About This Report

The Impact of Creative Europe in the UK: A report by SQW with the support of Creative Europe Desk UK looked at areas of impact of Creative Europe in the UK.¹

This report supplements those findings and highlights some of the impacts of the programme and Desk in Wales. It provides an insight to some of the activity supported by the 2014-2020 Creative Europe programme and its legacy.

Creative Europe is the European Union’s programme to support the cultural, creative and audiovisual sectors. From 2014-2020, €1.46 billion was made available to support European projects with the potential to travel, reach new audiences and encourage skill sharing and development. The programme is divided into sub-programmes; Culture, which provided funding for the cultural and creative sectors, and MEDIA, which invested in film, television, new media and video games.

Creative Europe Desk UK (CED UK) was a partnership between the British Council, British Film Institute, Arts Council England, Creative Scotland and Welsh Government, designated and supported by the UK Government Department for Digital, Media, Culture and Sport and the European Commission. It promoted awareness and understanding of Creative Europe and provided free advice and support for applicants based in the UK.

Introduction

The Creative Europe programme has benefitted creative professionals, organisations and audiences across rural and urban communities in Wales.

Both sub-programmes have brought success, bringing funding and international opportunities to the following sectors; animation, games, film and television, digital, literature, publishing, storytelling, heritage, theatre, dance music, visual arts, crafts, music, opera, and festivals.

Many of the organisations benefitting from Creative Europe funding are found in the most populated areas of Wales, in Cardiff and South Wales. However, there is a healthy spread of organisations benefitting from Creative Europe funding across Wales. Literature Across Frontiers (LAF), operates from West Wales – a rural area on the periphery of Western Europe, and yet over the past 20 years has developed significant international partnerships. Supporting and connecting with writers, publishers, universities, festivals, organisations, individual practitioners and professionals in the literary field; to create diverse networks and underpinning its mission to make literature travel across Wales, the UK, Europe and globally.

¹ https://www.creativeeuropeuk.eu/publications
LAF has directly received €1,097,229, accounting for 57% of the total funding awarded directly to Culture projects in Wales, across four Creative Europe projects.

‘Over the years, we have provided numerous opportunities for writers, translators, publishers and literary organisers to meet and exchange ideas in conferences, workshops and seminars, and have contributed to cultural policy debate with our research and expertise. From long-term projects enabling creative collaborations, input into programming of international book events and literary festivals, to highlighting minority literary scenes, our work has always sought to make questions of diversity, equal access and cultural rights directly relevant to our sector.

The legacy of our work is significant: lasting connections that have emerged from our projects, festivals for which our partnerships provided the first spark and inspiration, formal and informal networks, growing audiences for writing in translation, collaborative development models. And the intangible legacy is perhaps even more meaningful: the impact international experience has on writers’ creative and professional development and their general outlook, a deeper understanding of other cultures and historical circumstances acquired by readers and audiences.’

Alexandra Buchler, LAF Quoted in the CED UK legacy publication ‘Stories of Creative Europe in the UK 2014-20’

Uniquely in the UK, Wales is a bilingual nation, with Welsh and English, the two official languages, given equal status. With a historic and vibrant cultural tradition strongly rooted in its language and people, applicants in Wales often cite a close cultural affinity with partners across Europe where there is a plethora of lesser spoken languages, and commonality with other small European nations.

There is a drive to share our unique culture and local stories across Europe and internationally, to show the best that Wales has to offer, and host international work.

Creative Europe has supported this and crucially provided broader opportunities for transnational collaboration. Projects bring new connections and perspectives with opportunities to exchange professional and cultural practice, skills, and ideas. Organisations across Wales have benefitted from funding to undertake a diverse range of projects across both sub-programmes, to take risks, develop new business models, reach new audiences, create networks, and offer artists international opportunities and exposure, with some remarkable achievements leaving a legacy across Wales.

The ground-breaking *Hinterland* series received grants over €1 million (series 1 and series 3) from successive Creative Europe programmes. Filmed in both English and Welsh, it has run for three series and has sold to over 100 countries worldwide. The success of *Hinterland* is seen as having paved the way for the creation of other bi-lingual Welsh/English dramas which have followed in its footsteps including *Crath* (from the co-creator of *Hinterland*, producer Ed Talfan), *Bang*, and *Keeping Faith*. Fiction Factory initially received MEDIA programme Single Project Development funding for the first series of *Hinterland* followed by a TV Programming grant of €500,000 in 2012 – a crucial step in getting the project off the ground after two and a half years of trying to raise finance.
Ed Thomas, Creative Director at Fiction Factory, said at the time of the award:

"Without support from the MEDIA programme Hinterland/Y Gwyll would not have been produced. The fact that we are currently shooting our third series is testament to the massive benefit the company has derived from our partnership with Creative Europe. Celebrating and nurturing the diversity of culture and language across Europe is vital, and our partnership has given a voice to a small country, its culture and its people."  

The Creative Europe Desk in Wales

Welsh Government hosted the Creative Europe UK Desk in Wales, originally within the creative industries sector team and more recently as part of the Creative Wales structure, an agency set up within Welsh Government to drive growth across the creative industries. The Desk was run by two part time members of staff; a MEDIA manager and a Culture manager who was a secondee from Arts Council of Wales.

The Desk as an asset in itself supplemented the Creative Europe programme by amplifying activity and opportunities. The Desk has created network opportunities and information sharing through holding events and supporting other events across Wales and the UK.

MEDIA CED UK Wales ran a series of events designed to support the Welsh audio-visual sector.

The Desk was instrumental in supporting the establishment of two key industry events, Wales Games Development Show and the Cardiff Animation Festival; and were regular supporters of The Producers Forum annual event in Cardiff (part of Iris Film Festival) and frequent collaborators with fellow Celtic Desks (Galway, Scotland) at Celtic Media Show.

Annual Meet the Commissioner events (in partnership with BAFTA Cymru) were held, which brought drama, factual, children’s programming and games commissioners to Wales to present on latest commissioning priorities and meet Wales based production companies.

The Games - what film and TV producers need to know event brought games and TV sectors together highlighting the potential of collaboration.

MEDIA and Culture managers brought together Horizon 2020, Erasmus+ and Interreg EU Programmes in What can the EU do for Creative and Cultural Industries in Wales events in North and South Wales.

Culture CED UK Wales facilitated and hosted a number of applicant-focussed sessions pan Wales. The Desk also collaborated with partners and stakeholders across Wales and beyond to support international networking opportunities and information sharing events for Welsh organisations and artists, including Wales Arts International, Arts Council of

2https://www.creativeeuropeuk.eu/funded-projects/hinterland-y-gwyll-series-3
Wales, British Council Wales, The European Commission office in Wales, Hay Festival, Agor Drysau, The Edinburgh Festivals and at London Book Fair, to name a few.

In 2020, the Desk collaborated with Wales Arts International, and international network organisation On The Move to facilitate Connect - a session with Welsh artists, in order to explore European networks and the value of international connections.

Collaborating with the Spanish Creative Europe Desk in Spain at WOMEX in 2018 – the Culture Desk represented Wales and the UK at the international Creative Europe stand – making Wales, UK and European connections among delegates.

Both MEDIA and Culture managers acted as a gateway between relevant EU policy and initiatives and Welsh organisations.

As part of wider network of Desks based in the 41 countries participating in the programme, this brought partner-finding opportunities, knowledge transfer and offered collaboration at events across Europe.

The arrangement between Creative Wales and the Arts Council of Wales, which respectively have developmental responsibilities for the creative and cultural sectors, encouraged close working with colleagues to efficiently and effectively add value to international policies, agendas and events across both institutions and governmental departments. The Desk was able to provide an international voice to the sector, as well as contribute to the international conversation in Wales, the UK and Europe.

Statistics on the programme

- 15 organisations directly received Creative Europe (2014 – 2020) funding in Wales totalling € 2,575,369.
- €1,910,565 was directly awarded to Welsh companies and organisations through Culture, accounting for 6.3% of the €30 million Culture funding awarded UK wide.
- €664,804 was awarded to Welsh companies and organisations through MEDIA, accounting for 1.48% of the €45 million Culture funding awarded UK wide.
- Projects in Wales partnered with organisations operating out of 27 out of the 41 participating countries in the Creative Europe programme: Italy, Sweden, Ireland, Germany, Greece, Denmark, Norway, Portugal, Poland, Croatia, Czech Republic, Austria, Slovenia, Spain, France, Finland, Lithuania, Belgium, Latvia, The Netherlands, Hungary, Tunisia, Serbia, Malta, Romania, Turkey and UK (Scotland and England).
The table below lists all the projects awarded in Wales. A more detailed list of projects follows.

<table>
<thead>
<tr>
<th>Sub-programme</th>
<th>Scheme</th>
<th>Project Description</th>
<th>Company</th>
<th>Type</th>
<th>Grant to Welsh Organisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture</td>
<td>Cooperation Project Small</td>
<td>Roots and roads: traditional heritage stories to connect contemporary European audiences</td>
<td>Beyond The Border Storytelling Festival</td>
<td>Partner</td>
<td>€ 14,000</td>
</tr>
<tr>
<td>Culture</td>
<td>Cooperation Project Small</td>
<td>Literary Europe Live Plus</td>
<td>Literature Across Frontiers @University of Trinity Saint David</td>
<td>Lead</td>
<td>€ 90,962</td>
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<tr>
<td>Culture</td>
<td>Cooperation Project Small</td>
<td>A Woman's Work</td>
<td>Fotogallery</td>
<td>Lead</td>
<td>€ 78,000</td>
</tr>
<tr>
<td>Culture</td>
<td>Cooperation Project Small</td>
<td>Open Access / Experimenting with performance and transmedia creation</td>
<td>CoDaCo</td>
<td>Partner</td>
<td>€ 40,368</td>
</tr>
<tr>
<td>Culture</td>
<td>Cooperation Project Small</td>
<td>The Ulysses' Shelter: Building writers-in-residence network 2</td>
<td>Literature Across Frontiers @University of Trinity Saint David</td>
<td>Partner</td>
<td>€ 32,382</td>
</tr>
<tr>
<td>Culture</td>
<td>Cooperation Project Small</td>
<td>European Opera Digital Project</td>
<td>Welsh National Opera</td>
<td>Partner</td>
<td>€ 86,012</td>
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<tr>
<td>Culture</td>
<td>Cooperation Project: Large</td>
<td>European Art-Science-Technology Network for Digital Creativity</td>
<td>Cardiff Metropolitan University</td>
<td>Partner</td>
<td>€ 125,106</td>
</tr>
<tr>
<td>Culture</td>
<td>Cooperation Project: Large</td>
<td>Women Equal Share Presence in the Arts and Creative Industries</td>
<td>Hay Festival of Literature and the Arts</td>
<td>Partner</td>
<td>€ 199,395</td>
</tr>
<tr>
<td>Culture</td>
<td>Cooperation Project: Large</td>
<td>ConnectUp - The Life of the Others</td>
<td>Theatr Genedlaethol</td>
<td>Partner</td>
<td>€ 44,710</td>
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<tr>
<td>Culture</td>
<td>Cooperation Project: Large</td>
<td>Craft Hub</td>
<td>Swansea College of Art @University of Trinity Saint David</td>
<td>Partner</td>
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</tr>
<tr>
<td>Culture</td>
<td>Literary Translation - 3year</td>
<td>Voices from the Margins - Keeping Wales in Europe through Translation</td>
<td>Parthian Books</td>
<td>Sole</td>
<td>€ 62,936</td>
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<tr>
<td>Culture</td>
<td>Platform</td>
<td>Literary Europe Live</td>
<td>Literature Across Frontiers</td>
<td>Lead</td>
<td>€ 955,426</td>
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<tr>
<td>Media</td>
<td>TV Programming</td>
<td>Hinterland / Y Gwyll - Series 3</td>
<td>Fiction Factory</td>
<td>Sole</td>
<td>€ 500,000</td>
</tr>
<tr>
<td>Media</td>
<td>Video games development</td>
<td>Maid of Sker</td>
<td>Wales Interactive</td>
<td>Sole</td>
<td>€ 199,395</td>
</tr>
<tr>
<td>Media</td>
<td>Europa Cinema Network</td>
<td>Chapter Arts Centre - 2 years of of programming 2014/15</td>
<td>Chapter Arts Centre</td>
<td>Via</td>
<td>€ 24,859</td>
</tr>
</tbody>
</table>

**Total Culture** € 1,910,565

**Total MEDIA** € 664,804

**Culture and MEDIA total** € 2,575,369

**PROJECTS**

The 17 projects below show a diverse range of objectives and achievements. The Culture sub-programme has awarded a larger proportion of the funding across Wales – but that does not reflect the full picture of Creative Europe benefit and value in Wales. Collaboration at local, national and international levels is at the heart of the Creative Europe programme. The projects below demonstrate how access and support to European partners, audiences and markets has been beneficial to the project, and subsequently the creative and cultural sectors in Wales.
Transnational collaboration and exchange is the bedrock of the Culture sub-programme. Funding supports cooperation between cultural and creative organisations from different countries though project funding, supporting networks and the establishment of platforms to promote emerging artists. The multilateral structure of the programme offers a framework to support a wide range of projects and experiences.

In Wales 14 projects have successfully applied for and been awarded funding, across the four key Culture sub-programme funding strands. Organisations in the literary sector have been particularly successful and account for half of all awards made in the Culture sub-programme.

A number of the projects also have a social impact, looking at gender parity, and working with and offering professional opportunities to young people, refugees and migrant writers.

**A. Cooperation Projects**

This funding opportunity supports the delivery of cultural and creative transnational cooperation projects across any art form for a maximum duration of four years, and was the key funding stream under the Culture Sub-Programme with an annual deadline. There were 12 Cooperation projects — 7 small scale and 5 large scale — funded across Wales in total from 2014-20, involving 13 Welsh organisations.

The diversity of scale, activity and outcomes speak for themselves.
Small Scale Projects

Beyond the Border Storytelling Festival Ltd

*Roots and roads: traditional heritage stories to connect contemporary European audiences* (awarded 2018)

**Partnership:** Raccontamiunastoria Associazione Culturale, Italy (lead partner); Theodorsson Lars, Sweden

The idea behind this project was that when people feel rooted and comfortable with their traditional heritage, they acquire a better understanding of different cultures.

The project saw activities at storytelling festivals, tours, residencies and interactive events. In Wales, tales were told with some interesting backdrops. A crew of European storytellers set sail for Swansea to share their sea stories with school pupils over two days at National Waterfront Museum, before returning to Cardiff Bay for a performance at The Norwegian Church.

There were also performances at Felin Uchaf, St Hywyn’s Church, Aberdaron and Plas Glyn-Y-Weddw on the magnificent Llyn Penninsula.

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**Literature Across Frontiers @University of Wales Trinity Saint David and Cwmni Theatr Arad Goch**

**Literary Europe Live Plus** (awarded 2018) Lead Partner

**Partnership:** Ventspils Writers’ and Translators’ House, Latvia; SabirFest, Italy; Hrvatsko Društvo Pisaca, Croatia; Inizjamed, Malta; Passa Porta, Brussels; Literaturbrucke, Germany; Udruga za promicanje kultura Kulturtreger, Croatia; Centre de Cultura Contemporània de Barcelona, Spain; Biuro Literackie - Artur Burszta, Poland

LAF led this project promoting cross-cultural understanding and social cohesion through literary and arts activities.

Literary Europe Live Plus engages refugee writers and communities through a series of collaborative residencies, encounters and workshops. Writing by refugee authors and the new work emerging from the project will be showcased in partner festivals in and outside Europe, with the aim of contributing to changing perceptions about refugees and immigrants and reaching new audiences, especially youth.

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Ffotogallery

A Woman’s Work (awarded 2018)

Partnership: La Photographie Au Chateau D’eau, France; Irish Gallery Of Photography Designated Activity Company, Ireland; Lietuvos Fotomenininku Sajungos Kauno Skyrius, Lithuania

This project challenged the dominant visual representation of women at work and shows how the picture is changing in contemporary Europe. This two-year project sought to uncover new insights, document the social and cultural processes at work and to share individual perspectives with a wider audience.

The featured artists highlighted areas of gender inequality, but also how the work done by women is being re-defined through technological developments, new social and economic models and postglobalism.

The partnership supported artist commissions, residencies and exhibitions. A book showcasing the artist’s work and documenting the project is a legacy of the project.

“Creative Europe funding for A Woman’s Work has enabled artists and audiences in Wales to engage with a diversity of different cultural perspectives from across Europe. It has also given Welsh artists and Ffotogallery a platform on the wider international stage, and created the opportunity to collaborate, share our knowledge and experience and to project a forward-looking, optimistic view of our future European relationships, beyond the pandemic, beyond Brexit and for the next generation”

David Drake, Ffotogallery director

Gwyn Emberton Dance (now known as Jones the Dance/ y Ddawns)

iCoDaCo - it will come later (awarded 2018)

Partnership: Aloni & Brummer Productions Ab, Sweden (lead); Nowohuckie Centrum Kultury, Poland; Sin Muveszeti Es Kulturalis Nonprofit Kft, Hungary

This contemporary dance project iCoDaCo, worked closely with artists, companies and people across Europe and Hong Kong. The collective created, produced and toured an ambitious collaborative dance theatre work reflecting and celebrating the multiplicity of our combined and individual cultures and languages. One of Wales’ leading dance artists, Eddie Ladd, was a choreographer and performer in the piece.

The work toured to rural and small stages in Wales, including Cardiff, Carmarthen, Aberystwyth, Montgomery, and dance centres across Europe and Hong Kong, including the Edinburgh Festival Fringe.

A book featuring photography, written articles, and personal reflections is a project legacy.

‘As a small project funded company, Creative Europe support afforded us the chance to be bold and ambitious by being involved in a large scale project, to provide work for people across Wales and the rest of the UK, to share our work and our languages (Welsh, English and dance) with new communities in Europe and Hong Kong, to meet and celebrate the breadth of diversity of the
project beyond what we are usually able to, and to share and present international dance practices with communities across rural Wales.’

Gwyn Emberton, quoted in the CEDUK ‘Stories from Creative Europe in the UK’ case studies publication

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**National Theatre of Wales**

Open Access / Experimenting with performance and transmedia creation (awarded 2018)

Partnership: Theatre Granit Scene Nationale De Belfort, France (lead partner) ; Duplacena - Producao E Realizacao De Festivais, Espectaculos E Audiovisuais, Lda, Portugal; Asociatia Colectiv A, Romania

Open Access is a pan-European artist and audience development project, exploring transmedia approaches in the performing arts.

The term transmedia refers to forms of storytelling which span multiple platforms and are user-led. The project is composed of a series of labs, each one organised by a different partner organisation, investigating how transmedia could benefit arts organisations, artists and audiences across Europe, and ways of rethinking the relationships between audiences and artists, and the nature of live theatre – and assembling in a physical space – itself.

“Professionally we have a lot to learn from each other. Our cultural sectors are all so different, the tastes, needs and demands of audiences and the ways the work is funded or not funded as basic examples. There is a strength in difference, when we concentrate on what unifies us.”

Simon Coates quoted from a blog post on the CEDUK website

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**Literature Across Frontiers @ University of Wales Trinity Saint David**

**The Ulysses’ Shelter: Building writers-in-residence network 2** (awarded 2019)

Partnership: Srsen Ivan, Croatia (lead); Drustvo Slovenskih Pisateljev, Slovenia; Opaka, Greece; Udruzenje Krokodil, Serbia

Ulysses' Shelter: Building writers-in-residence 2 is combining literary residencies for young literary authors with a strong supportive programme for local target groups. The residency programme will give young emerging authors an opportunity to work, perform and present themselves in different social and cultural contexts.

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**Literature Across Frontiers @ University of Wales Trinity Saint David**

**LEILA** (awarded 2020)

Partnership: : iReMMO - Institut de Recherche et d’Études Méditerranée Moyen-Orient, France (lead partner); ATLAS – CITL Association pour la promotion de la traduction littéraire, France; Bozar - Centre for Fine Arts, Belgium; Éditions Elyzad, Tunisia; LitProm, Germany

The project’s objective is to create tools and structural dynamics to promote, translate and circulate contemporary Arabic literature by addressing the whole ecosystem of literary translation in Europe. It does this by: bringing together a network of experts from the Euro-Arab literary field, providing capacity-building opportunities for translators, and publishing a catalogue of recommended titles, New Books in Arabic.

The role of LAF in the LEILA project will be to continue its work building connections between the Arab world and literary Europe, to ensure that the project reaches and engages an important network of professionals across the Euro-Arab literary field.

**Large Scale Projects**

**WELSH NATIONAL OPERA LIMITED**

**European Opera Digital Project** (awarded 2014)

Partnership: Opera Europa, Belgium (lead partner); Association pour le Festival International d’Art Lyrique et l’Académie Européenne de Musique d’Aix en Provence, France; Association Relative a la Television Europeenne, France; Finnish National Opera, Finland; Den Norske Opera & Ballett As, Norway; Fondazione Teatro Regio, Italy; Opera National de Lyon, France; Komische Oper Berlin, Germany; Royal Opera House Covent Garden, UK; Stichting Het Muziektheater Amsterdam, Netherlands; Teatro-Real, Spain; Teatr Wielki Opera Narodowa, Poland; Wiener Staatsoper, Austria; Theatre Royal De La Monnaie, Belgium; Všia Latvijas Nacionala Opera, Latvia;

The European Opera Digital Project gave audiences a single, authoritative, accessible ‘go to’ online destination for discovering the whole world of European opera. Opening up opera to new audiences, operas were live streamed alongside background material (video, text, photographs, music), detailed historical information on individual European houses, selected performance archives, interviews with major artists, and access to manuscript holdings in opera house music libraries.

WNO was also a contributor in the successor project Opera Vision.
EASTN-DC, is a network of several European institutions involved in research, technology development, creation and education in the field of technologies applied to artistic creation. This project is dedicated to the time-based digital arts: musical arts, visual arts, performing and interactive arts. A number of international events are happening across the project – one of which will take place in Cardiff.

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Hay Festival

**Women Equal Share Presence in the Arts and Creative Industries** (awarded 2017)

Partnership: Auditorio de Galicia, Spain (lead partner); Umetnostna Galerija Maribor, Slovenia; Akademija Primijenjenih Umjetnosti Sveucilista u Rijeci, Croatia; Grand Angouleme, France; Women in Film & Television Finland; Centre Audiovisuel Simone de Beauvoir, France; Limerick Institute of Technology, Ireland; Fundacion Municipal de Cultura de Aviles, Spain; Viesojı Istaiga Vilniaus Rotuse, Lithuania

Wom@rts aims to highlight the contribution of women to European cultural heritage and diversity, and to tackle gender inequality by supporting women’s presence from a cross-sector perspective, promoting a wide range of mobility actions, knowledge, tools, training activities and events.

‘State of the Arts - Underpaid, underrepresented, underpromoted: describing women’s ceiling glass in the European Creative Cultural Industries is a report published in 2021 by the Wom@rts Project, aimed at reducing the significant lack of data on the participation of women as agents and as consumers in European cultural life.

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THEATR GENEDELAETHOL CYMRU

**ConnectUp - The Life of the Others | European Theatres for Young Audience in a Union of Diversity** (awarded 2019)

Partnership: Universitetet I Agder, Norway (lead partner); Assitej Norge, Norway; Bialostocki Teatr Lalek, Poland; Centar za kulturu Cakovec, Croatia; Cooperativa De Producao Artistica Teatro Animacao O Bando Crl, Portugal; Divadlo Alfa prispevkova organizace, Czech Republic; Dschungel wien - theaterhaus fur junges publikum GMBH, Austria; Elsinor Societa Cs, Italy; Fitei, Portugal; "Ich bin O.K." - Kultur- und Bildungsverein der Menschen mit und ohne Behinderung, Austria; Atpar Landesbühnen Sachsen GmbH, Germany; Deparlutkovno Gledalisce Ljubljana, Slovenia; University of Derby Theatre Ltd, England.

CONNECTUP is an international cultural initiative for the target group 12 years+ to counteract increasing social and cultural division across Europe. Theatres, festivals and a university, all working in the field of Theatre for Young Audiences, plan major investment in audience development.

The innovative Sibrwd app developed by Theatr Genedlaethol is being further developed as part of this project; supporting translation and evaluation, facilitating presentations at 22 festivals.

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**SWANSEA COLLEGE OF ART @ University of Wales Trinity Saint David**

**Craft Hub** (awarded 2020)

Partnership: Glasmalerei Peters, Germany; Tsaltampasi Apostolina and CO, Greece; Carlow County Council, Ireland; Materahub, Italy; Designskolen Kolding, Denmark; Akershus University College of Applied Sciences (HiOA), Norway; Universidade Nova de Lisboa, Portugal; Craft Scotland, Scotland

Craft Hub brings together organisations with a shared passion for Craft and cultural heritage.

The programme includes maker exchange residencies; community out-reach training and education workshops; touring exhibitions; conferences; a festival of Craft; a material library and a multi-media digital repository resource.

Collaborating with creative practitioners, researchers and communities throughout Europe, the project will explore and celebrate the richness of Craft – its heritage as well as contemporary innovation.
B. Literary Translation

Supporting publishers and publishing houses in the translation of literary work from one European language to another. The fund aims to support cultural and linguistic diversity in Europe, promote the transnational circulation of high-quality literary works, as well as to improve access to these literary works so that they can reach new audiences. The funding also highlights the work of literary translators raising the profile of this work.

Parthian Books

*Voices from the Margins - Keeping Wales in Europe through Translation.* (awarded 2018, 2019 and 2020)

Parthian Books received a Framework Partnership Agreement award – the only award made in the UK in this category. Each year, over a 3 year framework, Parthian translated and published a slate of books for distribution.

Eight titles were translated from eight different languages into English, increasing the readership and the profile of the 10 translators. Parthian will be commissioning a series of interviews between established authors and translators called ‘Talking Translation’, to shine a light on the unsung role of the translator and the importance of helping stories travel.

*Death Drives an Audi* as pictured was a winner of the European Prize for Literature and translated in 19 languages.

“*Creative Europe support has made possible a conversation of writers and translators and readers across many languages. It has made the ongoing carnival voices possible in challenging times.*”

Richard Davies, Publisher, Parthian Books

C. European Platform

These projects aim to promote emerging artists, increasing international exposure via a Europe wide programme of cultural and artistic activity and supporting the mobility and visibility of creators and artists.

This funding opportunity offers support for European Platforms to promote new and emerging talent though co-development, co-production and programming. Platforms consist of members, which together make a commitment to presenting European-produced content and to provide visibility and mobility of new talent.

Literature Across Frontiers

in partnership with Bangor University and Hay Festival

*Literary Europe Live* (awarded 2015, 2016)

Latvijas Literaturas centrs (Latvian Literature Centre), Latvia; Inizjamed, Malta; Het beschrijf vzw (Passaporta House of Literature), Belgium; Kulturtreger - Association for promotion of cultures, Croatia; Foreningen Oslo internasjonale poesifestival (Oslo Poetry Festival),
Norway;  Centre de Cultura Contemporània de Barcelona (Barcelona Centre for Contemporary Culture), Spain;  Petőfi Irodalmi Múzeum (Petőfi Literary Museum), Hungary;  Drustvo Slovenskih Pisateljev (Slovenian Writers’ Association), Slovenia;  Artur Burszta Biuro Literackie (Literary Bureau), Poland;  Maratonas de Leitura - Consultores Editoriais, Portugal;  Croatian Writers’ Society, Croatia;  Literaturbruecke Berlin e.V., Germany;  Scottish Poetry Library, Scotland;  Anadolu Kultur A.S, Turkey

The project focused equally on creative and professional development of emerging writers and literary programmers, as well as publishers, and encouraged programming that reflects the richness and diversity of the European literary landscape and highlights the work of outstanding emerging literary talent. The main aims were to:

- present European writing in all its diversity to live audiences across Europe and beyond in cooperation with a number of festivals
- give emerging writers opportunities to appear in international literary events
- offer professionals working in the field of literature (literary programmers, publishers etc) international opportunities.

The legacy of our Creative Europe work since 2015, such as Literary Europe Live, is significant: lasting connections have emerged from our projects; festivals for which our partnerships provided the first spark, formal and informal networks, growing audiences for writing in translation and collaborative development models. The intangible legacy is perhaps even more meaningful: the impact international experience has on writers’ creative and professional development, and a deeper understanding of other cultures and historical circumstances acquired by readers and audiences.

Alexandra Buchler, Director, Literature Across Frontiers

D Networks

This funding strand offers support for European creative and cultural networks. These networks aim to support their members’ capacity to better operate trans-nationally, to build their capacity to work across Europe and adapt to change. Networks encourage linguistic and cultural diversity, strengthen competitiveness, and promote skill-sharing and good practice. 28 networks have been funded by the Creative Europe programme – that span different art forms and sector interests from music to cultural policy.

Organisations and artists across Wales benefit from being part of a network. In 2018, Wales Arts International hosted a satellite IETM meeting in Llandudno. IETM is the International network for contemporary performing arts, and is a particularly active sector network.

‘Fields of Vision - Other voices, rural places, global stories’ was the conference theme, attended by cultural operators from across the UK, and Europe. Given the rural context of
Wales – this was an opportunity to continue network conversations around working in rural areas away from the urban centres at a European and international level. It was also a valued opportunity to share and present Welsh culture and product to an international audience.

Cultural operators across Wales are active in IETM, Circo Strada, Culture Action Europe, EUNIC, Federation for European Storytelling, to name a few. The opportunity to unite for peer-to-peer support, inspiration, collective conversations and debate on an international platform is a common reflection, and an integral cog of international working.

Europa Nostra is the pan-European federation of heritage non-governmental organisations as the most representative network working in the field of European heritage. The network annually awards projects that promote best practices related to heritage conservation, management, research, education and communication. Yr Ysgwrn in Snowdonia National Park – and home of Hedd Wyn received a Conservation Award at the prestigious Creative Europe-supported European Heritage/ Europa Nostra Awards 2019.

“This award will open the door of Yr Ysgwrn to an international stage, which is entirely appropriate given that Hedd Wyn’s story, the massive losses incurred during the First World War and his peaceful legacy belong to homes and communities throughout the world.”

Naomi Jones, Penrhynath Treftadaeth Ddiwylliant, Awdurdod Parc Cenedlaethol Eryri quoted from a blog post on the CEDUK website

Image © Purcell UK
The merging of the Culture and MEDIA programmes into the Creative Europe Programme in 2013 saw a reduction in the number of successful Welsh MEDIA applications. The MEDIA Programme, as a standalone programme, was first established in 1990 and took the form of five previous Programmes; MEDIA 95, MEDIA II, MEDIA Plus and MEDIA 2007.

Creative Europe with its renewed emphasis on creating a ‘level playing field’ across participating countries and subsequently the focus on the support for coproduction impacted considerably on how many Welsh audio-visual companies were eligible to apply and, if they did apply, how many were successful in achieving funding.

As one of the five countries of high audio-visual production, (others being France, Germany, Spain and Italy), applications from the UK were excluded from the automatic points which were awarded to applications from medium and smaller countries. The impact on Welsh production companies, many of whom were micro-enterprises, was huge. As the application success rate fell so too did the confidence in application submission, which resulted in an ever-reducing number of applications. Welsh companies and organisations received € 2.5 Million across 25 projects in the MEDIA 2007 - 2013 programme, which demonstrates this impact. See Appendix for a full list of those projects awarded.

That said, the MEDIA sub-programme did continue to bring benefit to Welsh companies in many other ways. Wales based participants took part in many of the high-end MEDIA supported training schemes including EAVE and Inside Pictures and companies took part in MEDIA supported markets and festivals including Cartoon Forum and Series Mania. These initiatives enabled content producers to network with fellow creatives from across Europe to connect with a range of funders, distributors and broadcasters from across the world.
A. Video Games Development

This funding supports the development of narrative video games, which are intended for commercial exploitation.

Wales Interactive

Maid of Sker (awarded 2017)

Maid of Sker is a first-person survival horror game, set in a remote hotel with a macabre history from Welsh folklore and featuring the Welsh language. Since its worldwide launch, the game picked up the Heritage award at the prestigious TIGA games industry ‘Oscars’ in 2020.

As well as being culturally significant, the game has been a great commercial success for the studio achieving over 1 million downloads since launch. This will see a new global audience discovering the Welsh language, stories and songs for the first time through the medium of video games.

B. Slate and Single Project Development

Development funding supports European independent production companies looking to develop a project or projects with international potential for cinema, television or digital platforms. Applicants either apply with a single project or for a slate of projects. See MEDIA 2007 table for details on Welsh beneficiaries under previous programme.

C. Film Education

This funding supports projects which provide mechanisms for better cooperation between film education initiatives. It helps develop new and innovative projects aimed at an audience of people under 19 years old. These projects require multiple partners from across Europe.

D. Support for TV Programming

Fiction Factory

Hinterland/Y Gwyll Series 3 (awarded in 2015)

Fiction Factory, a Cardiff-based production company, has developed strong and successful relationships with broadcasters based on trust and a proven track record.

The first series of Hinterland/Y Gwyll was funded through the previous MEDIA Programme, which proved to be the funding that was able to get the series produced. Because the Creative Europe funding was non-recoupable it provided assurance to other funders to take a risk. That risk paid off – and Hinterland has been a worldwide hit, giving rise to a number of other successful bilingual productions.
Ed Talfan, producer and co-creator of *Hinterland* said: “I would say the European money was crucial on the first series. I suspect maybe on the third series because we were up and running, there may have been a way of having conversations which enabled other parties to bring a little more to the table. But certainly with the first series everybody was maxed out and European funding was vital.”

Other examples of Welsh production companies who had benefitted from project awarded TV Programming funding include, The Truth Department for *The Borneo Case* and Animation Associates for *Circle Square* and Cwmni Da for *Europe’s Last Nomads*.

**E. Training and Markets**

The Creative Europe programme supports both training activities that are aimed at developing the capacity of audiovisual professionals and annual events designed to facilitate access to markets for European audiovisual professionals. Whilst no Welsh festivals or screen organisations accessed the fund directly to deliver their own training scheme or market, many individuals and organisations from Wales attended both Creative Europe supported training schemes and markets and festivals across Europe. See MEDIA 2007-13 project table (Appendix i) for details on Welsh beneficiaries under previous programme.

**F. Europa Cinemas Network**

The Europa Cinema Network was created by the European Commission and CNC (France) in 1992 and has been funded by the MEDIA programme.

Supported since its creation by the European Commission (Creative Europe / MEDIA Programme) and by the CNC (France), Europa Cinemas is the first network of cinemas focusing on European films. It is now a network uniting more than 1,200 in 43 countries.

Chapter Arts Centre, as a small Cardiff based independent cinema, has benefitted from this network to show European titles to audiences in 2013-2015. The cinema did not continue participation after this date, deciding to realign the film programme to meet the needs of its audience, which then meant it did not meet the relatively high threshold requirements of the funding.

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## Appendix

Full list of projects awarded in Wales under the MEDIA 2007-2013 programme

<table>
<thead>
<tr>
<th>Scheme</th>
<th>Company</th>
<th>Project</th>
<th>Grant to Welsh Organisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development Interactive</td>
<td>Dave Edwards Entertainment Media</td>
<td>Arty's 'Make &amp; Do Combat'</td>
<td>€ 86,014</td>
</tr>
<tr>
<td>Development Interactive</td>
<td>Rondo Media CYF</td>
<td>Lost on Infinity (Rockford)</td>
<td>€ 150,000</td>
</tr>
<tr>
<td>Development Interactive</td>
<td>Dinamo Productions</td>
<td>Abadas Interactive Pop Up</td>
<td></td>
</tr>
<tr>
<td>Development Single</td>
<td>Filmiau'r Nant Cyf</td>
<td>The Devil's Horn</td>
<td>€ 30,000</td>
</tr>
<tr>
<td>Development Single</td>
<td>Truth Department</td>
<td>Gone to Spain</td>
<td>€ 30,000</td>
</tr>
<tr>
<td>Development Single</td>
<td>Modern Television</td>
<td>Road of Bones</td>
<td>€ 40,000</td>
</tr>
<tr>
<td>Development Single</td>
<td>Teledu Apollo Cyf</td>
<td>Elffant</td>
<td>€ 40,000</td>
</tr>
<tr>
<td>Development Single</td>
<td>Element Productions</td>
<td>Europe’s Big Walk: The Pilgrimage Route from Canterbury to Rome</td>
<td>€ 46,497</td>
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<tr>
<td>Development Single</td>
<td>Calon</td>
<td>PS15</td>
<td>€ 50,000</td>
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<tr>
<td>Development Single</td>
<td>Dinamo Productions</td>
<td>The Wordles</td>
<td>€ 53,771</td>
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<tr>
<td>Development Single</td>
<td>Fragrant Films</td>
<td>Runt</td>
<td>€ 24,950</td>
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<tr>
<td>Development Single</td>
<td>Red&amp;Black Films</td>
<td>Cyrano</td>
<td>€ 24,980</td>
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<tr>
<td>Development Single</td>
<td>Little Lamb Media</td>
<td>Red</td>
<td>€ 24,957</td>
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<tr>
<td>Development Single</td>
<td>Fiction Factory</td>
<td>Mathias/Hinterland (Fiction)</td>
<td>€ 45,000</td>
</tr>
<tr>
<td>Development Slate</td>
<td>Griffilms</td>
<td>Slate funding 1 - Animation</td>
<td>€ 80,000</td>
</tr>
<tr>
<td>Development Slate</td>
<td>Machine Productions</td>
<td>Fiction</td>
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</tr>
<tr>
<td>Development Slate</td>
<td>Dinamo Productions</td>
<td>Animation</td>
<td>€ 150,000</td>
</tr>
<tr>
<td>Initial Training</td>
<td>University of Wales, Newport</td>
<td>Transmedia Lab</td>
<td>€ 69,942</td>
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<td>Initial Training</td>
<td>University of Wales, Newport</td>
<td>Transform@Lab</td>
<td>€ 70,000</td>
</tr>
<tr>
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<td>University of Wales, Newport</td>
<td>Transform@Lab</td>
<td>€ 83,129</td>
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<td>Initial Training</td>
<td>University of Wales, Newport</td>
<td>Transform@Lab</td>
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<td>TV Broadcasting</td>
<td>Calon</td>
<td>Igam Ogam</td>
<td>€ 268,000</td>
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<tr>
<td>TV Broadcasting</td>
<td>Mike Young Productions</td>
<td>Chloe’s Closet</td>
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</tr>
<tr>
<td>TV Broadcasting</td>
<td>Fiction Factory</td>
<td>Hinterland/Mathias</td>
<td>€ 500,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>€ 2,500,163</strong></td>
</tr>
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Front cover images: Image of Rosemary Smith, Rally Driver (c) Beta Baigart, part of A Woman’s Work project from Ffotogallery, and Hinterland/ Y Gwyll image by Fiction Factory

This report was prepared by Creative Europe Desk UK Wales Culture and MEDIA managers, and is also available in Welsh.

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