union has the right to use any pre-existing industrial and intellectual property rights, which have been included in the results of the action. Unless specified otherwise in the Special Conditions, those pre-existing rights shall be used for the same purposes and under the same conditions applicable to the rights of use of the results of the action.

Information about the copyright owner shall be inserted when the result is divulged by the Agency and/or the Union. The copyright information shall read: "© – year – name of the copyright owner. All rights reserved. Licenced to the European Union under conditions."

ARTICLE II.9 – AWARD OF CONTRACTS NECESSARY FOR THE IMPLEMENTATION OF THE ACTION

II.9.1 Where the implementation of the action requires the procurement of goods, works or services, the beneficiaries shall award the contract to the tender offering best value for money or, as appropriate, to the tender offering the lowest price. In doing so, they shall avoid any conflict of interests.

Beneficiaries acting in their capacity of contracting authorities within the meaning of Directive 2004/18/EC of the European Parliament and of the Council of 31 March 2004 on the coordination of procedures for the award of public work contracts, public supply contracts and public service contracts or contracting entities within the meaning of Directive 2004/17/EC of the European Parliament and of the Council of 31 March 2004 coordinating the procurement procedures of entities operating in the water, energy, transport and postal services sectors shall abide by the applicable national public procurement rules.

II.9.2 The beneficiaries shall retain sole responsibility for carrying out the action and for compliance with the provisions of the Agreement. The beneficiaries shall ensure that any procurement contract contains provisions stipulating that the contractor has no rights vis-à-vis the Agency under the Agreement.

II.9.3. The beneficiaries shall ensure that the conditions applicable to them under Articles II.3, II.4, II.5, II.8 and II.27 are also applicable to the contractor.



ARTICLE II.10 – SUBCONTRACTING OF TASKS FORMING PART OF THE ACTION

- II.10.1** A "subcontract" is a procurement contract within the meaning of Article II.9, which covers the implementation by a third party of tasks forming part of the action as described in Annex I.
- II.10.2** Beneficiaries may subcontract tasks forming part of the action, provided that, in addition to the conditions specified in Article II.9 and the Special Conditions, the following conditions are complied with:
- (a) subcontracting only covers the implementation of a limited part of the action;
 - (b) recourse to subcontracting is justified having regard to the nature of the action and what is necessary for its implementation;
 - (c) the estimated costs of the subcontracting are clearly identifiable in the estimated budget set out in Annex III;
 - (d) any recourse to subcontracting, if not provided for in Annex I, is communicated by the coordinator and approved by the Agency without prejudice to Article II.12.2;
 - (e) the beneficiaries ensure that the conditions applicable to them under Article II.7 are also applicable to the subcontractor.

ARTICLE II.11 - FINANCIAL SUPPORT TO THIRD PARTIES

- II.11.1** Where the implementation of the action requires giving financial support to third parties, the beneficiaries shall give such financial support in accordance with the conditions specified in Annex I, which shall at least contain:
- (a) the maximum amount of financial support, which shall not exceed EUR 60 000 for each third party except where the financial support is the primary aim of the action as specified in Annex I;
 - (b) the criteria for determining the exact amount of the financial support;
 - (c) the different types of activity that may receive financial support, on the basis of a fixed list;
 - (d) the definition of the persons or categories of persons which may receive financial support;
 - (e) the criteria for giving the financial support.
- II.11.2** By way of derogation from Article II.11.1, in case the financial support takes the form of a prize, the beneficiaries shall give such financial support in accordance with the conditions specified in Annex I, which shall at least contain:
- (a) the conditions for participation;
 - (b) the award criteria;
 - (c) the amount of the prize;
 - (d) the payment arrangements.
- II.11.3** The beneficiaries shall ensure that the conditions applicable to them under Articles II.3, II.4, II.5, II.7, II.8 and II.27 are also applicable to the third parties receiving financial support.



ARTICLE II.12 – AMENDMENTS TO THE AGREEMENT

- II.12.1** Any amendment to the Agreement shall be made in writing.
- II.12.2** An amendment may not have the purpose or the effect of making changes to the Agreement which would call into question the decision awarding the grant or be contrary to the equal treatment of applicants.
- II.12.3** Any request for amendment shall be duly justified and shall be sent to the other party in due time before it is due to take effect, and in any case one month before the end of the period set out in Article I.2.2, except in cases duly substantiated by the party requesting the amendment and accepted by the other party.
- II.12.4** A request for amendment on behalf of the beneficiaries shall be submitted by the coordinator. If a change of coordinator is requested without its agreement, the request shall be submitted by all other beneficiaries.
- II.12.5** Amendments shall enter into force on the date on which the last party signs or on the date of approval of the request for amendment.

Amendments shall take effect on a date agreed by the parties or, in the absence of such an agreed date, on the date on which the amendment enters into force.

ARTICLE II.13 – ASSIGNMENT OF CLAIMS FOR PAYMENTS TO THIRD PARTIES

- II.13.1** Claims for payments of the beneficiaries against the Agency may not be assigned to third parties, except in duly justified cases where the situation warrants it.

The assignment shall only be enforceable against the Agency if it has accepted the assignment on the basis of a written and reasoned request to that effect made by the coordinator on behalf of the beneficiaries. In the absence of such acceptance, or in the event of failure to observe the terms thereof, the assignment shall have no effect on the Agency.

- II.13.2** In no circumstances shall such an assignment release the beneficiaries from their obligations towards the Agency.

ARTICLE II.14 – FORCE MAJEURE

- II.14.1** "*Force majeure*" shall mean any unforeseeable exceptional situation or event beyond the parties' control, which prevents either of them from fulfilling any of their obligations under the Agreement, which was not attributable to error or negligence on their part or on the part of subcontractors, affiliated entities or third parties involved in the implementation and which proves to be inevitable in spite of exercising all due diligence. Any default of a service, defect in equipment or material or delays in making them available, unless they stem directly from a relevant case of force majeure, as well as labour disputes, strikes or financial difficulties cannot be invoked as *force majeure*.
- II.14.2** A party faced with *force majeure* shall formally notify the other party without delay, stating the nature, likely duration and foreseeable effects.
- II.14.3** The parties shall take the necessary measures to limit any damage due to *force majeure*. They shall do their best to resume the implementation of the action as soon as possible.
- II.14.4** The party faced with *force majeure* shall not be held to be in breach of its obligations under the Agreement if it has been prevented from fulfilling them by *force majeure*.

ARTICLE II.15 – SUSPENSION OF THE IMPLEMENTATION OF THE ACTION

II.15.1 Suspension of the implementation by the beneficiaries

The coordinator, on behalf of the beneficiaries, may suspend the implementation of the action or any part thereof, if exceptional circumstances make such implementation impossible or excessively difficult, in particular in the event of *force majeure*. The coordinator shall inform the Agency without delay, giving all the necessary reasons and details and the foreseeable date of resumption.

Unless the Agreement or the participation of a beneficiary is terminated in accordance with Article II.16.1, II.16.2 or points (c) or (d) of Article II.16.3.1, the coordinator shall, once the circumstances allow resuming the implementation of the action, inform the Agency immediately and present a request for amendment of the Agreement as provided for in Article II.15.3.

II.15.2 Suspension of the implementation by the Agency

II.15.2.1 The Agency may suspend the implementation of the action or any part thereof:

- (a) if the Agency has evidence that a beneficiary has committed substantial errors, irregularities or fraud in the award procedure or in the implementation of the Agreement or if a beneficiary fails to comply with its obligations under the Agreement;
- (b) if the Agency has evidence that a beneficiary has committed systemic or recurrent errors, irregularities, fraud or breach of obligations under other grants funded by the Union or the European Atomic Energy Community which were awarded to that beneficiary under similar conditions, provided that those errors, irregularities, fraud or breach of obligations have a material impact on this grant; or
- (c) if the Agency suspects substantial errors, irregularities, fraud or breach of obligations committed by a beneficiary in the award procedure or in the implementation of the Agreement and needs to verify whether they have actually occurred.

II.15.2.2 Before suspending the implementation the Agency shall formally notify the coordinator of its intention to suspend, specifying the reasons thereof, and, in the cases referred to in points (a) and (b) of Article II.15.2.1, the necessary conditions for resuming the implementation. The coordinator shall be invited to submit observations on behalf of all beneficiaries within 30 calendar days from receipt of this notification.

If, after examination of the observations submitted by the coordinator, the Agency decides to stop the suspension procedure, it shall formally notify the coordinator thereof.

If no observations have been submitted or if, despite the observations submitted by the coordinator, the Agency decides to pursue the suspension procedure, it may suspend the implementation by formally notifying the coordinator thereof, specifying the reasons for the suspension and, in the cases referred to in points (a) and (b) of Article II.15.2.1, the definitive conditions for resuming the implementation or, in the case referred to in point (c) of Article II.15.2.1, the indicative date of completion of the necessary verification.

The coordinator shall inform the other beneficiaries immediately. The suspension shall take effect five calendar days after the receipt of the notification by the coordinator or on a later date, where the notification so provides.

In order to resume the implementation, the beneficiaries shall endeavour to meet the notified conditions as soon as possible and shall inform the Agency of any progress made in this respect.



Unless the Agreement or the participation of a beneficiary is terminated in accordance with Articles II.16.1, II.16.2 or points (c), (i) or (j) of Article II.16.3.1, the Agency shall, as soon as it considers that the conditions for resuming the implementation have been met or the necessary verification, including on-the-spot checks, has been carried out, formally notify the coordinator thereof and invite the coordinator to present a request for amendment of the Agreement as provided for in Article II.15.3.

II.15.3 Effects of the suspension

If the implementation of the action can be resumed and the Agreement is not terminated, an amendment to the Agreement shall be made in accordance with Article II.12 in order to establish the date on which the action shall be resumed, to extend the duration of the action and to make any other modifications that may be necessary to adapt the action to the new implementing conditions.

The suspension is deemed lifted as from the date of resumption of the action agreed by the parties in accordance with the first subparagraph. Such a date may be before the date on which the amendment enters into force.

Any costs incurred by the beneficiaries, during the period of suspension, for the implementation of the suspended action or the suspended part thereof, shall not be reimbursed or covered by the grant.

The right of the Agency to suspend the implementation is without prejudice to its right to terminate the Agreement or the participation of a beneficiary in accordance with Article II.16.3 and its right to reduce the grant or recover amounts unduly paid in accordance with Articles II.25.4 and II.26.

Neither party shall be entitled to claim compensation on account of a suspension by the other party.

ARTICLE II.16 – TERMINATION OF THE AGREEMENT

II.16.1 Termination of the Agreement by the coordinator

In duly justified cases, the coordinator, on behalf of all beneficiaries, may terminate the Agreement by formally notifying the Agency thereof, stating clearly the reasons and specifying the date on which the termination shall take effect. The notification shall be sent before the termination is due to take effect.

If no reasons are given or if the Agency considers that the reasons exposed cannot justify the termination, it shall formally notify the coordinator, specifying the grounds thereof, and the Agreement shall be deemed to have been terminated improperly, with the consequences set out in the fourth subparagraph of Article II.16.4.

II.16.2 Termination of the participation of one or more beneficiaries by the coordinator

In duly justified cases, the participation of any one or several beneficiaries in the Agreement may be terminated by the coordinator, acting on request of that beneficiary or those beneficiaries, or on behalf of all the other beneficiaries. When notifying such termination to the Agency, the coordinator shall include the reasons for the termination of the participation, the opinion of the beneficiary or beneficiaries the participation of which is terminated, the date on which the termination shall take effect and the proposal of the remaining beneficiaries relating to the reallocation of the tasks of that beneficiary or those beneficiaries or, where relevant, to the nomination of one or more replacements which shall succeed that beneficiary or those beneficiaries in all their rights and obligations under the Agreement. The notification shall be sent before the termination is due to take effect.

If no reasons are given or if the Agency considers that the reasons exposed cannot justify the termination, it shall formally notify the coordinator, specifying the grounds thereof, and the participation shall be deemed to have been terminated improperly, with the consequences set out in the fourth subparagraph of Article II.16.4.



Without prejudice to Article II.12.2, an amendment to the Agreement shall be made, in order to introduce the necessary modifications.

II.16.3 Termination of the Agreement or the participation of one or more beneficiaries by the Agency

II.16.3.1 The Agency may decide to terminate the Agreement or the participation of any one or several beneficiaries participating in the action, in the following circumstances:

- (a) if a change to the beneficiary's legal, financial, technical, organisational or ownership situation is likely to affect the implementation of the Agreement substantially or calls into question the decision to award the grant;
- (b) if, following the termination of the participation of any one or several beneficiaries, the necessary modifications to the Agreement would call into question the decision awarding the grant or would result in unequal treatment of applicants;
- (c) if the beneficiaries do not implement the action as specified in Annex I or if a beneficiary fails to comply with another substantial obligation incumbent on it under the terms of the Agreement;
- (d) in the event of *force majeure*, notified in accordance with Article II.14, or in the event of suspension by the coordinator as a result of exceptional circumstances, notified in accordance with Article II.15, where resuming the implementation is impossible or where the necessary modifications to the Agreement would call into question the decision awarding the grant or would result in unequal treatment of applicants;
- (e) if a beneficiary is declared bankrupt, is being wound up, is having its affairs administered by the courts, has entered into an arrangement with creditors, has suspended business activities, is the subject of any other similar proceedings concerning those matters, or is in an analogous situation arising from a similar procedure provided for in national legislation or regulations;
- (f) if a beneficiary or any related person, as defined in the second subparagraph, have been found guilty of professional misconduct proven by any means;
- (g) if a beneficiary is not in compliance with its obligations relating to the payment of social security contributions or the payment of taxes in accordance with the legal provisions of the country in which it is established or in which the action is implemented;
- (h) if the Agency has evidence that a beneficiary or any related person, as defined in the second subparagraph, have committed fraud, corruption, or are involved in a criminal organisation, money laundering or any other illegal activity detrimental to the Union's financial interests;
- (i) if the Agency has evidence that a beneficiary or any related person, as defined in the second subparagraph, have committed substantial errors, irregularities or fraud in the award procedure or in the implementation of the Agreement, including in the event of submission of false information or failure to submit required information in order to obtain the grant provided for in the Agreement; or



- (j) if the Agency has evidence that a beneficiary has committed systemic or recurrent errors, irregularities, fraud or breach of obligations under other grants funded by the Union or the European Atomic Energy Community which were awarded to that beneficiary under similar conditions, provided that those errors, irregularities, fraud or breach of obligations have a material impact on this grant.

For the purposes of points (f), (h) and (i), "any related person" shall mean any natural person which has the power to represent the beneficiary or to take decisions on its behalf.

II.16.3.2 Before terminating the Agreement or the participation of any one or several beneficiaries, the Agency shall formally notify the coordinator and, as may be the case, the beneficiary(ies) concerned of its intention to terminate, specifying the reasons thereof and inviting the coordinator, within 45 calendar days from receipt of the notification, to submit observations on behalf of all beneficiaries and, in the case of point (c) of Article II.16.3.1, to inform the Agency about the measures taken to ensure that the beneficiaries continue to fulfil their obligations under the Agreement.

If, after examination of the observations submitted by the coordinator, the Agency decides to stop the termination procedure, it shall formally notify the coordinator thereof.

If no observations have been submitted or if, despite the observations submitted by the coordinator, the Agency decides to pursue the termination procedure, it may terminate the Agreement or the participation of any one or several beneficiaries by formally notifying the coordinator thereof, specifying the reasons for the termination.

In the cases referred to in points (a), (b), (c), (e) and (g) of Article II.16.3.1, the formal notification shall specify the date on which the termination takes effect. In the cases referred to in points (d), (f), (h), (i) and (j) of Article II.16.3.1, the termination shall take effect on the day following the date on which the formal notification was received by the coordinator.

II.16.4 Effects of termination

Where the Agreement is terminated, payments by the Agency shall be limited to the amount determined in accordance with Article II.25 on the basis of the eligible costs incurred by the beneficiaries and the actual level of implementation of the action on the date when the termination takes effect. Costs relating to current commitments, which are not due for execution until after the termination, shall not be taken into account. The coordinator shall have 60 days from the date when the termination of the Agreement takes effect, as provided for in Articles II.16.1 and II.16.3.2, to produce a request for payment of the balance in accordance with Article II.23.2. If no request for payment of the balance is received within this time limit, the Agency shall not reimburse or cover any costs which are not included in a financial statement approved by it or which are not justified in a technical report approved by it. In accordance with Article II.26, the Agency shall recover any amount already paid, if its use is not substantiated by the technical reports and, where applicable, by the financial statements approved by the Agency.



Where the participation of a beneficiary is terminated, the beneficiary concerned shall submit to the coordinator a technical report and, where applicable, a financial statement covering the period from the end of the last reporting period according to Article I.4 for which a report has been submitted to the Agency to the date on which the termination takes effect. The technical report and the financial statement shall be submitted in due time to allow the coordinator to draw up the corresponding payment request. Only those costs incurred by the beneficiary concerned up to the date when termination of its participation takes effect shall be reimbursed or covered by the grant. Costs relating to current commitments, which were not due for execution until after the termination, shall not be taken into account. The request for payment for the beneficiary concerned shall be included in the next payment request submitted by the coordinator in accordance with the schedule laid down in Article I.4.

Where the Agency, in accordance with point (c) of Article II.16.3.1, is terminating the Agreement on the grounds that the coordinator has failed to produce the request for payment and, after a reminder, has still not complied with this obligation within the deadline set out in Article II.23.3, the first subparagraph shall apply, subject to the following:

- (a) there shall be no additional time period from the date when the termination of the Agreement takes effect for the coordinator to produce a request for payment of the balance in accordance with Article II.23.2; and
- (b) the Agency shall not reimburse or cover any costs incurred by the beneficiaries up to the date of termination or up to the end of the period set out in Article I.2.2, whichever is the earlier, which are not included in a financial statement approved by it or which are not justified in a technical report approved by it.

In addition to the first, second and third subparagraphs, where the Agreement or the participation of a beneficiary is terminated improperly by the coordinator within the meaning of Articles II.16.1 and II.16.2, or where the Agreement or the participation of a beneficiary is terminated by the Agency on the grounds set out in points (c), (f), (h), (i) and (j) of Article II.16.3.1, the Agency may also reduce the grant or recover amounts unduly paid in accordance with Articles II.25.4 and II.26, in proportion to the gravity of the failings in question and after allowing the coordinator, and, where relevant, the beneficiaries concerned, to submit their observations.

Neither party shall be entitled to claim compensation on account of a termination by the other party.

ARTICLE II.17 – ADMINISTRATIVE AND FINANCIAL PENALTIES

II.17.1 By virtue of Articles 109 and 131(4) Regulation (EU, EURATOM) No 966/2012 of the European Parliament and of the Council of 25 October 2012 on the financial rules applicable to the general budget of the Union and with due regard to the principle of proportionality, a beneficiary which has committed substantial errors, irregularities or fraud, has made false declarations in supplying required information or has failed to supply such information at the moment of the submission of the application or during the implementation of the grant, or has been found in serious breach of its obligations under the Agreement shall be liable to:

- (a) administrative penalties consisting of exclusion from all contracts and grants financed by the Union budget for a maximum of five years from the date on which the infringement is established and confirmed following a contradictory procedure with the beneficiary; and/or
- (b) financial penalties of 2% to 10% of the value of the contribution the beneficiary concerned is entitled to in accordance with the estimated budget set out in Annex III.



In the event of another infringement within five years following the establishment of the first infringement, the period of exclusion under point (a) may be extended to 10 years and the range of the rate referred to in point (b) may be increased to 4% to 20%.

- II.17.2** The Agency shall formally notify the beneficiary concerned of any decision to apply such penalties.

The Agency is entitled to publish such decision under the conditions and within the limits specified in Article 109(3) of Regulation (EU, EURATOM) No 966/2012.

An action may be brought against such decision before the General Court of the European Union, pursuant to Article 263 Treaty on the Functioning of the European Union ("TFEU").

ARTICLE II.18 – APPLICABLE LAW, SETTLEMENT OF DISPUTES AND ENFORCEABLE DECISION

- II.18.1** The Agreement is governed by the applicable Union law complemented, where necessary, by the law of Belgium.
- II.18.2** Pursuant to Article 272 TFEU, the General Court or, on appeal, the Court of Justice of the European Union, shall have sole jurisdiction to hear any dispute between the Agency and/or the Union and any beneficiary concerning the interpretation, application or validity of this Agreement, if such dispute cannot be settled amicably.
- II.18.3** By virtue of Article 299 TFEU, for the purposes of recoveries within the meaning of Article II.26 or financial penalties, the Commission may adopt an enforceable decision to impose pecuniary obligations on persons other than States. An action may be brought against such decision before the General Court of the European Union pursuant to Article 263 TFEU.



PART B – FINANCIAL PROVISIONS

ARTICLE II.19 – ELIGIBLE COSTS

II.19.1 Conditions for the eligibility of costs

"Eligible costs" of the action are costs actually incurred by the beneficiary which meet the following criteria:

- (a) they are incurred in the period set out in Article I.2.2, with the exception of costs relating to the request for payment of the balance and the corresponding supporting documents referred to in Articles II.23.2 and I.4.1;
- (b) they are indicated in the estimated budget of the action set out in Annex III;
- (c) they are incurred in connection with the action as described in Annex I and are necessary for its implementation;
- (d) they are identifiable and verifiable, in particular being recorded in the accounting records of the beneficiary and determined according to the applicable accounting standards of the country where the beneficiary is established and with the usual cost accounting practices of the beneficiary;
- (e) they comply with the requirements of applicable tax and social legislation; and
- (f) they are reasonable, justified, and comply with the principle of sound financial management, in particular regarding economy and efficiency.

II.19.2 Eligible direct costs

"Direct costs" of the action are those specific costs which are directly linked to the implementation of the action and can therefore be attributed directly to it. They may not include any indirect costs.

To be eligible, direct costs shall comply with the conditions of eligibility set out in Article II.19.1.

In particular, the following categories of costs are eligible direct costs, provided that they satisfy the conditions of eligibility set out in Article II.19.1 as well as the following conditions:

- (a) the costs of personnel working under an employment contract with the beneficiary or an equivalent appointing act and assigned to the action, comprising actual salaries plus social security contributions and other statutory costs included in the remuneration, provided that these costs are in line with the beneficiary's usual policy on remuneration; those costs may also include additional remunerations, including payments on the basis of supplementary contracts regardless of the nature of those contracts, provided that they are paid in a consistent manner whenever the same kind of work or expertise is required, independently from the source of funding used;

The corresponding salary costs of personnel of national administrations are eligible to the extent that they relate to the cost of activities which the relevant public authority would not carry out if the action concerned were not undertaken;

- (b) costs of travel and related subsistence allowances, provided that these costs are in line with the beneficiary's usual practices on travel and do not exceed the scales approved annually by the Commission;



- (c) the depreciation costs of equipment or other assets (new or second-hand) as recorded in the accounting statements of the beneficiary, provided that the asset has been purchased in accordance with Article II.9 and that it is written off in accordance with the international accounting standards and the usual accounting practices of the beneficiary; the costs of rental or lease of equipment or other assets are also eligible, provided that these costs do not exceed the depreciation costs of similar equipment or assets and are exclusive of any finance fee;

Only the portion of the equipment's depreciation, rental or lease costs corresponding to the period set out in Article I.2.2 and the rate of actual use for the purposes of the action may be taken into account. By way of exception, the Special Conditions may provide for the eligibility of the full cost of purchase of equipment, where justified by the nature of the action and the context of the use of the equipment or assets.

- (d) costs of consumables and supplies, provided that they are purchased in accordance with Article II.9 and are directly assigned to the action;
- (e) costs arising directly from requirements imposed by the Agreement (dissemination of information, specific evaluation of the action, audits, translations, reproduction), including the costs of requested financial guarantees, provided that the corresponding services are purchased in accordance with Article II.9;
- (f) costs entailed by subcontracts within the meaning of Article II.10, provided that the conditions laid down in that Article are met;
- (g) costs of financial support to third parties within the meaning of Article II.11, provided that the conditions laid down in that Article are met;
- (h) duties, taxes and charges paid by the beneficiary, notably value added tax (VAT), provided that they are included in eligible direct costs, and unless specified otherwise in the Agreement.

II.19.3 Eligible indirect costs

"Indirect costs" of the action are those costs which are not specific costs directly linked to the implementation of the action and can therefore not be attributed directly to it. They may not include any costs identifiable or declared as eligible direct costs.

To be eligible, indirect costs shall represent a fair apportionment of the overall overheads of the beneficiary and shall comply with the conditions of eligibility set out in Article II.19.1.

Unless otherwise specified in the Article I.3, eligible indirect costs shall be declared on the basis of a flat rate of 7% of the total eligible direct costs.

II.19.4 Ineligible costs

In addition to any other costs which do not fulfill the conditions set out in Article II.19.1, the following costs shall not be considered eligible:

- (a) return on capital;
- (b) debt and debt service charges;
- (c) provisions for losses or debts;
- (d) interest owed;
- (e) doubtful debts;
- (f) exchange losses;



- (g) costs of transfers from the Agency charged by the bank of a beneficiary;
- (h) costs declared by a beneficiary in the framework of another action receiving a grant financed from the Union budget (including grants awarded by a Member State and financed from the Union budget and grants awarded by other bodies than the Agency for the purpose of implementing the Union budget); in particular, indirect costs shall not be eligible under a grant for an action awarded to a beneficiary which already receives an operating grant financed from the Union budget during the period in question;
- (i) contributions in kind from third parties;
- (j) excessive or reckless expenditure;
- (k) deductible VAT.

ARTICLE II.20 – IDENTIFIABILITY AND VERIFIABILITY OF THE AMOUNTS DECLARED

II.20.1 Reimbursement of actual costs

Where, in accordance with Article I.3(a)(i), the grant takes the form of the reimbursement of actual costs, the beneficiary must declare as eligible costs the costs it actually incurred for the action.

If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the costs declared, such as contracts, invoices and accounting records. In addition, the beneficiary's usual accounting and internal control procedures must permit direct reconciliation of the amounts declared with the amounts recorded in its accounting statements as well as with the amounts indicated in the supporting documents.

II.20.2 Reimbursement of pre-determined unit costs or pre-determined unit contribution

Where, in accordance with Article I.3(a)(ii) or (b), the grant takes the form of the reimbursement of unit costs or of a unit contribution, the beneficiary must declare as eligible costs or as requested contribution the amount obtained by multiplying the amount per unit specified in Article I.3(a)(ii) or (b) by the actual number of units used or produced.

If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the number of units declared. However, the beneficiary does not need to identify the actual eligible costs covered or to provide supporting documents, notably accounting statements, to prove the amount declared per unit.

II.20.3 Reimbursement of pre-determined lump sum costs or pre-determined lump sum contribution

Where, in accordance with Article I.3(a)(iii) or (c), the grant takes the form of the reimbursement of lump sum costs or of a lump sum contribution, the beneficiary must declare as eligible costs or as requested contribution the global amount specified in Article I.3(a)(iii) or (c), subject to the proper implementation of the corresponding tasks or part of the action as described in Annex I.



If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the proper implementation. However, the beneficiary does not need to identify the actual eligible costs covered or to provide supporting documents, notably accounting statements, to prove the amount declared as lump sum.

II.20.4 Reimbursement of pre-determined flat-rate costs or pre-determined flat-rate contribution

Where, in accordance with Article I.3(a)(iv) or (d), the grant takes the form of the reimbursement of flat-rate costs or of a flat-rate contribution, the beneficiary must declare as eligible costs or as requested contribution the amount obtained by applying the flat rate specified in Article I.3(a)(iv) or (d).

If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the eligible costs or requested contribution to which the flat rate applies. However, the beneficiary does not need to identify the actual eligible costs covered or to provide supporting documents, notably accounting statements, for the flat rate applied.

II.20.5 Reimbursement of costs declared on the basis of the beneficiary's usual cost accounting practices

Where, in accordance with Article I.3(a)(v), the grant takes the form of the reimbursement of unit costs declared on the basis of the beneficiary's usual cost accounting practices, the beneficiary must declare as eligible costs the amount obtained by multiplying the amount per unit calculated in accordance with its usual cost accounting practices by the actual number of units used or produced. If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the number of units declared.

Where, in accordance with Article I.3(a)(v), the grant takes the form of the reimbursement of lump sum costs declared on the basis of the beneficiary's usual cost accounting practices, the beneficiary must declare as eligible costs the global amount calculated in accordance with its usual cost accounting practices, subject to the proper implementation of the corresponding tasks or part of the action. If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the proper implementation.

Where, in accordance with Article I.3(a)(v), the grant takes the form of the reimbursement of flat-rate costs declared on the basis of the beneficiary's usual cost accounting practices, the beneficiary must declare as eligible costs the amount obtained by applying the flat rate calculated in accordance with its usual cost accounting practices. If requested to do so in the context of the checks or audits described in Article II.27, the beneficiary must be able to provide adequate supporting documents to prove the eligible costs to which the flat rate applies.

In all three cases provided for in the first, second and third subparagraphs, the beneficiary does not need to identify the actual eligible costs covered, but it must ensure that the cost accounting practices used for the purpose of declaring eligible costs are in compliance with the following conditions:

- (a) the cost accounting practices used constitute its usual cost accounting practices and are applied in a consistent manner, based on objective criteria independent from the source of funding;
- (b) the costs declared can be directly reconciled with the amounts recorded in its general accounts; and



- (c) the categories of costs used for the purpose of determining the costs declared are exclusive of any ineligible cost or costs covered by other forms of grant in accordance with Article I.3.

Where the Special Conditions provide for the possibility for the beneficiary to request the Agency to assess the compliance of its usual cost accounting practices, the beneficiary may submit a request for assessment, which, where required by the Special Conditions, shall be accompanied by a certificate on the compliance of the cost accounting practices ("certificate on the compliance of the cost accounting practices").

The certificate on the compliance of the cost accounting practices shall be produced by an approved auditor or, in case of public bodies, by a competent and independent public officer.

The certificate shall certify that the beneficiary's cost accounting practices used for the purpose of declaring eligible costs comply with the conditions laid down in the fourth subparagraph and with the additional conditions which may be laid down in the Special Conditions.

Where the Agency has confirmed that the usual cost accounting practices of the beneficiary are in compliance, costs declared in application of these practices shall not be challenged *ex post*, provided that the practices actually used comply with those approved by the Agency and that the beneficiary did not conceal any information for the purpose of their approval.

ARTICLE II.21 – ELIGIBILITY OF COSTS OF ENTITIES AFFILIATED TO THE BENEFICIARIES

Where the Special Conditions contain a provision on entities affiliated to the beneficiaries, costs incurred by such an entity are eligible, provided that they satisfy the same conditions under Articles II.19 and II.20 as apply to the beneficiary, and that the beneficiary the entity is affiliated to ensures that the conditions applicable to him under Articles II.3, II.4, II.5, II.7, II.9, II.10 and II.27 are also applicable to the entity.

ARTICLE II.22 – BUDGET TRANSFERS

Without prejudice to Article II.10 and provided that the action is implemented as described in Annex I, beneficiaries are allowed to adjust the estimated budget set out in Annex III by transfers between themselves and between the different budget categories, without this adjustment being considered as an amendment of the Agreement within the meaning of Article II.12.


By way of derogation from the first subparagraph, should beneficiaries want to modify the value of the contribution that each of them is entitled to as referred to in point (b) of Article II.17.1 and point (c) of Article II.26.3, the coordinator shall request an amendment in accordance to Article II.12.

The first two subparagraphs do not apply to amounts which, in accordance with Article I.3(a)(iii) or (c), take the form of lump sums.

ARTICLE II.23 – TECHNICAL AND FINANCIAL REPORTING – REQUESTS FOR PAYMENT AND SUPPORTING DOCUMENTS

II.23.1 Requests for further pre-financing payments and supporting documents

Where, in accordance with Article I.4.1, the pre-financing shall be paid in several instalments and where Article I.4.1 provides for a further pre-financing payment subject to having used all or part of the previous instalment, the coordinator may submit a request for a further pre-financing payment once the percentage of the previous instalment specified in Article I.4.1 has been used.



Where, in accordance with Article I.4.1, the pre-financing shall be paid in several instalments and where Article I.4.1 provides for a further pre-financing payment at the end of a reporting period, the coordinator shall submit a request for a further pre-financing payment within 60 days following the end of each reporting period for which a new pre-financing payment is due.

In both cases, the request shall be accompanied by the following documents:

- (a) a progress report on implementation of the action (“technical report on progress”);
- (b) a statement on the amount of the previous pre-financing instalment used to cover costs of the action (“statement on the use of the previous pre-financing instalment”), drawn up in accordance with Annex VI; and
- (c) where required by Article I.4.1, a financial guarantee;
- (d) an updated report on the distribution of the Union financial contribution between the beneficiaries, including amounts and dates of transfer.

II.23.2 Requests for interim payments or for payment of the balance and supporting documents

The coordinator shall submit a request for an interim payment or for payment of the balance within 60 days following the end of each reporting period for which, in accordance with Article I.4.1, an interim payment or the payment of the balance is due.

This request shall be accompanied by the following documents:

- (a) an interim report (“interim technical report”) or, for the payment of the balance, a final report on implementation of the action (“final technical report”), drawn up in accordance with Annex V; the interim or final technical report must contain the information needed to justify the eligible costs declared or the contribution requested on the basis of unit costs and lump sums where the grant takes the form of the reimbursement of unit or lump sum costs or of a unit or lump sum contribution in accordance with Article I.3(a)(ii), (iii), (b) or (c), as well as information on subcontracting as referred to in Article II.10.2(d);
- (b) an interim financial statement (“interim financial statement”) or, for the payment of the balance, a final financial statement (“final financial statement”); the interim or final financial statements must include a consolidated statement as well as a breakdown of the amounts claimed by each beneficiary and its affiliated entities; they must be drawn up in accordance with the structure of the estimated budget set out in Annex III and with Annex VI and detail the amounts for each of the forms of grant set out in Article I.3 for the reporting period concerned;
- (c) only for the payment of the balance, a summary financial statement (“summary financial statement”); this statement must include a consolidated financial statement and a breakdown of the amounts declared or requested by each beneficiary and its affiliated entities, aggregating the financial statements already submitted previously and indicating the receipts referred to in Article II.25.3.2 for each beneficiary and its affiliated entities; it must be drawn up in accordance with Annex VI;
- (d) where required by Article I.4.1 or for each beneficiary for which the total contribution in the form of reimbursement of actual costs as referred to in Article I.3(a)(i) is at least EUR 750 000 and which requests a reimbursement in that form of at least EUR 325 000 (when adding all previous reimbursements in that form for which a certificate on the financial statements has not been submitted), a certificate on the financial statements and underlying accounts (“certificate on the financial statements”);



This certificate shall be produced by an approved auditor or, in case of public bodies, by a competent and independent public officer and drawn up in accordance with Annex VII. It shall certify that the costs declared in the interim or final financial statement by the beneficiary concerned or its affiliated entities for the categories of costs reimbursed in accordance with Article I.3(a)(i) are real, accurately recorded and eligible in accordance with the Agreement. In addition, for the payment of the balance, it shall certify that all the receipts referred to in Article II.25.3.2 have been declared; and

- (e) where required by Article I.4.1, an operational verification report (“operational verification report”), produced by an independent third party approved by the Agency and drawn up in accordance with Annex VIII.

This report shall state that the actual implementation of the action as described in the interim or final report complies with the conditions set out in the Agreement.

- (f) an updated report on the distribution of the Union financial contribution between the beneficiaries, including amounts and dates of transfer.

The coordinator shall certify that the information provided in the request for interim payment or for payment of the balance is full, reliable and true. It shall also certify that the costs incurred can be considered eligible in accordance with the Agreement and that the request for payment is substantiated by adequate supporting documents that can be produced in the context of the checks or audits described in Article II.27. In addition, for the payment of the balance, it shall certify that all the receipts referred to in Article II.25.3.2 have been declared.

II.23.3 Non-submission of documents

Where the coordinator has failed to submit a request for interim payment or payment of the balance accompanied by the documents referred to above within 60 days following the end of the corresponding reporting period and where the coordinator still fails to submit such a request within 60 days following a written reminder sent by the Agency, the Agency reserves the right to terminate the Agreement in accordance with Article II.16.3.1(c), with the effects described in the third and the fourth subparagraphs of Article II.16.4.

II.23.4 Currency for requests for payment and financial statements and conversion into euro

Requests for payment and financial statements shall be drafted in euro.

Beneficiaries with general accounts in a currency other than the euro shall convert costs incurred in another currency into euro at the average of the daily exchange rates published in the C series of *Official Journal of the European Union*, determined over the corresponding reporting period. Where no daily euro exchange rate is published in the *Official Journal of the European Union* for the currency in question, conversion shall be made at the average of the monthly accounting rates established by the Commission and published on its website (http://ec.europa.eu/budget/contracts_grants/info_contracts/infoeuro/infoeuro_en.cfm), determined over the corresponding reporting period.

Beneficiaries with general accounts in euro shall convert costs incurred in another currency into euro according to their usual accounting practices.

ARTICLE II.24 – PAYMENTS AND PAYMENT ARRANGEMENTS

II.24.1 Pre-financing

The pre-financing is intended to provide the beneficiaries with a float.



Without prejudice to Articles II.24.5 and II.24.6, where Article I.4.1 provides for a pre-financing payment upon entry into force of the Agreement, the Agency shall pay to the coordinator within 30 days following that date or, where required by Article I.4.1, following receipt of the financial guarantee.

Where payment of pre-financing is conditional on receipt of a financial guarantee, the financial guarantee shall fulfill the following conditions:

- (a) it is provided by a bank or an approved financial institution or, at the request of the coordinator and acceptance by the Agency, by a third party;
- (b) the guarantor stands as first-call guarantor and does not require the Agency and/or the Commission to have recourse against the principal debtor (i.e. the beneficiary concerned); and
- (c) it provides that it remains in force until the pre-financing is cleared against interim payments or payment of the balance by the Agency and, in case the payment of the balance is made in the form of a debit note, three months after the debit note is notified to a beneficiary. The Agency shall release the guarantee within the following month.

II.24.2 Further pre-financing payments

Without prejudice to Articles II.24.5 and II.24.6, on receipt of the documents referred to in Article II.23.1, the Agency shall pay to the coordinator the new pre financing instalment within 60 days.

Where the statement on the use of the previous pre-financing instalment submitted in accordance with Article II.23.1 shows that less than 70% of the previous pre-financing instalment paid has been used to cover costs of the action, the amount of the new pre-financing to be paid shall be reduced by the difference between the 70% threshold and the amount used.

II.24.3 Interim payments

Interim payments are intended to reimburse or cover the eligible costs incurred for the implementation of the action during the corresponding reporting periods.

Without prejudice to Articles II.24.5 and II.24.6, on receipt of the documents referred to in Article II.23.2, the Agency shall pay to the coordinator the amount due as interim payment within the time limit specified in Article I.4.2.

This amount shall be determined following approval of the request for interim payment and of the accompanying documents and in accordance with the fourth, fifth and sixth subparagraphs. Approval of the request for interim payment and of the accompanying documents shall not imply recognition of the regularity or of the authenticity, completeness and correctness of the declarations and information it contains.

Without prejudice to any ceiling set out in Article I.4.1 and to Articles II.24.5 and II.24.6, the amount due as interim payment shall be determined as follows:

- (a) where, in accordance with Article I.3(a), the grant takes the form of the reimbursement of eligible costs, the amount obtained by application of the reimbursement rate specified in that Article to the eligible costs of the action approved by the Agency for the concerned reporting period and the corresponding categories of costs, beneficiaries and affiliated entities; if Article I.4.1 specifies another reimbursement rate, this other rate shall be applied instead;
- (b) where, in accordance with Article I.3(b), the grant takes the form of a unit contribution, the amount obtained by multiplying the unit contribution specified in that Article by the actual number of units approved by the Agency for the concerned reporting period and for the corresponding beneficiaries and affiliated entities;



- (c) where, in accordance with Article I.3(c), the grant takes the form of a lump sum contribution, the lump sum specified in that Article for the corresponding beneficiaries and affiliated entities, subject to approval by the Agency of the proper implementation during the concerned reporting period of the corresponding tasks or part of the action in accordance with Annex I;
- (d) where, in accordance with Article I.3(d), the grant takes the form of a flat-rate contribution, the amount obtained by applying the flat rate referred to in that Article to the eligible costs or to the contribution accepted by the Agency for the concerned reporting period and the corresponding beneficiaries and affiliated entities.

Where Article I.3 provides for a combination of different forms of grant, these amounts shall be added.

Where Article I.4.1 requires that the interim payment clears all or part of the pre-financing paid to the beneficiaries, the amount of pre-financing to be cleared shall be deducted from the amount due as interim payment, as determined in accordance with the fourth and fifth subparagraphs.

II.24.4 Payment of the balance

The payment of the balance, which may not be repeated, is intended to reimburse or cover after the end of the period set out in Article I.2.2 the remaining part of the eligible costs incurred by the beneficiaries for its implementation. Where the total amount of earlier payments is greater than the final amount of the grant determined in accordance with Article II.25, the payment of the balance may take the form of a recovery as provided for by Article II.26.

Without prejudice to Articles II.24.5 and II.24.6, on receipt of the documents referred to in Article II.23.2, the Agency shall pay the amount due as the balance within the time limit specified in Article I.4.2.

This amount shall be determined following approval of the request for payment of the balance and of the accompanying documents and in accordance with the fourth subparagraph. Approval of the request for payment of the balance and of the accompanying documents shall not imply recognition of the regularity or of the authenticity, completeness and correctness of the declarations and information it contains.

The amount due as the balance shall be determined by deducting, from the final amount of the grant determined in accordance with Article II.25, the total amount of pre-financing and interim payments already made.

II.24.5 Suspension of the time limit for payment

The Agency may suspend the time limit for payment specified in Articles I.4.2 and II.24.2 at any time by formally notifying the coordinator that its request for payment cannot be met, either because it does not comply with the provisions of the Agreement, or because the appropriate supporting documents have not been produced, or because there is doubt about the eligibility of the costs declared in the financial statement.

The coordinator shall be notified as soon as possible of any such suspension, together with the reasons thereof.

Suspension shall take effect on the date when notification is sent by the Agency. The remaining payment period shall start to run again from the date on which the requested information or revised documents are received or the necessary further verification, including on-the-spot checks, is carried out. Where the suspension exceeds two months, the coordinator may request a decision by the Agency on whether the suspension is to be continued.



Where the time limit for payment has been suspended following the rejection of one of the technical reports or financial statements provided for by Article II.23 and the new report or statement submitted is also rejected, the Agency reserves the right to terminate the Agreement in accordance with Article II.16.3.1(c), with the effects described in Article II.16.4.

II.24.6 Suspension of payments

The Agency may, at any time during the implementation of the Agreement, suspend the pre-financing payments, interim payments or payment of the balance for all beneficiaries, or suspend the pre-financing payments or interim payments for any one or several beneficiaries:

- (a) if the Agency has evidence that a beneficiary has committed substantial errors, irregularities or fraud in the award procedure or in the implementation of the grant, or if a beneficiary fails to comply with its obligations under the Agreement;
- (b) if the Agency has evidence that a beneficiary has committed systemic or recurrent errors, irregularities, fraud or breach of obligations under other grants funded by the Union or by the European Atomic Energy Community which were awarded to that beneficiary under similar conditions, provided that those errors, irregularities, fraud or breach of obligations have a material impact on this grant; or
- (c) if the Agency suspects substantial errors, irregularities, fraud or breach of obligations committed by a beneficiary in the award procedure or in the implementation of the Agreement and needs to verify whether they have actually occurred.

Before suspending payments, the Agency shall formally notify the coordinator of its intention to suspend payments, specifying the reasons thereof and, in the cases referred to in points (a) and (b) of the first subparagraph, the necessary conditions for resuming payments. The coordinator shall be invited to make any observations on behalf of all beneficiaries within 30 calendar days from receipt of this notification.

If, after examination of the observations submitted by the coordinator, the Agency decides to stop the procedure of payment suspension, the Agency shall formally notify the coordinator thereof.

If no observations have been submitted or if, despite the observations submitted by the coordinator, the Agency decides to pursue the procedure of payment suspension, it may suspend payments by formally notifying the coordinator, specifying the reasons for the suspension and, in the cases referred to in points (a) and (b) of the first subparagraph, the definitive conditions for resuming payments or, in the case referred to in point (c) of the first subparagraph, the indicative date of completion of the necessary verification.

The coordinator shall inform the other beneficiaries immediately. The suspension of payments shall take effect on the date when the notification is sent by the Agency.

In order to resume payments, the beneficiaries shall endeavour to meet the notified conditions as soon as possible and shall inform the Agency of any progress made in this respect.

The Agency shall, as soon as it considers that the conditions for resuming payments have been met or the necessary verification, including on-the-spot checks, has been carried out, formally notify the coordinator thereof.



During the period of suspension of payments and without prejudice to the right to suspend the implementation of the action in accordance with Article II.15.1 or to terminate the Agreement or the participation of a beneficiary in accordance with Article II.16.1 and Article II.16.2, the coordinator is not entitled to submit any requests for payments and supporting documents referred to in Article II.23 or, where the suspension concerns the pre-financing payments or interim payments for one or several beneficiaries only, any requests for payments and supporting documents relating to the participation of the concerned beneficiary or beneficiaries in the action.

The corresponding requests for payments and supporting documents may be submitted as soon as possible after resumption of payments or may be included in the first request for payment due following resumption of payments in accordance with the schedule laid down in Article I.4.1.

II.24.7 Notification of amounts due

The Agency shall formally notify the amounts due, specifying whether it is a further pre-financing payment, an interim payment or the payment of the balance. In the case of payment of the balance, it shall also specify the final amount of the grant determined in accordance with Article II.25.

II.24.8 Interest on late payment

On expiry of the time limits for payment specified in Articles I.4.2, II.24.1 and II.24.2, and without prejudice to Articles II.24.5 and II.24.6, the beneficiaries are entitled to interest on late payment at the rate applied by the European Central Bank for its main refinancing operations in euros ("the reference rate"), plus three and a half points. The reference rate shall be the rate in force on the first day of the month in which the time limit for payment expires, as published in the C series of the *Official Journal of the European Union*.

The first subparagraph shall not apply where all beneficiaries are Member States of the Union, including regional and local government authorities and other public bodies acting in the name and on behalf of the Member State for the purpose of this Agreement.

The suspension of the time limit for payment in accordance with Article II.24.5 or of payment by the Agency in accordance with Article II.24.6 may not be considered as late payment.

Interest on late payment shall cover the period running from the day following the due date for payment, up to and including the date of actual payment as established in Article II.24.10. The interest payable shall not be considered for the purposes of determining the final amount of grant within the meaning of Article II.25.3.

By way of derogation from the first subparagraph, when the calculated interest is lower than or equal to EUR 200, it shall be paid to the coordinator only upon request submitted within two months of receiving late payment.

II.24.9 Currency for payments

Payments by the Agency shall be made in euro.

II.24.10 Date of payment

Payments by the Agency shall be deemed to be effected on the date when they are debited to the Commission's account.

II.24.11 Costs of payment transfers

Costs of the payment transfers shall be borne in the following way:

- (a) costs of transfer charged by the bank of the Agency and/or the Commission shall be borne by the Agency and/or the Commission;



- (b) costs of transfer charged by the bank of a beneficiary shall be borne by the beneficiary;
- (c) all costs of repeated transfers caused by one of the parties shall be borne by the party which caused the repetition of the transfer.

II.24.12 Payments to the coordinator

Payments to the coordinator shall discharge the Agency from its payment obligation.

ARTICLE II.25 – DETERMINING THE FINAL AMOUNT OF THE GRANT

II.25.1 Calculation of the final amount

Without prejudice to Articles II.25.2, II.25.3 and II.25.4, the final amount of the grant shall be determined as follows:

- (a) where, in accordance with Article I.3(a), the grant takes the form of the reimbursement of eligible costs, the amount obtained by application of the reimbursement rate specified in that Article to the eligible costs of the action approved by the Agency for the corresponding categories of costs, beneficiaries and affiliated entities;
- (b) where, in accordance with Article I.3(b), the grant takes the form of a unit contribution, the amount obtained by multiplying the unit contribution specified in that Article by the actual number of units approved by the Agency for the corresponding beneficiaries and affiliated entities;
- (c) where, in accordance with Article I.3(c), the grant takes the form of a lump sum contribution, the lump sum specified in that Article for the corresponding beneficiaries and affiliated entities, subject to approval by the Agency of the proper implementation of the corresponding tasks or part of the action in accordance with Annex I;
- (d) where, in accordance with Article I.3(d), the grant takes the form of a flat-rate contribution, the amount obtained by applying the flat rate referred to in that Article to the eligible costs or to the contribution accepted by the Agency for the corresponding beneficiaries and affiliated entities.

Where Article I.3 provides for a combination of different forms of grant, these amounts shall be added.

II.25.2 Maximum amount

The total amount paid to the beneficiaries by the Agency may in no circumstances exceed the maximum amount specified in Article I.3.

Where the amount determined in accordance with Article II.25.1 exceeds this maximum amount, the final amount of the grant shall be limited to the maximum amount specified in Article I.3.

II.25.3 No-profit rule and taking into account of receipts

II.25.3.1 The grant may not produce a profit for the beneficiaries, unless specified otherwise in the Special Conditions. "Profit" shall mean a surplus of the receipts over the eligible costs of the action.

II.25.3.2 The receipts to be taken into account are the consolidated receipts established, generated or confirmed on the date on which the request for payment of the balance is drawn up by the coordinator, which fall within one of the following two categories:

- (a) income generated by the action; or
- (b) financial contributions specifically assigned by the donors to the financing of the eligible costs of the action reimbursed by the Agency in accordance with Article I.3(a)(i).



- II.25.3.3** The following shall not be considered as receipts to be taken into account for the purpose of verifying whether the grant produces a profit for the beneficiaries:
- (a) financial contributions referred to in point (b) of Article II.25.3.2, which may be used by the beneficiaries to cover costs other than the eligible costs under the Agreement;
 - (b) financial contributions referred to in point (b) of Article II.25.3.2, the unused part of which is not due to the donors at the end of the period set out in Article I.2.2.
- II.25.3.4** The eligible costs to be taken into account are the consolidated eligible costs approved by the Agency for the categories of costs reimbursed in accordance with Article I.3(a).
- II.25.3.5** Where the final amount of the grant determined in accordance with Articles II.25.1 and II.25.2 would result in a profit for the beneficiaries, the profit shall be deducted in proportion to the final rate of reimbursement of the actual eligible costs of the action approved by the Agency for the categories of costs referred to in Article I.3(a)(i). This final rate shall be calculated on the basis of the final amount of the grant in the form referred to in Article I.3(a)(i), as determined in accordance with Articles II.25.1 and II.25.2.

II.25.4 Reduction for poor, partial or late implementation

Without prejudice to the right to terminate the Agreement referred to in Article II.16 and without prejudice to the right of the Agency to apply penalties referred to in Article II.17, if the action is not implemented or is implemented poorly, partially or late, the Agency may reduce the grant initially provided for, in line with the actual implementation of the action according to the terms laid down in the Agreement.

ARTICLE II.26 – RECOVERY

II.26.1 Recovery at the time of payment of the balance

Where the payment of the balance takes the form of a recovery, the coordinator shall repay the Agency the amount in question, even if it has not been the final recipient of the amount due.

II.26.2 Recovery after payment of the balance

Where an amount is to be recovered in accordance with Articles II.27.6, II.27.7 and II.27.8, the beneficiary concerned by the audit or OLAF findings shall repay the Agency the amount in question. Where the audit findings do not concern a specific beneficiary, the coordinator shall repay the Agency the amount in question, even if it has not been the final recipient of the amount due.

Each beneficiary shall be responsible for the repayment of any amount unduly paid by the Agency as a contribution towards the costs incurred by its affiliated entities.

II.26.3 Recovery procedure

Before recovery, the Agency shall formally notify the beneficiary concerned of its intention to recover the amount unduly paid, specifying the amount due and the reasons for recovery and inviting the beneficiary to make any observations within a specified period.



If no observations have been submitted or if, despite the observations submitted by the beneficiary, the Agency decides to pursue the recovery procedure, the Agency may confirm recovery by formally notifying to the beneficiary a debit note ("debit note"), specifying the terms and the date for payment.

If payment has not been made by the date specified in the debit note, the Agency shall recover the amount due:

- (a) by offsetting it against any amounts owed to the beneficiary concerned by the Union or the European Atomic Energy Community (Euratom) ("offsetting"); in exceptional circumstances, justified by the necessity to safeguard the financial interests of the Union, the Agency may recover by offsetting before the due date; the beneficiary's prior consent shall not be required; an action may be brought against such offsetting before the General Court of the European Union pursuant to Article 263 TFEU;
- (b) by drawing on the financial guarantee where provided for in accordance with Article I.4.1 ("drawing on the financial guarantee");
- (c) by holding the beneficiaries jointly and severally liable up to the value of the contribution that the beneficiary held liable is entitled to receive. This contribution shall be that indicated in the estimated budget breakdown as set out in Annex III as last amended;
- (d) by taking legal action in accordance with Article II.18.2 or with the Special Conditions or by adopting an enforceable decision in accordance with Article II.18.3.

For the purposes of point (c) of the third subparagraph, the beneficiaries shall not be jointly and severally liable for financial penalties which could be imposed on any defaulting beneficiary in accordance with Article II.17.

II.26.4 Interest on late payment

If payment has not been made by the date set out in the debit note, the amount due shall bear interest at the rate established in Article II.24.8. Interest on late payment shall cover the period running from the day following the due date for payment, up to and including the date when the Agency and/or the Commission actually receives payment in full of the outstanding amount.

Any partial payment shall first be appropriated against charges and interest on late payment and then against the principal.

II.26.5 Bank charges

Bank charges incurred in connection with the recovery of the sums owed to the Agency and/or the Commission shall be borne by the beneficiary concerned except where Directive 2007/64/EC of the European Parliament and of the Council of 13 November 2007 on payment services in the internal market amending Directives 97/7/EC, 2002/65/EC, 2005/60/EC and 2006/48/EC and repealing Directive 97/5/EC applies.

ARTICLE II.27 – CHECKS, AUDITS AND EVALUATION

II.27.1 Technical and financial checks, audits, interim and final evaluations

The Agency and/or the Commission may carry out technical and financial checks and audits in relation to the use of the grant. It may also check the statutory records of the beneficiaries for the purpose of periodic assessments of lump sum, unit cost or flat-rate amounts.



Information and documents provided in the framework of checks or audits shall be treated on a confidential basis.

In addition, the Agency and/or the Commission may carry out interim or final evaluation of the impact of the action measured against the objective of the Union programme concerned.

Checks, audits or evaluations made by the Agency and/or the Commission may be carried out either directly by its own staff or by any other outside body authorised to do so on its behalf.

Such checks, audits or evaluations may be initiated during the implementation of the Agreement and for a period of five years starting from the date of payment of the balance. This period shall be limited to three years in case the maximum amount specified in Article I.3 is not more than EUR 60 000.

The check, audit or evaluation procedure shall be deemed to be initiated on the date of receipt of the letter of the Agency or the Commission announcing it.

II.27.2 Duty to keep documents

The beneficiaries shall keep all original documents, especially accounting and tax records, stored on any appropriate medium, including digitalised originals when they are authorised by their respective national law and under the conditions laid down therein, for a period of five years starting from the date of payment of the balance.

This period shall be limited to three years if the maximum amount specified in Article I.3 is not more than EUR 60 000.

The periods set out in the first and second subparagraphs shall be longer if there are on-going audits, appeals, litigation or pursuit of claims concerning the grant, including in the case referred to in Article II.27.7. In such cases, the beneficiaries shall keep the documents until such audits, appeals, litigation or pursuit of claims are closed.

II.27.3 Obligation to provide information

Where a check, audit or evaluation is initiated before the payment of the balance, the coordinator shall provide any information, including information in electronic format, requested by the Agency and/or Commission or by any other outside body authorised by it. Where appropriate, the Agency and/or the Commission may request such information to be provided directly by a beneficiary.

Where a check or audit is initiated after payment of the balance, such information shall be provided by the beneficiary concerned.

In case the beneficiary concerned does not comply with the obligations set out in the first and second subparagraphs, the Agency and/or the Commission may consider:

- (a) any cost insufficiently substantiated by information provided by the beneficiary as ineligible;
- (b) any unit, lump sum or flat-rate contribution insufficiently substantiated by information provided by the beneficiary as undue.

II.27.4 On-the-spot visits

During an on-the-spot visit, the beneficiaries shall allow Agency and/or the Commission staff and outside personnel authorised by the Agency and/or by the Commission to have access to the sites and premises where the action is or was carried out, and to all the necessary information, including information in electronic format.

They shall ensure that the information is readily available at the moment of the on-the-spot visit and that information requested is handed over in an appropriate form.



In case the beneficiary concerned refuses to provide access to the sites, premises and information in accordance with the first and second subparagraphs, the Agency and/or the Commission may consider:

- (a) any cost insufficiently substantiated by information provided by the beneficiary as ineligible;
- (b) any unit, lump sum or flat-rate contribution insufficiently substantiated by information provided by the beneficiary as undue.

II.27.5 Contradictory audit procedure

On the basis of the findings made during the audit, a provisional report ("draft audit report") shall be drawn up. It shall be sent by the Agency and/or the Commission or its authorised representative to the beneficiary concerned, which shall have 30 days from the date of receipt to submit observations. The final report ("final audit report") shall be sent to the beneficiary concerned within 90 days of expiry of the time limit for submission of observations, unless the observations submitted by the beneficiary lead to further audit work, checks or discussions by the Agency and/or the Commission or its authorised representative.

II.27.6 Effects of audit findings

On the basis of the final audit findings, the Agency and/or the Commission may take the measures which it considers necessary, including recovery at the time of payment of the balance or after payment of the balance of all or part of the payments made by it, in accordance with Article II.26.

In the case of final audit findings made after the payment of the balance, the amount to be recovered shall correspond to the difference between the revised final amount of the grant, determined in accordance with Article II.25, and the total amount paid to the beneficiaries under the Agreement for the implementation of the action.

II.27.7 Correction of systemic or recurrent errors, irregularities, fraud or breach of obligations

II.27.7.1 The Agency and/or the Commission may take all measures which it considers necessary, including recovery at the time of payment of the balance or after payment of the balance of all or part of the payments made by it under the Agreement, in accordance with Article II.26, where the following conditions are fulfilled:

- (a) the beneficiary is found, on the basis of an audit of other grants awarded to it under similar conditions, to have committed systemic or recurrent errors, irregularities, fraud or breach of obligations that have a material impact on this grant; and
- (b) the final audit report containing the findings of the systemic or recurrent errors, irregularities, fraud or breach of obligations is received by the beneficiary within the period referred to in Article II.27.1.

II.27.7.2 The Agency and/or the Commission shall determine the amount to be corrected under the Agreement:

- (a) wherever possible and practicable, on the basis of costs unduly declared as eligible under the Agreement.

For that purpose, the beneficiary concerned shall revise the financial statements submitted under the Agreement taking account of the findings and resubmit them to the Agency and/or the Commission within 60 days from the date of receipt of the final audit report containing the findings of the systemic or recurrent errors, irregularities, fraud or breach of obligations.



In the case of systemic or recurrent errors, irregularities, fraud or breach of obligations found after the payment of the balance, the amount to be recovered shall correspond to the difference between the revised final amount of the grant, determined in accordance with Article II.25 on the basis of the revised eligible costs declared by the beneficiary and approved by the Agency and/or by the Commission, and the total amount paid to the beneficiaries under the Agreement for the implementation of the action;

- (b) where it is not possible or practicable to quantify precisely the amount of ineligible costs under the Agreement, by extrapolating the correction rate applied to the eligible costs for the grants for which the systemic or recurrent errors or irregularities have been found.

The Agency and/or the Commission shall formally notify the extrapolation method to be applied to the beneficiary concerned, which shall have 60 days from the date of receipt of the notification to submit observations and to propose a duly substantiated alternative method.

If the Agency and/or the Commission accepts the alternative method proposed by the beneficiary, it shall formally notify the beneficiary concerned thereof and determine the revised eligible costs by applying the accepted alternative method.

If no observations have been submitted or if the Agency and/or the Commission does not accept the observations or the alternative method proposed by the beneficiary, the Agency and /or the Commission shall formally notify the beneficiary concerned thereof and determine the revised eligible costs by applying the extrapolation method initially notified to the beneficiary.

In the case of systemic or recurrent errors, irregularities, fraud or breach of obligations found after the payment of the balance, the amount to be recovered shall correspond to the difference between the revised final amount of the grant, determined in accordance with Article II.25 on the basis of the revised eligible costs after extrapolation, and the total amount paid to the beneficiaries under the Agreement for the implementation of the action; or

- (c) where ineligible costs cannot serve as a basis for determining the amount to be corrected, by applying a flat rate correction to the maximum amount of the grant specified in Article I.3 or part thereof, having regard to the principle of proportionality.

The Agency and/or the Commission shall formally notify the flat rate to be applied to the beneficiary concerned, which shall have 60 days from the date of receipt of the notification to submit observations and to propose a duly substantiated alternative flat rate.

If the Agency and/or the Commission accepts the alternative flat rate proposed by the beneficiary, it shall formally notify the beneficiary concerned thereof and correct the grant amount by applying the accepted alternative flat rate.

If no observations have been submitted or if the Agency and/or the Commission does not accept the observations or the alternative flat rate proposed by the beneficiary, the Agency and/or the Commission shall formally notify the beneficiary concerned thereof and correct the grant amount by applying the flat rate initially notified to the beneficiary.



In the case of systemic or recurrent errors, irregularities, fraud or breach of obligations found after the payment of the balance, the amount to be recovered shall correspond to the difference between the revised final amount of the grant after flat-rate correction and the total amount paid to the beneficiaries under the Agreement for the implementation of the action.

II.27.8 Checks and inspections by OLAF

The European Anti-Fraud Office (OLAF) shall have the same rights as the Agency and the Commission, notably right of access, for the purpose of checks and investigations.

By virtue of Council Regulation (Euratom, EC) No 2185/96 of 11 November 1996 concerning on-the-spot checks and inspections carried out by the Commission in order to protect the European Communities' financial interests against fraud and other irregularities and Regulation (EU, EURATOM) No 883/2013 of the European Parliament and the Council of 11 September 2013 concerning investigations conducted by the European Anti-Fraud Office (OLAF), OLAF may also carry out on-the-spot checks and inspections in accordance with the procedures laid down by Union law for the protection of the financial interests of the Union against fraud and other irregularities.

Where appropriate, OLAF findings may lead to recovery by the Agency and/or the Commission.

II.27.9 Checks and audits by the European Court of Auditors

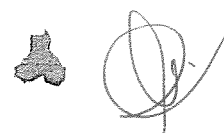
The European Court of Auditors shall have the same rights as the Agency and the Commission, notably right of access, for the purpose of checks and audits.



ANNEX III

Estimated budget of the action





**ESTIMATED BUDGET
CONSOLIDATED BUDGET - Revenue**

Name of the project leader:
Ajuntament de Girona

Title of the project:
The Spur

Eligibility period of the project: from: **1/06/2016** until: **31/08/2018**

	National currency or EURO		Exchange rate used (1 EUR is equal to...)	EURO (automatic conversion)
	amount	currency		
3. SELF-FINANCING IN OWN AND RAISED FUNDS				43.333,34 €
Ajuntament de Girona	6.190,46	EUR	1,000000	6.190,46 €
Centre d'Art Le Lati (Laboratoire Artistique du Tam)	6.190,46	EUR	1,000000	6.190,46 €
Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma	6.190,46	EUR	1,000000	6.190,46 €
Bureau des Arts et des Territoires	6.190,46	EUR	1,000000	6.190,46 €
Fondazione per l'Arte onlus	6.190,46	EUR	1,000000	6.190,46 €
Sputnik Oz	6.190,46	EUR	1,000000	6.190,46 €
GECT Pyrénées Méditerranée	6.190,46	EUR	1,000000	6.190,46 €
<insert the name of the partner n°8>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°9>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°10>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°11>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°12>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°13>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°14>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°15>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°16>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°17>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°18>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°19>	0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°20>	0,00	EUR	1,000000	0,00 €

4. CONTRIBUTIONS FROM PRIVATE AND PUBLIC SOURCES **90.000,00 €**

4.1 CONTRIBUTIONS FROM PRIVATE SOURCES **0,00 €**

Name of the beneficiary	Name of the organisation giving funds	amount	currency	Exchange rate used (1 EUR is equal to...)	EURO (automatic conversion)
Ajuntament de Girona		0,00	EUR	1,000000	0,00 €
Centre d'Art Le Lati (Laboratoire Artistique du Tam)		0,00	EUR	1,000000	0,00 €
Fundació Es Baluard Museu d'Art Modern i Contemporani		0,00	EUR	1,000000	0,00 €
Bureau des Arts et des Territoires		0,00	EUR	1,000000	0,00 €
Fondazione per l'Arte onlus		0,00	EUR	1,000000	0,00 €
Sputnik Oz		0,00	EUR	1,000000	0,00 €
GECT Pyrénées Méditerranée		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°8>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°9>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°10>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°11>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°12>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°13>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°14>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°15>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°16>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°17>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°18>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°19>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°20>		0,00	EUR	1,000000	0,00 €

4.2 CONTRIBUTIONS FROM PUBLIC SOURCES **90.000,00 €**

Name of the beneficiary	Name of the organisation giving funds	amount	currency	Exchange rate used (1 EUR is equal to...)	EURO (automatic conversion)
Ajuntament de Girona	GECT Pyrénées Méditerranée	16.200,00	EUR	1,000000	16.200,00 €
Centre d'Art Le Lati (Laboratoire Artistique du Tam)	GECT Pyrénées Méditerranée	16.200,00	EUR	1,000000	16.200,00 €
Fundació Es Baluard Museu d'Art Modern i Contemporani	GECT Pyrénées Méditerranée	16.200,00	EUR	1,000000	16.200,00 €
Bureau des Arts et des Territoires	GECT Pyrénées Méditerranée	16.199,97	EUR	1,000000	16.199,97 €
Fondazione per l'Arte onlus	GECT Pyrénées Méditerranée	4.499,98	EUR	1,000000	4.499,98 €
Sputnik Oz	GECT Pyrénées Méditerranée	4.499,98	EUR	1,000000	4.499,98 €
GECT Pyrénées Méditerranée	GECT Pyrénées Méditerranée	16.199,98	EUR	1,000000	16.199,98 €
<insert the name of the partner n°8>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°9>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°10>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°11>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°12>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°13>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°14>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°15>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°16>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°17>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°18>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°19>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°20>		0,00	EUR	1,000000	0,00 €

TOTAL REVENUE **333.333,33 €**

TOTAL EXPENSES **333.333,33 €**



**ESTIMATED BUDGET
CONSOLIDATED BUDGET - Revenue**

Name of the project leader:		Ajuntament de Girona	
Title of the project:		The Spur	
Eligibility period of the project: from:		1/06/2016	until: 31/08/2018
1. E.U. GRANT FOR THE PROJECT	National currency or EURO	Exchange rate used (1 EUR is equal to...)	EURO (automatic conversion)
	amount	currency	
		60,00%	199.999,99 €

Max. 60% and max. 200.000,00 € for category 1 - Smaller scale cooperation projects

Ajuntament de Girona	38.575,43 €
Centre d'Art La Lail (Laboratoire Artistique du Torn)	26.823,42 €
Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma	26.823,42 €
Bureau des Arts et des Territoires	37.667,43 €
Fondazione per l'Arte onlus	23.323,43 €
Sputnik Oz	23.123,43 €
GECT Pyrénées Méditerranée	0,00 €
<insert the name of the partner n°8>	0,00 €
<insert the name of the partner n°9>	0,00 €
<insert the name of the partner n°10>	0,00 €
<insert the name of the partner n°11>	0,00 €
<insert the name of the partner n°12>	0,00 €
<insert the name of the partner n°13>	0,00 €
<insert the name of the partner n°14>	0,00 €
<insert the name of the partner n°15>	0,00 €
<insert the name of the partner n°16>	0,00 €
<insert the name of the partner n°17>	0,00 €
<insert the name of the partner n°18>	0,00 €
<insert the name of the partner n°19>	0,00 €
<insert the name of the partner n°20>	0,00 €
Sub total E.U. grant requested = 199.999,99 €	
Maximum 60% = 200.000,00 €	

2. INCOME GENERATED BY THE PROJECT 0,00 €

Tickets sales, sale of publications, registration fees, other

Name of the beneficiary	Nature of the income	amount	currency	exchange rate	total amount
Ajuntament de Girona		0,00	EUR	1,000000	0,00 €
Centre d'Art La Lail (Laboratoire Artistique du Torn)		0,00	EUR	1,000000	0,00 €
Fundació Es Baluard Museu d'Art Modern i Contemporani		0,00	EUR	1,000000	0,00 €
Bureau des Arts et des Territoires		0,00	EUR	1,000000	0,00 €
Fondazione per l'Arte onlus		0,00	EUR	1,000000	0,00 €
Sputnik Oz		0,00	EUR	1,000000	0,00 €
GECT Pyrénées Méditerranée		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°8>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°9>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°10>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°11>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°12>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°13>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°14>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°15>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°16>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°17>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°18>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°19>		0,00	EUR	1,000000	0,00 €
<insert the name of the partner n°20>		0,00	EUR	1,000000	0,00 €



**ESTIMATED BUDGET
CONSOLIDATED BUDGET - expenditure**

Name of the project leader: Ajuntament de Girona
Title of the cooperation project: The Spur
Eligibility period of the project: from: 1/06/2016 until: 31/08/2018

Please check consistency between figures of the present expenditure part of the estimated budget and revenue part of the estimated budget.

		EURO
		Total amount
1	COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES	24.368,00 €
1.1	Coproduction costs, copyright or royalties and artist re-sale rights	0,00 €
1.2	Premises hire	18.000,00 €
1.3	Equipment hire	0,00 €
1.4	Purchase of materials	3.800,00 €
1.5	Purchase of equipment (depreciation only)	0,00 €
1.6	Transport of equipment	0,00 €
1.7	Insurance	368,00 €
1.8	Rent of translation booths	0,00 €
1.9	Catering	2.400,00 €
1.10	Other (specify)	0,00 €
2	COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS	22.700,00 €
2.1	Production costs (printing costs)	17.000,00 €
2.2	Advertising costs	2.200,00 €
2.2.1	Advertising space (publicity TV, radio, press conference, social networks, etc.)	1.700,00 €
2.2.2	Purchase of materials (T-shirts, flyers, papers, posters, etc.)	500,00 €
2.2.3	Other	0,00 €
2.3	Web costs	3.500,00 €
2.3.1	Costs for the up-date or creation of the web site (attention no staff cost)	3.500,00 €
2.3.2	Other	0,00 €
2.4	Documentation costs (professional magazines, newspaper, books etc.)	0,00 €
2.5	Distribution costs (mail, postage, packaging, etc.)	0,00 €
3	TRAVEL & SUBSISTENCE COSTS	84.532,00 €
3.1	Transport (including local transport)	28.522,00 €
3.2	Accommodation costs	27.834,00 €
3.3	Subsistence costs	28.176,00 €



ESTIMATED BUDGET
CONSOLIDATED BUDGET - expenditure

Name of the project leader: Ajuntament de Girona
Title of the cooperation project: The Spur
Eligibility period of the project: from: 1/06/2016 until: 31/08/2018

Please check consistency between figures of the present expenditure part of the estimated budget and revenue part of the estimated budget.

		EURO
		Total amount
4	STAFF COSTS	179.926,49 €
4.1	Salaries (Incl. labour costs and social security charges) of personnel and fees for project management	45.526,49 €
4.1.1	Project manager/officer	21.526,49 €
4.1.2	Assistant	0,00 €
4.1.3	Secretary	24.000,00 €
4.1.4	Other	0,00 €
4.2	External professional services	36.800,00 €
4.2.1	Lawyers	4.500,00 €
4.2.2	Accountant	0,00 €
4.2.3	Auditor (linked to the final report)	5.900,00 €
4.2.4	IT maintenance/Helpdesk	0,00 €
4.2.5	Interpreters and translators	20.400,00 €
4.2.6	External speakers	2.400,00 €
4.2.7	Other	4.500,00 €
4.3	Fees, remuneration of artists, scientific personnel and technicians	97.600,00 €
4.3.1	Artistic director	0,00 €
4.3.2	Artist fees	38.000,00 €
4.3.3	Scientific personnel	49.200,00 €
4.3.4	Technicians	9.400,00 €
4.3.5	Web master	0,00 €
4.3.6	Production (design & layout)	1.000,00 €
4.3.7	Others (reception staff, security, etc)	0,00 €
	TOTAL DIRECT COSTS	311.526,48 €
5	INDIRECT COSTS (MAX. 7% OF THE DIRECT COSTS)	21.806,85 €
		7,00%
	Premises and related expenses (e.g. office rent, insurance, electricity, water, cleaning, ...) and offices expenses and consumables (e.g. telephone, fax/internet connections, postage and mailing, photocopies, equipment depreciation, ...)	21.806,85 €
	Maximum 7% of the total direct costs =	21.806,85 €
	TOTAL COSTS	333.333,33 €
	TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY	0,00 €
		0,00%
	Maximum 30% of the total costs =	100.000,00 €
	Please update your budget by decreasing your costs incurred in or in relation to a third country if the total amount exceeds 30% of the total costs	



**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the project leader:	Ajuntament de Girona		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/08/2018	until:	31/08/2018

EUROPEAN UNION financial support for the cooperation activities of this project shall not be used to replace the national budget of the project leader. It shall only be used to supplement the national budget where they contain a budgetary deficit. It shall not be used to replace the national budget of the project leader. It shall only be used to supplement the national budget where they contain a budgetary deficit.

1 EURO = 100 CENTS
 Check the rate following this link: <http://www.ecb.int/press/pr/euro/html>
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals

Activity	Description	Reference number of the order in the administrative programme	Cover related to the project leader, per partner or joint initiative?	Quantity	Duration (day or month or year)	Unit cost or rate	National currency of EURO		EURO (automatic conversion)		Third country cost		Sub-contracting	
							Amount	currency	Total amount	Yes or No	Amount	Yes or No		
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES							2 098,08 EUR		2 098,08 EUR					
1.1	Contribution to the implementation of the project activities													
1.1.1														
1.1.2														
1.1.3														
1.2	Lessons and experience of systems	8	Joint initiative	1	2016-2018	3 000,00								
1.2.1														
1.2.2														
1.2.3														
1.3	Engagement costs													
1.3.1														
1.3.2														
1.3.3														
1.4	Participation of beneficiaries													
1.4.1	Material per office in residence	8	Joint initiative	1	2016-2018	600,00								
1.4.2														
1.4.3														
1.5	Participation of beneficiaries (non additional days)													
1.5.1														
1.5.2														
1.5.3														
1.6	Travel costs of beneficiaries													
1.6.1														
1.6.2														
1.6.3														
1.7	Insurance													
1.7.1	Insurance per beneficiary	27	Project leader	1	2016-2018	368,00								
1.7.2														
1.7.3														
1.8	Costs of financial events													
1.8.1														
1.8.2														
1.8.3														
1.9	Printing													
1.9.1														
1.9.2														
1.9.3														

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the project leader:	Ajuntament de Girona		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/08/2016	until: 31/08/2018	

2016/2017: please do not use any new or outdated projects to reflect on the budget table
 (projects to be included in the 2016-2017 are not to be included in the 2016-2018 budget table)
 (if you wish to submit a new proposal, please refer to the call for proposals)

1 EURO = 100 centimes
 1 EURO = 100 centimes
 EUR
 Check the rate following the link: http://ec.europa.eu/economy_finance/
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.
 (if you wish to submit a new proposal, please refer to the call for proposals)

Activity	Reference number of the activity in the SF-Form work programme	Costs related to the project leader, and not to the project services?	Quantities	Duration (day or month or part)	Unit cost or rate	National currency of EURO		EURO (centimes) (conversion)		Total security cost		Sub-contracting
						amount	currency	Total amount	Tax or No	Amount	Tax or No	
1.9.1						0.00	EUR	0.00				
1.9.2						0.00	EUR	0.00				
1.9.3						0.00	EUR	0.00				
COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS						0.00	EUR	0.00				
2.1.1						0.00	EUR	0.00				
2.1.2						0.00	EUR	0.00				
2.1.3						0.00	EUR	0.00				
2.2.1	Advertising space (radio, TV, radio, press, brochures, posters, etc.)					0.00	EUR	0.00				
2.2.1.1						0.00	EUR	0.00				
2.2.1.2						0.00	EUR	0.00				
2.2.1.3						0.00	EUR	0.00				
2.2.2	Purchase of materials (Tables, flyers, papers, stickers, etc.)					0.00	EUR	0.00				
2.2.2.1						0.00	EUR	0.00				
2.2.2.2						0.00	EUR	0.00				
2.2.2.3						0.00	EUR	0.00				
2.2.3	Other (specify)					0.00	EUR	0.00				
2.2.3.1						0.00	EUR	0.00				
2.2.3.2						0.00	EUR	0.00				
2.2.3.3						0.00	EUR	0.00				
2.3.1	Costs for the operation or creation of the web site (dependent on staff cost)					0.00	EUR	0.00				
2.3.1.1						0.00	EUR	0.00				
2.3.1.2						0.00	EUR	0.00				
2.3.1.3						0.00	EUR	0.00				
2.3.2	Other (specify)					0.00	EUR	0.00				
2.3.2.1						0.00	EUR	0.00				
2.3.2.2						0.00	EUR	0.00				
2.3.2.3						0.00	EUR	0.00				
2.4.1						0.00	EUR	0.00				
2.4.2						0.00	EUR	0.00				
2.4.3						0.00	EUR	0.00				
2.5.1						0.00	EUR	0.00				
2.5.1.1						0.00	EUR	0.00				
2.5.1.2						0.00	EUR	0.00				
2.5.1.3						0.00	EUR	0.00				
TRAVEL & SUBSISTENCE COSTS						11 007.43	EUR	11 007.43				
3.1	Transport (excluding local transport)					750.00	EUR	750.00	No			No
3.1.1	Travel cost (organisation, preparatory Study)	3	Joint activities	3	2016-2018	125.00	EUR	125.00	No			No
3.1.2	Travel cost (organisation)	33.36	Joint activities	3	2016-2018	1 028.58	EUR	2 057.16	No			No
3.1.3	Travel cost (kick-off meeting, Brussels)	32	Project leader	2	2016-2018	156.90	EUR	313.80	No			No
3.2	Accommodation costs					4 714.63	EUR	4 714.63				
3.2.1	Accommodation organisation	33.36	Joint activities	6	2016-2018	599.14	EUR	1 198.28	No			No
3.2.2	Accommodation (Exploration Study)	3	Joint activities	5	2016-2018	190.00	EUR	380.00	No			No
3.2.3	Accommodation (kick-off meeting, Brussels)	32	Project leader	4	2016-2018	80.00	EUR	320.00	No			No
3.3	Subsistence costs					3 773.42	EUR	3 773.42				
3.3.1	Subsistence organisation in situ	33	Joint activities	2	2016-2018	95.71	EUR	191.42	No			No
3.3.2	Subsistence (Exploration Study)	3	Joint activities	6	2016-2018	339.00	EUR	678.00	No			No
3.3.3	Subsistence (kick-off meeting, Brussels)	32	Project leader	4	2016-2018	92.00	EUR	368.00	No			No
STAFF COSTS						42 878.58	EUR	42 878.58				
4.1.1	Project manager/officer					615.13	EUR	615.13	No			No
4.1.1.1	Carma Dada director (Part - Project manager (Exploration Action))	1	Joint activities	1	2016-2018	615.13	EUR	615.13	No			No
4.1.1.2	Fabrizio Cabré, (senior project manager (Innovation Action))	6	Joint activities	1	2016-2018	615.04	EUR	615.04	No			No
4.1.1.3	Carma Dada, director (Part - Project manager (Knowledge Action))	16	Joint activities	1	2016-2018	615.04	EUR	615.04	No			No
4.1.1.4	Diana Sans, communication manager (Part (Communication Action))	22	Joint activities	1	2016-2018	615.04	EUR	615.04	No			No
4.1.1.5	Carma Dada, director (Part - Project manager (Organisation Action))	27	Joint activities	1	2016-2018	615.04	EUR	615.04	No			No
4.1.2	Assistant					0.00	EUR	0.00				
4.1.2.1						0.00	EUR	0.00				
4.1.2.2						0.00	EUR	0.00				
4.1.2.3						0.00	EUR	0.00				
4.1.2.4						0.00	EUR	0.00				
4.1.2.5						0.00	EUR	0.00				
4.1.3	Secretary					24 000.00	EUR	24 000.00	No			No
4.1.3.1	Part time part-time to be selected	3	Joint activities	1	2016-2018	24 000.00	EUR	24 000.00	No			No
4.1.3.2						0.00	EUR	0.00				
4.1.3.3						0.00	EUR	0.00				
4.1.3.4						0.00	EUR	0.00				
4.1.3.5						0.00	EUR	0.00				
4.1.4	Other (specify)					0.00	EUR	0.00				
4.1.4.1						0.00	EUR	0.00				
4.1.4.2						0.00	EUR	0.00				
4.1.4.3						0.00	EUR	0.00				

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the project leader:	Ajuntament de Girona		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/06/2016	until:	31/05/2018

REMARKS: please detail the description of costs that you wish to relate to the table below. Please be as clear as possible. Some costs are prohibited because they are not eligible. If you are not sure, please contact the project manager. The capital expenditure is not eligible for the 4th funding round (see guide for 4th round).

1 EURO = 100 000 EUR
 100 000 EUR = 1 EURO
 Check the rate following the link: <http://www.ecb.int/press/pr/eurofxref/html/index.htm>
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.
 Add to recipient VAT 7%

Activity	Reference number of the activity in the programme	Costs related to the project leader, one partner or joint activities	Duration (day or month or year)	Unit cost or rate	National currency or EURO		EURO (indirect, percentage)	Third country cost		Sub-eligible
					amount	currency		Yes or No	Amount	
4.2.1 Cultural or historical services										
4.2.1.1	4.2.1.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.1.2	4.2.1.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00	No		Yes
4.2.2	4.2.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.2.1	4.2.2.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.2.2	4.2.2.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.3	4.2.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.3.1	4.2.3.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00	No		Yes
4.2.3.2	4.2.3.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.4	4.2.4	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.4.1	4.2.4.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.4.2	4.2.4.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.5	4.2.5	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.5.1	4.2.5.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.5.2	4.2.5.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.6	4.2.6	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.6.1	4.2.6.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.6.2	4.2.6.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.7	4.2.7	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.2.7.1	4.2.7.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00	No		Yes
4.2.7.2	4.2.7.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3	4.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.1	4.3.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.1.1	4.3.1.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.1.2	4.3.1.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.1.3	4.3.1.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.2	4.3.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.2.1	4.3.2.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.2.2	4.3.2.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.2.3	4.3.2.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.2.4	4.3.2.4	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.2.5	4.3.2.5	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.3	4.3.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.3.1	4.3.3.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00	No		Yes
4.3.3.2	4.3.3.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.3.3	4.3.3.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.3.4	4.3.3.4	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.3.5	4.3.3.5	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.4	4.3.4	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.4.1	4.3.4.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.4.2	4.3.4.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.4.3	4.3.4.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.4.4	4.3.4.4	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.4.5	4.3.4.5	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.5	4.3.5	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.5.1	4.3.5.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.5.2	4.3.5.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.5.3	4.3.5.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.6	4.3.6	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.6.1	4.3.6.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.6.2	4.3.6.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.6.3	4.3.6.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.7	4.3.7	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.7.1	4.3.7.1	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.7.2	4.3.7.2	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
4.3.7.3	4.3.7.3	Project leader	1	€ 500.00	4.500,00	EUR	4.500,00			Yes
TOTAL DIRECT COSTS					€ 44.469,72	EUR	44.469,72			
4.4 INDIRECT COSTS (MAX 7% OF THE DIRECT COSTS)										
4.4.1	4.4.1	Project leader	1	€ 30	3.115,27	EUR	3.115,27			Yes
TOTAL COSTS					€ 44.500,00	EUR	44.500,00			
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY					€ 30	EUR	30			

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 2:	Centre d'Art Le Lait (Laboratoire Artistique du Tern)		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/08/2016	until:	31/08/2018

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1 EURO = 100 centimes
1 centime = 0.01000000 EUR
Check the rate following the link: http://ec.europa.eu/economy_finance/
Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.

Activity	Reference number of the activity in the arm's work programme	Costs related to the project leader, and partner or joint activities?	Quantity	Duration (day or month or year)	Unit cost or rate	National currency at EURO		EURO (economic construction)	Third country cost		Sub-contracting
						Amount	currency		Total amount	Yes or No	
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES											
1.1.1						0.00	EUR	0.00			
1.1.2						0.00	EUR	0.00			
1.1.3						0.00	EUR	0.00			
1.2.1	Lease and purchase of spaces	0	Lease activities	1	2016-2018	3 000.00	EUR	3 000.00	Yes	1 000.00	Yes
1.2.2						0.00	EUR	0.00			
1.2.3						0.00	EUR	0.00			
1.3.1						0.00	EUR	0.00			
1.3.2						0.00	EUR	0.00			
1.3.3						0.00	EUR	0.00			
1.4.1	Materials per night of residence	6	Event activities	1	2016-2018	600.00	EUR	600.00	No		Yes
1.4.2						0.00	EUR	0.00			
1.4.3						0.00	EUR	0.00			
1.5.1						0.00	EUR	0.00			
1.5.2						0.00	EUR	0.00			
1.5.3						0.00	EUR	0.00			
1.6.1						0.00	EUR	0.00			
1.6.2						0.00	EUR	0.00			
1.6.3						0.00	EUR	0.00			
1.7.1						0.00	EUR	0.00			
1.7.2						0.00	EUR	0.00			
1.7.3						0.00	EUR	0.00			
1.8.1						0.00	EUR	0.00			
1.8.2						0.00	EUR	0.00			
1.8.3						0.00	EUR	0.00			
1.9.1						0.00	EUR	0.00			
1.9.2						0.00	EUR	0.00			
1.9.3						0.00	EUR	0.00			
2.1.1						0.00	EUR	0.00			
2.1.2						0.00	EUR	0.00			
2.1.3						0.00	EUR	0.00			
2.2.1	Advertising spaces (newspaper, TV, radio, press, conferences, social networks, etc.)					0.00	EUR	0.00			
2.2.1.1						0.00	EUR	0.00			
2.2.1.2						0.00	EUR	0.00			
2.2.1.3						0.00	EUR	0.00			
2.2.2	Purchase of materials (T-shirt, flyers, program, posters, etc.)					0.00	EUR	0.00			
2.2.2.1						0.00	EUR	0.00			
2.2.2.2						0.00	EUR	0.00			
2.2.2.3						0.00	EUR	0.00			
2.2.3	Other (personnel)					0.00	EUR	0.00			
2.2.3.1						0.00	EUR	0.00			
2.2.3.2						0.00	EUR	0.00			
2.2.3.3						0.00	EUR	0.00			
2.3.1	Costs for the up-date of program of the small city (between an event event)					0.00	EUR	0.00			
2.3.1.1						0.00	EUR	0.00			
2.3.1.2						0.00	EUR	0.00			
2.3.1.3						0.00	EUR	0.00			
2.3.2	Other (personnel)					0.00	EUR	0.00			
2.3.2.1						0.00	EUR	0.00			
2.3.2.2						0.00	EUR	0.00			
2.3.2.3						0.00	EUR	0.00			
2.4.1						0.00	EUR	0.00			
2.4.2						0.00	EUR	0.00			
2.4.3						0.00	EUR	0.00			

ESTIMATED BUDGET
DETAILED BUDGET - expenditure

Name of the partner 2:	Centre d'Art La Lait (Laboratoire Artistique du Tern)		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	From:	1/08/2016	until:
		31/08/2018	

The eligible partner must be established in a country that is eligible for the funding. The applicant must be established in a country that is eligible for the funding. The applicant must be established in a country that is eligible for the funding. The applicant must be established in a country that is eligible for the funding. The applicant must be established in a country that is eligible for the funding.

1 EURO = 1,036036
 Amount in EUR: 0,00000
 Check the rate following this link: http://ec.europa.eu/economy_finance/
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.
 Able to incorporate VAT? No

Code	Reference number of the activity in the different programs	Costs related to the project leader, one partner or joint activities?	Duration (day or month or year)	Unit cost or rate	National currency or EUR		EUR (including VAT)	Third country cost		Sub-subsisting
					Amount	Quantity		Yes or No	Amount	
2.6.1.1 (Distribution costs (print, postage, mail & online, etc.))							855,00 EUR		855,00 EUR	
2.6.1.2							0,00 EUR		0,00 EUR	
2.6.1.3							0,00 EUR		0,00 EUR	
TRAVEL & SUBSISTENCE COSTS							20 222,48 EUR		20 222,48 EUR	
3.1 (Transport (including local transport))							2 162,04 EUR		2 162,04 EUR	
3.1.1	Travel expenses						2 162,04 EUR		2 162,04 EUR	
3.1.2	Travel cost organization	17	17	2016-2018	800,00		2 000,00 EUR		2 000,00 EUR	No
3.1.3	Travel cost organization	24-28	2	2016-2018	1 028,07		2 067,14 EUR		2 067,14 EUR	Yes
3.2 (Accommodation costs)							0,00 EUR		0,00 EUR	
3.2.1	Accommodation organization	24-28	2	2016-2018	598,14		1 204,80 EUR		1 204,80 EUR	Yes
3.2.2	Accommodation organization						0,00 EUR		0,00 EUR	
3.2.3	Accommodation organization						0,00 EUR		0,00 EUR	
3.3 (Subsistence costs)							8 577,24 EUR		8 577,24 EUR	
3.3.1	Subsistence costs	17	17	2016-2018	2 000,00		8 500,00 EUR		8 500,00 EUR	No
3.3.2	Subsistence organization in day	24	2	2016-2018	85,72		171,43 EUR		171,43 EUR	Yes
3.3.3	Subsistence organization in day						0,00 EUR		0,00 EUR	
STAFF COSTS							22 875,20 EUR		22 875,20 EUR	
4.1 (Personnel costs (wages, salaries, benefits, etc.))							22 875,20 EUR		22 875,20 EUR	
4.1.1 (Personnel costs (wages, salaries, benefits, etc.))							22 875,20 EUR		22 875,20 EUR	
4.1.1.1	Project Manager (Director La Lait - Project Manager (Education Action))	1	1	2016-2018	216,04		815,04 EUR		815,04 EUR	No
4.1.1.2	Project Manager (Director La Lait - Project Manager (Education Action))	8	8	2016-2018	216,04		815,04 EUR		815,04 EUR	No
4.1.1.3	Project Manager (Director La Lait - Project Manager (Education Action))	19	19	2016-2018	216,04		815,04 EUR		815,04 EUR	No
4.1.1.4	Project Manager (Director La Lait - Project Manager (Education Action))	22	22	2016-2018	216,04		815,04 EUR		815,04 EUR	No
4.1.1.5	Project Manager (Director La Lait - Project Manager (Education Action))	27	27	2016-2018	216,04		815,04 EUR		815,04 EUR	No
4.1.2	Administrative						0,00 EUR		0,00 EUR	
4.1.2.1	Administrative						0,00 EUR		0,00 EUR	
4.1.2.2	Administrative						0,00 EUR		0,00 EUR	
4.1.2.3	Administrative						0,00 EUR		0,00 EUR	
4.1.2.4	Administrative						0,00 EUR		0,00 EUR	
4.1.2.5	Administrative						0,00 EUR		0,00 EUR	
4.1.3	Administrative						0,00 EUR		0,00 EUR	
4.1.3.1	Administrative						0,00 EUR		0,00 EUR	
4.1.3.2	Administrative						0,00 EUR		0,00 EUR	
4.1.3.3	Administrative						0,00 EUR		0,00 EUR	
4.1.3.4	Administrative						0,00 EUR		0,00 EUR	
4.1.3.5	Administrative						0,00 EUR		0,00 EUR	
4.1.4	Other (personnel)						0,00 EUR		0,00 EUR	
4.1.4.1	Other (personnel)						0,00 EUR		0,00 EUR	
4.1.4.2	Other (personnel)						0,00 EUR		0,00 EUR	
4.1.4.3	Other (personnel)						0,00 EUR		0,00 EUR	
4.2 (Materials and supplies)							0,00 EUR		0,00 EUR	
4.2.1	Materials						0,00 EUR		0,00 EUR	
4.2.1.1	Materials						0,00 EUR		0,00 EUR	
4.2.1.2	Materials						0,00 EUR		0,00 EUR	
4.2.2	Materials						0,00 EUR		0,00 EUR	
4.2.2.1	Materials						0,00 EUR		0,00 EUR	
4.2.2.2	Materials						0,00 EUR		0,00 EUR	
4.2.3	Materials (related to the final report)						0,00 EUR		0,00 EUR	
4.2.3.1	Materials (related to the final report)						0,00 EUR		0,00 EUR	
4.2.3.2	Materials (related to the final report)						0,00 EUR		0,00 EUR	
4.2.4	Other (materials)						0,00 EUR		0,00 EUR	
4.2.4.1	Other (materials)						0,00 EUR		0,00 EUR	
4.2.4.2	Other (materials)						0,00 EUR		0,00 EUR	
4.2.5	Interpreters and translators						0,00 EUR		0,00 EUR	
4.2.5.1	Interpreters and translators						0,00 EUR		0,00 EUR	
4.2.6	Other (materials)						0,00 EUR		0,00 EUR	
4.2.6.1	Other (materials)						0,00 EUR		0,00 EUR	
4.2.6.2	Other (materials)						0,00 EUR		0,00 EUR	
4.2.7	Other (materials)						0,00 EUR		0,00 EUR	
4.2.7.1	Other (materials)						0,00 EUR		0,00 EUR	
4.2.7.2	Other (materials)						0,00 EUR		0,00 EUR	
4.2.7.3	Other (materials)						0,00 EUR		0,00 EUR	
4.3 (Travel and subsistence costs)							0,00 EUR		0,00 EUR	
4.3.1	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.1.1	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.1.2	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.1.3	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.2	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.2.1	Travel and subsistence costs	17	8	2016-2018	3 000,00		18 000,00 EUR		18 000,00 EUR	No
4.3.2.2	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.2.3	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.2.4	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.2.5	Travel and subsistence costs						0,00 EUR		0,00 EUR	
4.3.3	Subsistence						0,00 EUR		0,00 EUR	
4.3.3.1	Subsistence	14	8	2016-2018	600,00		1 800,00 EUR		1 800,00 EUR	No
4.3.3.2	Subsistence						0,00 EUR		0,00 EUR	
4.3.3.3	Subsistence						0,00 EUR		0,00 EUR	
4.3.3.4	Subsistence						0,00 EUR		0,00 EUR	
4.3.3.5	Subsistence						0,00 EUR		0,00 EUR	
4.3.4	Transportation						0,00 EUR		0,00 EUR	



**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 2:	Centre d'Art Le Laif (Laboratoire Artistique du Tern)		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/06/2016	until:	31/08/2018

EURO (EUR) should be the currency of contracts and invoices entered in the table below.
Contractors should use the official exchange rates published in the Official Journal of the EU on the date of the publication of the call for proposals.
If a contractor uses a different currency, it should be converted into EUR using the official exchange rates published in the Official Journal of the EU on the date of the publication of the call for proposals. (Article 44(4)(a) of the Regulation)

Activity code	Activity description	Reference number of the activity in the reform work programme	Costs related to the project (local, one partner or joint activities?)	Quantity	Duration (day or month or year)	Unit cost of rate	National currency or EURO		EURO (economic conversion)	Third country cost		Sub-contracting
							amount	currency	Total amount	Yes or No	Amount	Yes or No
4.3.4.1							0.00	EUR	0.00			
4.3.4.2							0.00	EUR	0.00			
4.3.4.3							0.00	EUR	0.00			
4.3.4.4							0.00	EUR	0.00			
4.3.4.5							0.00	EUR	0.00			
4.3.5	Web master						0.00	EUR	0.00			
4.3.5.1							0.00	EUR	0.00			
4.3.5.2							0.00	EUR	0.00			
4.3.5.3							0.00	EUR	0.00			
4.3.6	Production (Design & Layout)						0.00	EUR	0.00			
4.3.6.1							0.00	EUR	0.00			
4.3.6.2							0.00	EUR	0.00			
4.3.6.3							0.00	EUR	0.00			
4.3.7	Others (Reception staff, security, etc)						0.00	EUR	0.00			
4.3.7.1							0.00	EUR	0.00			
4.3.7.2							0.00	EUR	0.00			
4.3.7.3							0.00	EUR	0.00			
TOTAL DIRECT COSTS							48.608,83	EUR	48.608,83	EUR		
INDIRECT COSTS (MAX. 7% OF THE DIRECT COSTS)							3.115,27	EUR	3.115,27	EUR		
<small>Printers and related expenses (e.g. office rent, insurance, electricity, water, cleaning) and office expenses and consumables (e.g. telephone/internet connections, postage and mailing, photocopies, equipment, decoration)</small>		4	Partner A2	1	2016-2018	0,07	3.115,27	EUR	3.115,27	EUR		
TOTAL COSTS							48.813,90	EUR	48.813,90	EUR		
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY									0,00	EUR		



ESTIMATED BUDGET
DETAILED BUDGET - expenditure

Name of the partner 3:	Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from:	1/06/2018	until: 31/08/2018

ES-FIT (ART) should indicate the completion dates that you want to reflect in the table below.
 Please fill in the list of activities. It may look any project as because they exist in format.
 If you wish can be selected by (years) indicating the relevant (to be selected) in the box (yes or no) for existing costs (18) (only for 45-46 last)

1. EURO
 Name of the currency: EUR
 Check the rate following the link: [http://ec.europa.eu/economy_finance/db/euro/euro_rate.html](#)
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.
 Able to reimburse VAT? Yes

Activity code	Reference number of the activity in the form work programme	Costs related to the project leader, vice partner or joint activities?	Duration	Duration (day or month or year)	Unit cost or rate	National currency or EURO		EURO (submitted converted)	Third country cost		Sub-subsisting	
						Amount	currency	Total amount	Yes or No	Amount	Yes or No	
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES												
1. Personnel costs (personnel costs)						3 550.00	EUR	3 550.00	EUR			
1.1						0.00	EUR	0.00				
1.1.1						0.00	EUR	0.00				
1.1.2						0.00	EUR	0.00				
1.1.3						0.00	EUR	0.00				
1.2. Personnel costs (personnel costs)						1 899.00	EUR	1 899.00	EUR			
1.2.1						0.00	EUR	0.00				
1.2.2						0.00	EUR	0.00				
1.2.3						0.00	EUR	0.00				
1.3. Personnel costs (personnel costs)						1 651.00	EUR	1 651.00	EUR			
1.3.1						0.00	EUR	0.00				
1.3.2						0.00	EUR	0.00				
1.3.3						0.00	EUR	0.00				
1.4. Personnel costs (personnel costs)						800.00	EUR	800.00	EUR			
1.4.1						0.00	EUR	0.00				
1.4.2						0.00	EUR	0.00				
1.4.3						0.00	EUR	0.00				
1.5. Personnel costs (personnel costs)						1 598.00	EUR	1 598.00	EUR			
1.5.1						0.00	EUR	0.00				
1.5.2						0.00	EUR	0.00				
1.5.3						0.00	EUR	0.00				
1.6. Personnel costs (personnel costs)						1 185.00	EUR	1 185.00	EUR			
1.6.1						0.00	EUR	0.00				
1.6.2						0.00	EUR	0.00				
1.6.3						0.00	EUR	0.00				
1.7. Personnel costs (personnel costs)						1 185.00	EUR	1 185.00	EUR			
1.7.1						0.00	EUR	0.00				
1.7.2						0.00	EUR	0.00				
1.7.3						0.00	EUR	0.00				
1.8. Personnel costs (personnel costs)						1 185.00	EUR	1 185.00	EUR			
1.8.1						0.00	EUR	0.00				
1.8.2						0.00	EUR	0.00				
1.8.3						0.00	EUR	0.00				
1.9. Personnel costs (personnel costs)						1 185.00	EUR	1 185.00	EUR			
1.9.1						0.00	EUR	0.00				
1.9.2						0.00	EUR	0.00				
1.9.3						0.00	EUR	0.00				
2. COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS						0.00	EUR	0.00	EUR			
2.1. Marketing costs (marketing costs)						0.00	EUR	0.00	EUR			
2.1.1						0.00	EUR	0.00				
2.1.2						0.00	EUR	0.00				
2.1.3						0.00	EUR	0.00				
2.2. Advertising costs (advertising costs)						0.00	EUR	0.00	EUR			
2.2.1						0.00	EUR	0.00				
2.2.1.1						0.00	EUR	0.00				
2.2.1.2						0.00	EUR	0.00				
2.2.1.3						0.00	EUR	0.00				
2.2.2						0.00	EUR	0.00				
2.2.2.1						0.00	EUR	0.00				
2.2.2.2						0.00	EUR	0.00				
2.2.2.3						0.00	EUR	0.00				
2.2.3						0.00	EUR	0.00				
2.2.3.1						0.00	EUR	0.00				
2.2.3.2						0.00	EUR	0.00				
2.2.3.3						0.00	EUR	0.00				
2.3. Other costs (other costs)						0.00	EUR	0.00	EUR			
2.3.1						0.00	EUR	0.00				
2.3.1.1						0.00	EUR	0.00				
2.3.1.2						0.00	EUR	0.00				
2.3.1.3						0.00	EUR	0.00				
2.3.2						0.00	EUR	0.00				
2.3.2.1						0.00	EUR	0.00				
2.3.2.2						0.00	EUR	0.00				
2.3.2.3						0.00	EUR	0.00				
2.4. Miscellaneous costs (miscellaneous costs)						0.00	EUR	0.00	EUR			
2.4.1						0.00	EUR	0.00				
2.4.2						0.00	EUR	0.00				
2.4.3						0.00	EUR	0.00				

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 3:	Fundació Es Baluard Museu d'Art Modern i Contemporani de Palma		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/09/2018	until: 31/08/2018	

REVISION 11 (Name change) The categories of costs that may occur in relation to the activity listed in the table below are those that are directly related to the activity. It is not possible to include indirect costs because they are not eligible. (Costs may be added to the list of eligible costs if they are not included in the list of eligible costs by the applicant or beneficiary (see Guide for Applicants))

1 EURO = 1000000
1000000 EUR
Check the rate following the link: http://ec.europa.eu/economy_finance/
Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals

ABLE TO RECOVER VAT? Yes

Activity code	Reference number of the activity in the activity code programme	Costs related to the project leader, any partner or joint activities?	Description	Duration (day or month or year)	Unit used or rate	National currency or EURO		EURO (submitted conversion)		Third country cost		Sub-venturing
						amount	currency	Total amount	Yes or No	Amount	Yes or No	
43.4.1						0.00	EUR	0.00				
43.4.2						0.00	EUR	0.00				
43.4.3						0.00	EUR	0.00				
43.4.4						0.00	EUR	0.00				
43.4.5						0.00	EUR	0.00				
43.5						0.00	EUR	0.00				
43.5.1						0.00	EUR	0.00				
43.5.2						0.00	EUR	0.00				
43.5.3						0.00	EUR	0.00				
43.5.4						0.00	EUR	0.00				
43.5.5						0.00	EUR	0.00				
43.5.6						0.00	EUR	0.00				
43.5.7						0.00	EUR	0.00				
43.5.8						0.00	EUR	0.00				
43.5.9						0.00	EUR	0.00				
43.5.10						0.00	EUR	0.00				
43.5.11						0.00	EUR	0.00				
43.5.12						0.00	EUR	0.00				
43.5.13						0.00	EUR	0.00				
43.5.14						0.00	EUR	0.00				
43.5.15						0.00	EUR	0.00				
43.5.16						0.00	EUR	0.00				
43.5.17						0.00	EUR	0.00				
43.5.18						0.00	EUR	0.00				
43.5.19						0.00	EUR	0.00				
43.5.20						0.00	EUR	0.00				
43.5.21						0.00	EUR	0.00				
43.5.22						0.00	EUR	0.00				
43.5.23						0.00	EUR	0.00				
TOTAL DIRECT COSTS						48.000,00	EUR	48.000,00	EUR			
INDIRECT COSTS (MAX 7% OF THE DIRECT COSTS)												
Premises and related expenses (e.g. office rent, insurance, electricity, heating, cleaning, ...) and office equipment and consumables (e.g. laboratory/furniture/office furniture, postage and mailing, professional equipment depreciation)						3		Partner 3	1	2018-2018	EUR	
						3.115,27	EUR	3.115,27	EUR			
TOTAL COSTS						48.315,94	EUR	48.315,94	EUR			
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY								0,00	EUR			

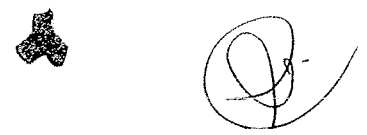


ESTIMATED BUDGET
DETAILED BUDGET - expenditure

Name of the partner 4: Bureau des Arts et des Territoires
Title of the cooperation project: The Spur
Eligibility period of the project: from: 1/06/2016 until: 31/08/2018

1 EUR = 100 centimes
1 USD = 100 cents
1 GBP = 100 pence
1 NZD = 100 cents
1 AUD = 100 cents
1 HKD = 100 cents
1 SGD = 100 cents
1 JPY = 100 Yen
1 HUF = 100 Forint
1 CZK = 100 Haléř
1 SKK = 100 Koruna
1 PLN = 100 Gółnic
1 ZŁ = 100 Gółnic
1 BGN = 100 Denar
1 RON = 100 Bani
1 MKD = 100 Denar
1 BRL = 100 Centavos
1 R\$ = 100 Centavos
1 AR\$ = 100 Centavos
1 C\$ = 100 Centavos
1 CLP = 100 Pesos
1 COP = 100 Pesos
1 MXN = 100 Pesos
1 NIS = 100 Denar
1 TRY = 100 Centavos
1 UGX = 100 Centavos
1 UYU = 100 Centavos
1 VED = 100 Centavos
1 VND = 100 Centavos
1 XAF = 100 Centavos
1 XOF = 100 Centavos
1 ZAR = 100 Centavos

Activity Code	Reference number of the activity in the work programme	Cross-related to the project leader, one partner or joint work item?	Quantity	Duration (day or month or year)	Unit cost or rate	National currency or EURO		EURO (automatic conversion)		Third currency cost		Sub-accounting
						amount	currency	Total amount	Tax or No	Amount	Tax or No	
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES												
1.1.1						0.00	EUR	0.00				
1.1.2						0.00	EUR	0.00				
1.1.3						0.00	EUR	0.00				
1.2 COSTS OF TRAVEL AND ACCOMMODATION												
1.2.1	Lovers and expenses of spaces	0	Joint activities	1	2016-2018	3004.00		3004.00	EUR	3004.00	No	nc
1.2.2						0.00	EUR	0.00				
1.2.3						0.00	EUR	0.00				
1.3 COSTS OF TRANSPORT AND COMMUNICATION												
1.3.1						0.00	EUR	0.00				
1.3.2						0.00	EUR	0.00				
1.3.3						0.00	EUR	0.00				
1.4 COSTS OF MATERIALS AND EQUIPMENT												
1.4.1	Materials and goods in residence	0	Joint activities	1	2016-2018	800.00		800.00	EUR	800.00	No	nc
1.4.2						0.00	EUR	0.00				
1.4.3						0.00	EUR	0.00				
1.5 COSTS OF PERSONNEL												
1.5.1						0.00	EUR	0.00				
1.5.2						0.00	EUR	0.00				
1.5.3						0.00	EUR	0.00				
1.6 COSTS OF INFRASTRUCTURE												
1.6.1						0.00	EUR	0.00				
1.6.2						0.00	EUR	0.00				
1.6.3						0.00	EUR	0.00				
1.7 COSTS OF INFORMATION AND COMMUNICATION												
1.7.1						0.00	EUR	0.00				
1.7.2						0.00	EUR	0.00				
1.7.3						0.00	EUR	0.00				
1.8 COSTS OF SECURITY AND PROTECTION												
1.8.1						0.00	EUR	0.00				
1.8.2						0.00	EUR	0.00				
1.8.3						0.00	EUR	0.00				
1.9 COSTS OF ENERGY AND UTILITIES												
1.9.1						0.00	EUR	0.00				
1.9.2						0.00	EUR	0.00				
1.9.3						0.00	EUR	0.00				
1.10 COSTS OF RESEARCH AND DEVELOPMENT												
1.10.1						0.00	EUR	0.00				
1.10.2						0.00	EUR	0.00				
1.10.3						0.00	EUR	0.00				
1.11 COSTS OF TRAINING AND QUALIFICATION												
1.11.1						0.00	EUR	0.00				
1.11.2						0.00	EUR	0.00				
1.11.3						0.00	EUR	0.00				
1.12 COSTS OF EVALUATION AND MONITORING												
1.12.1						0.00	EUR	0.00				
1.12.2						0.00	EUR	0.00				
1.12.3						0.00	EUR	0.00				
1.13 COSTS OF CONSULTANCY AND EXPERTISE												
1.13.1						0.00	EUR	0.00				
1.13.2						0.00	EUR	0.00				
1.13.3						0.00	EUR	0.00				
1.14 COSTS OF LEGAL AND TAX SERVICES												
1.14.1						0.00	EUR	0.00				
1.14.2						0.00	EUR	0.00				
1.14.3						0.00	EUR	0.00				
1.15 COSTS OF OTHER ACTIVITIES												
1.15.1						0.00	EUR	0.00				
1.15.2						0.00	EUR	0.00				
1.15.3						0.00	EUR	0.00				
COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS												
2.1.1						0.00	EUR	0.00				
2.1.2						0.00	EUR	0.00				
2.1.3						0.00	EUR	0.00				
2.2 COSTS OF ADVERTISING AND PROMOTION												
2.2.1	Advertising space (print, radio, press, outdoor, TV, etc.)					0.00	EUR	0.00				
2.2.1.1						0.00	EUR	0.00				
2.2.1.2						0.00	EUR	0.00				
2.2.1.3						0.00	EUR	0.00				
2.2.2	Purchases of materials (travel, transport, postal, etc.)					0.00	EUR	0.00				
2.2.2.1						0.00	EUR	0.00				
2.2.2.2						0.00	EUR	0.00				
2.2.2.3						0.00	EUR	0.00				
2.2.3	Other (specify):					0.00	EUR	0.00				
2.2.3.1						0.00	EUR	0.00				
2.2.3.2						0.00	EUR	0.00				
2.2.3.3						0.00	EUR	0.00				
2.3 COSTS OF TRAINING AND QUALIFICATION												
2.3.1	Costs for the up-skill or acquisition of the work site (other than staff costs)					0.00	EUR	0.00				
2.3.1.1						0.00	EUR	0.00				
2.3.1.2						0.00	EUR	0.00				
2.3.1.3						0.00	EUR	0.00				
2.3.2	Other (specify):					0.00	EUR	0.00				
2.3.2.1						0.00	EUR	0.00				
2.3.2.2						0.00	EUR	0.00				
2.3.2.3						0.00	EUR	0.00				
2.4 COSTS OF LEGAL AND TAX SERVICES												
2.4.1						0.00	EUR	0.00				
2.4.2						0.00	EUR	0.00				
2.4.3						0.00	EUR	0.00				



**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 4:	Bureau des Arts et des Territoires
Title of the cooperation project:	The Spur
Eligibility period of the project:	from: 1/06/2016 until: 31/08/2018

EU/11/101111 Please insert the complete account plan for each activity in the table below.
Detailed list of Budgets. This table includes a detailed breakdown of costs.
EU/11/101111 has been approved by the Commission and is published in the Official Journal of the EU on the date of the publication of the call for proposals.

1 EURO
1000000
EUR
Check the rate following the link:
http://ec.europa.eu/economy_finance
Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.

Activity	Reference number of the activity in the activity code programme	Costs related to the project leader, see point 4.1 (see activity 4.1)	Out-Make	Duration (day or month or year)	Unit cost or rate	National currency or EUR		EURO (including management costs)	Yes or No	Third country cost		Sub-contracting
						Amount	Quantity			Yes or No	Amount	
2.4	2.4											
2.4.1												
2.4.1.1												
2.4.1.2												
2.4.1.3												
3												
3.1 TRAVEL & SUBSISTENCE COSTS												
3.1.1												
3.1.2												
3.1.3												
3.2												
3.2.1												
3.2.2												
3.2.3												
3.3												
3.3.1												
3.3.2												
3.3.3												
4												
4.1 STAFF COSTS												
4.1.1												
4.1.1.1												
4.1.1.2												
4.1.1.3												
4.1.1.4												
4.1.1.5												
4.1.2												
4.1.2.1												
4.1.2.2												
4.1.2.3												
4.1.2.4												
4.1.2.5												
4.1.2.6												
4.1.3												
4.1.3.1												
4.1.3.2												
4.1.3.3												
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4.1.3.5												
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4.1.4.1												
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4.2												
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4.2.97												
4.2.98												
4.2.99												
4.2.100												

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 4:	Bureau des Arts et des Territoires		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from:	1/06/2016	until: 31/08/2016

4. Article 131(1) of the Regulation (EU) No 1381/2013 provides that the beneficiary shall be responsible for the costs of the project. The beneficiary shall be responsible for the costs of the project. The beneficiary shall be responsible for the costs of the project. The beneficiary shall be responsible for the costs of the project.

1 EURO = 100 CENTS. Amount in EUR. Check the rate following the link: http://ec.europa.eu/economy_finance/. Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.

Amount to recuperate VAT? No

Reference number of the activity in the aForm work programme	Costs related to the project leader, one partner or joint activities?	Quantity	Duration (day or month or year)	Unit cost or rate	National currency or EURO		EURO (including co-financing)	Third country cost		Sub-contracting	
					amount	currency	Total amount	Yes or No	Amount	Yes or No	
4.3.4.1						0.00	EUR	0.00			
4.3.4.2						0.00	EUR	0.00			
4.3.4.3						0.00	EUR	0.00			
4.3.4.4						0.00	EUR	0.00			
4.3.4.5						0.00	EUR	0.00			
4.3.5	Web content					0.00	EUR	0.00			
4.3.5.1						0.00	EUR	0.00			
4.3.5.2						0.00	EUR	0.00			
4.3.5.3						0.00	EUR	0.00			
4.3.6	Production (Design & Layout)					0.00	EUR	0.00			
4.3.6.1						0.00	EUR	0.00			
4.3.6.2						0.00	EUR	0.00			
4.3.6.3						0.00	EUR	0.00			
4.3.7	Others (Reception staff, security, etc)					0.00	EUR	0.00			
4.3.7.1						0.00	EUR	0.00			
4.3.7.2						0.00	EUR	0.00			
4.3.7.3						0.00	EUR	0.00			
TOTAL DIRECT COSTS							57.482,62	EUR	57.482,62	EUR	
INDIRECT COSTS (MAX. 7% OF THE DIRECT COSTS)							4.116,44	EUR	4.116,44	EUR	
<small>Printers and related expenses (e.g. office rent, insurance, electricity, water, cleaning,) and office expenses and consumables (e.g. telephone, internet connections, postage and mailing, photocopies, equipment, transportation)</small>		1	Partner n°4	1	2016-2018	0.00	3.115.20	EUR	3.115.20	EUR	
TOTAL COSTS							60.597,06	EUR	60.597,06	EUR	
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY							0,00	EUR	0,00	EUR	

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 5:	Fondazione per l'Arte onlus		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/08/2018	until: 31/08/2018	

REMARKS (Please enter the objective of costs that you wish to reflect in the table below)
 (Type of bank account of the costs, if any, and indicate the account type used for the costs)
 (EUR/USD can be applied - please indicating the correct formula) (to identify the capital markets in both cases only) (refer to the rule)

I EUMC
 1/00000
 1/00000
 EUR
 Yes
 No

	Reference number of the activity in the activity work programme	Costs related to the project leader, and partner or joint initiative?	Quantity	Duration (day or month or year)	Unit cost or rate	National currency or EUR/USD		EURO (economic conversion)	Third country cost		Subcontracting
						amount	currency		Total amount	Yes or No	
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES											
1											
1.1											
						0.00	EUR	0.00			
						0.00	EUR	0.00			
						0.00	EUR	0.00			
1.2											
	1.2.1		1	2018-2018	3 000.00	3 000.00	EUR	3 000.00	No		No
	1.2.2					0.00	EUR	0.00			
	1.2.3					0.00	EUR	0.00			
1.3											
	1.3.1					0.00	EUR	0.00			
	1.3.2					0.00	EUR	0.00			
	1.3.3					0.00	EUR	0.00			
1.4											
	1.4.1		1	2018-2018	0.00	0.00	EUR	0.00	No		Yes
	1.4.2					0.00	EUR	0.00			
	1.4.3					0.00	EUR	0.00			
1.5											
	1.5.1					0.00	EUR	0.00			
	1.5.2					0.00	EUR	0.00			
	1.5.3					0.00	EUR	0.00			
1.6											
	1.6.1					0.00	EUR	0.00			
	1.6.2					0.00	EUR	0.00			
	1.6.3					0.00	EUR	0.00			
1.7											
	1.7.1					0.00	EUR	0.00			
	1.7.2					0.00	EUR	0.00			
	1.7.3					0.00	EUR	0.00			
1.8											
	1.8.1					0.00	EUR	0.00			
	1.8.2					0.00	EUR	0.00			
	1.8.3					0.00	EUR	0.00			
1.9											
	1.9.1					0.00	EUR	0.00			
	1.9.2					0.00	EUR	0.00			
	1.9.3					0.00	EUR	0.00			
1.10											
	1.10.1		1	2018-2018	400.00	2 400.00	EUR	2 400.00	No		Yes
	1.10.2					0.00	EUR	0.00			
	1.10.3					0.00	EUR	0.00			
1.11											
	1.11.1					0.00	EUR	0.00			
	1.11.2					0.00	EUR	0.00			
	1.11.3					0.00	EUR	0.00			
COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS						0.00	EUR	0.00			
2											
2.1											
	2.1.1					0.00	EUR	0.00			
	2.1.2					0.00	EUR	0.00			
	2.1.3					0.00	EUR	0.00			
2.2											
	2.2.1					0.00	EUR	0.00			
	2.2.1.1					0.00	EUR	0.00			
	2.2.1.2					0.00	EUR	0.00			
	2.2.1.3					0.00	EUR	0.00			
	2.2.2					0.00	EUR	0.00			
	2.2.2.1					0.00	EUR	0.00			
	2.2.2.2					0.00	EUR	0.00			
	2.2.2.3					0.00	EUR	0.00			
	2.2.3					0.00	EUR	0.00			
	2.2.3.1					0.00	EUR	0.00			
	2.2.3.2					0.00	EUR	0.00			
	2.2.3.3					0.00	EUR	0.00			
2.3											
	2.3.1					0.00	EUR	0.00			
	2.3.1.1					0.00	EUR	0.00			
	2.3.1.2					0.00	EUR	0.00			
	2.3.1.3					0.00	EUR	0.00			
	2.3.2					0.00	EUR	0.00			
	2.3.2.1					0.00	EUR	0.00			
	2.3.2.2					0.00	EUR	0.00			
	2.3.2.3					0.00	EUR	0.00			
2.4											
	2.4.1					0.00	EUR	0.00			
	2.4.2					0.00	EUR	0.00			
	2.4.3					0.00	EUR	0.00			

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 5:	Fondazione per l'Arte onlus
Title of the cooperation project:	The Spur
Eligibility period of the project:	from: 1/08/2018 until: 31/08/2018

848/2013/2013 (Article 14(2) of the regulation of 24 October 2013) in order to reflect the fact that the unit cost of the project is not directly related to the production of goods or services. The unit cost of the project is not directly related to the production of goods or services. The unit cost of the project is not directly related to the production of goods or services.

1 EURO = 100 CENTS. Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.

Code	Description	Reference number of the activity in the area work programme	Costs related to the project leader, one partner or joint body (max)	Quantity	Duration (day or month or year)	Unit cost or rate	National currency of EUR		EUR (exchange conversion)	Third country cost		Sub-contracting
							Amount	Currency		Yes or No	Amount	
4.3.4.1	Firming and adding values, quality production (shortage)	11	Partner A'S	1	2018-2018	1.000,00		EUR	1.000,00	EUR	Yes	Yes
4.3.4.2								EUR	0,00	EUR	No	
4.3.4.3								EUR	0,00	EUR	No	
4.3.4.4								EUR	0,00	EUR	No	
4.3.4.5								EUR	0,00	EUR	No	
4.3.4.6								EUR	0,00	EUR	No	
4.3.5	Web website							EUR	0,00	EUR	No	
4.3.5.1								EUR	0,00	EUR	No	
4.3.5.2								EUR	0,00	EUR	No	
4.3.5.3								EUR	0,00	EUR	No	
4.3.6	Production (Design & Layout)							EUR	0,00	EUR	No	
4.3.6.1								EUR	0,00	EUR	No	
4.3.6.2								EUR	0,00	EUR	No	
4.3.6.3								EUR	0,00	EUR	No	
4.3.7	Other (Production staff, security, etc)							EUR	0,00	EUR	No	
4.3.7.1								EUR	0,00	EUR	No	
4.3.7.2								EUR	0,00	EUR	No	
4.3.7.3								EUR	0,00	EUR	No	
TOTAL DIRECT COSTS									31.498,00	EUR		
INDIRECT COSTS (MAX 7% OF THE DIRECT COSTS)												
	Prints and related expenses (e.g. office rent, insurance, electricity, water, heating,) and office equipment and consumables (e.g. telephone, fax, internet, postage and mailing, photocopies, equipment depreciation,)	10	Partner A'S	1	2018-2018	0,00		EUR	3.115,26	EUR		
TOTAL COSTS									34.613,00	EUR		
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY									0,00	EUR		

ESTIMATED BUDGET DETAILED BUDGET - expenditure

Name of the partner O:	Sputnik Oz		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/06/2016	until: 31/03/2018	

This budget is prepared in accordance with the estimated budget table published in the Official Journal of the EU on the date of publication of the call for proposals.
It is intended for the purpose of providing information to the public and does not constitute a commitment on the part of the Commission. It is subject to change at any time.

Please refer to the following links: [Official Journal of the EU](#) (L 117) for the text of the call for proposals. [Official Journal of the EU](#) (L 117) for the text of the call for proposals. [Official Journal of the EU](#) (L 117) for the text of the call for proposals.

Is the partner VAT registered? Yes No

	Reference number of the activity in the activity sheet	Code related to the project leader, the partner or joint activities?	Quantity	Duration (dd/mm/yyyy)	Unit cost or rate	National currency or EURO		EURO (indicate conversion)		Third country cost		Sub-contracting
						Amount	Currency	Total amount	Yes or No	Amount	Yes or No	
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES												
						EUR	EUR					
1.1						0.00	EUR	0.00				
1.2						0.00	EUR	0.00				
1.3						0.00	EUR	0.00				
1.2 LEASE AND EXPENSE OF PREMISES												
1.2.1	Lease and expense of premises			1	2016-2018	3,000.00	EUR	3,000.00	No		No	
1.2.2						0.00	EUR	0.00				
1.2.3						0.00	EUR	0.00				
1.3 TRAVEL												
1.3.1						0.00	EUR	0.00				
1.3.2						0.00	EUR	0.00				
1.3.3						0.00	EUR	0.00				
1.4 HOUSING PERMANENT RESIDENCE												
1.4.1	Housing permanent residence			1	2016-2018	800.00	EUR	800.00	No		Yes	
1.4.2						0.00	EUR	0.00				
1.4.3						0.00	EUR	0.00				
1.5 OTHER												
1.5.1						0.00	EUR	0.00				
1.5.2						0.00	EUR	0.00				
1.5.3						0.00	EUR	0.00				
1.6 OTHER												
1.6.1						0.00	EUR	0.00				
1.6.2						0.00	EUR	0.00				
1.6.3						0.00	EUR	0.00				
1.7 OTHER												
1.7.1						0.00	EUR	0.00				
1.7.2						0.00	EUR	0.00				
1.7.3						0.00	EUR	0.00				
1.8 OTHER												
1.8.1						0.00	EUR	0.00				
1.8.2						0.00	EUR	0.00				
1.8.3						0.00	EUR	0.00				
1.9 OTHER												
1.9.1						0.00	EUR	0.00				
1.9.2						0.00	EUR	0.00				
1.9.3						0.00	EUR	0.00				
2. COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS												
						EUR	EUR					
2.1						17,000.00	EUR	17,000.00	No		Yes	
2.1.1	Magazine and Year Catalogue	25-26	Partner 77	1	2016-2018	17,000.00	EUR	17,000.00	No		Yes	
2.1.2						0.00	EUR	0.00				
2.1.3						0.00	EUR	0.00				
2.2 ADVERTISING												
2.2.1	Advertising space (primarily TV, radio, press conferences, social networks, etc.)					0.00	EUR	0.00				
2.2.1.1						0.00	EUR	0.00				
2.2.1.2						0.00	EUR	0.00				
2.2.1.3						0.00	EUR	0.00				
2.2.2	Purchase of materials (T-shirts, flyers, posters, pens, etc.)					0.00	EUR	0.00				
2.2.2.1						0.00	EUR	0.00				
2.2.2.2						0.00	EUR	0.00				
2.2.2.3						0.00	EUR	0.00				
2.2.3	Other (miscellaneous)					0.00	EUR	0.00				
2.2.3.1						0.00	EUR	0.00				
2.2.3.2						0.00	EUR	0.00				
2.2.3.3						0.00	EUR	0.00				
2.3 OTHER												
2.3.1	Expense for the update of content of the web site (between two visits)					0.00	EUR	0.00				
2.3.1.1						0.00	EUR	0.00				
2.3.1.2						0.00	EUR	0.00				
2.3.1.3						0.00	EUR	0.00				
2.3.2	Other (miscellaneous)					0.00	EUR	0.00				
2.3.2.1						0.00	EUR	0.00				
2.3.2.2						0.00	EUR	0.00				
2.3.2.3						0.00	EUR	0.00				
2.4 OTHER												
2.4.1						0.00	EUR	0.00				
2.4.2						0.00	EUR	0.00				
2.4.3						0.00	EUR	0.00				

**ESTIMATED BUDGET
DETAILED BUDGET - expenditures**

Name of the partner 6:	Sputnik Oz
Title of the cooperation project:	The Spur
Eligibility period of the project:	from: 1/06/2016 until: 31/08/2018

REMARKS: Please check the consistency of costs 8th year with respect to the table below.
Please check the consistency of costs 8th year with respect to the table below.
Please check the consistency of costs 8th year with respect to the table below.
Please check the consistency of costs 8th year with respect to the table below.

1 EURO = 1,00000 EUR
Please use the following code: 1,00000 EUR
Able to recuperate VAT? No

Check the rate following the link: http://ec.europa.eu/economy_finance/
Use the official EUR exchange rate published in the Official Journal of the EU on the date of publication of the call for proposals.

Code	Description of the activity	National number of the beneficiary in the sports and programs	Costs related to the project leader, one partner or joint activities?	Cooperation	Duration (day or month or year)	Unit cost or rate	National currency or EUR		EUR (exchange conversion)	Third currency cost		Sub-contracting
							amount	currency		Yes or No	Amount	
2.1 TRAVEL AND SUBSISTENCE COSTS												
2.1.1	Travel (including food transport)						0.00	EUR	0.00			
2.1.2	Travel cost organization	33-38	Joint activities	2	2016-2018	1,028.57	2,057.14	EUR	2,057.14	No		Yes
2.1.3	Accommodation costs						0.00	EUR	0.00			
2.2	Subsistence costs						0.00	EUR	0.00			
2.2.1	Accommodation organization	33-38	Joint activities	8	2016-2018	309.14	3,091.36	EUR	3,091.36	No		Yes
2.2.2	Subsistence organization in EU	35	Joint activities	2	2016-2018	85.72	171.43	EUR	171.43	No		Yes
2.2.3	Subsistence organization in EU						0.00	EUR	0.00			
2.3	STAFF COSTS						4,375.20	EUR	4,375.20			
2.3.1	Personnel (EU, non-EU, and other persons) (including the Personnel Work Costs for project management)						4,375.20	EUR	4,375.20			
2.3.1.1	Project management:						4,375.20	EUR	4,375.20			
4.1.1.1	Alberto Malles Team - Project manager - Sputnik Oz (Exploration Action)	1	Joint activities	1	2016-2018	818.04	818.04	EUR	818.04	No		No
4.1.1.2	Alberto Malles Team - Project manager - Sputnik Oz (Innovation Action)	8	Joint activities	1	2016-2018	818.04	818.04	EUR	818.04	No		No
4.1.1.3	Alberto Malles Team - Project manager - Sputnik Oz (Innovation Action)	18	Joint activities	1	2016-2018	818.04	818.04	EUR	818.04	No		No
4.1.1.4	Alberto Malles Team - Project manager - Sputnik Oz (Communication Action)	22	Joint activities	1	2016-2018	818.04	818.04	EUR	818.04	No		No
4.1.1.5	Alberto Malles Team - Project manager - Sputnik Oz (Organization Action)	27	Joint activities	1	2016-2018	818.04	818.04	EUR	818.04	No		No
4.1.2	Personnel:						0.00	EUR	0.00			
4.1.2.1							0.00	EUR	0.00			
4.1.2.2							0.00	EUR	0.00			
4.1.2.3							0.00	EUR	0.00			
4.1.2.4							0.00	EUR	0.00			
4.1.2.5							0.00	EUR	0.00			
4.1.3	Other (person):						0.00	EUR	0.00			
4.1.3.1							0.00	EUR	0.00			
4.1.3.2							0.00	EUR	0.00			
4.1.3.3							0.00	EUR	0.00			
4.1.3.4							0.00	EUR	0.00			
4.1.3.5							0.00	EUR	0.00			
4.1.4	Other (person):						0.00	EUR	0.00			
4.1.4.1							0.00	EUR	0.00			
4.1.4.2							0.00	EUR	0.00			
4.1.4.3							0.00	EUR	0.00			
4.2	Material and financial resources						0.00	EUR	0.00			
4.2.1	Logistics:						0.00	EUR	0.00			
4.2.1.1							0.00	EUR	0.00			
4.2.1.2							0.00	EUR	0.00			
4.2.2	Accommodation:						0.00	EUR	0.00			
4.2.2.1							0.00	EUR	0.00			
4.2.2.2							0.00	EUR	0.00			
4.2.3	Other (related to the third report):						0.00	EUR	0.00			
4.2.3.1							0.00	EUR	0.00			
4.2.3.2							0.00	EUR	0.00			
4.3	IT and telecommunication						0.00	EUR	0.00			
4.3.1	Hardware and equipment:						0.00	EUR	0.00			
4.3.1.1							0.00	EUR	0.00			
4.3.1.2							0.00	EUR	0.00			
4.3.2	Software and licenses:						0.00	EUR	0.00			
4.3.2.1							0.00	EUR	0.00			
4.3.2.2							0.00	EUR	0.00			
4.3.3	External speakers:						0.00	EUR	0.00			
4.3.3.1							0.00	EUR	0.00			
4.3.3.2							0.00	EUR	0.00			
4.3.4	Other (person):						0.00	EUR	0.00			
4.3.4.1							0.00	EUR	0.00			
4.3.4.2							0.00	EUR	0.00			
4.3.4.3							0.00	EUR	0.00			
4.3.4.4							0.00	EUR	0.00			
4.3.4.5							0.00	EUR	0.00			
4.3.4	Telecommunications:						0.00	EUR	0.00			
4.3.4.1	Moving office costs:	14	Joint activities	3	2016-2018	900.00	1,800.00	EUR	1,800.00	No		Yes
4.3.4.2							0.00	EUR	0.00			
4.3.4.3							0.00	EUR	0.00			
4.3.4.4							0.00	EUR	0.00			
4.3.4.5							0.00	EUR	0.00			
4.3.4	Telecommunications:						0.00	EUR	0.00			

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 6:	Sputnik Oz		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/08/2016	until:	31/08/2018

EURO (L2111) please refer to the annexes of the call for proposals to select activities to be funded.
 2. In order to be eligible for funding, the activities must be carried out in the eligible countries.
 3. Activities must be carried out in the eligible countries (see the list of eligible countries in the call for proposals) and in the eligible countries.

1 EURD
 1000000
 1000000
 EUR
 Check the rate following this link: http://ec.europa.eu/economy_finance/
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals

Activity code	Activity description	Reference number of the activity in the framework programme	Costs related to the project leader, one partner or joint activities?	Quantity	Duration (day or month or year)	Unit cost or rate	National currency or EURD		EURO (scientific conversion)	Third country cost		Sub-contracting
							amount	currency		Yes or No	Amount	
4341								0.00 EUR	0.00			
4342								0.00 EUR	0.00			
4343								0.00 EUR	0.00			
4344								0.00 EUR	0.00			
4345								0.00 EUR	0.00			
435	Web master							0.00 EUR	0.00			
4351								0.00 EUR	0.00			
4352								0.00 EUR	0.00			
4353								0.00 EUR	0.00			
438	Production (Design & Layout)							0.00 EUR	0.00			
4381								0.00 EUR	0.00			
4382								0.00 EUR	0.00			
4383								0.00 EUR	0.00			
437	Others (Reception staff, security, etc.)							0.00 EUR	0.00			
4371								0.00 EUR	0.00			
4372								0.00 EUR	0.00			
4373								0.00 EUR	0.00			
TOTAL DIRECT COSTS									31,208.03 EUR		31,208.03 EUR	
INDIRECT COSTS (MAX. 7% OF THE DIRECT COSTS)									2,115.29 EUR		2,115.29 EUR	
Premises and related expenses (e.g. office rent, insurance, electricity, water, cleaning,) and office equipment and consumables (e.g. telephone, fax, internet connections, postage and mailing, photocopies, equipment depreciation)		22	Partner 1/5	1	2016-2018	610		3,115.29 EUR		3,115.29 EUR		
TOTAL COSTS									34,413.09 EUR		34,413.09 EUR	
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY									0.00 EUR		0.00 EUR	

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 7:	GECT Pyrénées Méditerranée		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from:	1/08/2018	until: 31/08/2018

REGULATIONS (which detail the categories of costs that you need to select in the table below)
Financial Rules (sets of 8 articles) - which define the products (based on their cost estimation)
(which can be adapted to specific activities) (sets of 10 articles) (the copied file before on the existing ones) (guide for eligible costs)

1. EURO
Financial Rules
AD to recover VAT?

Activity	Reference number of the activity in the activity work programme	Costs related to the project leader, see point 4.1.1 (sub-lead)	Quantity	Duration (day or month or year)	Unit cost or rate	National currency of EURO		EURO (N-SP-SP-SP) (conversion)	Third country cost		Sub-contracting
						amount	currency		Yes or No	Amount	
COSTS DIRECTLY LINKED TO THE IMPLEMENTATION OF PROJECT ACTIVITIES											
1. Compensation costs (copyrights, royalties and fees) (non-eligible)											
1.1						0.00	EUR	0.00			
1.1.1						0.00	EUR	0.00			
1.1.2						0.00	EUR	0.00			
1.1.3						0.00	EUR	0.00			
2. Privileges fees											
2.1						0.00	EUR	0.00			
2.1.1						0.00	EUR	0.00			
2.1.2						0.00	EUR	0.00			
2.1.3						0.00	EUR	0.00			
3. Equipment fees											
3.1						0.00	EUR	0.00			
3.1.1						0.00	EUR	0.00			
3.1.2						0.00	EUR	0.00			
3.1.3						0.00	EUR	0.00			
4. Purchase of materials											
4.1						0.00	EUR	0.00			
4.1.1						0.00	EUR	0.00			
4.1.2						0.00	EUR	0.00			
4.1.3						0.00	EUR	0.00			
5. Purchase of equipment (sub-contracting work)											
5.1						0.00	EUR	0.00			
5.1.1						0.00	EUR	0.00			
5.1.2						0.00	EUR	0.00			
5.1.3						0.00	EUR	0.00			
6. Transport expenses											
6.1						0.00	EUR	0.00			
6.1.1						0.00	EUR	0.00			
6.1.2						0.00	EUR	0.00			
6.1.3						0.00	EUR	0.00			
7. Traveling											
7.1						0.00	EUR	0.00			
7.1.1						0.00	EUR	0.00			
7.1.2						0.00	EUR	0.00			
7.1.3						0.00	EUR	0.00			
8. Part of the telephone expenses											
8.1						0.00	EUR	0.00			
8.1.1						0.00	EUR	0.00			
8.1.2						0.00	EUR	0.00			
8.1.3						0.00	EUR	0.00			
9. Catering											
9.1						0.00	EUR	0.00			
9.1.1						0.00	EUR	0.00			
9.1.2						0.00	EUR	0.00			
9.1.3						0.00	EUR	0.00			
10. Office supplies											
10.1						0.00	EUR	0.00			
10.1.1						0.00	EUR	0.00			
10.1.2						0.00	EUR	0.00			
10.1.3						0.00	EUR	0.00			
11. COMMUNICATION, PROMOTION AND DISSEMINATION COSTS AND COSTS OF EXPLOITATION OF RESULTS											
11.1. Promotion costs (marketing costs)											
11.1						0.00	EUR	0.00			
11.1.1						0.00	EUR	0.00			
11.1.2						0.00	EUR	0.00			
11.1.3						0.00	EUR	0.00			
11.2. Advertising costs											
11.2.1						0.00	EUR	0.00			
11.2.1.1						0.00	EUR	0.00			
11.2.1.2						0.00	EUR	0.00			
11.2.1.3						0.00	EUR	0.00			
11.2.2						0.00	EUR	0.00			
11.2.2.1						0.00	EUR	0.00			
11.2.2.2						0.00	EUR	0.00			
11.2.2.3						0.00	EUR	0.00			
11.2.2.4						0.00	EUR	0.00			
11.2.3						0.00	EUR	0.00			
11.2.3.1						0.00	EUR	0.00			
11.2.3.2						0.00	EUR	0.00			
11.2.3.3						0.00	EUR	0.00			
11.2.3.4						0.00	EUR	0.00			
11.3. Other (specify)											
11.3.1						0.00	EUR	0.00			
11.3.2						0.00	EUR	0.00			
11.3.3						0.00	EUR	0.00			
11.3.4						0.00	EUR	0.00			
12. Other (specify)											
12.1						0.00	EUR	0.00			
12.1.1						0.00	EUR	0.00			
12.1.2						0.00	EUR	0.00			
12.1.3						0.00	EUR	0.00			
12.2						0.00	EUR	0.00			
12.2.1						0.00	EUR	0.00			
12.2.2						0.00	EUR	0.00			
12.2.3						0.00	EUR	0.00			
12.3						0.00	EUR	0.00			
12.3.1						0.00	EUR	0.00			
12.3.2						0.00	EUR	0.00			
12.3.3						0.00	EUR	0.00			

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 7:	GECT Pyrénées Méditerranée		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	from: 1/09/2016	until: 31/08/2018	

Partners 7 and 8 must be eligible for the 2014-2020 ERDF and ERDF co-financing. The 2014-2020 ERDF and ERDF co-financing is subject to the conditions of the 2014-2020 ERDF and ERDF co-financing. The 2014-2020 ERDF and ERDF co-financing is subject to the conditions of the 2014-2020 ERDF and ERDF co-financing. The 2014-2020 ERDF and ERDF co-financing is subject to the conditions of the 2014-2020 ERDF and ERDF co-financing.

EUR/USD 1.080000
 Check the rate for the day of the submission of the application.
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of publication of the call for proposals.

Activity	Reference number of the activity in the programme	Costs related to the project leader, joint partner or joint activities?	Quantity	Duration (day or month or year)	Use cost or rate	National currency w/ EURO		EURO (estimated conversion)		This country cost		Subcontracting
						amount	currency	Total amount	Yes or No	Amount	Yes or No	
						6822,44	EUR	6822,44	EUR			
TRAVEL & SUBSISTENCE COSTS						2 087,14	EUR	2 087,14	EUR			
3.1	Travel cost organisation	35-36	Joint activities	2	2016-2018	1 023,57	EUR	2 057,14	No		Yes	
3.1.1						0,00	EUR	0,00				
3.1.2						0,00	EUR	0,00				
3.1.3						2 064,84	EUR	2 064,84				
3.2	Accommodation costs	35-36	Joint activities	8	2016-2018	569,14	EUR	569,00	No		Yes	
3.2.1	Accommodation organisation					0,00	EUR	0,00				
3.2.2						0,00	EUR	0,00				
3.2.3						569,14	EUR	569,00				
3.3	Subsistence meals	35-36	Joint activities	2	2016-2018	55,72	EUR	55,43	No		Yes	
3.3.1	Subsistence organisation in situ					0,00	EUR	0,00				
3.3.2						55,72	EUR	55,43				
3.3.3						0,00	EUR	0,00				
						77 312,00	EUR	77 312,00	EUR			
STAFF COSTS												
Please insert for each person, which must be specified by name (where applicable)												
4.1.1	Project manager/officer		Joint activities	1	2016-2018	3 075,20	EUR	3 075,20	EUR			
4.1.1.1	Joao Lobo - Project manager - GECT (Operation Action 1)	1				3 075,20	EUR	3 075,20	No		Yes	
4.1.1.2	Joao Lobo - Project manager - GECT (Innovation Action 1)	8				815,04	EUR	815,04	No		Yes	
4.1.1.3	Joao Lobo - Project manager - GECT (Knowledge Action 1)	10				815,04	EUR	815,04	No		Yes	
4.1.1.4	Aurélien Gamba - Communication manager - GECT (Communication Action 1)	22				815,04	EUR	815,04	No		Yes	
4.1.1.5	Joao Lobo - Project manager - GECT (Operation Action 1)	37				815,04	EUR	815,04	No		Yes	
4.1.2	Assistant					0,00	EUR	0,00				
4.1.2.1						0,00	EUR	0,00				
4.1.2.2						0,00	EUR	0,00				
4.1.2.3						0,00	EUR	0,00				
4.1.2.4						0,00	EUR	0,00				
4.1.2.5						0,00	EUR	0,00				
4.1.3	Secretary					0,00	EUR	0,00				
4.1.3.1						0,00	EUR	0,00				
4.1.3.2						0,00	EUR	0,00				
4.1.3.3						0,00	EUR	0,00				
4.1.3.4						0,00	EUR	0,00				
4.1.3.5						0,00	EUR	0,00				
4.1.4	Other (specify)					0,00	EUR	0,00				
4.1.4.1						0,00	EUR	0,00				
4.1.4.2						0,00	EUR	0,00				
4.1.4.3						0,00	EUR	0,00				
						0,00	EUR	0,00				
4.2.1	Languages					0,00	EUR	0,00				
4.2.1.1						0,00	EUR	0,00				
4.2.1.2						0,00	EUR	0,00				
4.2.2	Accountant					0,00	EUR	0,00				
4.2.2.1						0,00	EUR	0,00				
4.2.2.2						0,00	EUR	0,00				
4.2.3	Auxiliary (linked to the final report)					0,00	EUR	0,00				
4.2.3.1						0,00	EUR	0,00				
4.2.3.2						0,00	EUR	0,00				
4.2.4	IT maintenance/technical					0,00	EUR	0,00				
4.2.4.1						0,00	EUR	0,00				
4.2.4.2						0,00	EUR	0,00				
4.2.5	Interpreters and translators					18 400,00	EUR	18 400,00	No		Yes	
4.2.5.1	Translation (communication and dissemination)	22	Partner n°7	1	2016-2018	18 400,00	EUR	18 400,00				
4.2.5.2						0,00	EUR	0,00				
4.2.6	External operators					0,00	EUR	0,00				
4.2.6.1						0,00	EUR	0,00				
4.2.6.2						0,00	EUR	0,00				
4.2.7	Other (specify)					0,00	EUR	0,00				
4.2.7.1						0,00	EUR	0,00				
4.2.7.2						0,00	EUR	0,00				
4.2.7.3						0,00	EUR	0,00				
						0,00	EUR	0,00				
4.3.1	Article director					0,00	EUR	0,00				
4.3.1.1						0,00	EUR	0,00				
4.3.1.2						0,00	EUR	0,00				
4.3.1.3						0,00	EUR	0,00				
4.3.2	Article Ass.					0,00	EUR	0,00				
4.3.2.1						0,00	EUR	0,00				
4.3.2.2						0,00	EUR	0,00				
4.3.2.3						0,00	EUR	0,00				
4.3.2.4						0,00	EUR	0,00				
4.3.2.5						0,00	EUR	0,00				
4.3.3	Scientific personnel					0,00	EUR	0,00				
4.3.3.1						0,00	EUR	0,00				
4.3.3.2						0,00	EUR	0,00				
4.3.3.3						0,00	EUR	0,00				
4.3.3.4						0,00	EUR	0,00				
4.3.3.5						0,00	EUR	0,00				
4.3.4	Translations					0,00	EUR	0,00				

**ESTIMATED BUDGET
DETAILED BUDGET - expenditure**

Name of the partner 7:	GECT Pyrénées Méditerranée		
Title of the cooperation project:	The Spur		
Eligibility period of the project:	From: 1/06/2018	Until: 31/08/2018	

BENEFICIARY: Please detail the categories of costs that you wish to reflect in the table below.
 (Check the box 'Costs of third countries' if you are submitting a budget for a third country project.)
 Expenditure can be additional (checked) or additional (unchecked) to the budget for the project. (Guidance for 1919/2017)

1 EURO = 100 centimes
 1 centime = 0.01 EURO
 Check the rate following the link: http://ec.europa.eu/economy_finance/db_indicators/
 Use the official EUR exchange rate published in the Official Journal of the EU on the date of the publication of the call for proposals.
 Able to recover VAT?

Code	Description	Reference number of the activity in the reform area programme	Costs related to the project leader, not personal or family expenditure	Quantity	Duration (day or month or year)	Unit cost of 1990	National currency or EURO		EURO (automatic conversion)	Third country cost		Sub-contracting	
							Amount	currency		Total amount	Yes or No		Amount
4.3.4.1	Vidéo de présentation	22	Partner A7	18	2018-2018	300.00		EUR	5.400.00	EUR	5.400.00	Yes	Yes
4.3.4.2								EUR	0.00	EUR	0.00	No	
4.3.4.3								EUR	0.00	EUR	0.00	No	
4.3.4.4								EUR	0.00	EUR	0.00	No	
4.3.4.5								EUR	0.00	EUR	0.00	No	
4.3.5	Web site							EUR	0.00	EUR	0.00	No	
4.3.5.1								EUR	0.00	EUR	0.00	No	
4.3.5.2								EUR	0.00	EUR	0.00	No	
4.3.5.3								EUR	0.00	EUR	0.00	No	
4.3.6	Production (design & layout)							EUR	0.00	EUR	0.00	No	
4.3.6.1	Graphic design, image group	23	Partner A7	1	2018-2018	3.000.00		EUR	3.000.00	EUR	3.000.00	No	Yes
4.3.6.2								EUR	0.00	EUR	0.00	No	
4.3.6.3								EUR	0.00	EUR	0.00	No	
4.3.7	Others (transport, mail, electricity, ...)							EUR	0.00	EUR	0.00	No	
4.3.7.1								EUR	0.00	EUR	0.00	No	
4.3.7.2								EUR	0.00	EUR	0.00	No	
4.3.7.3								EUR	0.00	EUR	0.00	No	
TOTAL DIRECT COSTS									38.388,00	EUR	38.388,00	EUR	
INDIRECT COSTS (MAX 7% OF THE DIRECT COSTS)													
	Printing and related expenses (e.g. office rent, insurance, electricity, water, cleaning, ...) and office expenses and consumables (e.g. telephone/internet connection, postage and mailing, photocopying, equipment depreciation, ...)	22	Partner A7	1	2018-2018	0.98		EUR	3.115,26	EUR	3.115,26	EUR	
TOTAL COSTS									42.503,26	EUR	42.503,26	EUR	
TOTAL COSTS INCURRED IN OR IN RELATION TO A THIRD COUNTRY									0,00	EUR	0,00	EUR	



ANNEX IV

Mandates provided to the coordinator by the other beneficiaries





A handwritten signature or scribble located at the bottom center of the page.

MANDATE

Centre d'art Le LAIT

6 rue Jules Rolland – 81000 Albi

SIRET : 329 882 104 00048

("the partner"), represented for the purposes of signature of this mandate by Georges-Henry SER, President,

on the one part,

and

AJUNTAMENT DE GIRONA

Plaça del VI, 1. 17004 Girona / Catalonia / Spain

official registration No 966594428

VAT number P1708500B

The "coordinator" ("lead partner"), represented for the purposes of signature of this mandate by CARLES PUIGDEMONT I CASAMAJÓ, MAYOR OF GIRONA

Collectively the 'partners' and the 'coordinator' will be referred as 'beneficiaries'.

on the other part

HAVE AGREED

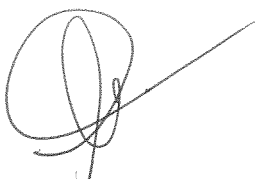
for the purposes of the implementation of the agreement entitled

THE SPUR. ETACEC 1618,

with the Education Audiovisual and Culture Executive Agency

the following:

1. The partner grants power of attorney to the lead partner, to act in his name and for his account in signing the grant agreement and its possible subsequent riders with the Education, Audiovisual and Culture Executive Agency. Accordingly, the partner hereby mandates the lead partner to take full legal responsibility for the implementation of such an agreement.
2. The partner hereby confirms that he has taken careful note of and accepts all the provisions of the grant agreement with the Education, Audiovisual and Culture Executive Agency, in particular all provisions affecting the partner and the lead partner. In particular, he acknowledges that, by virtue of this mandate, the lead partner will be the sole recipient of payments (EU funds) from the Executive Agency on behalf of all beneficiaries. The lead partner will ensure that the appropriate payments are made to the other partners.
3. The partner hereby agrees to do everything in his power to help the lead partner fulfil the lead partner's obligations under the grant agreement. In particular, the partner hereby agrees to provide to the lead partner whatever documents or information may be required, as soon as possible after receiving the request from the lead partner.
4. The provisions of the grant agreement, including this mandate, shall take precedence over any other agreement between the partner and the lead partner which may have an effect on the implementation of the grant agreement between the lead partner and the Education, Audiovisual and Culture Executive Agency.



1. A copy of this mandate shall be annexed to the grant agreement and shall form an integral part of it.

2. The lead partner's financial participation in the implementation of the project amounts to 6,100,000 €.

5. MANDATE

For the lead partner

Carlos Puigdemont i Casamajó

Function: Mayor of Girona

Place: Girona, Spain, Date: 09 / 09 / 2015

For the partner



Government of Catalonia

Georges-Henry SER

Function: president

Place: Aïubi, Date: 28 / 09 / 2015

and appears in English



MANDATE

Bureau des Arts et des Territoires

16 Avenue de Lodève (34070) Montpellier, France

Street/VAT number: 750422446

("the partner"), represented for the purposes of signature of this mandate by Pauline Dupel

on the one part,

and

AJUNTAMENT DE GIRONA

Plaça del VI, 1. 17004 Girona / Catalonia / Spain

official registration No 956594838

VAT number P17085005

The "coordinator" ("lead partner"), represented for the purposes of signature of this mandate by CARLES PLUGEMONT I CASAMITJÓ, MAYOR OF GIRONA

Collectively the "partners" and the "coordinator" will be referred as "beneficiaries".

as the other part

HAVE AGREED

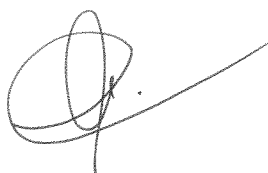
for the purposes of the implementation of the agreement entitled

THE SPUR, ETACEC 1618,

with the Education Audiovisual and Culture Executive Agency

the following:

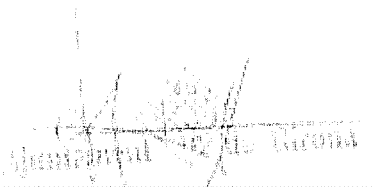
1. The partner grants power of attorney to the lead partner, to act in his name and for his account in signing the grant agreement and its possible subsequent riders with the Education, Audiovisual and Culture Executive Agency. Accordingly, the partner hereby mandates the lead partner to take full legal responsibility for the implementation of such an agreement.
2. The partner hereby confirms that he has taken careful note of and accepts all the provisions of the grant agreement with the Education, Audiovisual and Culture Executive Agency, in particular all provisions affecting the partner and the lead partner. In particular, he acknowledges that, by virtue of this mandate, the lead partner will be the sole recipient of payments (EU funds) from the Executive Agency on behalf of all beneficiaries. The lead partner will ensure that the appropriate payments are made to the other partners.
3. The partner hereby agrees to do everything in his power to help the lead partner fulfil the lead partner's obligations under the grant agreement. In particular, the partner hereby agrees to provide to the lead partner whatever documents or information may be required, as soon as possible after receiving the request from the lead partner.
4. The provisions of the grant agreement, including this mandate, shall take precedence over any other agreement between the partner and the lead partner which may have an effect on the implementation of the grant agreement between the lead partner and the Education, Audiovisual and Culture Executive Agency.



- a. A copy of this invoice shall be annexed to the grant agreement and shall form an integral part of it.
- b. The partner's financial participation to the implementation of the project amounts to a total of €

SIGNATURES

for the lead partner




Carlos Puigdemunt i Casamajó,

Mayor of Girona

Done at Girona, Date: 24 / 07 / 2015

for the partner



Pauline Dujot

Function: Director

Done at Barcelona, Date: October 7th / 2015

in duplicate in English



MANDATE

Sputnik sc.

Prima Klada, 17 - 81105 - Barcelona

VAT number: 202036070

(the partner), represented for the purposes of signature of this mandate by **Alberto Mateo Torn**,
President

on the one part

and

AJUNTAMENT DE GIRONA

Plaça del VI, 1, 17004 Girona / Catalonia / Spain

official registration No 968594426

VAT number P1708600B

The "coordinator" (lead partner), represented for the purposes of signature of this mandate by
CARLES PUIGDEMONT CASAMAJOR, MAYOR OF GIRONA

Collectively the partner and the coordinator will be referred as "beneficiaries"

on the other part:

HAVE AGREED

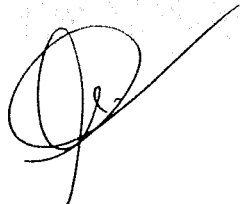
for the purposes of the implementation of the agreement aimed:

THE SPUL ETACEC 1010

with the Education Audiovisual and Culture Executive Agency

the following:

1. The partner grants power of attorney to the lead partner to act in his name and for his account in signing the grant agreement and its possible subsequent orders with the Education, Audiovisual and Culture Executive Agency. Accordingly, the partner hereby authorizes the lead partner to take full legal responsibility for the implementation of such an agreement.
2. The partner hereby confirms that he has taken careful note of and accepts all the provisions of the grant agreement with the Education, Audiovisual and Culture Executive Agency, in particular all provisions affecting the partner and the lead partner. In particular, he acknowledges that by virtue of this mandate, the lead partner will be the sole recipient of payments (EU funds) from the Executive Agency on behalf of all beneficiaries. The lead partner will ensure that the appropriate payments are made to the other partners.
3. The partner hereby agrees to do everything in his power to help the lead partner fulfil the lead partner's obligations under the grant agreement. In particular, the partner hereby agrees to provide to the lead partner whatever documents or information may be required, as soon as possible after receiving the request from the lead partner.
4. The provisions of the grant agreement, including this mandate, shall take precedence over any other agreement between the partner and the lead partner which may have an effect on the implementation of the grant agreement between the lead partner and the Education, Audiovisual and Culture Executive Agency.
5. A copy of this mandate shall be annexed to the grant agreement and shall form an integral part of it.
6. The partner's financial participation to the implementation of the project amounts to 6.180.48 €



SIGNATURES

For the lead partner

 Ajuntament  de Girona

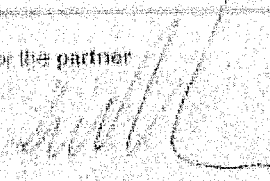
Carles Puigdemont i Casamajó

Function: Mayor of Girona

Done at Girona

Date: 09 / 09 / 2015

For the partner



Alberto Matten Torre

Function: president

Done at Bratislava, Date: 20 / 09 / 2015

In duplicate in English



MANDATE

GRAT Pyrénées Méditerranée

Rue Bouch, 15

06000 NICE, FRANCE

The partner(s), represented for the purposes of signature of this mandate by Philippe Mestre, director

on the one part,

and

AJUNTAMENT DE GIRONA

Plaça del VI, 1. 17004 Girona / Catalunya / Spain

Official registration No 986994478

VAT number PL7085008

The "coordinator" ("lead partner"), represented for the purposes of signature of this mandate by CARLES PUJEDÉMONT (CASAMAJOR, MAYOR OF GIRONA

Collectively the partner(s) and the 'coordinator' will be referred as 'beneficiaries'

on the other part

HAVE AGREED

for the purposes of the implementation of the agreement entitled

THE SPUR. ETAGEC 1618,

with the Education, Audiovisual and Culture Executive Agency

the following:

1. The partner grants power of attorney to the lead partner, to act in his name and for his account in signing the grant agreement and its possible subsequent riders with the Education, Audiovisual and Culture Executive Agency. Accordingly, the partner hereby mandates the lead partner to take full legal responsibility for the implementation of such an agreement.
2. The partner hereby confirms that he has taken careful note of and accepts all the provisions of the grant agreement with the Education, Audiovisual and Culture Executive Agency, in particular all provisions affecting the partner and the lead partner. In particular, he acknowledges that, by virtue of this mandate, the lead partner will be the sole recipient of payments (EU funds) from the Executive Agency on behalf of all beneficiaries. The lead partner will ensure that the appropriate payments are made to the other partners.
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4. The provisions of the grant agreement, including this mandate, shall take precedence over any other agreement between the partner and the lead partner which may have an effect on the implementation of the grant agreement between the lead partner and the Education, Audiovisual and Culture Executive Agency.
5. A copy of this mandate shall be annexed to the grant agreement and shall form an integral part of it.



1. Report of the Secretary of the Commission on the National Government's Performance for 2010-2011

10/01/2011

EUROREGION PHILIPPINE MINDANAO

Head partner

For the partner

PHILIPPINE MINDANAO
Central Mind Division | Cebu Office,
Director, Mindanao

Philippe Mestre,
Function Director

PHILIPPINE MINDANAO
PHILIPPINE MINDANAO

Philippe Mestre,
Function Director

10/01/2011

10/01/2011

10/01/2011



Sra. Chiara Pucci
European Commission
Education, Audiovisual and Culture
Executive Agency (EACEA)
Managing Programmes and activities on behalf of the
European Commission
Unit B1 CREATIVE EUROPE CULTURE
BOUR 04/10
Avenue du Bourget, 1
B-1049 Brussels/Belgium

CS/cvc

Comunicación

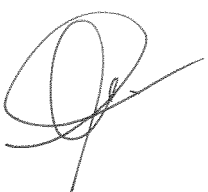

En relación a la petición de subvención relativa a la Convocatoria Europa Creativa EACEA 29/2015 de soporte a Proyectos de Cooperación Europea del Subprograma Cultura de la Europa Creativa (2014-2020), y dando cumplimiento al requerimiento formulado con fecha 26 de mayo de 2016, les comunicamos que el número de Documento Nacional de Identidad de la señora Marta Madrenas Mir, Alcaldesa Presidenta del Ayuntamiento de Girona es el 40 318416 Z, su dirección de correo postal es: Pza. del Vi, núm. 1, 17004 Girona; su número de teléfono es +34 972 427 627, correo electrónico info@bolit.cat. Así mismo les remitimos copia del Boletín Oficial de la Provincia de Girona, núm. 89 de 10 de mayo de 2016, donde se publica su nombramiento así como el equipo de Gobierno y sus funciones. También les adjuntamos certificado emitido por el Secretario de la Corporación donde se acredita que en la actualidad la señora Marta Madrenas Mir está en posesión y ejerce su cargo.

Atentamente,

El Jefe de la Área de Cultura


Narcis Casassa Font

Girona, 2 de junio de 2016





MANDATE

Fondazione per l'Arte onlus

Via Archimede 59, 00197 Rome Italy

VAT (codice fiscale)97675050583

("the partner"), represented for the purposes of signature of this mandate by *Ilaria Bozzi, President*

on the one part,

and

AJUNTAMENT DE GIRONA

Plaça del Vi, 1. 17004 Girona / Catalonia / Spain

official registration No 966594428

VAT number P1708500B

The "coordinator" ("lead partner"), represented for the purposes of signature of this mandate by Marta Madrenas Mir, MAYORESS OF GIRONA

Collectively the 'partners' and the 'coordinator' will be referred as 'beneficiaries'.

on the other part

HAVE AGREED


for the purposes of the implementation of the agreement entitled

THE SPUR. ETACEC 1618,

with the Education Audiovisual and Culture Executive Agency

the following:

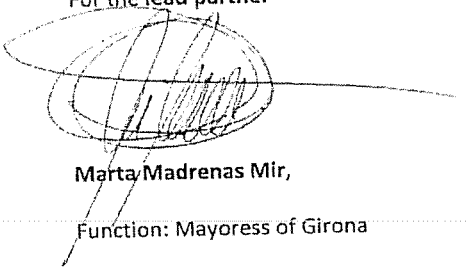
1. The partner grants power of attorney to the lead partner, to act in his name and for his account in signing the grant agreement and its possible subsequent riders with the Education, Audiovisual and Culture Executive Agency. Accordingly, the partner hereby mandates the lead partner to take full legal responsibility for the implementation of such an agreement.
2. The partner hereby confirms that he has taken careful note of and accepts all the provisions of the grant agreement with the Education, Audiovisual and Culture Executive Agency, in particular all provisions affecting the partner and the lead partner. In particular, he acknowledges that, by virtue of this mandate, the lead partner will be the sole recipient of payments (EU funds) from the Executive Agency on behalf of all beneficiaries. The lead partner will ensure that the appropriate payments are made to the other partners.
3. The partner hereby agrees to do everything in his power to help the lead partner fulfil the lead partner's obligations under the grant agreement. In particular, the partner hereby agrees to provide to the lead partner whatever documents or information may be required, as soon as possible after receiving the request from the lead partner.
4. The provisions of the grant agreement, including this mandate, shall take precedence over any other agreement between the partner and the lead partner which may have an effect on the implementation of the grant agreement between the lead partner and the Education, Audiovisual and Culture Executive Agency.
5. A copy of this mandate shall be annexed to the grant agreement and shall form an integral part of it.



6. The partner's financial participation to the implementation of the project amounts to 6.190.48 €

SIGNATURES


For the lead partner



Marta Madrenas Mir,
Function: Mayoress of Girona

Done at Girona , Date: 31/05/2016

For the partner


Fondazione per l'Arte ONLUS

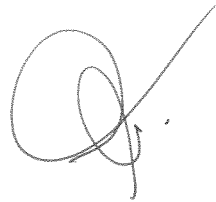

Via Archimede, 50 - 00197 Roma
C.F. 97875050583

Ilaria Bozzi

Function:

Done at Rome, Date: 30/05/2016

In duplicate in English



MANDATE

FUNDACIÓ ES BALUARD MUSEU D'ART MODERN I CONTEMPORANI DE PALMA

Plaça de la Porta de Santa Catalina, 10. 07012 Palma / Balearic Islands / Spain

VAT number ES G57223992

("the partner"), represented for the purposes of signature of this mandate by *MARIA DOLORES ARAMBURU GIL, DIRECTOR OF ES BALUARD MUSEUM*

on the one part,

and

AJUNTAMENT DE GIRONA

Plaça del VI, 1. 17004 Girona / Catalonia / Spain

official registration No 966594428

VAT number P1708500B

The "coordinator" ("lead partner"), represented for the purposes of signature of this mandate by *MARTA MADRENAS MIR, MAYORESS OF GIRONA*

Collectively the 'partners' and the 'coordinator' will be referred as 'beneficiaries'.

on the other part

HAVE AGREED

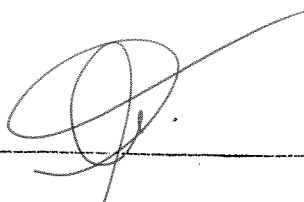
for the purposes of the implementation of the agreement entitled

THE SPUR. ETACEC 1618,

with the Education Audiovisual and Culture Executive Agency

the following:

1. The partner grants power of attorney to the lead partner, to act in his name and for his account in signing the grant agreement and its possible subsequent riders with the Education, Audiovisual and Culture Executive Agency. Accordingly, the partner hereby mandates the lead partner to take full legal responsibility for the implementation of such an agreement.
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5. A copy of this mandate shall be annexed to the grant agreement and shall form an integral part of it.



6. The partner's financial participation to the implementation of the project amounts to 6.190.48 €

SIGNATURES

For the lead partner



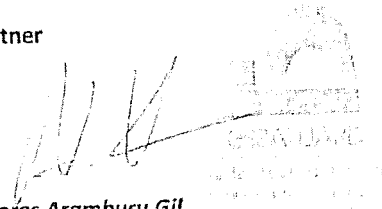
Marta Madrenas Mir,

Function: Mayoress of Girona

Done at Girona

, Date: 29 July 2016

For the partner



Maria Dolores Aramburu Gil

Function: Director of Es Baluard Museum

Done at Palma

, Date: 18/06/2016

In duplicate in English



ANNEX V

Model technical report

The implementation of the action by the coordinator (project leader) and the co-beneficiaries (partners) shall be subject of the interim and final technical reports referred to in Article I.4 of the Grant Agreement.

The template document can be downloaded from the Culture web site (Beneficiaries space): http://eacea.ec.europa.eu/culture/index_en.php

Any other documents or presentation will be rejected.

➤ **INTERIM TECHNICAL REPORT**

The report shall be submitted by the coordinator (project leader) to the Agency **in electronic format**, when the beneficiary had used at least 70 % of the previous pre-financing received specified in Article I.4.1.

The document must be signed by the legal representatives of the co-beneficiaries (partners) where foreseen.

The interim technical report shall consist of two parts.

❖ PART ONE

The interim technical report to be downloaded at the Executive Agency's web page providing information about the implementation of project activities and an overall evaluation of the results of the project.

The link to the document can be found at the Culture unit's web site under the 'Beneficiaries space'.

❖ PART TWO

Electronic copies of all project products (i.e. publication, brochure, poster, invitation, DVD, CDrom, T-shirt).

➤ **FINAL TECHNICAL REPORT**

The report shall be submitted by the coordinator (project leader) to the Agency **in electronic format**, within two months following the end of the eligibility period referred to in Article I.2.2.

The document must be signed by the legal representatives of the co-beneficiaries (partners) where foreseen.

The final technical report shall consist of two parts:

❖ PART ONE

The final technical report to be downloaded at the Executive Agency's web page providing information about the implementation of project activities and an overall evaluation of the results of the project and the cooperation among co-beneficiaries including a public summary in English providing information about the work done and the results of the project. This summary will be





ANNEX VI

Model financial statement

The implementation and realisation of the action by the coordinator (project leader) and the co-beneficiaries (partners) shall be subject of the interim and final financial statement referred to in Article I.4 of the Grant Agreement.

The template of the financial statement can be downloaded from the Culture web site (Beneficiaries space): http://eacca.ec.europa.eu/culture/index_en.php

Any other documents or presentation will be rejected.

➤ INTERIM FINANCIAL STATEMENT

The report shall be submitted by the coordinator (project leader) to the Agency **in electronic format**, when the beneficiary had used at least 70 % of previous pre-financing specified in Article I.4.1.

- 1) The interim statement must be submitted in Euro and must be signed by the legal representative of the coordinator. A separate scanned copy of the 'Overview – Financial Statement' page clearly showing this signature is required in addition to the electronic version.
- 2) The interim financial statement must give details of the receipts and expenditure incurred for activities taking place within the period of eligibility covered by the agreement ("List of invoices and income") by both the coordinator and the co-beneficiaries in carrying out the activities in accordance with the conditions set down in this Grant Agreement and its Annexes.

➤ FINAL FINANCIAL STATEMENT

The report shall be submitted by the coordinator (project leader) to the Agency **in electronic format**, within two months following the end of the eligibility period referred to in Article I.2.2.

- 1) The financial statement must be submitted in Euro and must be signed by the legal representative of the coordinator and the auditor. A separate scanned copy of the 'Overview – Financial Statement' page clearly showing these signatures are required in addition to the electronic version.
- 2) The final financial statement must give details of the receipts and expenditure incurred for activities taking place within the period of eligibility covered by the agreement ("List of invoices and income") by both the coordinator and the co-beneficiaries in carrying out the activities in accordance with the conditions set down in this Grant Agreement and its Annexes.
- 3) The final financial statement must be accompanied by a document called Report of Factual Findings on the Final Financial Report – Type I established by an external independent auditor in accordance with a **mandatory template** (see Annex VII of the agreement). **It shall certify, that the costs declared by the beneficiaries in the financial report on which the request of payment is based are real, accurately recorded and eligible and that all receipts have been declared, in accordance with the agreement.**



transferred automatically to the dissemination tool of the European Commission after approval of the final report.

The link to the document can be found at the Culture unit's web site under the 'Beneficiaries space'.

❖ PART TWO

Electronic copies of all project products (i.e. publication, brochure, poster, invitation, DVD, CDrom, T-shirt).



A handwritten signature in black ink, consisting of a large, stylized 'Q' followed by a vertical line and a small dot.

ANNEX VII

Guidance note

Report of Factual Findings on the Final Financial Report – Type I

The guidance note and template of the Report of Factual Findings on the Final Financial Report – Type I can be downloaded from the following link:

http://eacea.ec.europa.eu/about-eacea/document-register_en#financial

Please note:

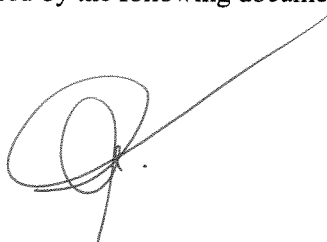
If the auditor encounters any discrepancies/exceptions in carrying out the performance of the procedures detailed in these guidance notes, e.g. missing supporting documentation, the general rule is for the cost item to be corrected in the Final Financial Statement to be submitted to the Agency, i.e. the applicable cost is excluded from the Final Financial Report.

There will be many instances where a discrepancy/exception is not easily rectified by excluding it from the Final Financial Statement, for example noncompliant sub-contracting costs or costs incurred during the eligibility period but not yet paid at the date of submission of the Final Financial Report or incurred after the end of eligibility (e.g. cost of audit report). In such instances, the auditor should report this in the dedicated section of the report format (see Section IV of the guidance).

Section II.3 of the Guidance note contains some specific instances where the auditor is required to report any deviations in the report format irrespective of the fact that the resulting financial errors would have already been corrected in the Final Financial Statement, e.g. exchange rates differences or errors in staff time recording.

Where the auditor is in any doubt as to how to deal with a discrepancy/exception, it is recommended that it is reported in the dedicated section of the report format and **with a sufficient amount of detail that would allow the Agency to be able to make a decision on the issue.**

The engagement letter for the Report of Factual Findings on the Final Financial Report – Type I is composed by the following documents:



- Cover letter (with a mandatory text– see part IV of the guidance note);
- Annex 1 – Information about the Grant Agreement;
- Annex 2 – Specific procedures to be performed;
- Annex 3 – Compulsory report format and procedures to be performed to be printed on letterhead paper of the auditor.



Annex VIII

Model terms of reference for the operational verification report: not applicable



