

# Audience Development and Film Education

- ▶ Presentation EFM Berlin
- ▶ 17 February 2025

Call CREA-MEDIA-2025-AUDFILMEDU

*European Education and Culture  
Executive Agency*



- ▶ **KEY ASPECTS**
- ▶ ELIGIBLE ACTIVITIES AND NOVELTIES
- ▶ AWARD CRITERIA
- ▶ BUDGET AND PAYMENTS
- ▶ EXAMPLES OF STRENGTHS AND WEAKNESSES IN PROPOSALS
- ▶ TIPS FOR PROPOSALS PREPARATION



# KEY ASPECTS

Available budget:	6 M EUR
Co-financing rate:	70%, budget-based
Multi-annual projects:	duration 24 - 36 months
Evaluation:	April 2025 - August 2025
Information on evaluation results:	September 2025
Grant Agreement signature:	November - December 2025

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# ACTIVITIES TO BE FUNDED

## INNOVATIVE PROJECTS ENSURING PAN-EUROPEAN COOPERATION ESPECIALLY USING NEW DIGITAL TOOLS

- INCREASING INTEREST AND KNOWLEDGE OF AUDIENCES, IN PARTICULAR YOUNG AUDIENCES, IN EUROPEAN FILMS AND AUDIOVISUAL WORKS INCLUDING SPECIFIC PROGRAMMES ON FILM HERITAGE
- PROMOTING AND INCREASING THE CONTRIBUTION THAT EXISTING EUROPEAN FILMS AND AUDIOVISUAL WORKS, INCLUDING CURATED CATALOGUES OF FILMS, MAKE TOWARDS AUDIENCE DEVELOPMENT, FILM EDUCATION AND FILM LITERACY
- INCREASING PAN-EUROPEAN IMPACT AND AUDIENCE OUTREACH
- ADEQUATE STRATEGIES TO ENSURE A MORE SUSTAINABLE AND MORE ENVIRONMENTALLY-RESPECTFUL INDUSTRY
- ADEQUATE STRATEGIES TO ENSURE GENDER BALANCE, INCLUSION, DIVERSITY AND REPRESENTATIVENESS

# ELIGIBLE ACTIVITIES

- FILMS AND AUDIOVISUAL WORKS OF THE PROJECT MUST BE AT LEAST **50%** FROM A COUNTRY PARTICIPATING IN THE MEDIA STRAND.
- PROJECT ACTIVITIES MUST HAVE A PAN-EUROPEAN AUDIENCE REACH REACHING **AT LEAST 5 COUNTRIES** PARTICIPATING IN THE MEDIA STRAND.

# ELIGIBLE COUNTRIES OF MEDIA STRAND FOR THIS CALL

- EU 27
- EFTA COUNTRIES WHICH ARE PART OF THE EUROPEAN ECONOMIC AREA (EEA): ICELAND, NORWAY, LIECHTENSTEIN
- ACCEDING COUNTRIES, CANDIDATE COUNTRIES AND POTENTIAL CANDIDATES: ALBANIA, BOSNIA AND HERZEGOVINA, GEORGIA, MONTENEGRO, NORTH-MACEDONIA, SERBIA, UKRAINE

*List of non-EU Participating Countries in the Creative Europe Programme @ [List of non-Eu Participating Countries in the Creative Europe Programme](#) (or follow hyperlink in the call document)*

# FOCUS OF THE CALL

**AUDIENCE DEVELOPMENT**

**FILM EDUCATION**

AUDIENCE ENGAGEMENT

YOUNG AUDIENCES

FILM HERITAGE

STIMULATE INTEREST AND INCREASE KNOWLEDGE OF AUDIENCES  
IN EUROPEAN FILMS

BROADER AUDIENCE-ORIENTED EVENTS

INNOVATIVE AUDIENCE DEVELOPMENT WITH PAN-EUROPEAN  
AUDIENCE REACH

STRENGTHEN PAN-EUROPEAN IMPACT

NEW DIGITAL TOOLS





# WHO CAN APPLY?

SINGLE APPLICANTS (SINGLE BENEFICIARIES)

A CONSORTIUM OF AT LEAST TWO APPLICANTS (BENEFICIARIES, NOT AFFILIATED ENTITIES)

- NO OBLIGATION TO BE A CONSORTIUM
- NO MINIMUM NUMBER OF PARTNERS IN THE PROJECT
- HOWEVER, THE PROJECT MUST PRESENT A PAN-EUROPEAN AUDIENCE REACH INVOLVING AT LEAST 5 COUNTRIES PARTICIPATING IN THE MEDIA STRAND

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## RELEVANCE OF ACTIVITIES (35 PTS)

10

POTENTIAL OF THE PROJECT TO PROMOTE, STIMULATE AND INCREASE AUDIENCE'S INTEREST IN EUROPEAN FILMS AND AUDIOVISUAL WORKS, INCLUDING NON-NATIONAL FILMS.

5

POTENTIAL OF THE PROJECT TO PROMOTE AWARENESS AND KNOWLEDGE OF HERITAGE FILMS, AND TO INCREASE INTEREST OF EUROPEAN FILMS AND AUDIOVISUAL WORKS AMONG NEW AND YOUNG AUDIENCES.

5

ADEQUACY OF THE STRATEGIES PRESENTED TO ENSURE A MORE SUSTAINABLE AND ENVIRONMENTALLY-RESPECTFUL INDUSTRY.

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EUROPEAN DIMENSION AND ADDED VALUE OF THE PROJECT IN TERMS OF PARTNERSHIPS, INCLUDING GRASS-ROOTS ORGANIZATIONS, LEVEL OF PAN-EUROPEAN COOPERATION AND EXCHANGE OF KNOWLEDGE, GEOGRAPHIC COVERAGE (INCLUDING EFFORTS TO BROADEN PARTICIPATION), CONTENT AND CULTURAL DIVERSITY OF EUROPEAN FILMS AND AUDIOVISUAL WORKS. THE EUROPEAN ADDED VALUE OF THE PROJECT COMPARED TO THE CORE ACTIVITIES OF THE APPLICANTS AND PARTNERS WILL ALSO BE TAKEN INTO ACCOUNT.

5

ADEQUACY OF THE STRATEGIES TO ENSURE GENDER BALANCE, INCLUSION, DIVERSITY AND REPRESENTATIVENESS, EITHER IN THE PROJECT/CONTENT OR IN THE WAY OF MANAGING THE ACTIVITY.

**NEW**

# QUALITY OF CONTENT AND ACTIVITIES (40 PTS)

OVERALL QUALITY OF THE PROJECT, INCLUDING ITS:

15

- FORMAT,
- METHODOLOGY,
- SELECTION PROCESS,
- TARGET GROUPS/TERRITORIES,
- EDUCATIONAL AND PEDAGOGICAL METHODS (IF APPLICABLE),
- COHERENCE OF NEEDS' ANALYSIS
- EVALUATION OF THE AIMED OUTPUTS IN TERMS OF PAN-EUROPEAN AUDIENCE REACH.

NEW

5

FEASIBILITY AND COST-EFFICIENCY IN RELATION TO THE PAN-EUROPEAN OBJECTIVES TO BE REACHED.

NEW

20

INNOVATIVE ACTIVITIES AND METHODS, IN TERMS OF CROSS-BORDER FILM EDUCATION INITIATIVES AND/OR USE OF TECHNOLOGY AND NEW TOOLS

# PROJECT MANAGEMENT (10 PTS)

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THE DISTRIBUTION OF THE ROLES AND RESPONSIBILITIES VIS-À-VIS THE OBJECTIVES OF THE ACTION

## DISSEMINATION (15 PTS)

10

IMPACT OF THE STRATEGY FOR PROMOTING THE PROJECT AND FOR THE DISSEMINATION OF ITS RESULTS, IN PARTICULAR IN RELATION WITH PAN-EUROPEAN EXCHANGE OF KNOWLEDGE AND BEST PRACTICES.

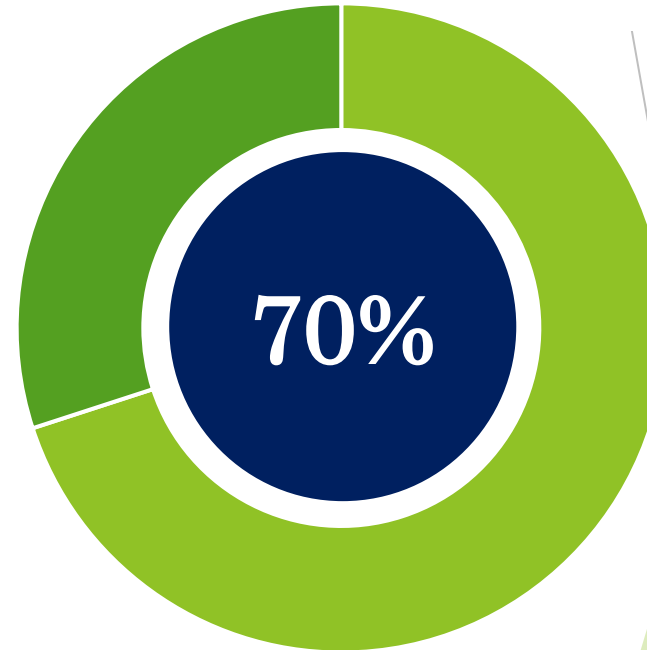
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STRATEGIES AND SUSTAINABLE METHODS FOR COLLECTING AND ANALYZING QUANTITATIVE AND QUALITATIVE DATA ON THE PROJECT'S RESULTS AND IMPACT IN TERMS OF PAN-EUROPEAN AUDIENCE REACH

# QUALITY TRESHOLD

## 70/100 PTS

- ▶ FOLLOWING THE ASSESSMENT OF THE AWARD CRITERIA
- ▶ NO INDIVIDUAL THRESHOLDS PER CRITERION





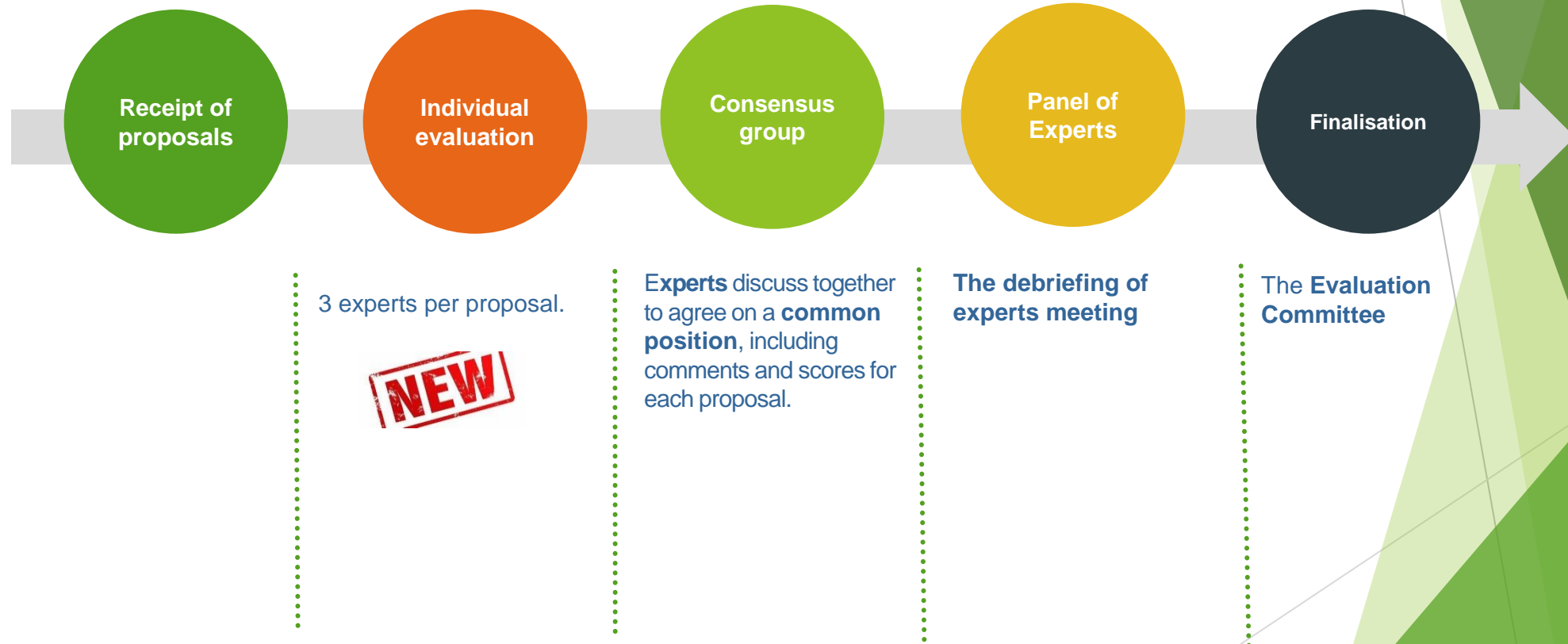
## DIFFERENCE BETWEEN FUNDING THRESHOLD AND OVERALL (QUALITY) THRESHOLD

FUNDING THRESHOLD : 6.000.000 EUR

OVERALL (QUALITY) THRESHOLD : 70%

- ▶ PROPOSALS THAT PASS THE OVERALL QUALITY THRESHOLD WILL BE CONSIDERED FOR FUNDING – **WITHIN THE LIMITS OF THE AVAILABLE BUDGET (I.E. UP TO THE BUDGET CEILING).**
- ▶ OTHER PROPOSALS WILL BE REJECTED.

# EVALUATION PROCESS



- ▶ KEY ASPECTS
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# BUDGET AVAILABLE

6 M €

FOR TWO YEARS → NO CALL FOR PROPOSALS EXPECTED IN 2026

MAXIMUM CO-FINANCING RATE: 70% OF ELIGIBLE COSTS

NO MINIMUM OR MAXIMUM BUDGET OF A PROJECT HOWEVER COST EFFICIENCY IS AN EVALUATION CRITERION

COSTS INCURRED ARE ELIGIBLE AS OF THE DATE OF PROPOSAL SUBMISSION, IF DULY JUSTIFIED

GRANTS ARE NOT AWARDED RETROACTIVELY FOR ACTIONS ALREADY COMPLETED

PAYMENT: 40% PREFINANCING + 40% 2ND PREFINANCING + 20% FINAL PAYMENT

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# RELEVANCE OF THE PROJECT: WEAKNESSES

- THE PROPOSAL STRUCTURE IS UNCLEAR, WITH AN OVERUSE OF GENERAL STATEMENTS RATHER THAN CONCRETE FACTS.
- THERE ARE NUMEROUS REPETITIONS AND REDUNDANCIES OF NON-ESSENTIAL INFORMATION.
- IMPORTANT ELEMENTS ARE EITHER MISSING OR VAGUELY EXPLAINED.
- THE PROJECT FAILS TO SHOW ITS POTENTIAL FOR AUDIENCE DEVELOPMENT OF EUROPEAN FILMS AND/OR FILM EDUCATION.
- THE PROPOSAL LACKS DETAIL ON HOW THE PROJECT ALIGNS WITH THE STRATEGIC DEVELOPMENT OF INDIVIDUAL PARTNERS.
- THE EXTENT OF EUROPEAN PROGRAMMING DEVOTED TO NON-NATIONAL FILMS IS UNCLEAR.
- THERE IS INSUFFICIENT INFORMATION ON THE SELECTION CRITERIA AND FILM TYPES ENVISIONED FOR THE CATALOG.
- THE SELECTION OF FILMS SHOWS LIMITED EUROPEAN DIVERSITY.
- LACK OF SPECIFIC STRATEGIES FOR AUDIENCE GROWTH AND PROJECT SCALABILITY TO ACHIEVE A PAN-EUROPEAN REACH.
- EXPANSION INTO OTHER EUROPEAN COUNTRIES WITHOUT ENGAGING LOCAL PARTNERS FOR EFFECTIVE NETWORK PROMOTION.
- PRIORITIZING GENDER BALANCE, INCLUSION, DIVERSITY, AND REPRESENTATIVENESS BUT LACKING DETAILED STRATEGIES TO SUPPORT THESE COMMITMENTS.
- INSUFFICIENT DETAILS ON SUSTAINABLE AND ENVIRONMENTALLY FRIENDLY STRATEGIES.

# QUALITY OF CONTENT AND ACTIVITIES: WEAKNESSES

- EDUCATIONAL AND PEDAGOGICAL METHODS ARE **NOT OUTLINED**, DESPITE FILM EDUCATION BEING MENTIONED AS PART OF THE PROJECT.
- **LIMITED INFORMATION** IS PROVIDED ON THE FORMAT, METHODOLOGY, SELECTION PROCESS, TARGET GROUPS, AND IMPLEMENTED EDUCATIONAL METHODS.
- THE ACTIVITIES PROPOSED FOR THE AUDIENCES ARE **VAGUELY DESCRIBED** OR VERY STANDARD.
- THE PROPOSAL MENTIONS THE EMPLOYMENT OF DIGITAL TECHNOLOGY, BUT **ADEQUATE AND STRATEGIC DIGITAL INNOVATION IS NOT FORESEEN**.
- THE PROJECT ADDRESSES HERITAGE FILMS, WHICH SHOULD BE PREDOMINANTLY EUROPEAN, BUT A TENTATIVE LIST IS NOT CLEARLY PROVIDED, AND THE **NUMBER OF FILMS IS LIMITED IN SPECIFIC COUNTRIES OVER A RESTRICTED TIME FRAME**.
- **NO SUFFICIENT DETAILS REGARDING OTHER PARTNERSHIPS**, THE LEVEL OF PAN-EUROPEAN COOPERATION, EXCHANGE OF KNOWLEDGE AND GEOGRAPHIC COVERAGE.

# QUALITY OF CONTENT AND ACTIVITIES: WEAKNESSES

- NO DEMONSTRATION OF EUROPEAN PARTNERS, THEREBY LIMITING THE EUROPEAN DIMENSION OF THE PROPOSAL AND THE DIVERSITY OF LANGUAGES.
- THE WORK PACKAGES ARE NOT ALIGNED WITH THE DESCRIBED ACTIVITIES.
- THE NUMBER OF PERSONS/MONTHS IS NOT CONSISTENT WITH THE OVERALL SCOPE OF THE PROJECT.
- FEASIBILITY AND COST-EFFICIENCY OF THE PROJECT ARE NOT ESTABLISHED.
- THE BUDGET FOR THE ACTION IS LIMITED AND ITS FEASIBILITY IS NOT ENSURED DUE TO LIMITED INFORMATION ON CO-FINANCING.
- THE COST-EFFECTIVENESS OF THE PROJECT CANNOT BE PROPERLY ASSESSED BECAUSE THE INTENDED AUDIENCE REACH IN NUMBERS IS NOT CLEAR.



# PROJECT MANAGEMENT: WEAKNESSES

- A CLEAR DISTRIBUTION OF ROLES AMONG THE PARTNERS IS NOT ESTABLISHED.
- ADEQUATE EVIDENCE OF PREVIOUS COLLABORATION BETWEEN THE PROJECT PARTNERS IS NOT PROVIDED.
- THE TASKS OF INDIVIDUAL PERSONS ARE NOT DESCRIBED IN SUFFICIENT DETAIL.
- LIMITED INFORMATION IS PRESENTED REGARDING PROJECT MANAGEMENT.
- THE WORK PLAN LACKS DETAILED INFORMATION ON THE EXACT ACTIVITIES OF THE DIFFERENT PROJECT PARTNERS.

# DISSEMINATION: WEAKNESSES

- SUFFICIENT DETAILS REGARDING THE PAN-EUROPEAN EXCHANGE OF KNOWLEDGE AND BEST PRACTICES ARE **NOT DESCRIBED**.
- A VERY **GENERIC STRATEGY FOR PROMOTION AND DISSEMINATION IS PRESENTED**, WHICH DOES NOT EXTEND BEYOND STANDARD ACTIVITIES, RESULTING IN A POOR EUROPE-WIDE IMPACT.
- **NO CLEAR PROMOTION PLAN**, INCLUDING OBJECTIVES, MEASURES, AND TARGETED AUDIENCES PER MEASURE AND COUNTRY, IS NOT PROVIDED.
- THE PRESENTED **DISSEMINATION STRATEGY IS VERY LOCAL** AND FITS ONLY WITHIN ITS NATIONAL CONTEXT.
- **LONG-TERM STRATEGIES ARE NOT DESCRIBED**.
- A **CLEAR COMMUNICATION STRATEGY IS NOT ESTABLISHED**.
- STRATEGIES TO ANALYSE RELEVANT DATA AND DISSEMINATE RESULTS ARE EITHER **NOT PROVIDED OR LIMITED**.
- **PROPER ANALYSIS OF QUANTITATIVE AND QUALITATIVE DATA IS LACKING**.
- **AN INSUFFICIENT DESCRIPTION OF THE IMPACT OF A PROJECT IS GIVEN**.

# RELEVANCE OF THE PROJECT: STRENGTHS

- ARE THE PROPOSED ACTIVITIES ALIGNED WITH THE OBJECTIVES OF THE CALL?
- IS THE CONTENT AND DIVERSITY CAREFULLY CURATED?
- HOW EXTENSIVE IS THE OUTREACH TO YOUR TARGET AUDIENCE? IS THE TARGET AUDIENCE SEGMENTED?
- HOW LARGE IS THE NUMBER OF ACTIVE USERS AND REGIONAL PARTNERS?
- HOW DEVELOPED IS YOUR YOUNG AUDIENCE STRATEGY?
- TO WHAT EXTENT ARE HERITAGE FILMS INCLUDED?
- HAS ATTENTION BEEN PAID TO GENDER BALANCE?
  - *ARE THERE OPPORTUNITIES FOR DISCUSSION AND AWARENESS TO ADDRESS DIVERSITY, INCLUSION AND REPRESENTATIVENESS?*
  - *IS THERE EDITORIAL AND EDUCATIONAL CONTENT ON THOSE TOPICS?*
  - *ARE THESE ISSUES INCLUDED IN THE DEVELOPMENT STRATEGY BOTH IN TERMS OF ORGANIZATION AND CONTENT?*

# RELEVANCE OF THE PROJECT: STRENGTHS

- HOW IS THE EUROPEAN DIMENSION OF THE PROPOSAL DEFINED?
- WHAT PROPORTION OF EUROPEAN FILMS IS INCLUDED IN THE CATALOGUE AND HOW MANY EUROPEAN LANGUAGES ARE REPRESENTED?
- WHICH AND HOW MANY TERRITORIES ARE BEING REACHED?
- DO YOU EMPHASIZE ENVIRONMENTAL SUSTAINABILITY THROUGH CLEAR AND EFFICIENT MEASURES SUCH AS A CHARTER, OR ECO-SENSITIVE FILMS?
- HOW EFFECTIVE ARE YOUR SOCIAL MEDIA CAMPAIGNS?
- TO WHAT EXTENT ARE DIGITAL TOOLS USED TO ENHANCE THE ATTRACTIVENESS OF THE PROJECT?

# QUALITY OF CONTENT AND ACTIVITIES: STRENGTHS

- IS THE METHODOLOGY OF THE ACTION APPROPRIATE TO THE OBJECTIVES OF THE PROJECT?
- HAS THE SELECTION OF FILMS AND PEDAGOGICAL APPROACH BEEN DECIDED IN COLLABORATION WITH THE PARTNERS? WHAT CRITERIA WERE USED?
- ARE THE EDUCATIONAL METHODS SUITABLE FOR THE SELECTED TARGET GROUPS? HOW CLEARLY ARE YOUR PEDAGOGICAL METHODS DESCRIBED? HOW DETAILED ARE THE WORKING TOOLS?
- IS THE PROPOSAL FINANCIALLY FEASIBLE? IS THE FINANCING STRATEGY WELL-DEVELOPED? WAS A FEASIBILITY STUDY CONDUCTED? IS THE PERCENTAGE OF PERSONNEL COSTS IN LINE WITH THE SCALE OF THE ACTIVITY?
- HOW DO YOU MAINTAIN USER PARTICIPATION AND COMMUNICATION BUILDING?
- WHICH INTERACTIVE FUNCTIONALITIES ARE BEING OFFERED? ARE THE LATEST DIGITAL TOOLS BEING USED?
- IS THE STRATEGY TO PROMOTE THE PROJECT WELL-STRUCTURED?

# PROJECT MANAGEMENT: STRENGTHS

- WHAT IS THE EXPERTISE OF YOUR TEAM AND CONSORTIUM PARTNERS?
- IS THE COORDINATOR'S DISTRIBUTION OF RESPONSIBILITIES EFFICIENT?
- HOW CLEAR IS THE DISTRIBUTION OF THE ROLES AMONG THE PARTNERS AND ASSOCIATES?
- HOW WIDE IS THE NETWORK OF ASSOCIATED PARTNERS, IF ANY?
- IS THERE AN ORGANISATION CHART?

# DISSEMINATION: STRENGTHS

- HOW **STRONG** IS YOUR COMMUNICATION STRATEGY?
- DO YOU **COMBINE STRATEGIES** SPECIFIC TO EACH PARTNER, AND DO YOU HAVE A **JOINT COMMUNICATION STRATEGY**?
- HOW **BROAD IS YOUR RANGE OF COMMUNICATION ACTIVITIES**? DO YOU UTILIZE BOTH ONLINE MEASURES AND PHYSICAL EVENTS? WHO CARRIES OUT THE COMMUNICATION ACTIVITIES AND HOW EXTENSIVE IS YOUR NETWORK OF PARTNERS AND ACTIVITIES?
- WHICH ARE YOUR **MAIN COMMUNICATION AND PROMOTIONAL TOOLS**?
- HOW DO YOU DEMONSTRATE THE **IMPACT OF THE ACTIVITY**? DO YOU MAINTAIN ACCURATE AND COMPLETE **RECORDS OF YOUR RESULTS**? HOW HIGH IS THE NUMBER OF ACTIVE PARTICIPANTS?
- HOW **LARGE IS THE CONSORTIUM** OF PARTNERS FROM DIFFERENT COUNTRIES?

# DISSEMINATION: STRENGTHS

- WHAT MEASURES ARE PUT IN PLACE TO COLLECT AND ANALYSE EXISTING DATA? HOW EXTENSIVE IS YOUR DATA COLLECTION AND WHERE IS IT GENERATED?
- ARE DATA CENTRALISED IN ACCORDANCE WITH THE EU REGULATIONS ON PRIVACY AND USE OF PERSONAL DATA?
- DO YOU DEMONSTRATE PROACTIVITY IN ASSESSING THE IMPACT OF THE PROJECT?
- ARE ACCURATE AND COMPLETE RECORDS OF RESULTS MAINTAINED OF THE MAIN COMMUNICATION AND PROMOTIONAL TOOLS OF THE PROPOSAL (LIKE SOCIAL MEDIA CAMPAIGNS).



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# TIPS FOR PROPOSAL PREPARATION

- FAMILIARISE YOURSELF WITH
  - ▶
    - THE CALL DOCUMENT
    - REFERENCE DOCUMENTS IN THE PORTAL
    - PROPOSAL TEMPLATE (=PART B = DESCRIPTION OF ACTION)\* **MAXIMUM 70 PAGES !**
- WORK PACKAGES (AND RELATED PERSON MONTHS)
- TASKS
- DELIVERABLES
- MILESTONES

*\* WORD TEMPLATE IN THE SUBMISSION SECTION AND THE CALL PAGE IN THE FUNDING AND TENDERS OPPORTUNITIES PORTAL*

# TIPS FOR PROPOSAL PREPARATION

- IMPORTANCE OF DATA AND DEMONSTRATED IMPACT
  - INCLUDE IN YOUR PROPOSAL QUANTIFIABLE AND MEASURABLE DATA
  - GIVE A CLEAR PICTURE OF WHERE YOU ARE AND WHERE YOU WANT TO GO.
  - PUT A SYSTEM IN PLACE OF DATA COLLECTION AND DELIVERY

# TIPS FOR PROPOSAL PREPARATION

- **ON THE USE OF ARTIFICIAL INTELLIGENCE**

- EXERCISE CAUTION AND CAREFUL CONSIDERATION
- THOROUGHLY REVIEW AND VALIDATE AI-GENERATED CONTENT FOR ACCURACY, APPROPRIATENESS, AND COMPLIANCE WITH INTELLECTUAL PROPERTY REGULATIONS.
- ENSURE TRANSPARENCY BY DISCLOSING THE AI TOOLS USED AND THEIR SPECIFIC APPLICATIONS.
- VERIFY AND CORRECT ANY ERRORS OR INCONSISTENCIES IN AI-GENERATED CONTENT AND CITATIONS.
- PROVIDE A COMPREHENSIVE LIST OF SOURCES, INCLUDING THOSE GENERATED BY AI, AND ENSURE ACCURATE AND PROPER REFERENCING.
- BE VIGILANT ABOUT POTENTIAL PLAGIARISM BY CHECKING AI-GENERATED CONTENT AGAINST ORIGINAL SOURCES.
- RECOGNIZE AND ACKNOWLEDGE THE LIMITATIONS OF AI TOOLS, SUCH AS POTENTIAL BIAS, ERRORS, AND KNOWLEDGE GAPS.

# Thank you

Further questions?

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Creative Europe MEDIA Desks: [Creative Europe Desks - Culture and Creativity](#)



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