

REPORT

Handbook of innovative model of management and governance in FILMEU with inputs for the toolkit

D7.6 WP 7 Joint Future Governance

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filmeu

European Universities Alliance
for Film and Media Arts

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Table of Contents

THE FILMEU GOVERNANCE MODEL.....	2
WHAT IS FILMEU.....	2
BACKGROUND RESEARCH.....	2
CONFERENCE ON GOVERNANCE AND JOURNAL PUBLICATION	3
GOVERNANCE HANDBOOK	4
OVERVIEW	4
ENLARGING FILMEU	4
MORE THAN THE SUM OF ITS PARTS	5
EXPERTISE AND COMPLEMENTARITY	5
THE CURRENT PARTNERS	6
THE FUTURE NEW PARTNERS	7
COOPERATION ARRANGEMENTS.....	8
LOGIC OF THE ALLIANCE.....	8
HOW THE ALLIANCE FUNCTIONS.....	8
HOW THE CONSORTIUM FUNCTIONS	9
MOVING FROM 4 TO 8 PARTNERS.....	9
ASSOCIATED PARTNERS	9
ALLIANCE MANAGEMENT AND GOVERNANCE MODEL.....	11
THE STEERING COMMITTEE	11
OPERATIONS AND FINANCE	12
OVERSIGHT	12
ACADEMIC COUNCIL	12
ADVISORY BOARD	13
THE TEAM	13
COMMUNICATIONS AND PROCESS	13
ARBITRATION AND DISPUTE RESOLUTION	14
THE LEGAL ENTITY	15
FEEDBACK FROM KEY STAKEHOLDERS	17
FEEDBACK FROM RECTORS AND PRESIDENTS	22

The FilmEU Governance Model

This document is the culmination of two and a half years of work and effort by many people who have grappled with the question – what is a suitable governance model for an EU University?

Discussed below is a brief outline of the work and research done to date which has included various expert consultations, academic papers, and a conference in Brussels in May 2022.

The result is a comprehensive outline of the future governance model for FilmEU that will be in place in full by 2029.

What is FilmEU

FilmEU –The European University for Film and Media Arts, (Project: 101004047, EPP-EUR-UNIV-2020 –European Universities, EPLUS2020 Action Grant), brings together four European Higher Education Institutions: Lusofona University from Lisbon (henceforth, LU), Portugal; Tallinn University - Baltic Film, Media, and Arts School (henceforth, TLU), Estonia; LUCA School of Arts from Brussels (henceforth, LUCA), Belgium; and Dún Laoghaire Institute of Art Design and Technology, from Dublin (henceforth, IADT), Ireland.

Together, these institutions collaborate around the common objective of jointly promoting high-level education, innovation, and research activities in the multidisciplinary field of Film and Media Arts and, through this collaboration, consolidate the vital role of Europe as a world leader in the creative fields and promote the relevance of culture and aesthetical values for our societal wellbeing.

To pursue its objectives, FilmEU will propose an innovative governance and management model relevant to the needs and aims of a European university, but which can be customised for FilmEU’s mission and needs, while adhering to the ESG.

Background Research

To identify such model, we started by analysing several existing models and approaches, starting with **the internal governance models** in each one of the HEI that integrate FilmEU.

At the same time, we conducted **an analysis of relevant models** in place in other European Universities.

For this we resorted to the analysis of secondary info, namely the EUA report on “Universities without walls”, besides meetings with UNA-Europa and Aurora that were used to collect primary info on the models being developed by other Universities. A special case study was produced on the governance model of UNA Europa. The model implemented by UNA Europa has been identified by FilmEU as a valid model of governance for the Alliance. In parallel to this,

we conducted several focus groups with external experts, namely stakeholders coming from associated partners and conducted desk research to be able to identify key examples of best practices. This work culminated in a special conference held in Belgium in May 2022.

Conference on Governance and Journal Publication

The [conference](#) “Future Governance Models of the European Universities” that took place in Brussels on 5th May 2022 was a key milestone in this process, where external stakeholders and specialists from different alliances debated with the FilmEU team possible governance and management models for the future European Universities. This was a key moment in the development of our governance model. Additionally, the conference coupled with the work of work package 7 and led to the publication of all our research into the matter of governance in a special issue of The *International Journal of Film and Media Arts* published in December 2022 and fully available [here](#). The editorial of the special issue is available [here](#) and became the substance of deliverable 7.4 providing an overview of the research into the question of governance and the European Universities initiative.

Governance Handbook

Overview

FilmEU's main objective is to implement a European University of excellence focused on the fields of Film and Media Arts. Our long-term vision is that by 2027 FilmEU will be an exemplary collaborative transnational university able to deepen the cooperation between all members of the Alliance, complementing their existing structures. It will heighten our ability to act locally, regionally, and globally in the cultural and creative industries and across other societal areas they impact. Currently (July 2023) we stand as 4 core members. In the future we will constitute 8 full members and several associate partners involved in concrete activities as we seek to build a more complete and truly transdisciplinary institution focused on film and media arts.

Enlarging FilmEU

Following the recommendation of the EU Commission, from September 2021 FilmEU began promoting the enlargement of the Alliance with the objective of bringing in new full partners for this second phase. It was an advantageous and helpful process that forced us to better articulate our identity and mission. In engaging with new partners, it clarified what it is we want to achieve. We assessed the partners in line with a specific set of published criteria. We had conversations, conducted site visits and consultations with several HEIs and through that dialogue identified 4 new partners that are now part of the FilmEU family. We are certain that all 8 partners now going forward into the second phase share the same understating and ambition for FilmEU.

FilmEU has had to deal with changes in its Alliance in the first phase. SZFE in Hungary was a key member of the original bid. However, SZFE changed, and began an intense transformation driven by state legislation in the period after the submission of our original application. This continued into the early months of the project. Their role naturally changed and the teams in all the partner HEIs, managed this period well, including SZFE. However, it became clear that our Hungarian partners lacked overall capacity to continue with the Alliance.

On 24th September 2021, the Project Management Board (PMB) agreed to change SZFE's involvement in FilmEU, to that of an associate member, provided that the Commission would also approve this plan. Tallinn University - Baltic Film, Media, and Arts School (TLU) already an associated partner with FilmEU, then joined the consortium as full member on the 1st of January 2022, taking over many of the roles and responsibilities afforded to SZFE. The PMB were delighted to welcome Tallinn University (Baltic Film and Media School) to the fold given that they had been enthusiastic original members during the development of the proposal.

Though challenging, FilmEU is now stronger and more agile because of the changes that have occurred. We understand what it required to make an Alliance work and function in a positive way that ensures all partners are heard, contribute meaningfully to the project, and can add value based on their unique offering.

More than the sum of its parts

All 8 partners fulfil a broad set of criteria that overlap and complement each other. We have better addressed the need to ensure a geographic spread across the EU. Each of the HEIs display a degree of autonomy and flexibility in their decision-making process in line with national frameworks. Each has a strong pedigree in the screen arts and can evidence strong international partnerships and engagement over time. All the partners can boast several specialisms in relevant areas with expert facilities related to specific aspects of CCSI. The Alliance members each can point to existing strong research profiles, some are building that profile thanks to FilmEU with most able to offer provision of programmes up to L10.

As we have expanded, past associations are to the fore with the current partners. Not everyone in the Alliance is known to everyone and it is this alchemy of the old and new, traditional film school and bigger multidisciplinary institutions that ensures that FilmEU is and will be more than the sum of its parts. The work conducted so far has allowed FilmEU to become a hub of educational, research and innovation activities focused on Film and Media Arts as a multidisciplinary field that brings together knowledge from the arts and the humanities putting it at the centre of the cultural and creative sectors. Our expansion from 4 to 8 partners ensures greater competitiveness via an increase in the Alliance critical mass.

We see the enlargement process as an advantage for future growth and development. We see it as fortuitous that we have started as 4 members and are now expanding to 8. We have a clearer identity and sense of what we want to achieve. Our discussions with the new partners we will onboard in the initial stages of FilmEU+ were based on real experiences and an open understanding of what is involved and required of us all. In assessing our future partners, we looked for HEI with the same vision as us for the future of film and arts education. We also considered other dimensions (i.e., only HEIs who have been awarded an Erasmus Charter were allowed to apply for full partnership status). We share a progressive and inclusive view of the world and we looked for partners that shared that view.

Expertise and complementarity

Each current and new member of FilmEU adds value and new advantages to the consortium. On top of the broadening of the geographical reach, to include three widening countries, we have a diverse cultural mix plus a far broader range of discipline areas. Each 'film school' or member of FilmEU is unique because of the context in which it sits. We now include an incredible range of cognate disciplines (including cooperation across and within member schools), facilities, relationship with national industries, regional engagement, languages, genres of interest, research profiles and more.

The Alliance represents a diversity of regional, cultural, linguistic, economic, and historical perspectives/challenges, besides being an eclectic mixture of several types of Higher Education Institutions, fully representing the richness and diversity of the European Higher Education Area and its academic tradition. FilmEU new partners bring on board new regional knowledge, but also are in an advantageous position to learn from existing partners, thus allows the project to

contribute to the development of the European Education Area and bring benefits to other higher education institutions in Europe and beyond, by driving inclusion and excellence.

Complementarity of the partnership also is realised by each of the HEI's combining traditions with innovative facilities and technology — providing students with state-of-the-art setting and equipment to conceive, develop, shoot, and finalise film and TV productions in a professional environment. Film and Media arts are in a state of constant flux, development and innovation, and the engagement of the HEIs in the Alliance with their own industries and stakeholders will serve as a complementary feature not only for education offer but also, its relevance.

The Current Partners

Lusofona University is a leading provider of Film and media education in Portugal with campus in the country two main cities: Lisbon and Oporto. Lusofona is a comprehensive university with education and research activities across several scientific domains from health sciences to engineering, from the social sciences to business and management. Arts and Media represent a core aspect of the university activity, and Lusofona brings to the Alliance, not only its large expertise and offers in these domains, but also its distinctive focus on the Portuguese speaking countries, namely in Africa and South America, and its long track record of experience in large educational, research and innovation endeavours at an international level. The University has a very strong international profile that directly derives from its mission's focus in the development of the Portuguese speaking countries, but also the high international profile of its education, research, and innovation activities. The University key units in the domain of CCSI include the Film and Media Arts department and the research unit CICANT – centre for research in communication and media arts. These structures are very active across the quadruple helix in the Iberian Peninsula region and in Europe and currently promote several projects targeting CCSI development in the region and the deepening of the relations between education, research, and innovation in CCSI in Europe. The University is a member of NEB – The New European Bauhaus, an active participant in several E+, Horizon and EIT initiatives and the coordinator of FilmEU.

LUCA School of Arts is a highly research-driven Art University, with its campuses in Brussels and Genk, and its collaboration with KU Leuven on its PhD programme in the arts, further demonstrating a leading status as a centre for excellence in the fields of artistic research. Brussels, the heart of Europe, has a strong connection to the European Institutions and the seat of eight community agencies: including the Education, Audio-visual and Culture Executive Agency, the Executive Agency for Competitiveness and Innovation, and the Research Executive Agency.

Tallinn University operates as the regional international centre for film and media studies. Baltic Film, Media, and Arts School (BFM) is a key player in the regional film and media ecosystem, operating not only as an educator but as a partner for audio-visual industries in Tallinn and beyond. TLU is a comprehensive university and has a large local network of stakeholders to mobilise for the benefit of FilmEU+ Alliance. Close cooperation exists with the Estonian Film Institute, Tallinn Black Nights Film Festival, Estonian Public Broadcaster ERR,

Estonian Film Industry Cluster, IGDA Estonia, Estonian Virtual and Augmented Reality Association, etc.

FilmEU's cultural and geographical breadth expands into English-speaking parts of the film and media industry through **IADT**, Ireland's only Institute of Art, Design and Technology, home to Ireland's National Film School (NFS). IADT and its National Film School not only serve as an educator but also as a partner for the audio-visual sector in Ireland and beyond. As part of IADT's strategic engagement they work with a variety of stakeholders from primary education through to industry and drive excellence in inclusive and connected higher education. IADT and the NFS have an ongoing engagement with Screen Ireland, the guilds and representative bodies, festivals, and distributors, thus giving it a direct access to the industry intelligence for monitoring its activities.

The Future New Partners

VŠMU offers an internationally attractive and stimulating environment in the centre of Europe, which is geographical within easy reach of the Czech Republic, Hungary, Poland, and Austria. There is no language barrier between Slavic language partners which leads to good cooperation with neighbours in the Czech Republic, Poland, and Ukraine. Slovakia is part of the V4 countries and therefore has support from Visegrad funding schemes; VŠMU will help the FilmEU+ Alliance become the CEE region's hub of cultural and creative industries. VŠMU is directed towards openness, integration and the creation of opportunities and possibilities for members of the academic community in projects and foreign activities with an elevated level of results. With its 1050 students is the largest artistic educational institution in the Slovak Republic.

Lithuanian Academy of Music and Theatre, and naturally its Films and TV Department, is a key institution itself in regional film and media and music industry ecosystem. Graduates of LMTA Film, as well as Sound and Music studies programmes develop their careers in Lithuania, as well as regionally and internationally in film, TV, and media production companies, co-operate and co-create with cultural, educational, social partners from their fields, as well as stakeholders of related areas of cultural and creative industries. Strategic external partners include central national institutions (e.g., Lithuanian National Radio and Television, Lithuanian Film Centre), all the main actors from within private and public sectors, and several international film festivals (e.g., Vilnius Film festival, Scanorama, VDFF, Vilnius International Short Film festival).

VIA joins IADT thematically as a strong HEI teaching animation, bringing the strength of an 18000-student university college plus the specialist knowledge of Animation and Transmedia. VIA works to develop programs and pedagogies that use practice-based learning to engage self-directed inquisition into a wide range of fields. Transmedia and Animation both work with emergent media for storytelling and focus on the technology the drives this area forward, and work closely with two festivals (THIS and Viborg Animation Festival) which can act as prime vectors for the dissemination of information about and from FilmEU.

NATFA's mission is to educate highly qualified specialists in the field of screen and performing arts, adaptive to the dynamically developing cultural, creative, and technological conditions.

Educational partnerships with the University of National and World Economics, the Academy for Music, Dance and Fine Arts, the National Sports Academy, the National School for Ancient Languages and Cultures, and the National Music School develop diverse creative and cultural projects related to increasing the quality of education and research.

Cooperation Arrangements

For FilmEU this means that we have assembled an Alliance of like-minded partners who see the European Universities programme as a way of enhancing our existing competencies, integrating European level system changes into our national structures, and advancing our international agendas to a level that would not be possible if we were not part of an EU University. Change is coming on many levels to all European universities. This Alliance will give all the members the means and motivation to implement and integrate the changes needed to compete internationally much faster and to a degree not available to most national higher education institutions.

We will cooperate with each other through the structures of FilmEU. They are designed to best implement the changes envisaged by EU Commission Strategies. The Steering Committee is the body that will coordinate the programme. Each member has an equal voice on the board and there is a vertical and horizontal alignment with the work packages to ensure all those involved in the various activities and deliverables are working well together.

Logic of the Alliance

The essential logic of the Alliance is one of mutual interdependence. As discussed, FilmEU is more than the sum of its parts and we are conceiving of it in a way that allows all the parts to remain independent and interdependent. We do not see FilmEU as being a separate autonomous body that we are creating but an integral part of all our organisations. Each member is helping to shape FilmEU and it in turn informs each institution's European and international engagement. It is a cooperative arrangement that focuses on getting the most from our unique qualities. We also see significant value in what the European Universities initiative brings to each member at a local level. How could we better roll out the European Student Card in each partner institution for example.

How the Alliance functions

Overall, our governance model is being shaped to support our ambition for the Alliance. Each member has an equal stake in the project, and we want each home institution to have a meaningful involvement in the key decisions.

The project management board (PMB) was the executive body of the Alliance to date. It is the personal connections that are the glue that have made FilmEU a success thus far. It has been demanding work, but we are enjoying building something from scratch. What we need to focus on in the next phase is to ensure that the processes and systems are in place that FilmEU can flourish irrespective of the personnel. All voices will be heard by giving each member an equal

voice at all stages of the process. There are clear structures around decision making process and there are clear tasks, milestones, and deliverables. To this end, we are evolving our structures as we move to a programmatic phase. **The PMB will become the Steering Committee (SC) retaining the strategic and executive functions. Operational matters will move to the Project Management Office (PMO).** (See discussion below)

How the Consortium functions

There will be a new consortium agreement and that will have provisions that will cover the technical aspects of the project management elements, executive and governance processes and provisions plus arbitration, mediation, escalation clauses and the various technical legal clauses that are needed to give everyone the assurance that they need that the programme is well run and to the highest standard. No one wants to revert to a contract if they can at all avoid it but as we have learnt things change and it is better that everyone is clear from the beginning of what is involved and the implications of not acting in good faith.

Moving from 4 to 8 partners

We are conscious, however, that we are moving now from 4 partners to 8 and that will have a significant impact on all aspects of the Alliance. We recognise that there needs to be a step up in our operational and secretarial processes and habits. In as much as our familiarity in the first iteration was the catalyst for our successes, now we need to professionalise our structures and functions.

To this end we will have a dedicated work package in FilmEU+ focused on governance and onboarding the new partners and integrating them into the project. It includes training for all the new partners, shared development of rules and bylaws and new structures. These rules that will administer these new structures will be contained in the grant agreement and will form the basis of agreed standard operating procedures which will be developed as a designated task. In addition to the SC with its executive functions, there will now be a project management office (PMO) focused on all day-to-day activities, finance, reporting, tracking decision and filtering these down to the task forces and work package leaders. We will also develop the mechanisms for cataloguing and communicating decisions. Digital project management tools will now track everything following implementations of project management tools (Asana) currently taking place. The SC will be the key decision-making body, and all partners will have an equal voice and weight at those meetings. It is the dissemination and implementation of decisions that needs to be clear and consistent – especially as we move towards 8 partners and more permanent structures. Much can be lost in translation and establishing solid secretarial habits and functions will minimise confusion and indeed accelerate change. Our governance structures will ensure oversight and the necessary checks and balances.

Associated Partners

We are now more focused too on including associate partners who have a specific role and function in the programme. They are listed with each work package and their specific role.

Having the clarity will ensure that they have a meaningful role in the Alliance and will add real value. Associated partners come from a broad spectrum of bodies and can be grouped as follows:

Other EU Higher Education Institutions. There are several other HEIs that are partners on other EU projects that intersect with FilmEU such as Aalto University (Finland) or Université Paul Valéry (France); others are newer partners e.g., the Polish Japanese Academy and are linked to specific activities. Each EU HEI is there to support education and research activities.

NGOs. There are a range of non-governmental organisations included who bring specific knowledge and expertise to bear on the consortium besides sectorial connections (i.e., GEECT). There is a thematic element here with NGOs that are focused on film education or environmental sustainability and can provide much needed support and advice with specific ventures.

Industry Partners. Our links to industry are important to FilmEU and there are a range of industry representative bodies and agencies such as EFAD the European Film Agencies that are our gateway to industry partners and representatives.

Sectoral Bodies. There are several relevant sectoral bodies in the areas of film but also in quality control and standards that have been and will continue working with us on building structures and standards. They include QQI (Quality and Qualifications Ireland) in Ireland and other national quality agencies that have a stake in ensuring that the EU universities Initiative meets national and EU standards but also EQ-Arts, a trans-European QA agency that is already working with us for quite some time in the development of our own QA framework. This grouping also includes regional bodies such as Filmby Aarhus who will help us have a greater impact at regional levels.

International Partners. There are a range of international partners that are involved at various levels and include Ukrainian partners who we will work with to help rebuild capacity in that country's HE system once peace is restored. There are Canadian partners such as Humber University in Toronto with which VIA have a long history and CILECT, the international association of film schools, that has been a key enabler of film school and external network. Key international partners also include Pratt College in the US with whom we have designed a dedicated mobility stream.

Alliance Management and Governance Model

As we expand to an alliance of 8 partners and from a **project basis** to a **programmatically pathway**, we are revising our structures to better suit our plans and ambitions. They will align with the parallel move towards becoming a legal entity. These are sensible changes that are scalable and support the technical and functional requirements of a programme of this scale, complexity, and importance. They are designed to give us all confidence and ultimately to free us up to focus on ensuring FilmEU becomes the best University it can be to the benefit of students, staff, our wider community, and stakeholders. The following structures will develop and be codified as FilmEU+ evolves into a fully-fledged institution. A full SOP for the operational and management structures will be developed and implemented as part of the first year of FilmEU+.

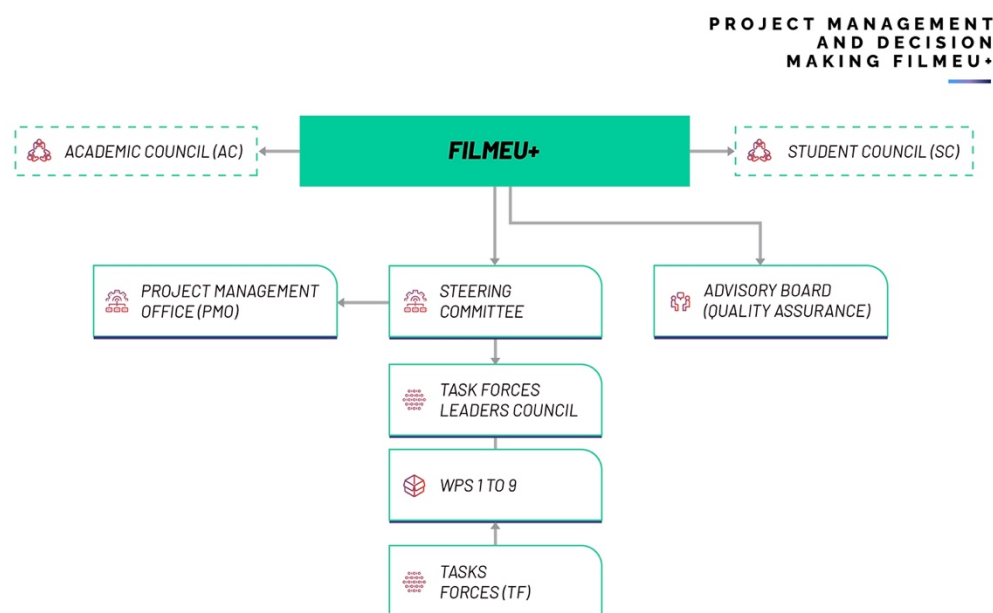


Figure 1 FilmEU+ Project Management and decision-making tree

The Steering Committee

As illustrated above the Steering Committee (SC), which replaces the project management board will be the primary management and strategic body during the funded period and ensures the decision-making, reporting and communication between partners. It is comprised of two experts per institution: the main leader representing the HEI and one implementation manager. Each person has a vote with the Alliance coordinator having a casting vote. Each Alliance member can also bring one non-voting operational support person. This board has the support of the financial controllers. A consortium agreement (CA) ensures the governance of the funded period, the organisation/allocation of resources, conflict resolution, and other relations between the partners. Responsibilities of the SC include risk management by monitoring timelines, activities, indicators, budgets, progress reports, quality assurance, plus working with the Academic Council, the Advisory Board, and the project office to ensure efficient delivery of the proposal. The SC meets, at least, monthly. Minutes will be recorded,

and decisions and action items logged alongside a critical communication plan for those decisions; funding being released once all reporting requirements have been met.

Operations and Finance

The Project Management Office (PMO) is a unified structure integrating staff from each partner. Its role is to manage the project as a whole, support the steering committee by orchestrating and facilitating the project work, and liaise closely and regularly with every partner. The staff are involved in the routine management, progress monitoring, partner liaison, and technology and content oversight. It meets monthly with the SC.

Efficient communication and collaboration structures are essential to the success of the University. The centrepiece of overall project communication will be a protected online collaboration platform. This platform provides each partner independent access to important reference documents, code, working documents, meeting agendas, supporting materials, individual to-do lists and other miscellaneous project information.

Ensuring the centralization of knowledge and rapid retrieval time, the platform is the storage mechanism for all project-related information. This data must be understandable across the Alliance, consequently all communications and documents, without exception, will be in English. The PMO will maintain the new project management platform and ensure the timely internal dissemination of SC decisions and action items. This office and the SC will be formed as part of the expanded alliance with a standard operating procedure for the office being agreed in the first year of FilmEU+.

Oversight

A Student Council will sit twice a year to discuss student perspectives on the Alliance and its activities. Each Alliance member will have three student representatives, one undergraduate, one graduate and one postgraduate. Students will have the capacity to propose resolutions that will be considered by the steering committee subject to FilmEU regulations. Other competencies will be included as the governance model evolves. The council will elect, from its members, 2 students to sit on the Academic Council.

Academic Council

The Academic Council (AC) is composed of the rector/president of an Alliance member (or their substitute) plus one of the two SC members from each institution. Each of the two institution representatives will have only one vote. There will also be two student representatives appointed by the student council (one undergraduate and one postgraduate) and four staff representatives, elected from the task forces for two years and rotating through all 8 full partner institutions. The chair of the AC will rotate through the partner institutions for a one-year term.

All members will have an additional role to support the integration of FilmEU inside their national institution, ensuring structures to maximise participation and empowerment of all the Universities' community.

This council is the highest decision-making and oversight structure, the one who will ultimately approve all decisions taken by the task forces (TF) and steering committee (SC). It will have financial oversight approving yearly accounts and all significant academic decisions. These ultimate decisions will take the form of approval of the yearly WP reports of all FilmEU+ activities. The AC will meet twice a year. The governing policy, protocols and legal frameworks of the AC and its areas of competence will be codified as part of FilmEU's evolving governance structures.

Advisory Board

The Advisory Board (AB) is composed of six representatives from the associated partners. This board meets at least once a year for progress presentations and quality control feedback. Associated partners also engage with individual WP task forces as indicated.

The Team

Task Forces (TF), one per project work package (WP), are responsible for all technical and scientific decisions made within their WP. Task Forces control WP tasks by consensus of the partners and under the leadership of the WP leaders. They establish mechanisms for the WPs that ensure the quality of deliverables and other outcomes that are needed for other WPs and present all deliverables to the SC. Each Task Force includes one delegate from each full partner participating in the WP, plus one extra representative from each co-leader who will lead the Task Force. Each Task Force Leader is responsible for summarising the progress of WP during the yearly FILMEU Summit. TF meet as frequently as needed – at least once a month - to accomplish the work plan.

Task Forces Leaders Council (TFLC) will ensure transversal communication across all Task Forces, making sure that the work plan is implemented with a general vision of all tasks and activities. This Council will meet bimonthly.

Communications and Process

FimEU+ will be built upon the existing Microsoft Teams platform prepared for the first phase of FilmEU. Each location will assign a communication officer from the PMO who is responsible for guaranteeing the distribution of relevant project information to each team member and across the Alliance. Awareness of cultural diversity, different decision-making styles, and ways to accomplish tasks must be fostered as part of the inherent institutional culture of the University. In addition, a dedicated online intranet will be made available to all partners throughout the project for internal communication and information dissemination, with a dedicated online forum available for any student or teacher inside the Alliance to access, facilitating ease of communication.

Arbitration and Dispute resolution

Conscious that we need to ensure that all partners and stakeholders are confident that the necessary checks and balances are there, the Alliance agreement will include all necessary clauses to ensure the timely and efficient delivery of the project. Standard operating procedures will also direct our activities including decision making, mediation, arbitration, and dispute resolution processes. The release of funding will be tied to the satisfactory completion of the relevant milestones, tasks, and deliverables.

The Legal Entity

As the project will now move to a more permanent integrated programmatic alliance, so too will our legal entity require a parallel evolutionary process.

FilmEU will move, in line with European Commission guidance, towards becoming a fully-fledged legal entity. This is our clear ambition. The nature and composition of that entity will evolve and emerge in the coming years with it coming into being as currently envisaged, in 2027.

The first step in that direction is the **FilmEU Association**, the structures of which in place are legally defined by the deed of formation of a not-for-profit organisation under the Belgian law. In view of future consolidation FilmEU association is a full partner in FilmEU+. The association was established by 3 core partners (Lusofona, IADT and Luca) in 2022 and will expand to include all 8 partners over the course of the next phase of development.

The **Academic Council of the FilmEU Programme** will also be the **General Assembly of the FilmEU Association**. The General Assembly is composed of all effective members, as represented by their rectors, presidents, or directors. A rector, president or director can designate among the members of its institution a senior representative who can represent or accompany him or her at General Assembly meetings. The accompanying representative does not have a voting right as each institution has only one vote.

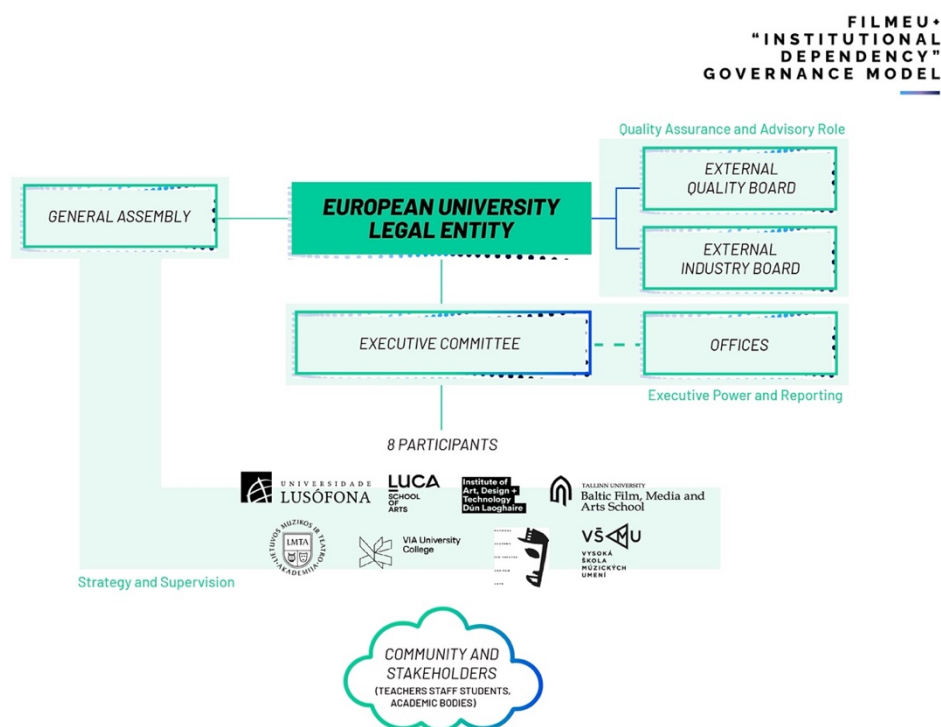


Figure 2 FilmEU future governance model tree

The **Steering Committee of FilmEU** will be the **Board of Directors of the FilmEU Association**, that is the executive body of the Association. Per effective member two directors shall be appointed by the General Assembly who were proposed as candidates by that effective member. In case a candidate proposed by an effective member is not appointed by the General Assembly, the effective member concerned shall have the right to appoint a new candidate until a candidate has been appointed by the General Assembly. A candidate proposed by an effective member should be an employee of that effective member. Figure 2 depicts these future governance arrangements.

The Board of Directors shall appoint a President of the Association. The term of office of the President, who rotates among the members of the Board of Directors, is one year. Each director shall be appointed by the General Assembly for a term of office of no more than three years. A director whose term of office has come to an end can be reappointed once (for a maximum of two consecutive terms). However, a former director can be re-elected if at least one year has passed since the end of his/her second mandate. Directors shall be elected in their personal capacity and not as representatives of their institutions.

The Board of Directors shall have the most extensive powers to manage the Association and shall have the power to carry out all actions necessary or useful for the realisation of the objectives of the Association. The Board of Directors prepares meetings, proposes decisions, and prepares the agenda of the General Assembly. It is also responsible for the implementation of decisions taken by the General Assembly. All residual powers are granted to the Board of Directors. The Board of Directors shall operate as a collegiate body. The directors shall be entitled to distribute powers and assign responsibilities among themselves. Such distribution of powers shall not be enforceable vis-à-vis third parties even if it is published.

The Advisory Body of the FilmEU Association will be the same as the Advisory Board of the FilmEU Programme. It will be of at least six persons designated by the General Assembly. The Advisory Board advises FilmEU on the strategic orientations of the Association. The Advisory Board shall meet once a year. At the invitation of the General Assembly/Academic Council, it may have additional meetings.

Feedback from Key Stakeholders

The following feedback was collected from the administrative, legal officers, human resources, and financial managers of each of the four current members.

Question A was posed to the legal officers with a view to their feedback on the relevant financial and human resources issues.

Questions B and C were for the finance departments.

Questions D and E were directed at the human resources managers.

This feedback is focused on how each institution will interact with the new FilmEU Association and will evolve and change over time as FilmEU becomes a more defined legal entity based on the core principle of mutual interdependence.

A. What is the best legal instrument to regulate the relation between your institution and the Association? – areas to cover: financial aspects (i.e., revenue share), HR (i.e., allocation of time by staff in one of the partners to work in the legal entity responsible for the European university).

(IADT) Concerning the financial component, a contract agreement is the best solution and particularly for us in Ireland where we have a different legal system to the rest of the EU (Common Law v Code Law). This can be factored into any contractual arrangement between the parties and is a regular occurrence between EU Project Partners. For the HR part, these would be more difficult for us, we would need to clearly define what we would mean by secondments. Additionally, there would be a range of employment law and tax liabilities that would need to be considered prior to entering into any formal staff transfer or re-allocation agreements.

(LU) In response to the first question raised - "What is the best legal instrument to regulate the relationship between your institution and the association", the following should be highlighted: the consortium contract - provided for in the Portuguese legal system by Decree-Law 231/81 of July 28th, which transposed the figure of the "unincorporated joint venture" into the national legal framework - is presented as the contract by which two or more companies, singular or collective, undertake to jointly carry out a certain activity or make a certain contribution with a view to pursuing one of the types of activity expressly provided for in the law. It is noteworthy for its flexibility which, unlike other contractual figures of a cooperative nature, does not give rise to a new entity with legal personality. In effect, the consortium is totally devoid of any form of patrimonial autonomy or legal personality of its own. As regards its subjects, they must be two or more natural or legal persons exercising an economic activity. On the other hand, as regards its object, it aims at the reciprocal obligation of its subjects to perform, in concert, a certain activity or a certain contribution in order to pursue an object provided by law.

By concerted form should be understood that each consortium member develops its activity separately, being obliged, however, to coordinate or harmonize it with the other consortium members in the scope of a concerted or articulated action. In response to the second question raised, i.e. "What is the legal instrument to regulate the relationship between the workers of each institution and the association to promote the FilmEU", the form of service commission appears to be more appropriate in the case of specially qualified workers and in a regime of almost full assignment. Alternatively, in the case of work carried out on a non-exclusive basis, a change of duties by adding to the initial contract or even an additional service provision regime (retainer) is admissible.

(LUCA) The deed of the FilmEU Association already states that LUCA School of Arts is a partner of the Association and that yearly a membership fee will be paid by LUCA to the Association. The membership fee will already take care of the basic activities that the FilmEU Association is required to do. Other activities can be regulated in a cooperation agreement (also in line with the various consortium agreements that need to be installed for every funded project that the association and the partners benefit from). In case the FilmEU Association had sufficient and a sustainable yearly income a secondment of employees can be worked out, preferably for full time assignment to FilmEU Association. For the start of the collaboration a change of tasks of individual employees in the different partner institutions can be facilitated.

(TLU) The most flexible legal instrument is the cooperation agreement. This approach allows for flexible regulation of all areas - HR, finance, etc. If TLU acquires a stake or is a founding member of legal entity, then according to the Tallinn University Act, such step or the creation of a legal entity must be approved by the TLU Council and the TLU Senate must also support it. In the case of a (foreign) legal entity, the applicable accounting law, and the process of preparing the university's budget and approving the annual report must also be considered.

B. Do you have a system of cost accounting in your institution? Yes or No?

All four current members answered Yes.

C. What's the procedure in your accountancy system when you need to reconcile or consolidate accounts with a third party? (i.e., organization in which you participate)

(IADT) is standalone and does not consolidate our accounts with other third parties, however, we would submit reports on specific projects as required by project agreement. We prepare an annual set of financial statements which are audited by the Comptroller and Auditor General. This is required under the provisions of the Institutes of Technology Acts 1992 to 2006 (Irish legislation). The accounts are prepared in accordance with Financial Reporting Standard (FRS) 102 - The Financial Reporting Standard applicable in the UK and the Republic of Ireland.

(LU) After closing the accounts and approving by administration, that occurs in deadline 5 months after closing financial year, submitted the reports to consolidate with other participating parties. Every month the Lusofona financial statements must be send to other party to control and reconcile transactions between the parties. All reports and statements need to comply with Portuguese national accounting rules.

(LUCA) An annual report must be submitted every financial year. The report must comply with the accounting rules set in the legal acts of Belgium.

(TLU) The respective organization must submit a detailed financial report of its accounts every month, which corresponds to the structure of the entries in the university's general ledger. An annual report must be submitted every financial year. The report must comply with the accounting rules set in the legal acts of Estonia.

D. What types of HR contracts do you have in your institution?

(IADT) has a range of nationally agreed contracts for Academic, Research, Professional, Technical and Managerial Positions. These contracts are tenured appointments either on a permanent, indefinite, fixed term, or fixed purpose basis in line with legislative requirements under both EU and Irish law. Hourly paid contracts can be agreed in certain limited circumstances. In all cases the Institute will pay all salaries, and this will be linked to funding streams as appropriate.

(LU) The contracts in use are those for work contracts and independent work. The former are governed by the general labour law (labour code), approved by Law nº 7/2009 of February 12, and the latter by the Portuguese Civil Code, approved by Decree-Law nº 47344 of November 25, 1966. Employment contracts can be fixed term (certain or uncertain), but they can also be indefinite. In the latter case, a trial period is set, which can range from 30 days to 5 years, the setting of this trial period depending on the complexity of the tasks to be undertaken by the employee. Independent work contracts can also be divided into independent work contracts and teaching contracts. The main difference is only linked to the taxation regime applied to each of them, since, unlike the independent employment contract, the teaching contract is subject to taxation based on income form A category (similar to the employment contract), while that the self-employment contract is subject to taxation arising from B category. In everything else, the teaching contract is the same as the independent work contract (same type of autonomy/non-subordination, binding of the parties, etc.). In addition to employment contracts, we can also establish collaboration protocols between entities, and in these cases the employee can be transferred between these entities. It is up to the company that assigns to make the payment to this employee, which in turn will charge the company that receives the assignment. If we are dealing with a protocol, the tax regime applied is that which arises from the relationship between companies and not what applies to the employee himself. In the protocols, in addition to the direct costs of paying the employee, an overhead is also applied.

(LUCA) offers a different range of contracts for academic, administrative, and technical employees as agreed by the Flemish government. These contracts are appointments assigned by LUCA on either a permanent, indefinite, and fixed term. However, these employees are directly paid from the Flemish government. A second type are fixed term contracts that are offered for specific tasks on a project basis or for specific temporary expertise required in education programs. Wages for these contracts are paid directly from LUCA account. Furthermore, LUCA employees can also be hired on a freelance basis and this only for small periods in time (e.g., guest lectures).

(TLU) Employment contracts for staff members are open-ended (timeless) or fixed term. In both, the workload can be either full or partial. Supplements are agency (authorization) contracts for non-member employees, which stipulate the payment for the completion of a specific task by a deadline.

E. What are the rules for secondments that allows sharing human resources between your institution and the Association?

(IADT) operates national provisions in respect of secondments as set out by the relevant government departments. The key principles include:

- Secondments are temporary in nature.
- The advertised position should be sent to all staff.
- Seconded staff members are counted as a staff member of the receiving organisation.
- The specific arrangements for the management of pay, pensions, reimbursements and HR records will be determined between the parent and receiving organisation in advance of the commencement of the secondment.
- A secondee will continue to be treated as a staff member of the parent organisation for the purposes of internal competitions, pay and progression (including progression to higher scales), incremental credit (subject to satisfactory performance), reckonable service, and will also continue to be a member of their parent organisation pension scheme and pay all contributions on the basis of this membership at their substantive grade.
- Pension benefits will be based on the pensionable remuneration of their substantive grade i.e., the grade at which the individual is employed in their parent organisation.
- Training and up-skilling will be provided as necessary with all costs associated met by the Receiving organisation.

(LU) If we are talking about employees who are under an employment contract, they will always have to request authorization from the departments they depend on so that they can assume a link with another institution, even if we are talking about a simple regime of accumulation of functions. In the case of other contracts, it is always considered good practice to provide information regarding the accumulation of functions with another institution.

(LUCA) Employees from LUCA can request under certain condition a leave of absence to do tasks with other institutes. This is a request that needs to be approved by the employer. Is there on other way to do secondments? Tasks that need to be done within the Association by employees from LUCA should be regulated in a consortium agreement).

(TLU) Staff-members must inform the employer of their employment in other institutions before signing a contract to work elsewhere. In the case of other contracts, informing is part of good practice.

Feedback from Rectors and Presidents

The following feedback was collected from the Rectors and Presidents of each of the four current members.

1. What are your views on enlargement and how do you ensure that FilmEU becomes a functioning entity?

(IADT) It is necessary and essential to sustain the ambitions of the EU University for Film and media and to fulfil the wider ambitions of regional scope and impact across Europe. In a spirit of inclusion – following a considered selection process – we are confident that FilmEU can build on the robust foundations and governance frameworks already in place. There is a shared community of practice with our new partners that gives us confidence that Film EU will become a functioning entity. Enhanced communication networks and a well-resourced secretariat built on an agreed governance framework is essential to ensure FilmEU becomes a fully-fledged University.

(LU-COFAC) Enlargement is FilmEU main challenge in the coming years. It represents both a strengthening of the Alliance diversity, geographical spread, and disciplinary focus but also an increase in complexity in terms of decision making and level of development among the different partners. For FilmEU to become a functioning entity in this context two factors are key: strong leadership and sense of community. The first will ensure direction and the second resilience, two key factors in the context of an enlargement where old partners will have to guide and support new ones.

(LU-Rector) The expansion corresponds to a necessary and programmatic phase of FilmEU, aiming for its realization as a European University. While it is an imperative of the European Initiative that encompasses the new universities, providing them with greater scale, on the other hand, the expansion implies a clear enrichment of the results achieved in the first phase, allowing for the aggregation of new academic, artistic, and technical experiences towards a common intention. Thus, the mission of FilmEU gains diversity and specificity, equivalent to an open process whose greatest challenge is to create a unique and singular institution that strengthens the European higher education space and achieves broadness. As is the case with any institution in a process and open to its environment, the clarity of the purpose of its foundation and the need to articulate the plurality of institutions that comprise it, make the leadership capacity and governance forms particularly important. We have been deeply engaged in theoretical and epistemic discussions regarding governance issues, and for a good reason. In fact, governance must be constantly fine-tuned, reassessed, and reinvented, as it cannot settle into a crystallized model since it is unique and inherent to each institution. In addition to effective work and the ability to respond to critical moments from both within and outside the institution, good governance is an essential element for fostering a climate of trust that should permeate the entire development of FilmEU.

(LUCA) There is a definite need for enlargement of the European University with new members. This onboarding of partners will take time since the new partners need to align

with the existing collaborations already in place of the founding partners and to get every partner on the same level. We should be aware of a project with “different paces” and also allow for that. This means that for all partners being partner of the European University will turn out to be an added value.

(TLU) The expansion of the network will bring new energy and create additional opportunities for development. There is certainly a need to look for opportunities for common interests and areas of activity that would expand the activities of the Alliance from the "film" centre to all other areas related to the application of creativity. However, in the case of more activities, care must be taken to ensure that the focus is not lost and that additional activities support rather than weaken the main activities of the members.

2. What is your opinion about the actual cooperation arrangements between the full members of the Alliance?

(IADT) Nothing but complimentary based on the experience thus far. Collegiate and well regarded with all the institutions developing a strong bond built on mutual respect and regard for all partners. It is important that the programme builds towards an independent secretariat that manages the administrative and programmatic elements of the programme.

(LU-COFAC) Cooperation arrangements are clear and solid, and the existing level of trust ensures their applicability.

(LU-Rector) In addition to the decision to establish FilmEU, endowed with originating power, the process went through two phases, now involving the expansion to four more European universities. The first phase was highly stimulating as it allowed for the delineation of the main tasks and challenges in the articulation of a plurality of institutions that define a common objective among themselves. The first phase is characterized by constitutive imagination, which encompassed governance and the creation of technical and academic platforms, as well as the establishment of common working structures. International meetings took place in Lisbon, Dublin, and Brussels, all of which constituted a true legacy that should be further deepened and revitalized in the expansion phase to the new universities. Each of them, and their collective effort, will contribute cooperatively to the development of FilmEU as a space for academic work, research, community engagement, and inventiveness. The ongoing debate about the best cooperation arrangements and the already consensus-based outcomes regarding legal foundations, organizational structure, and leadership provide guarantees of confidence, both from our side and predictably from all parties involved, in fruitful and authentic cooperation that strengthens each of the partners while enhancing the collective. It is useful to establish a principle that ensures that any unforeseen dissonances and disputes, which are always possible, are resolved consensually and with the constitutive mission of FilmEU in mind.

(LUCA) The governance structure of the current Alliance is based on a representative model (2 representatives per partner). With the enlargement this should evolve to an executive

model: members of the Steering Committee take responsibility for a specific domain for the whole consortium, independent of the institutional affiliation.

(TLU) Legally, the agreement is correct, and we hope that there will be no hidden obstacles to the implementation of the Alliance's work.

3. Give your views on the Steering Committee of FilmEU which will be the executive body of the Alliance.

(IADT) The model as currently conceived works as model that suits the management of a large project. However, the Steering committee needs to move, over time, to a more towards a competency-based executive with appropriate representation from each of the partners, that reflects the mission critical aspects of any future university. Each executive member should be focused on a specific area of responsibility for the delivery of those functional responsibilities.

(LU-COFAC) The existence of a Steering Committee that fully represents all partners in an equal manner ensures balance, transparency in terms of decision-making and the needed agility and flexibility in a constantly changing context.

(LU-Rector) The Steering Committee is the successor to the Project Management Board that led the first phase of FilmEU and did an excellent job during this constitutive phase, which required unity of action and direction. Given the challenges posed by the expansion, which represents a new phase of FilmEU, the Steering Committee gains special importance in the institution's leadership processes. Management is an essential but also problematic element because it is never about management for the sake of management, but rather its contribution to the realization of our joint mission. I consider it essential that all eight universities are represented on the committee, on an equal footing, with a common understanding of the need for collegiality, democracy, and transparency, which should be reflected in the regulations of the Steering Committee. Equally important for the collective is the fact that FilmEU emanates from all the associated universities, each of them endowed with autonomy and their own vision, which enriches the overall governance. It is noteworthy how the Steering Committee interacts with the Academic Council and the Student Council, as well as the Advisory Board, creating a horizontal and vertical logic of FilmEU's structuring, where all instances intersect and coordinate. As the decisive directing body, regulations ensuring forms of membership, eligibility, and collegial functioning are essential.

(LUCA) If the Academic Council is “the highest decision-making and oversight structure, the one who will ultimately approve all decisions taken by the Task Forces (TF) and Steering Committee (SC)” the current practice of just 1 meeting per year will not be sufficient. It should be made explicit for which (operational) decisions the Steering Committee has autonomy (about which the Academic Council should be informed), and which are the (strategic) decisions that can only be taken by the Academic Council. The latter include

notably those decisions that interfere with the internal policies and processes of the partner institutions.

(TLU) The Steering Committee of FilmEU is a crucial component of the Alliance, as it will oversee the implementation of the common vision and strategy for FilmEU. There must be a balanced and diverse representation of the different perspectives. Since the members of the Steering Committee have a high level of responsibility in directing the activities of the Alliance as a whole, its members must, on the one hand, have high decision-making powers in their universities, be involved in the strategic management of the university and, on the other hand, be adequately informed about the practical activities and results of the FilmEU Association. They must have sufficient resources - time, powers, and passion.

4. The FilmEU Association is the first iteration of FilmEU as a legal entity. What are the pros and cons of how it is envisaged?

(IADT) FilmEU can look to become a federated alliance of leading screen arts education providers. It is essential that FilmEU becomes an entity, with its own legal status, with awarding powers and structures that support those essential purposes. It requires a strong independent identity while still being an interdependent part of each of the alliance partners.

(LU-COFAC) The main pro is the fact it gives the University a legal status with all advantages in terms of representativeness, ability to acquire funding and act in different domains. The main con is the fact it is not clear if the chosen model will be aligned with the solutions proposed by the commission and the fact that being a national (Belgium) entity it somewhat diminishes the international scope of the Alliance.

(LU-Rector) While the project of creating European universities is exciting, there is a problematic issue of legal and regulatory uncertainty on the part of the European community. This uncertainty pertains to funding, legal basis, the value of European diplomas, and methods of quality assessment. In addition to these concerns, there is significant diversity among the eight countries from which the associated universities originate, not only from a legal perspective but also in terms of evaluation agencies and the autonomy and strength of European diplomas. Given the need for minimum guarantees for the collaborative institutionalization work of FilmEU, the establishment of the FilmEU Association under the current law in Brussels for non-profit associations was a necessary and appropriate step. This not only ensures the contractualization of the rights and obligations of each member, particularly in budgetary matters, but also provides a concrete, rational, and consensus-building platform capable of fostering trust among all the members. It is evident that the legal dimension does not solve all the issues associated with the creation of FilmEU. However, even though it has a provisional nature, it establishes a minimum operational structure that should be constantly reassessed in accordance with the evolution of European legislation and the changes that need to be made at the national level in the countries where the eight universities are based. The creation of the FilmEU Association

should take into account and align with the solutions proposed by other European University partnerships.

(LUCA) Currently the Association acts as a vehicle to facilitate some collaborations between institutions that are legal entities in different countries on their own. If the FilmEU Association would become an autonomous knowledge institution by itself, this would have major implications on every single partner institution, that would have to transfer specific departments and or even merge as a whole. More than just a legal issue, this would also mean that cross-disciplinary (departments not linked with FilmEU) embedding within some of the partners is weakened.

(TLU) Co-ordination of management and organization of smooth financing, definition of responsibilities will be an important challenge. A solution must be found that avoids duplication and possible conflicts of interests. The clarity of superiority is particularly important. Although founded by several members, the Alliance cannot have an impact on the autonomy of these members. Smooth cooperation must be ensured with the various regulations of all members, including vision, development plans and strategies, as well as, certainly, contractual relations, financial reporting, employment contracts, etc.

5. If our future European university is regarded as a trans-European entity that brings together all our institutions across a number of areas in order to increase our joint competitiveness what are those areas you deem as the ones within the remit of the European university action?

(IADT) Any area that offers a competitive advantage. Subject areas should complement the offering in each country and offer different pathways to achieving the learning. The international perspective needs to be central to all its activities. That cultural exchange and mobilities are central to the activities.

(LU-COFAC) All areas of the University mission fall within the remit of the European University but always with a pendulum approach: on one side it allows local institutions to act on a transnational scale in terms of education, research and linkage to society, in particular in the case of FilmEU in the broad domain of the cultural and creative industries, while in the opposite direction, it empowers local institutions with services, structures and knowledge structures they would not be able to attain on their own.

(LU-Rector) With the goal of becoming a European university, FilmEU aims to strengthen the universities that have come together to establish it, particularly in terms of academics, arts, research, community engagement, and industry connections. It is ambitious and exciting to create a unique and singular university that is greater than the sum of its parts and strengthens the European space in higher education, enabling it to compete with other international partners. European diplomas and degrees should serve as a seal of quality. The fact that FilmEU is primarily a thematic university provides it with strategic unity and coherence, which offer clear advantages compared to more generalist European universities.

Too much breadth tends to create a kind of meta-university logic where the pursuit of consensus and maximum universalization, even forced involvement, may compromise innovation and concreteness. However, the fact that FilmEU is a thematic university does not invalidate, but rather emphasizes, that each of the associated universities should involve all scientific areas, enhancing their relationship with Film and Media Arts. In this second phase, Lusofona University seeks to intensify the involvement of its various scientific areas, including cultural industries, design and architecture, digital platforms, and the production of apps for interactive games, animation, and digital arts. The paradigm of communication and the fields of communication and networking may play an important role in the creation of new courses and competencies, particularly fostering integration with health studies, law, economics, sports, etc. It is a true challenge that we want to tackle together with our associated partners.

(LUCA) The areas where the different partners can complement each other to ensure an international competitive advantage. This covers joint collaboration in research, education and outreach to society.

(TLU) Teacher education, humanitarian, and creative disciplines and all of them have a component of digitalism and entrepreneurship.

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