



European  
Commission

# **2019 annual work programme for the implementation of the Creative Europe Programme**

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## **ANNEX**

### **2019 Annual Work Programme of the "Creative Europe" Programme**

This Work Programme outlines the policy framework, the priorities and the actions implementing "Creative Europe" in 2019.

#### **Part I - Introduction**

##### **1. CREATIVE EUROPE PROGRAMME – STRUCTURE AND OBJECTIVES**

With a total budget of 1.46 billion EUR, "Creative Europe" (hereafter 'The Programme') brings together actions supporting the European cultural and creative sectors<sup>1</sup> for the period 2014-2020.

The Programme has two general policy objectives: safeguard and promote cultural and linguistic diversity and Europe's cultural heritage and strengthen the competitiveness of the European cultural and creative sectors. This is pursued through specific objectives, namely: supporting the capacity of these sectors to operate transnationally; promoting the transnational circulation and mobility of cultural and creative works and artists to reach out new audiences; strengthening the financial capacity of cultural and creative SMEs and organisations; and supporting transnational policy cooperation to foster policy development, innovation, creativity, audience development and new business models.

It consists of two Sub-programmes - the MEDIA Sub-programme supporting the audiovisual sector and the Culture Sub-programme supporting the cultural and creative stakeholders other than audiovisual - and a Cross-sectoral Strand supporting the Cultural and Creative Sectors Guarantee Facility, cross-sectoral activities, transnational cooperation and the Creative Europe Desks. The Guarantee Facility – the main novelty of the Programme – facilitates access to financing for cultural and creative SMEs and organisations and aims at improving the capacity of the participating financial intermediaries to assess risks associated with creative projects.

The general and specific objectives of the Programme take into account the double – societal and economic – contribution of cultural and creative sectors. The cultural and creative sectors occupy a significant part in the digital economy and the EU economy at large (up to 4,5% of EU GDP) and are providers of quality jobs (8 million jobs), especially for young people. At the same time, through the content they produce and the audiences they attract, cultural and creative sectors are vectors of diversity, they have a positive influence on social inclusion and help promote European values within the EU and beyond EU borders.

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<sup>1</sup> Definition of cultural and creative sectors in Regulation 1295/2013 of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020), article 2 (1).

## 2. POLICY FRAMEWORK

The European cultural and creative sectors are facing multiple challenges.

First, they suffer from a fragmentation along market and linguistic barriers. The EU has 24 official languages and approximately 60 officially recognised regional and minority languages. This diversity is part of Europe's cultural richness, but at the same time requires solutions to co-produce works and to reach audiences across borders, whether for cinema, TV, music, theatre or publishing.

Second, globalisation and the digital shift are having a profound impact on the way cultural content is created, produced, disseminated, accessed, and monetized. The digital shift is changing the ways audiences interact with the arts and the ways the cultural and creative sectors engage with their audiences. In 2016, 64% of Europeans used the internet to play or download games, images, films or music. Through its recent proposals in the context of the Digital Single Market<sup>2</sup>, the European Commission has sought to remove existing barriers to the cross-border access to cultural content. An important step has already been taken with the entry into force in April 2018 of the Regulation on ensuring cross-border portability of online content services. The proposed modernization of the EU copyright framework will further boost consumer choice for digital content online and across borders, whilst contributing to a fairer and sustainable marketplace for creators and creative industries<sup>3</sup>.

Third, access to sustainable and diversified funding is a challenge. Public funding for culture has been dropping in the last years in most EU Member States. Moreover, access to private funds remains a challenge: due to lack of knowledge, the financial institutions tend to view the cultural and creative sectors as excessively risky.

By supporting skills development and training, internationalisation of careers and cross-border mobility, access to markets and new audiences, creation and circulation of cultural and audiovisual works and content, the Programme addresses these challenges at European level and aims to complement the actions and policies of Member States at national level. The sub-programmes of Creative Europe have distinctive priorities and modalities which reflect the specific challenges faced by the respective sectors and the characteristics of the beneficiaries. Furthermore the Programme has introduced a new financial instrument, which is market driven, to strengthen access to finance.

In that respect, the Programme contributes to the political priorities of the Commission, in particular relating to jobs, growth and investment and the Digital Single Market. It contributes to maximising the cultural and creative sectors' contribution to jobs and growth, particularly among the young, and to strengthening their potential as catalysts for innovation and creativity in a rapidly evolving digital context.

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<sup>2</sup> Regulation (EU) 2017/1128 of the European Parliament and of the Council of 14 June 2017 on cross-border portability of online content services in the internal market.

<sup>3</sup> Proposal for a Directive of the European Parliament and of the Council on copyright in the Digital Single Market (COM/2016/0593 final), Proposal for a Regulation of the European Parliament, and of the Council laying down rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes (COM/2016/0594 final).

The Programme adds value in a number of ways: by strengthening the capacity of companies to operate at European level and globally through skills development, fostering collaboration and testing new business models; by supporting innovation in cultural, creative and audiovisual content as a driver of competitiveness; and by fostering emerging talent in order to maintain European leadership in creativity. The MEDIA Sub-programme is particularly relevant to the objectives of the Digital Single Market to increase cross-border access to and provision of digital goods and services as well as to strengthen the capacity of industry to seize the opportunities of the Digital Single Market. The Culture Sub- programme promotes inter-cultural dialogue, thus bringing citizens closer to the EU and, further supports capacity building for cultural and creative operators in terms of skills development, new business models and audience development. Cross-sectoral cooperation is essential in breaking down silos and building on the diversity of the cultural, creative and audiovisual operators. The Guarantee Facility, as a new market instrument, injects fresh support to cultural and creative players and will strengthen the connections between the creative and cultural sectors with the financial community, thereby boosting the viability of the sector and its contribution to the economy.

Finally, through the global circulation of European works which reach audiences abroad, as well as through the participation of artists, cultural and creative professionals from third countries, the Programme is an effective tool for EU public diplomacy. In the context of the EU Strategy on international cultural relations<sup>4</sup> the Programme contributes to making the EU a stronger global actor by building mutual understanding, facilitating exchanges and helping build capacity for cultural and creative sectors in third countries participating in the Programme.

### **3. RECENT DEVELOPMENTS**

The political and economic context in which the Programme currently operates has evolved since its inception in 2014. This creates new challenges and opportunities in the ways the Programme can optimise its support to the European cultural and creative sectors and their contribution to the European integration project.

European economies continue to change rapidly under the combined effects of globalisation and digital transformation. This is reflected in new business models for goods and services, consumer expectations, and an evolving labour market. At the same time, the economic situation requires continued efforts to boost growth, investment and entrepreneurship, fight unemployment, especially youth unemployment, and identify the right skills for the future to sustain Europe as a global innovation hub. The cultural and creative sectors are part and parcel of this transformation. Moreover, the current context entails political and societal challenges, including rising populism and xenophobia, divisive nationalism, discrimination, violent radicalization, as well as parts of Europe's population feeling left behind.

Sixty years after the signing of the Treaty of Rome, it seems more important than ever for Europe to seek new narratives reaching out to its citizens, in particular young people, and make available a much needed space for dialogue, tolerance and solidarity. Culture in all its expressions can help build

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<sup>4</sup> Joint Communication to the European Parliament and the Council - Towards an EU Strategy for international cultural relations, JOIN/2016/029 final.

this space by renewing the connection with shared European values and bringing people closer together, including newly arrived refugees and other migrants. The EU leader's meeting in Gothenburg on 17 November 2017 gave a special space to education and culture within the debate on the future of Europe.

In line with EU leaders' request, the Commission presented the New European Agenda for Culture (adopted on 16 May 2018). The Communication builds on the results of EU cooperation under the 2007 Agenda for Culture and aims to respond to the social and economic challenges the EU is facing by harnessing the full potential of culture to build a fairer, more inclusive Union supporting innovation, creativity and sustainable jobs and growth. The New Agenda sets out over 25 actions across five dimensions (social, economic, external, cultural heritage, digital4culture) and proposes strong involvement of Member States in policy collaboration and implementation of policy results through joint projects, including with international cultural organisations and national cultural institutes in third countries.

As from 2019, Creative Europe will play a direct role in supporting the New Agenda and the implementation of actions therein. For the successor programme of Creative Europe, the Commission has proposed to fully align the CULTURE strand with the strategic objectives of the New Agenda (i.e. Social dimension - harnessing the power of culture and cultural diversity for social cohesion and well-being; Economic dimension - supporting culture-based creativity in education and innovation, and for jobs and growth; External dimension - Strengthening international cultural relations).

The EU's Audio-visual Media Services Directive (AVMSD) governs EU-wide coordination of national legislation on all audio-visual media, both traditional TV broadcasts and on-demand services. On 6 June 2018, the European Parliament, the Council and the Commission confirmed the preliminary political agreement reached on 26 April 2018 on the revised rules that will apply to audio-visual media across Europe. The revised Directive will strengthen the competitiveness of the European audiovisual industry while promoting cultural diversity and heritage in Europe, essentially through reinforced provisions on the promotion, prominence and visibility of European Audiovisual works.

As from 2019, Creative Europe will play a direct role in accompanying the implementation of the new provisions of the revised AVMS Directive. In particular, MEDIA will contribute to making EU non-national works better known and more widely available across Europe and beyond, through its support to the creation, access, promotion and dissemination of EU works. The Commission has proposed to intensify this support in the successor programme and, moreover, to make the participation of third countries to the MEDIA and CROSS SECTORAL strands of the future Creative Europe Programme subject to the fulfilment of the requirements set out in the Audio-visual Media Services Directive.

Equality between women and men is a fundamental EU value, an EU objective and a driver for economic growth. Creative industries, and in particular the media, have a considerable influence in our beliefs, values and perception of gender issues. Several studies show a close link between women's image in the media on the one hand and their underrepresentation in the media sector on the other. Today, only one in five films is directed by a woman (21%). The vast majority of the funding

resources (namely 84%) go into films directed by men. Against this backdrop, it is clear the European audio-visual industry needs more female filmmakers and scriptwriters and more female perspectives at all levels.

The Commission has recognised the strategic importance of gender diversity to sustain a rich, highly creative audio-visual industry as well as more open, inclusive and competitive societies. The Commission is fully committed to bring gender equality issues to the fore through a number of measures. First by measuring women's participation in MEDIA calls through data gathering and project monitoring. In 2018, the Commission started measuring and monitoring gender balance participation within the Development and TV programming support schemes (measuring key positions as scriptwriters, directors, producers) as well as participation in Training schemes. Such efforts will be further continued and intensified in 2019.

In addition, as of 2019, MEDIA will provide support to mentoring activities for female professionals in collaboration with professional networks and platforms.

Finally, the Commission will work together with national and international funds and institutions, notably Euroimages and the European Audio-visual Observatory to exchange data and good practices and ensure that a wider range of stories are created, funded, distributed and promoted.

The Commission proposes to build on these initiatives in the future Creative Europe programme after 2020. MEDIA will propose specific measures contributing to a more balanced gender participation in the audiovisual sector, building on the feedback received from audio-visual stakeholders and national film funds.

#### **4. PRIORITIES FOR CREATIVE EUROPE IN 2019**

While the main policy objectives remain valid for 2019, identified and emerging challenges explained above must be taken into account in order to better respond to the needs of the cultural and creative operators and of European citizens.

The roll-out of the Programme from 2019 until 2020 will build on the findings of its mid-term evaluation, including feedback from stakeholders as regards the challenges facing the cultural and creative sectors and the administrative functioning of the supported schemes and actions. In addition, it will take into account the results of the public consultation held in 2018. The evaluation and related public consultation have also fed into the recently adopted Commission proposal for the Creative Europe programme (2021-2027).

Moreover, specific developments within the audiovisual and cultural sectors will be fully taken into account. The dialogue with the audiovisual industry through the European Film Forum, the dialogue with music stakeholders in the context of the Music Moves Europe initiative and the implementation of the Preparatory Action on Music, as well as the results of pilot schemes and projects under the Cross-sectoral Strand, have been valuable in steering the reflection on future orientations and activities planned for 2019.



The specific challenges and priorities of the Media and Culture Sub-programmes for 2019 are presented below.

#### **4.1 MEDIA Sub-programme – Priorities in 2019**

The Work Programme 2019 is an opportunity to steer MEDIA support in the light of the findings and recommendations of the mid-term evaluation of Creative Europe. In the evaluation, stakeholders were consulted, including representatives of Member States bodies, through direct interviews and a survey as well as through an open public consultation. The responses were very valuable in assessing the results achieved so far by MEDIA and how the support could be adapted to the changing landscape. Over 90% of respondents to the open public consultation agreed that the current MEDIA priorities, with the existing schemes, were still relevant to the challenges of the sector. At the same time, about half of respondents thought that other priorities should also be considered. Suggestions included addressing the new realities of production and distribution, for example through developing innovative content and harnessing big data as well as valorisation of intellectual property. Also, improving access to European audiovisual heritage and strengthening the external dimension of the programme were suggested.

The evaluation also took into account the discussions of the European Film Forum, which brings together stakeholders for a structured dialogue to develop a common strategic agenda for the audiovisual sector. Through the Film Forum, a number of key themes emerged: the need to invest in talent and skills; audiovisual storytelling must embrace innovation; access to content across borders should be further fostered; promotion is key to reaching audiences; financing models need to be reinvented. The sharing of knowledge and best practices through the European Film Forum contributes to building a common understanding of the challenges facing the sector.

The evaluation highlighted important strongpoints of the MEDIA sub-programme. MEDIA contributed effectively to deepening the internal market, in particular for non-national European films by supporting the cross-border distribution of over 400 films per year, equivalent to 25% of Europe's annual film production. Films receiving MEDIA distribution support reached over 65 million admissions per year (not including admissions on national markets). The Europa Cinemas network has boosted the exhibition of European films in a cost-effective way, with every € 1 invested generating an estimated €13 of revenue through additional audiences. MEDIA schemes have also focused support on co-productions, which have a higher circulation potential. In particular, by supporting the circulation of European films and audio-visual works, MEDIA has helped independent SMEs, which make up the bulk of Europe's audiovisual industry, to operate at a European level. It has also widened the possibilities of access to culturally diverse content by European audiences and citizens.

The evaluation has also identified a number of issues:

- The budget is too low, with an annual amount of € 105 million compared to an estimated value of the sector of over € 100 billion.
- The budget is spread too thinly amongst thousands of beneficiaries, thus preventing the scaling up of projects.

- The programme is itself fragmented into 14 separate schemes, which limits flexibility in the design of support actions.
- Collaboration between parts of the value chain and across borders, to work together in response to digitization and globalization, is not sufficiently encouraged as the existing schemes replicate the traditional business models.
- Stronger cooperation mechanisms would help achieve common goals with national film funds.

These findings have fed into the Commission's proposals for the next Multi-annual Financial Framework after 2020. Meanwhile, some adaptations can already be made in the Work Programme for 2019, within the constraints of the existing Creative Europe Regulation and budget. These are set out under the policy priorities below. At the same time the 2019 policy priorities will take into account experience gained with the ongoing programme implementation in terms of further streamlining procedures and ensuring sound financial management.

Also, as announced at the Gothenburg Summit on strengthening European identity through education and culture, a #Digital4Culture strategy will be launched. This will have the purpose of coupling culture and digital and using the digital potential to enhance the positive economic and societal effects of culture. The strategy will aim to help cultural and creative sectors overcome challenges brought about by digitisation and globalisation and harness the opportunities. It will thereby strengthen cultural diversity by democratising access to culture and promoting shared European values. A number of actions under the #Digital4Culture strategy can already be undertaken in advance of the successor programme and the WP 2019 will take the first steps.

### **Policy priorities and activities**

MEDIA will continue to support audiovisual along three main lines.

#### **1. Fostering circulation and cross-border access of EU audio-visual content**

The Access to Markets scheme plays an important role in reducing information asymmetries and transaction costs for those audiovisual SMEs that are trying to operate cross-border and need to develop new commercial partnerships.

On the basis of a specific performance audit of the scheme, a number of adaptations will be introduced. The objectives of the scheme will be clarified and refocused, in line with the recommendations, in order to target physical audiovisual markets which effectively strengthen cross-border collaboration and circulation.

The existing overlap with the "Promotion of European Works Online" scheme will be addressed in order to simplify and clarify the support. Notably, online promotion tools will from now on be financed only under the "Promotion of European Works Online" Action 3. Action 2 – "Online tools" will therefore be removed from the Access to Markets scheme, reducing the number of actions to two instead of three. The corresponding budgets of the Access to Market and Promotion of European Works Online schemes will be adapted accordingly.

In turn the scope of the MEDIA Stands action will be widened to complement the Access to Markets scheme more effectively. Eligibility rules will be widened to permit the participation of technology companies, in addition to content companies, in order to support innovation. Also, as of 2018 the Commission will expand its presence from four to six markets (Berlin, MIPTV, Lille, Cannes, Annecy, MIPCOM), whilst in 2019 the presence will be further extended to Barcelona.

The Distribution schemes add value by increasing the possibilities for films to travel across Europe. However, the dialogue with distributors has shown the need to adjust MEDIA support in order to ensure its effectiveness. The following proposals have been discussed with stakeholders to ensure their feasibility.

The Distribution Automatic scheme has supported, on an annual basis, over 300 distributors through over 1000 projects for the distribution of more than 400 films. These arrangements have served for many years to stimulate circulation of a broad variety of films to several territories.

The implementing modalities will be adapted for the Work Programme 2019, for two main reasons. Firstly, support is currently used mainly to invest in minimum guarantees whereby the distributor acquires distribution rights for films before their release. Yet, the current focus on minimum guarantees, while giving full flexibility to distributors has not led to an increase in admissions. Market data shows that admissions for European non-national theatrical releases have remained at constant levels, even when overall cinema admissions increased. Therefore, the Distribution Automatic scheme will increase incentives to make European films more visible to their potential audiences. Support for promotion and advertising will be strengthened because there is a correlation between marketing spend and admissions.

Secondly, small grants will be grouped together to ensure a more manageable number of transactions and keep administrative overheads down. This will be achieved in particular through minimum thresholds for projects. Overall, it is foreseen to contract 300 grants, compared to over 1,000 in previous years. Also, films with less than 200 eligible admissions in the reference year will not be taken into account in the calculation of the fund.

The Sales Agents scheme, which is structured along the same lines, will also be adapted in the same way.

Concerning the Distribution Selective scheme, the mid-term evaluation identified the need to promote more collaboration and joined-up distribution strategies. This will be addressed in 2019 with the restructuring of the Distribution Selective scheme. Sales agents will play a key role in coordinating projects for the pan-European distribution of films. Sales agents will be made eligible for funding of co-ordination costs in order to enable more closely co-ordinated strategies of the groupings, including sharing common marketing material with distributors.

Also, the scheme will be refocused on those films which have genuine potential to reach wider cross-border audiences. Evidence shows that larger productions reach wider audiences and therefore the ceiling for support will be lifted from € 10 mio to a maximum of € 20 mio production costs. Nonetheless, in order to maintain support for smaller films, a maximum of 25% of the budget will be

reserved for productions of € 15 mio or more. The award criteria will become more "qualitative" and will assess the potential of films to reach cross-border audiences.

As regards Cinema Networks, a two year Framework Partnership Agreement is foreseen under the Work Programme 2018 for the period 2018-19. In this context the signature of the specific grant agreement for 2019 will be subject to the presentation of an Action Plan and the results achieved in 2018. The Commission will monitor closely the results in particular as regards the circulation and audiences of non-national films. Nonetheless, the exhibition of domestic films will continue to be part of the system, as it is necessary to maintain the competitiveness of the network and to pave the way for films to then travel cross-border.

Concerning the Promotion of European Works Online, the support to marketing of Video-On-Demand services - Action 1 - has supported the marketing and development of new offers by existing VOD services.

However, transnational services have not developed sufficiently, as VOD platforms remain focused on national markets. Therefore, strong incentives will be introduced to develop cross border activities or collaboration activities with services in other territories. The response to these new criteria will be monitored closely in order to ensure the European added value of the action.

The support to the development of "online ready" packages of films - Action 2 - has not been able to reach wider audiences so far, in part due to reduced numbers of eligible films as a result of the obligation that films should not have been released theatrically. In order to rectify this and to ensure a wider outreach of Action 2, this criterion has been dropped. The other criteria, notably that films should not be available online, is maintained. This will allow the re-release online (and possibly in theatre at the same time) of catalogue films that were released earlier but are no longer available online in the territories concerned. This amendment would draw on Europe's strong "back catalogue" and be fully in line with the objectives of the European Year of Cultural Heritage.

As outlined above, Action 3 will be widened to support online tools facilitating the promotion of European films, thus integrating the original Action 2 of the Market Access scheme.

A new Action 4 is introduced to support the circulation of factual cultural content online, through the provision of subtitles to European cultural TV programming across Europe. To respond to market fragmentation at European level and to increase the circulation of European factual cultural programming across Europe, it is necessary to provide support to the provision of subtitles and on-line dissemination of content. Taking into account the positive results of pilot projects and preparatory actions in this field, it is appropriate to provide more stable support through MEDIA. This action contributes to the objectives of the promotion of EU works online scheme.

Furthermore, we will aim to increase information and transparency on online legal offerings, notably by undertaking the development of a directory of films online in collaboration with the European Audiovisual Observatory and the Lumière database.

In order to ensure the development and functioning of the Directory, there is a need for regular provision of data concerning the availability of films by territory. Therefore, MEDIA support under the Promotion of European Works Online scheme (Action 1) will recommend the sharing of such

data with the EAO, for the purposes of the functioning of the Directory. These recommendations may be strengthened once the Directory reaches its final version, scheduled for October 2019.

## **2 Reaching out to new and more audiences and users.**

All schemes take this goal fully into account but nonetheless, certain schemes are specifically devoted to reaching out to audiences.

Festivals play a key role in presenting films to the public, acting as a first window of distribution and generating visibility and interest. To strengthen the EU dimension and encourage economies of scale and innovation, the 2018 call for proposals encouraged festivals to develop collaborative networks across borders. The Commission will closely monitor the implementation of these projects in 2019 to assess their effectiveness. Meanwhile, in the WP 2019, festivals will be encouraged, through a set of incentives, to think how to further build on their existing audiences and reach out to newcomers.

The Film Education scheme has since 2014 been dedicated to stimulating the interest of audiences, in particular young audiences, in European works. Now, the recently launched #Digital4Culture strategy promotes the use of digital technology to amplify the positive effects of culture throughout our societies. Therefore, the Film Education scheme will support educational online catalogues of films, recent and heritage, as an effective tool to reach young audiences in schools across Europe. This initiative will raise awareness about Europe's history and societal challenges through the unique power of cinema to tell stories. This action will be financed by the Film Education scheme within the WP 2019 and announced at the October 2018 Lyon Film Heritage Festival as an audiovisual contribution to the European Year of Cultural heritage.

## **3. Fostering talent and creative audiovisual content.**

The Training scheme was already strengthened in the Work Programme 2018 through three year Framework Partnership Agreements, which included a refocusing of the training themes and measures to ensure more regional diversity. Going forward, the Commission intends to increase synergies with the Market Access scheme by boosting the entrepreneurial skills of professionals in order to effectively participate in international markets. Mentoring activities will be encouraged in the Training scheme, with a special focus on women, as our feedback from industry indicates that this type of professional support can be an effective way of sharing knowledge and experience.

The Development Schemes provide seed-funding at the pre-production phase and thereby act as catalysts for the creation of content with an international dimension that can appeal to audiences across borders. Due to these unique characteristics they remain highly popular and are heavily over-subscribed from applications across all Member States. However, the mid-term evaluation showed that further efforts were necessary to strengthen cross-border circulation of films. Therefore, the cross-border perspective of the scheme was strengthened by enhancing the European potential of the proposed projects, focussing in particular on their cross-border distribution. The award criteria of the Development schemes are amended in this sense.

The Video Games scheme will be clarified by refocusing the award criteria on quality content, whilst at the same time removing certain award criteria which overlapped with eligibility criteria.

As regards television, there has been dynamic growth in circulation and audiences for European works in recent years. In this context, it is more important than ever to ensure our support is channelled to those works with best potential for reaching cross-border audiences. Therefore the award criteria of the TV Programming scheme will be adapted to ensure a more qualitative assessment of the proposals, both as regards the artistic quality and the distribution and marketing strategies.

The support to International Co-production Funds will be continued, with some adjustments in the eligibility and award criteria to ensure even better diversity of producers applying, covering both gender and nationality. Given the stability of this scheme, its administration can be simplified by extending the coverage of the related Call for Proposals by one year, thus avoiding the publication of another Call in 2020. It will also increase the efficiency of the selected funds' activities by allowing them to have long term planning with more flexibility and more visibility on the market. The 2019 and 2020 budgets will be modified accordingly.

In addition to the changes to individual schemes presented above, there are a number of cross-cutting issues related to the MEDIA Sub-programme that will be tackled in the 2019 Work Programme.

Firstly, compliance with the Financial Regulation needs to be ensured as regards the rules concerning retroactivity of eligible costs for all MEDIA schemes. Therefore it will be clarified that, as a rule, project costs will only be eligible if incurred after the award of the grant. Costs can only be accepted retroactively, as a derogation to this rule, in duly justified cases<sup>5</sup>.

Secondly, visibility requirements will be clarified. Strengthened visibility requirements were introduced for beneficiaries of schemes under the WP 2018. This has been accompanied by the provision of a new animated MEDIA logo for works distributed with the support of MEDIA. Under the WP 2019 the visibility requirements will be clarified to ensure that the websites of beneficiaries should include the MEDIA logo for the Europa Cinemas, Festivals, Training and Market Access schemes. Monitoring of compliance with the visibility requirements will be intensified over the life of the projects. If a beneficiary does not comply, financial penalties can be applied.

Thirdly, the study launched in 2017 concerning the "level playing field issue" will be delivered in 2018 with the aim of assessing the main imbalances between Member States as regards the capacity of their audiovisual sector. The findings and recommendations will be taken fully into account in order to ensure that MEDIA takes appropriate measures to respond to the identified needs. Taking into account the level playing field study, the Commission will monitor the distribution of funding across Member States and may make proposals in future Work Programmes or Guidelines to ensure balanced geographical distribution of funding.

Fourthly, the Commission will continue to develop the international dimension of audiovisual cooperation. Since 2014, international actions have been mainstreamed in several MEDIA schemes,

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<sup>5</sup> In line with Article 24(6) of the Creative Europe Regulation 1295/2013.

including Training, Access to Markets and Promotion of EU Works Online. In the light of the EU Strategy for International Cultural Relations and the Gothenburg Summit the Commission is also developing synergies between MEDIA and EU funds in external relations to promote international collaboration. For example, in 2019 support will be given to EU Delegations hosting film festivals. Also, in collaboration with the EU Delegation to Washington, MEDIA will participate in the South by South West Festival to promote the European animation industry.

Finally, the monitoring of the key performance indicators of MEDIA will be strengthened, in order to present a clearer picture as to the progress the programme is making towards the policy objectives. The first step is to make the performance framework more robust by adopting supplementary performance indicators, in consultation with Member State experts, through a Delegated Act. In addition, a data collection strategy will be put in place to ensure sustainable data collection from beneficiaries, including through adapted e-reports. The Commission and the EAC Executive Agency will report on an annual basis, using quantitative and qualitative evidence, to present the ongoing results of MEDIA. Indicators on gender balance in MEDIA will be included in order to have a clear state of play of women's involvement in the works supported at European level.

## **4.2 Culture Sub-programme – Priorities in 2019**

Economic challenges in a globalised and interconnected world call for more targeted support to help artists and creators turn their talent into a profession and make a living from their art. Alongside with the economic dimension comes the societal value of culture and the arts. Music, architecture, books, heritage, theatre, visual arts, design or dance offer a reflection of what Europe is made of and draw up a socio-cultural landscape transcending and connecting national borders through its pluralism and diversity of expressions. This is highly relevant in the face of current challenges the European integration project are facing, where the need for a political agenda reaffirming shared EU values becomes ever more prominent.

These aspects are relevant to the Culture Sub-programme, which supports transnational mobility, audience development (accessible and inclusive culture) and capacity building (notably digitisation, new business models, education and training).

In line with the priorities of the New Agenda for Culture, in 2019 the Culture Sub-programme will reinforce the scheme in favour of the individual mobility of artists and creative people, and will support the implementation of an Action Plan on Cultural Heritage:

- Individual mobility of artists and creative people: As a follow up to the mobility scheme for artists and professionals of the culture and creative sector launched in 2018, a reinforced experimentation of individual mobility activities for artists and creative professionals will continue in 2019 with the aim to allow the testing of a funding scheme to be activated on a regular basis from 2021 onwards, in the next Creative Europe Programme covering the period 2021-2027 (5.03).
- Action Plan on Cultural Heritage: Following up on the needs identified during the European Year, the Culture Sub-programme will support the implementation of an Action Plan on Cultural Heritage by establishing peer learning between EU experts and officials at national and

regional levels and global problem solving platforms on Heritage (5.04).

EU support is translated into the following key actions: cooperation projects (2.14), literary translation projects (2.15), Networks (2.16) and Platforms (2.17), thus not only fulfilling the Programme's objectives on cultural diversity, but also bringing about economic benefits to SMEs and microbusinesses active in cultural sectors. These actions are complemented by a number of special actions (EU Prizes (2.18), European Capitals of Culture (2.19), European Heritage Label (3.01), cooperation with international organisations (2.20)).

Experience gathered from implementing the actions and a continuous exchange with project beneficiaries and the cultural sector at large, have led to the following orientations in 2019:

***1. Strengthen the capacity of cultural and creative players at European level (support talent, training and skills, internationalisation of careers, audience development)***

A key concern is how the supported actions can have a more structuring effect on building capacity and accompany European artists and cultural professionals to the European level by supporting emerging talent, skills development and internationalisation of careers.

*Cooperation projects* will be one of the 2 calls for 2019. These projects give organisations of all sizes the possibility to co-produce, cooperate and learn. They contribute to concrete capacity building and allow large numbers of artists and culture professionals to be mobile across borders. There is a continuous high demand for EU support and a high number of quality projects are excluded due to limited funds (i.e. average success rate cooperation projects at 14,7%). The growing annual budget in the period 2019-2020 will allow for more cooperation projects to be financed. In parallel, opportunities for cross-border cooperation will be opened up to more cultural and creative players by reserving a dedicated envelope for quality small cooperation projects, corresponding to approximately 40% of the total budget for this action.

Out of these small scale cooperation projects around 25% of them will go to support qualitative projects that aim to facilitate the integration of migrants and refugees into European communities.

This can help build capacity for cultural organisations with little experience of working at European level, potentially involve more grassroots organisations and provide room for experimentation and innovation. Alongside set priorities (mobility, capacity building, audience development), inter-cultural dialogue and social inclusion, in particular as regards migrants, will be a cross-cutting focus.

*Support for literary translation projects* is regularly enhanced, building on feedback from Member States, publishers and the book sector as well as on the experience of the first five years of implementation. The main objectives of the action are to support cultural and linguistic diversity, to strengthen the transnational circulation of literature and to provide readers with better access to quality literature from languages other than their own. Within these main objectives, the action strives to encourage translations of literature from lesser used languages, translations of literature of less represented genres and has also proved a valuable tool for promoting winners of the EU Prize for Literature (EUPL). In 2019, support is provided for 2-year projects with a defined editorial strategy, proposing translation, publication and promotion of 'packages' of 3 – 10 literary works.

New calls for Networks, Platforms and the 3-year Literary Translation FPAs (Framework Partnership



Agreements) are not foreseen before the end of the Programme. This creates the need for targeted activities aimed at increasing the visibility and impact of these actions and disseminating their results, as well as facilitating synergies.

## ***2. An agenda for Europe based on positive values (cultural diversity, civic engagement and responsibility, public space to engage, international dimension)***

In light of the current political and societal challenges Europe is facing, safeguarding and promoting cultural and linguistic diversity has gained new impetus. Diversifying the European cultural offer goes hand in hand with opening up cultural participation to more citizens and projecting shared European values within the EU and beyond EU borders.

On another level, the special actions of the Culture Sub-programme have a great potential for spreading talent and excellence and transmitting shared European values.

The organisations in charge of the 4 EU Prizes (heritage, architecture, music, literature) were renewed in 2018 via new Framework Partnership Agreements and will continue their implementation in 2019 until end 2020/2021. In times of a rapidly changing communication context, it is important to maximise the Prizes' impact by raising their visibility beyond specialised target groups and the award ceremonies.

More emphasis is given to facilitating knowledge sharing among winners and Prize organisers as well as on providing opportunities for networking, debate and showcasing achievements. In addition a greater use of social media channels and new technologies is enhanced, as a part of a wider, explicit communications strategy. The communication strategy seeks to have an impact on public awareness and attract the interest of the general public in order to increase visibility (including EU visibility). The Prize organisers will seek ways to boost the proportion of project entries around digitization and the use of new technologies as well as ways to improve the Prize website to host more interactive content on winning projects. They will also seek ways to encourage the educational and training component of the projects. Special attention is given to developing stronger and more systematic linkages between the EU Prizes with a view to achieving a multiplier effect.

The EUPL, having celebrated its 10th anniversary in 2018, has at this stage earned a name as a unique multinational and multilingual literary prize and achieved a primary recognized standard. This is a very good base from which to develop the EUPL further within the new framework agreement for the prize organisation established for the period 2019-2021. New methodologies and procedures, for example regarding the organisation of juries, may be considered and introduced. Promotion, communication and visibility activities for authors and books will be increased and reinforced. By closer monitoring of publishers, authors, books and markets, for example as regards number of rights sold, translations produced and sales figures, the added value of the EUPL can be demonstrated. The further development of the EUPL will also take into account that the countries that have recently joined the Creative Europe programme may join the prize competition from 2019.

*European Capitals of Culture (ECOC)* remain a milestone EU action with a positive effect on local economies and societies. The work will continue, first, to reinforce the performance monitoring of selected ECOC, including by reinforcing capacity in enlargement countries, and, second, to improve the evaluation guidelines for future applicant cities in order to better measure the impact of the

ECOC title and allow comparability of the data collected by the cities. ECOC form a resourceful laboratory for policy reflection and experimentation at city level. Encouraging peer learning is an ongoing effort and an initiative aiming at reinforcing the capacity building of ECOC delivery teams – launched in 2018 – will continue in 2019.

The *European Union Youth Orchestra* (EUYO) has a distinct European dimension arising from the fact that it was founded at the request of the European Parliament in 1976 and has been acting in the name of the European Union for the last 40 years. Given its composition of young high quality musicians from 28 EU Member States, EUYO is unique in showcasing European music to diverse audiences within the EU and beyond. In the current situation of the European Union, EUYO has an even more important role to play conveying Europe's core values, building bridges among people through classical music and reaching out to the younger generation by building capacity and providing an international launch pad through mentoring schemes and concerts young classical musicians of diverse backgrounds.

### ***3. Continue building our knowledge of the different stakeholders (stakeholders' dialogues)***

Given the broad range of stakeholders concerned by the Culture Sub-programme, there is a need to deepen further the knowledge of the challenges and needs of the different cultural and creative sub-sectors. Meetings and dialogues with stakeholders will provide useful input for the implementation of the Programme in its current phase, our reflection on the future instrument after 2020 and our policy work with the Member States through the open method of coordination, as well as our cooperation with international organisations such as the Council of Europe, UNESCO or OECD.

Building on several rounds of exchanges with music stakeholders in 2016 and in 2017, dialogue with the music sector by addressing the sector's specific needs in the short and medium-term will continue through the preparatory action "Music Moves Europe", adopted by the Parliament for 2018. Based on small and medium businesses with a strong potential for growth and job creation, this sector has been strongly influenced by the digital shift: new distribution channels, powerful digital players, innovative start-ups, business models and consumption patterns have emerged. Music is also a powerful tool for cultural diversity, social inclusion and soft power diplomacy. In line with the Programme's objectives, the support to the music sector will focus on distribution of European work in order to increase citizens' access to music in all its diversity, both offline (live performances) and online (streaming platforms). This focus on distribution, accompanied by actions to boost the mobility of artists and cross-border circulation of European repertoire, is intended to promote European cultural diversity as well as the competitiveness of a cultural sector which remains very strong on the global markets.

Finally, dialogues with stakeholders from other sectors (i.e. architecture, heritage, book, high end, fashion) present an avenue that will be also pursued further in 2019, in the context of preparing the future programme supporting the cultural and creative sectors beyond 2020.

### 4.3 Cross-Sectoral Strand

#### *General overview*

The Cross-sectoral Strand addresses common challenges and opportunities of the cultural and audio-visual sectors in the context of the digital shift, market fragmentation, and limited access to finance as well as limited exploitation of data by cultural operators. The strand supports both recurrent and innovative activities. In 2019, this strand will continue to be developed, building on the experience acquired so far.

Recurrent activities, which are key to an efficient running of the Programme, include support to the Creative Europe Desks, which provide practical assistance to potential applicants and which are well placed to foster cross -sectoral events and collaboration between players in different fields. Other activities include conferences organised in the framework of EU Presidencies, policy development activities to support cultural and creative sectors and policy studies.

Other activities funded under this strand react to (technological) innovation or to unexpected policy developments and will support the implementation of the new European Agenda for Culture. These activities are presented in greater detail in this section.

#### *Access to finance - Cultural and Creative Sectors Guarantee Facility*

While access to finance is a common challenge for SMEs, the situation is more difficult for the cultural and creative sectors due to the intangible nature of many of their assets, the prototype profile of their activities, and their intrinsic need to take risks and experiment in order to innovate.

In 2019, the Guarantee Facility will build on the progress made since its launch in 2016. Thanks to the original budget of 121M€, nine guarantee agreements were signed with financial intermediaries in six countries<sup>6</sup>. Given the strong market take up and the limited budgetary allocation for the Guarantee Facility received, in December 2017, a top-up of 60M€ from the European Fund for Strategic Investment (EFSI) ) was provided. This top-up allows a wider geographical coverage and increases the leverage effect of the instrument, while enabling to conclude swiftly further agreements with financial intermediaries and enlarging the expected debt financing to nearly €1billion.

The Capacity Building scheme, as part of the Guarantee Facility, will focus on the financial intermediaries' understanding of the cultural and creative sectors (inter alia in aspects such as the intangible nature of collateral assets, the size of the market lacking critical mass, and the prototype nature of products and services) and provide them with additional expertise in building portfolios and evaluation of risks associated with cultural and creative projects.

#### *Data analysis*

The EU's participation as a member of the European Audiovisual Observatory (EAO) provides the

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<sup>6</sup> Spain, France, Romania, Italy, Belgium, Czech Republic.

relevant legal and statistical information as well as data and market analysis that are useful for the preparation of the action lines of the MEDIA Sub-programme and for the evaluation of their impact on the market.

The Commission will deepen cooperation with the European Audiovisual Observatory<sup>7</sup> to enable it to continue to build its knowledge base and competence whilst allowing the Commission to have at its disposal the relevant data that are essential to pursue policy development in the audiovisual field.

In the context of the Digital Single Market strategy, data will be sought, in particular, on relevant market developments and legal issues concerning the audiovisual industry. This will include data on production, distribution and audiences for European films and TV programmes; audio-visual media services and online platforms; and copyright issues. As a member of the European Audiovisual Observatory, the Commission will pro-actively support the collection of data at the European level on gender balance. A workshop is scheduled for December 2018 with all members in order to build on the studies which have been launched at national level.

### *Communication*

Targeted communication will aim at increasing the visibility and impact of European Networks and Platforms and disseminating their results through dedicated communication activities, as well as facilitating synergies.

### *Policy cooperation and innovation*

Through empowering players to work cross-sectorally, the projects under the cross sectoral strand promote innovation and help cultural and creative sectors make the most of the digital environment, address wider societal challenges, develop future support schemes or assess emerging needs.

In 2019, support will be given to bridging cultural and audiovisual content through digital. This will contribute to taking forward the #Digital4Culture strategy for harnessing digital to empower the positive economic and societal effects of culture. By using digital tools (including data and algorithms), the production of culture and creative goods can find new forms of expression. In this context, support will be given to project(s) at the cross roads between different cultural and creative sectors (including audiovisual), for instance through the use of innovative technologies.

### *Studies and Evaluations*

The European Expert Network on Culture and Audiovisual (EENCA) will continue to support policy needs with respect to the cultural and creative sectors in connection with the implementation of the European Agenda for Culture and the Digital Single Market. As foreseen in the relevant Decision (1622/2006/EC), an independent ex-post evaluation will be finalized on the two 2018 European Capitals of Culture and another will be launched on the two European Capitals of Culture 2019.

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<sup>7</sup> under Article 11 of the Regulation establishing the Creative Europe Programme 2014 to 2020.

## Part II - Implementation of the Programme

This part details how the different sections of the programme will be implemented in 2019.

### Budget Lines and Basic Act

15 04 01	Cross sectoral Strand - Strengthening the financial capacity for SMEs and organisations in the European cultural and creative sectors, and fostering policy development and new business models
15 04 02	Culture Sub-programme — Supporting cross-border actions and promoting transnational circulation and mobility
09 05 01	MEDIA Sub-programme — Operating transnationally and internationally and promoting transnational circulation and mobility
Basic act	Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) - including modifications, and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC

### Participating Countries

- EU Member States;
- EFTA countries which are members of the EEA, in accordance with the provisions of the EEA Agreement;
- acceding countries, candidate countries and potential candidates benefiting from a pre-accession strategy, in accordance with the general principles, general terms and conditions for the participation of those countries in Union programmes;
- countries covered by the European Neighbourhood Policy in accordance with the procedures established for their participation in Union programmes.

The Programme is also open for bilateral or multilateral cooperation actions with selected countries or regions on the basis of additional appropriations paid by, and specific arrangements to be agreed upon with, those countries or regions.

The eligibility criteria formulated in Commission Notice Nr. 2013/C -205/05<sup>8</sup> apply for all actions referred to under this Work Programme, including with respect to third parties receiving financial support in the cases where the respective action involves financial support to third parties by grant beneficiaries in accordance with article articles 204 and 205 of the Financial Regulation (FR)<sup>9</sup>.

Countries other than EU Member States and EEA countries may participate fully in the Culture Sub-programme and the Cross-sectoral Strand, excluding the Guarantee Facility. As far as the MEDIA Sub-programme is concerned, there are three different levels of participation:

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<sup>8</sup> OJ EU C-205 of 19.07.2013.

<sup>9</sup> Regulation (EU, Euratom) 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012, OJ L 193 of 30.7.2018, p.1.

- Full participation;
- Partial participation, namely in training, market access, festivals and film education schemes, in accordance with Article 10(a), (e), (i) and (j) of the Regulation;
- No participation at all.

The list of participating countries is found in the Programme Guide, where the conditions for their individual participation are specified<sup>10</sup>.

Proposals from applicants in non EU participating countries may be selected provided that, on the date of award, agreements have been signed setting out the arrangements for the participation of these countries in the Programme.

For the implementation of the MEDIA Sub-programme, and unless otherwise specified in the text below:- the following countries are considered as countries with a low audiovisual production capacity: Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia Cyprus, Czech Republic, Denmark, Estonia, Finland, Greece, Hungary, Ireland, Iceland, Lichtenstein, Latvia, Lithuania, Luxembourg, Malta, Norway, Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Sweden, Switzerland and any other countries fulfilling the criteria in Article 8 of the Regulation establishing the Creative Europe Programme.

However, when a specific reference is made in the text to countries considered as having a medium production capacity, they shall be the following: Austria, Belgium, Denmark, Finland, Ireland, Norway, Netherlands, Poland, Sweden, and Switzerland<sup>11</sup>.

The following countries are considered as high production capacity countries: France, Germany, Italy, Spain, and United Kingdom.

### **Bodies Implementing the Programme**

The European Commission (Directorate-General Education, Youth, Sport and Culture - DG EAC - and Directorate General for Communications Networks, Content and Technology - DG CNECT) is responsible for the implementation of the Programme.

The Commission has delegated the management of certain actions to the Education, Audiovisual and Culture Executive Agency (EACEA), which operates under the Commission's political responsibility.

The Commission is assisted by a Programme committee, within the meaning of Regulation n° 182/2011, which adopts the annual work programme proposed by the Commission.

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<sup>10</sup> [https://eacea.ec.europa.eu/creative-europe/library/eligibility-organisations-non-eu-countries\\_en](https://eacea.ec.europa.eu/creative-europe/library/eligibility-organisations-non-eu-countries_en).

<sup>11</sup> Article 5 of the Creative Europe Regulation calls for a more level playing field taking account of low production capacity countries and/or countries or regions with restricted geographical and/or linguistic area. Therefore, since the entry into force of the Creative Europe Regulation, the annual Work Programmes refer to low, medium or high capacity countries. The information in the 2019 Work Programme reflects the revised level playing field arrangements adopted under the 2018 Annual Work Programme of Creative Europe, C(2017)6002 of 6 September 2017.

Pursuant to the Regulation, a network of Creative Europe Desks has been created (one Desk in each participating country), in order to provide information and promote the Programme, assist potential applicants, stimulate cross -border cooperation, support the Commission and ensure the communication and dissemination of funding awarded and results obtained in their respective country.

## **Methods of Intervention**

### **Grants**

Calls for proposals will be published by the European Commission or by the Executive Agency, after the adoption of the financing decision, in accordance with Article 189 (1) of the Financial Regulation.

The calls for proposals managed by the Executive Agency make reference to the Programme Guide. The Guide provides detailed information on application and selection procedures, criteria and other modalities relating to the calls and aims to assist those interested in developing projects or receiving financial support under the Programme and to help them understand its objectives and the supported actions.

Some grants will also be awarded in accordance with indents (c), (d) and (f) of Article 195 of the FR.

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Any entity applying for a grant will be assessed against the following selection criteria:

- Applicants must have stable and sufficient sources of funding to maintain their activity throughout the period during which the action is being carried out and to participate in its funding. The verification of the financial capacity does not apply to public bodies and international organisations.
- Applicants must have the professional competences and qualifications required to complete the proposed action.

### **Procurements**

Some actions will be implemented by public procurement procedures (calls for tenders or existing framework contracts). The reserved amounts, the indicative number of contracts and time-frame for launching the procurement procedures are indicated in the Programming Table.

### **Financial instruments**

The management of the Guarantee Facility is entrusted to the European Investment Fund (EIF), as provided in the Regulation, and in conformity with Title VIII of the Financial Regulation which sets out the principles and conditions applicable to financial instruments.

**Other actions**

The costs related to the independent experts involved in the assessment of projects are included in this Work Programme.

In the context of the implementation of the Creative Europe Programme, an open call for tenders will be launched for a new framework contract, in view of providing support in evaluation and impact assessment activities in areas of competence of DG EAC and including education and training, culture, youth, sport, research and innovation.



## Methods of Intervention – Media Sub-programme

### Grants

#### 2.01 Support to Training

*Index reference in budget table (WPI):* 2.01

##### Priorities of the year and objectives pursued:

The objective of the Support to Training is to facilitate the acquisition and improvement of skills and competences of audiovisual professionals and the development of networks. Emphasis is put on the use of digital technologies to ensure adaptation to latest market developments, mentoring activities, testing new ways of storytelling in all formats and for all platforms, testing new approaches to audience development including reaching young audiences, testing new business models and enhancing the capacity to access finance.

The Creative Europe-MEDIA contribution (grant) will be awarded, by way of specific agreements for the second year of activities of the partners who have signed a 3-year framework partnership agreement following Call EACEA/09/2018.

##### Expected results:

- To improve the capacity of the A/V sector to operate transnationally and internationally including knowledge-sharing, networking capabilities, talent development, marketing, promotion and innovation
- To improve the competitiveness of the A/V sector on European and international markets and to have a structural effect on European companies including testing new business models and enhancing the capacity to access finance, as well as through linkages with financial instruments
- To improve the circulation of European A/V works on international markets including audience development and new distribution models in particular in ways to reach new and young audiences
- To improve the capacity of the A/V sector to integrate digital and new technologies, including in the field of animation.
- To facilitate the sharing of knowledge and know-how amongst peers, notably via the support to mentoring initiatives.
- The support of 55 initiatives.

## Description of the activities to be funded under the call for proposals

Activities may take the form of workshops and/or online coaching sessions and dissemination tools based on proven and/or innovative learning, teaching, mentoring and coaching methods using the latest digital technologies, especially digital promotion tools. The focus should be on the improvement of skills and competences adapted to the evolving marketplace and including best practice dissemination. In particular by devising training and capacity building activities aiming at:

- a) Facilitating the learning and acquisition of new skills and expertise including in the field of animation; knowledge sharing from peers and senior professionals, notably via mentoring, with a focus on women, and best practices of dissemination among participating professionals;
- b) Enabling access to European and international professional markets, developing new business models and strengthening international cooperation in the audiovisual sector;
- c) Fostering co-operation between players from different groups of countries to ensure knowledge transfer and relevant mentorship opportunities and reinforcing the capacity of professionals from low production capacity countries<sup>12</sup>.

## Eligibility and award criteria

### **A. Eligibility criteria:**

#### *Eligible applicants*

The Training scheme is opened to entities in the audiovisual sector (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established and active in one of the countries participating to the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

#### *Eligible activities*

Applications must be for activities which are aimed at developing the capacity of audiovisual professionals to understand and integrate a European and international dimension in their work by improving expertise in the following fields:

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<sup>12</sup> Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Estonia, Greece, Hungary, Iceland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Portugal, Romania, Slovakia, Slovenia and any other participating country not listed but fulfilling the conditions referred to in Article 8 of the Regulation establishing the Creative Europe Programme.

- Training in audience development, marketing, promotion, new modes of distribution and exploitation including those relying on the latest digital technologies in particular in ways to reach young audiences;
- Training in financial and commercial management with a view to enhance the capacity to access to finance, financial instruments and new business models;
- Training in development and production of audiovisual works including innovation in content development (new storytelling, new formats for all platforms), knowledge sharing and networking capabilities;
- Training integrating the opportunities offered by digital technologies to ensure adaptation to latest market developments.

#### *Eligible Target Group(s):*

The training actions are targeted towards professionals from the audiovisual industry, in particular: Producers, Directors, Writers, Script editors, Commissioning editors, Distributors, Exhibitors, Sales agents, New Media content providers, Professionals from the animation industry, professionals from the post-production field. Professionals from legal, banking or financial sectors working with the audiovisual industry are also eligible target groups.

Applicants shall ensure that a majority of the participants in the proposed training, capacity building and networking activities are of a nationality other than that of the applicant.

The training actions are also open for participants from countries which are not participating in the MEDIA Sub-programme, provided that:

- European actions: nationals from countries not participating in the MEDIA Sub-programme cannot represent more than 20% of the participants.
- International actions: nationals from countries not participating in the MEDIA Sub-programme should represent between 35% and 50% of the participants.

For European/international actions scholarships should represent at least 15% of the total number of participants. They must be distributed to participants coming from low capacity countries. Regional actions are only open for participants from low capacity countries. Scholarships should represent at least 30% of the total number of participants.

#### **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

##### **1. Relevance and European added value (30)**

This criterion evaluates the relevance of the content of the activity including its international/European/regional dimension vis-à-vis the objectives of the Call for proposals, the needs and trends of the industry especially digital distribution and young audience reach, the level of innovation of the project in relation to the existing European training offer, the co-operation between players from different groups of countries as well as the partnerships with the audiovisual industry including animation.

This criterion will take into account:

- Relevance of the content of the activity including its international/European/regional dimension vis-à-vis the objectives of the Call for proposals, the needs and trends of the industry especially digital distribution and young audience reach (15 points).
- The level of innovation of the project in relation to the existing European training offer (10 points).
- The co-operation between players from different groups of countries as well as the partnerships with the audiovisual industry including animation (5 points).

## **2. Quality of the content and activities (40)**

This criterion evaluates the adequacy of the content and the methodology of the proposed action to the objectives including mentoring activities, the adequacy of the format, the cost-effectiveness as well as the integration of innovative aspects relying on the use of the latest digital technologies especially digital promotion tools, innovation in content development and storytelling, talent development, access to finance. Special attention to the adequacy of the content of the action, the proposed methodology, the pedagogical approach and the suitability to reinforce the capacity of professionals from low production capacity countries will be given.

This criterion will take into account:

- adequacy of the content of the action (subjects, skills taught learning outcomes and mentoring activities) and of the proposed methodology and pedagogical approach to the specific type of action (international/European/regional) and target group (size, type of professionals, level of skills and professional experience) (10 points).
- adequacy of the format (duration, type and number of modules, workshops, one-to-one meetings, on-line session, on-line consulting etc.), the selection procedure, the scholarship policy, the professional benefits and the long and short term effects on the participants (10 points).
- cost-effectiveness of the proposed action (10 points).
- integration of innovative aspects relying on the use of the latest digital technologies, especially digital promotion tools, as well as innovation in content development and storytelling (new formats for all platforms), talent development, access to finance (5 points).
- suitability to reinforce the capacity of professionals from low production capacity countries (5 points).

## **3. Dissemination of project results, and impact and sustainability (20)**

This criterion evaluates the mechanisms to disseminate good practice and results beyond participants, the impact on participating professionals, single companies, the audiovisual sector and

the digital distribution of works as well as impact on access to international networks and markets of individuals and companies.

This criterion will take into account:

- adequacy of the mechanisms in place to disseminate good practice, business models, results beyond the participants and follow up of projects and participants (10 points).
- impact on participating professionals (gained expertise, career development and access to markets and networks), on selected projects (international co-production and distribution including digital distribution), on companies (development of business models and good practices) and on the audiovisual sector (increased competitiveness and growth) (10 points).

#### **4. Organisation of the project team (10)**

This criterion evaluates the distribution of the roles and responsibilities of the team as well as the relevance of the pedagogical expertise of the tutors, experts and coaches vis-à-vis the specific objectives of the training action.

This criterion will take into account:

- relevance of the distribution of the roles and responsibilities of the team (5 points).
- relevance of the pedagogical expertise of the proposed tutors, experts and coaches vis-à-vis the specific objectives of the training action (5 points).

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/09/2018	First Quarter 2018	EUR 7.5 M of which a maximum of 20% can be awarded to "International Actions"

Up to 10% of the budget will be earmarked to Training initiatives reinforcing the capacity of professionals from low production capacity countries.

The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs. For International Actions (actions aimed at building expertise, knowledge and capacities for European professionals to operate outside Europe through networking and collaboration with non-European professionals) and Regional Actions (actions reinforcing the capacity of professionals from low production capacity countries) the EU grant is limited to a maximum co-financing rate of 80% of the total eligible costs.

## **2.02 Development of Audiovisual content – Single projects**

*Index reference in budget table (WPI):* 2.02

### Priorities of the year and objectives pursued

The objective of the Support to the Development of Audiovisual Content in the form of Single Projects is to increase the capacity of audiovisual producers to develop projects with the potential to circulate throughout Europe and beyond, and to facilitate European and international coproduction.

The aim is to provide funds to audiovisual companies to develop works with high creative value and cultural diversity and wide cross-border exploitation potential. Companies are encouraged to develop strategies for marketing and distribution from the outset of the development phase thus improving the potential to reach audiences at a European and international level.

Greater cooperation between operators from different countries participating in the MEDIA Sub-programme is also pursued as well as strengthening the competitiveness of European audiovisual production companies by consolidating their capacity for investment in the development phase.

### Expected results

- Increased quality, feasibility, cross-border potential and market value of selected projects.
- Support for 135 Single Projects.

### Description of the activities to be funded

The Development of Audiovisual content – Single Project scheme shall provide support to content development of projects for commercial exploitation, intended for cinema release, television broadcasting or commercial exploitation on digital platforms or a multi-platform environment in the following categories: animation, creative documentary and fiction.

### Eligibility and award criteria

#### **A. Eligibility criteria**

##### *Eligible applicants*

Applicants shall be independent European audiovisual production companies which have been legally constituted for at least 12 months prior to the submission date and that can demonstrate a recent success.

##### European company:

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

Independent company:

An independent company is a company which does not have majority control by a television broadcaster, either in shareholding or commercial terms. Majority control is considered to occur when more than 25% of the share capital of a production company is held by a single broadcaster (50% when several broadcasters are involved).

Audiovisual production company:

Company whose main object and activity is audiovisual production.

Legally constituted company:

Company which is founded by a legal act compliant with the relevant legislation.

Company with a recent success:

The applicant must prove it has produced a previous eligible work in the five years preceding the submission of the application that that has been released or broadcast in at least one country other than that of the applicant after 01/01/2016 and before the date of submission of the application. The date taken into account in verifying that commercial exploitation has taken place during this reference period is the date on which the international commercial exploitation took place (date of official release in cinema or broadcast date). Commercial distribution online and distribution from international sales agent are accepted only if duly documented by a revenues report related to the reference period. In the case where no revenue reports are contractually available, the original agreement/proof of sale will be accepted.

Concerning the production of an eligible recent success work the applicant must prove in any case:

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer; or
- that it's Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or delegate producer.

The company must own the majority of rights related to the project. No later than on the date of submission, the applicant must have a duly dated and signed contract covering the rights to the artistic material included in the application. This must include at least: concept, subject, treatment, script or bible. The contract must be duly dated and signed by the author(s). If the project is an adaptation of an existing work (novel, biography etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation to this work with an option agreement or transfer of rights contract duly dated and signed.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

### Eligible activities

Only the development activities for the following projects are eligible:

- Feature films, animations and creative documentaries of a minimum length of 60 minutes intended primarily for cinematic release;
- Fiction projects (one-off or series) of a total duration of minimum 90 minutes, animation (one-off or series) of a total duration of minimum 24 minutes and creative documentaries (one-off or series) of a total duration of minimum 50 minutes intended primarily for the purposes of television;
- Fiction projects of a total duration or user experience of minimum 90 minutes, animation of a total duration or user experience of minimum 24 minutes and creative documentaries of a total duration or user experience of minimum 50 minutes intended primarily for the purposes of digital platform exploitation. For projects presenting a user experience in a nonlinear format (e.g. Virtual Reality), these minimums do not apply. The digital platform is addressing the following types of projects: animation, creative documentaries and fiction projects intended for multiple screen-based devices, interactive projects, linear and non-linear web-series and narrative virtual reality projects.

The day of principal photography (or equivalent) of the submitted project must not be scheduled to occur within 8 months from the date of submission of the application.

The following projects are ineligible:

- live recordings, TV games, talk shows, reality shows or educational, teaching and "how-to" programmes;
- documentaries promoting tourism, "making-of", reports, animal reportages, news programmes and "docu-soaps";
- projects including pornographic or racist material or advocating violence;
- works of a promotional nature;
- institutional productions to promote a specific organisation or its activities;
- music videos and video-clips;
- video games, e-books and interactive books;
- student films and graduation works.

### Eligible applications

In order to be eligible, applications must respect the co-financing principle, i.e. the EU grant requested may not be higher than the development budget for the project.

A company that has an on-going Slate Funding grant cannot apply for support for a Single Project.

Creative Europe MEDIA publishes Calls for Single Projects and Slate Funding annually. Applicants may make only one application either for Slate Funding or for one of the two deadlines of the Single Project Call.



Activities may not start before the date of signature of the grant agreement or notification of the grant decision. However, if the development process for the project for which support is being sought is already ongoing and cannot be put on hold for the duration of the selection procedure for reasons inherent to the nature of the development process, the period of eligibility of costs related to the project will start on the date of submission of the application. Activities must end at the latest 30 months after the start date. If the project enters into production before the end of this period, the action ends on the date of entry into production of the project.

However, if after the signing of the decision/agreement and the start of the project it becomes impossible for the beneficiary, for fully justified reasons beyond its control, to complete the project within the scheduled period, an extension of the action and the eligibility period may be granted. A maximum extension of 6 additional months will be granted, if requested before the deadline specified in the decision/agreement. The maximum duration will then be 36 months after the start date of the action.

## **B. Award criteria**

**1. Relevance and European added value (55):** This criterion evaluates the quality of the project and the potential for European distribution and audience reach.

**2. Quality of the content and activities (10):** This criterion evaluates the quality of the development strategy.

**3. Dissemination of project results, (25):** This criterion evaluates the European and international distribution and marketing strategy.

**4. Impact and sustainability (10):** This criterion evaluates the quality of the financing strategy and the feasibility potential of the project.

Detailed description of the award criteria and breakdown of points:

### **1. Quality of the project and the potential for European distribution and audience reach (55)**

1a)

Fiction and animation: Quality, premise, strength and distinctiveness of idea and dramatic potential of the project (10)

OR

Creative documentary: Strength and distinctiveness of the subject matter, purpose and quality of project (10)

1b) Quality of the writing, narrative choices, character development and the world of the story (10)

1c)

Fiction and creative documentary: Creative potential of the project (10)

OR

Animation: Quality of the visual approach and art work as well as creative potential of the project (10)

1d) Potential to reach audiences at European and international level (25)

- transnational appeal of the concept/subject of the project

- potential to cross borders taking into account
  - the creative team,
  - the cast,
  - the proposed execution and the strategies and collaboration methodology presented, especially with non-national co-production partners

## **2. Quality of the development strategy (10)**

- adequacy of the development plan and development budget to the needs of the project,
- sufficiency of detail,
- adequacy of the development schedule planned

## **3. The European and international distribution and marketing strategy (25)**

### **3a) The European and international distribution strategy (15)**

Relevance of the distribution strategy regarding

- the identified target audience,
- distribution methods foreseen
- partners in place or envisaged
- awareness of the markets, European/international vision
- relevance of choice of territories (neighbouring countries and regions, Europe, other continents)

### **3b) The European and international marketing strategy (10)**

- Relevance of the marketing strategy in terms of
  - the distribution strategy,
  - segments targeted,
  - unique selling points,
  - the marketing channels,
  - the benefits to the selected market,
  - the promotional activities planned
- Adequacy of the communication and marketing plan and tools

## **4. Quality of the financing strategy and feasibility potential of the project (10)**

- Awareness of suitable potential partners and territories targeted, especially from countries with a different language
- Sufficiency and realism of the financing plan
- Adequacy of the production costs to the project and to the development budget
- Adequacy of the financing strategy compared to the estimated production costs
- Level of commitment and share of non-national funding

**An additional 5 points** for fiction and creative documentary projects specifically targeted at young audience (i.e. up to 16 years old) as evidenced by the content being suitable for and the marketing strategy being specifically targeted at this age group. The additional 5 points do not apply to animation projects.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals	Fourth Quarter 2018	EUR 5.4M

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

An indicative amount of 2.7M€ is available for each of the two deadlines.

The indicative split of the available budget between the different genres (animation, creative documentary and fiction) will be established according to the proportional share of the support requested by the received applications.

A minimum of 27% of the budget allocated under this scheme will be earmarked to applications originating from countries with a low production capacity, provided that the applications reach a minimum score under the award criteria of 75/100.

## **2.02 Development of Audiovisual Content – Slate Funding**

*Index reference in budget table (WPI):* 2.02

### Priorities of the year and objectives pursued

The objective of the Support to the Development of Audiovisual Content in the form of Slate Funding is to increase the capacity of audiovisual producers to develop projects with the potential to circulate throughout Europe and beyond, and to facilitate European and international coproduction. The scheme will also provide an entry point for emerging talent supported by the strong foundation provided by experienced companies.

The aim is to provide funds to audiovisual companies to develop works with high creative value and cultural diversity and wide cross-border exploitation potential. Companies are encouraged to develop strategies for marketing and distribution from the outset of the development phase thus improving the potential to reach audiences at a European and international level.

Greater cooperation between operators from different countries participating in the MEDIA Sub-programme is also pursued as well as strengthening the competitiveness of European audiovisual production companies by consolidating their capacity for investment in the development phase and expanding companies' activities and their innovation capacity to explore new fields and markets.

### Expected results

- Increased quality, feasibility, cross-border potential and market value of selected projects.
- A stronger position on European and international markets for companies selected under Slate Funding.

- Support for 80 Slate Funding proposals.

#### Description of the activities to be funded

The Development of Audiovisual content – Slate Funding scheme shall provide support to the development of minimum 3 and maximum 5 projects for commercial exploitation intended for cinema release, television broadcasting or commercial exploitation on digital platforms or a multi-platform environment in the following categories: animation, creative documentary or fiction. Applicants may add a short film by emerging talent to their Slate (optional).

#### Eligibility and award criteria

##### **A. Eligibility criteria**

###### *Eligible applicants*

Applicants shall be independent European audiovisual production companies which have been legally constituted for at least 36 months prior to the submission date and that can demonstrate a recent success.

###### European company:

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

###### Independent company:

An independent company is a company which does not have majority control by a television broadcaster, either in shareholding or commercial terms. Majority control is considered to occur when more than 25% of the share capital of a production company is held by a single broadcaster (50% when several broadcasters are involved).

###### Audiovisual production company:

Company whose main object and activity is audiovisual production.

###### Legally constituted company:

Company which is founded by a legal act compliant with the relevant legislation.

###### Company with a recent success:

The applicant must prove it has produced a previous eligible work in the five years preceding the submission of the application that has been released or broadcast in at least three countries other than that of the applicant after 01/01/2016 and before the date of submission of the

application. In case of linear broadcast, 3 different broadcasters are necessary. The date taken into account in verifying that commercial exploitation has taken place during this reference period is the date on which the international commercial exploitation took place (date of official release in cinema or broadcast date). Commercial distribution online and distribution from international sales agent are accepted only if duly documented by a revenues report related to the reference period. In the case where no revenue reports are contractually available, the original agreement/proof of sale will be accepted.

Companies established in countries with high production capacity must prove that they have produced two previous eligible works, which had a commercial exploitation under the same conditions.

Concerning the production of an eligible recent success work the applicant must prove in any case:

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer; or
- that it's Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or delegate producer.

The company must own the majority of rights related to the project. No later than on the date of submission, the applicant must have a duly dated and signed contract covering the rights to the artistic material included in the application. This must include at least: concept, subject, treatment, script or bible. The contract must be duly dated and signed by the author(s). If the project is an adaptation of an existing work (novel, biography etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation to this work with an option agreement or transfer of rights contract duly dated and signed.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

### Eligible activities

Development activities for the following projects are eligible:

- Feature films, animations and creative documentaries of a minimum length of 60 minutes intended primarily for cinematic release;
- Fiction projects (one-off or series) of a total duration of minimum 90 minutes, animation (one-off or series) of a total duration of minimum 24 minutes and creative documentaries (one-off or series) of a total duration of minimum 50 minutes intended primarily for the purposes of television;
- Fiction projects of a total duration or user experience of minimum 90 minutes, animation of a total duration or user experience of minimum 24 minutes and creative documentaries of a total duration or user experience of minimum 50 minutes intended primarily for the purposes of digital platform exploitation. For projects presenting a user experience in a nonlinear format (e.g. Virtual Reality), these minimums do not apply. The digital platform is addressing

the following types of projects: animation, creative documentaries and fiction projects intended for multiple screen-based devices, interactive projects, linear and non-linear web-series and narrative virtual reality projects.

The day of principal photography (or equivalent) of the submitted projects must not be scheduled to occur within 8 months from the date of submission of the application.

In case a short film is added to the Slate, the development and production activities of the short film will be eligible for co-financing if:

a) the short film is of a maximum length of 20 minutes and is providing support to emerging talent.

A short film is defined as a complete audiovisual work (animation, creative documentary or fiction) with a maximum length of 20 minutes. Previews and advertising films, pilots, trailers, teasers and demos are excluded.

An emerging talent is defined as writers, directors or producers who have acquired some professional experience and have made work of a certain level (for instance student or self-funded films) having attracted some industry, festival or public attention, but who have not yet made a fiction, creative documentary or animation project that had commercial distribution and who are looking for guidance and support towards making their first commercial audiovisual work.

b) the day of principal photography (or equivalent) of the submitted short film does not occur before the date of submission of the application.

Should the short film not fulfil these criteria, the costs related to the short film will not be eligible, but the application will remain eligible provided that it fulfils all other eligibility criteria.

The following projects are ineligible for both development and short film activities:

- live recordings, TV games, talk shows, reality shows or educational, teaching and "how-to" programmes;
- documentaries promoting tourism, "making-of", reports, animal reportages, news programmes and "docu-soaps";
- projects including pornographic or racist material or advocating violence;
- works of a promotional nature;
- institutional productions to promote a specific organisation or its activities;
- music videos and video-clips;
- video games, e-books and interactive books;
- student films and graduation works.

### Eligible applications

In order to be eligible, applications must include a minimum of 3 and a maximum of 5 eligible projects.

Applications requesting a financial contribution of less than EUR 70.000 are ineligible.

Beneficiaries of a Slate Funding grant signed during the year of the publication of the call for proposals cannot apply.

Creative Europe MEDIA publishes Calls for Single Projects and Slate Funding annually. Applicants may make only one application either for Slate Funding or for one of the two deadlines of the Single Project Call.

Activities may not start before the date of signature of the grant agreement or notification of the grant decision. However, if the development process for the project for which support is being sought is already ongoing and cannot be put on hold for the duration of the selection procedure for reasons inherent to the nature of the development process, the period of eligibility of costs related to the project will start on the date of submission of the application. In relation to author rights, if the global authors' rights contract has been signed before the start of the eligibility period of the action, costs will only be eligible for work (e.g. development of synopsis, treatment or screenplay) and related authors' rights delivered, accepted and paid within the eligibility period.

Activities must end at the latest 36 months after the start date. If one of the projects in the Slate enters into production before the end of this period, the eligibility period of costs for that project ends on the date of entry into production of that project. The action ends when the last of the projects in the Slate enters into production and at the very latest 36 months after the start date of the action.

However, if after the signing of the decision/agreement and the start of the project it becomes impossible for the beneficiary, for fully justified reasons beyond its control, to complete the project within the scheduled period, an extension of the action and the eligibility period may be granted. A maximum extension of 6 additional months will be granted, if requested before the deadline specified in the decision/agreement. The maximum duration will then be 42 months after the start date of the action.

## **B. Award criteria**

**1. Relevance and European added value (30):** This criterion evaluates the approach of the company to developing a slate (package) of 3 to 5 projects at European and international level and the capacity of the company to be innovative in its activities.

**2. Quality of the content and activities (15):** This criterion evaluates the quality of the slate of projects and the quality of the development strategy.

**3. Dissemination of projects results (35):** This criterion evaluates the potential to reach audiences at European and international level, and the European and international distribution and marketing strategy.

**4. Impact and sustainability (20):** This criterion evaluates the quality of the financing strategy and its European dimension and the feasibility potential of the slate of projects.

Detailed description of the award criteria and breakdown of points:

**1. Approach of the company to develop at European and international level a slate of 3 to 5 projects and the capacity of the company to be innovative in its activities (30)**

1a) Relevance and added value of the proposed slate to improve the company's position on the European and international market in relation to its: (20)

- co-production approach,
- presence on foreign markets,
- visibility at major film festivals,
- financial position,
- ability to develop several projects in parallel

2b) Ability of the company to adapt to a competitive and changing audiovisual landscape and to improve its market position by being innovative in its activities in terms of genres, formats, platforms, emerging talents or new territories (10)

**2. Quality of the slate of projects and quality of the development strategy (15)**

- Quality and creative potential of each projects
  - strength and distinctiveness of idea/subject matter/project focus
  - premise
  - dramatic potential
  - narrative choices
  - quality of the writing
  - character development
  - world of story
  - visual approach
  - art work
- Adequacy of the development plan and development budget to the needs of each project
- Sufficiency of detail
- Adequacy of development schedules planned

**3. The potential to reach audiences at European and international level, and the European and international distribution and marketing strategy (35)**

3a) Potential to reach audiences at European and international level (15)

- Transnational appeal of the concept/subject of the projects
- Potential of the projects to cross borders taking into account
  - the creative team
  - the cast,
  - the proposed execution and the strategies and collaboration methodology presented, especially with non-national co-production partners

3b) The European and international distribution strategy (10)

Relevance of the distribution strategy regarding

- the identified target audience,
- distribution methods foreseen,



- partners in place or envisaged,
- awareness of the markets, European/international vision
- relevance of choice of territories (neighbouring countries and regions, Europe, other continents)

3c) The European and international marketing strategy (10)

- Relevance of the marketing strategy in terms of
  - the distribution strategy,
  - segments targeted,
  - unique selling points,
  - the marketing channels,
  - the benefits to the selected market,
  - the promotional activities planned
- Adequacy of the communication and marketing plan and tools

**4. Quality of the financing strategy and its European dimension and feasibility potential of the slate of projects (20)**

4a) Quality of the financing strategy and its European dimension (10)

- Awareness of the suitable potential partners and territories targeted
- Sufficiency and realism of the financing plan
- Diversity of sources of funding foreseen
- Level of commitment and share of non-national financing

4b) Feasibility potential of the slate of projects (10)

- Adequacy of the production costs
- Adequacy of the financing strategy compared to the estimated production costs

**Additional "automatic" points for:**

- 1) an applicant company established in a country with low production capacity (10 extra points)
- 2) an applicant company established in a country with medium production capacity (5 extra points)

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2018	Fourth Quarter 2018	EUR 12.5M

The maximum contribution per action is of:

- EUR 200.000 for a Slate without a short film project.
- EUR 210.000 for a Slate with the addition of a short film project.

- EUR 150.000 for a Slate with only creative documentaries and without a short film project.
- EUR 160.000 for a Slate with only creative documentaries and with the addition of a short film project.

Maximum possible rate of co-financing of the eligible costs - The minimum allocated to a project of the Slate is EUR 10.000 and the maximum is up to EUR 60.000, provided the amount does not exceed 50% of the eligible development costs of the project. If a short film is added to the Slate, the maximum support for the short film is up to EUR 10.000, provided the contribution does not exceed 80% of the eligible costs of the production (including development costs) of this project.

## **2.03 Support for Development of European Video Games**

*Index reference in budget table (WPI):* 2.03

### Priorities of the year and objectives pursued

The objective of the Support for the Development of European Video Games is to increase the capacity of European video game producers to develop projects with highly innovative content and quality gameplay, which will have the potential to circulate throughout Europe and beyond and to improve the competitiveness of the European video games industry in European and international markets by enabling the retention of intellectual property by European developers.

The aim is to provide funds to video game production companies to develop works with a high level of originality and innovative and creative value, that represent cultural diversity and Europe's cultural identity and heritage, and that have a high level of commercial ambition and extensive cross-border potential.

### Expected results:

- increased quality, appeal, feasibility and cross-border potential for selected projects
- stronger position on the European and international markets for Video Games developers
- Support for some 34 Video Games projects

### Description of the activities to be funded

The European Video Games scheme supports the development of a concept and project (activities to the point that the concept leads to a playable prototype or trial version) of highly innovative and creative narrative storytelling video games designed for commercial exploitation for PCs, consoles, mobile devices, tablets, smart phones and other technologies.

### Eligibility and award criteria

#### **A. Eligibility criteria**

##### *Eligible applicants*

European video game production companies which have been legally constituted for at least 12

months prior to the submission date and that can demonstrate a recent success.

European company:

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

Video Game production company:

Company whose main object and activity is video game production/development (or equivalent) as indicated in the official national registration documents, unless registration under specific activity codes is not required by national law, in which case the status as video game production/development company will be verified on the basis of the track record of the company.

Legally constituted company:

Company which is founded by a legal act compliant with the relevant legislation.

Company with a recent success:

The applicant must prove it has produced or developed a previous eligible video game that has been commercially distributed after 01/1/2016 and before the date of submission of the application. Concerning the production of a previous video game, having been sub-contracted to develop and/or produce a previous eligible video game is not considered as a track record for a recent success. Personal credits cannot be considered as track records either. An Early Access game is not eligible as a recent success because it is not a completed video game yet and is still being developed. To prove the commercial distribution of a previous eligible video game, the applicant must provide a relevant sales report over the reference period.

The company must own the majority of rights related to the project. No later than on the date of submission, the applicant must have a duly dated and signed contract covering the rights to the artistic material included in the application. If the project is an adaptation of an existing work (literary, audiovisual, comic-strip etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation to this work.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

Eligible activities

Activities related to the development phase of narrative storytelling video games regardless of platform or expected distribution method. The story must be told or shown throughout the whole game (in-game storytelling) and not only as an introduction or an ending to the game. In all cases the game must be intended for commercial exploitation.

The development phase is understood as the phase starting from the first idea until the production of the first playable prototype or first trial version, whichever comes first.

The following projects are ineligible:

- reference works (encyclopaedias, atlases, catalogues, databases and similar);
- "how-to" works (instructional guides, manuals and similar);
- tools and software services aimed solely at technological development and/or used solely for further developing already existing game concepts;
- information or purely transactional services;
- projects promoting tourism;
- multimedia art projects and installations;
- websites being, or dedicated specifically to, social platforms, social networking, internet forums, blogs or similar activities;
- projects including pornographic or racist material or advocating violence;
- works of a promotional nature being part of a promotional campaign or advertising for a specific product and/or brand;
- institutional productions to promote a specific organisation or its activities;
- platforms for games;
- (interactive) e-books, interactive fictions, interactive animations, interactive documentaries;
- puzzle games, memory games, sports games, racing games, running games, rhythm/singing/dancing games, social games, quiz games, party games, versus-fighting games, word and spelling games, number games, mind games.

The production phase of the submitted project must not be scheduled to start before 8 months after the date of submission of the application.

#### Eligible applications

Applicants may submit only one application in the frame of this Call for proposals.

Applications requesting financial contributions of less than EUR 10.000 are ineligible.

Activities may not start before the date of signature of the grant agreement or notification of the grant decision. However, if the development process for the project for which support is being sought is already ongoing and cannot be put on hold for the duration of the selection process for reasons inherent to the nature of the development process, the period of eligibility of costs related to the project will start on the date of submission of the application. Activities must end at the latest 36 months after the start date. If the project enters into production before the end of this period, the action ends on the date of entry into production of the project.

However, if after the signing of the decision/agreement and the start of the project it becomes impossible for the beneficiary, for fully justified reasons beyond its control, to complete the project within the scheduled period, an extension to the action and to the eligibility period may be granted. A maximum extension of 6 additional months will be granted, if requested before the deadline specified in the agreement/decision. The maximum duration will then be 42 months after the start date of the action.

## **B. Award criteria**

**1. Quality of the content and activities (30):** This criterion evaluates the quality of the content, the storytelling of the project and originality of the concept against existing works.

**2. Innovative character of the project (20):** This criterion evaluates the innovation, i.e. the extent to which the project pushes the boundaries of the existing offer proposing "cutting edge" techniques and content.

**3. Relevance and EU added value (20):** This criterion evaluates the development strategy and potential for European/international exploitation (including management of IP rights).

**4. Dissemination of project results (20):** This criterion evaluates the distribution, communication and marketing strategy and suitability for the target audience including accessibility features.

**5. Impact and sustainability (10):** This criterion evaluates the financing strategy for the development and production and the feasibility potential of the project.

### **Detailed description of the award criteria and breakdown of points:**

#### **1. Quality of the content, the storytelling of the project and originality of the concept against existing works (30)**

1a) Quality of the story and storytelling and originality of the concept (10)

1b) Quality of the content (10)

- Quality of the graphic and sound design (if available)
- Quality of the level and character design (if available)
- Visual approach (as shown through e.g. artwork, mock-ups, sketches, mood boards)

1c) Quality and originality of the gameplay and integration between gameplay and storytelling (10)

#### **2. Innovation, i.e. the extent to which the project pushes the boundaries of the existing offer proposing "cutting edge" techniques and content (20)**

2a) Innovative techniques (10)

Innovative aspects in terms of

- gameplay
- use of new technologies or new platforms
- Graphical User Interface
- Head-up Display (or HUD)

2b) Innovative content (10)

Innovative aspects in terms of

- storytelling
- visual/graphic approach

- musical/sound approach

### **3. The development strategy and potential for European/international exploitation (including management of IP rights) (20)**

#### **3a) The development strategy (10)**

- Adequacy of the development plan to the needs of the project
- Sufficiency of detail
- Adequacy of the development schedule planned

#### **3b) Potential for European/international exploitation (10)**

- Transnational appeal taking into account
  - the subject,
  - the type of game
- Potential to cross borders taking into account
  - the creative team,
  - the story and characters,
  - the strategies presented

### **4. The distribution, communication and marketing strategy and suitability for the target audience including accessibility features (20)**

#### **4a) The distribution strategy (10)**

Relevance of the distribution strategy in terms of

- distribution methods foreseen,
- choice of platform/media,
- partners in place or envisaged,
- awareness of the markets, European/international vision,
- choice of territories (local, European, international)

#### **4b) The communication and marketing strategy (5)**

Relevance of the marketing strategy in terms of

- marketing channels and promotional activities
- adequacy of the communication and marketing plan
- unique selling points (USP)

#### **4c) Suitability for the target audience (5)**

- Identified target audience taking into account
  - gender,
  - age,
  - game rating (PEGI or equivalent),
  - type of users and platforms
- Project adapted to the target audience

- Project encouraging accessibility for gamers with disabilities and other impairments

## 5. The financing strategy for the development and production and the feasibility potential of the project (10)

### 5a) The financing strategy (5)

- Quality and realism of the financing strategy/plan
- Adequacy of the financing strategy compared to the estimated production costs
- Awareness of the suitable potential partners
- Experience or ability of the applicant to secure the necessary co-financing

### 5b) Feasibility potential of the project (5)

- Likelihood of success due to artistic qualities
- Potential to attract distributor(s)/publisher(s)
- Potential to go into production
- Sales potential and revenue streams

**An additional 5 points** for projects specifically targeted at children up to 12 years old as evidenced by the content being suitable for and the strategies being specifically targeted at this age group.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2018	Fourth Quarter 2018	EUR 3.78M

The financial contribution per project is between EUR 10.000 and EUR 150.000.

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

## 2.04 Support to Television Programming of Audiovisual European Works

*Index reference in budget table (WPI):* 2.04

### Priorities of the year and objectives pursued:

Within the specific objective of reinforcing the European audiovisual sector's capacity to operate transnationally and internationally, one of the priorities of the MEDIA Sub-programme shall be to:

- increase the capacity of audiovisual operators to develop European audiovisual works with a potential to circulate in the EU and beyond and to facilitate European and international co-production, including with television broadcasters.

The MEDIA Sub-programme shall provide support for the following measures:

- activities aiming at supporting European audiovisual production companies, in particular independent production companies, with a view to facilitating European and international co-productions of audiovisual works including television works.

The objective of the Support to TV Programming is to increase the capacity of audiovisual producers to develop strong projects with significant potential to circulate throughout Europe and beyond, and to facilitate European and international co-productions within the television sector.

The scheme aims to strengthen the independence of television producers in relation to broadcasters, who tend to retain all rights and revenues, by providing funds to produce strong, competitive content with wide circulation potential in international markets and to encourage broadcasters to be involved in high quality programming aimed at wide international distribution and promoted to a wide audience. Particular attention will be given to projects presenting innovative aspects in the content and in the financing.

Expected results:

- Increased production of high quality European works for the television market.
- Enhanced cooperation between operators from different countries participating in the MEDIA Sub-programme as well as between broadcasters.
- Increase co-productions and circulation of high profile European television drama series.
- Increased audience for European works through linear and non-linear broadcasting.
- Support for some 50 television productions.

Description of the activities to be funded

The TV Programming scheme supports television works presenting:

- high creative/artistic value and wide cross-border exploitation potential able to reach audiences at European and international level;
- enhanced cooperation between operators from different countries participating in the MEDIA Sub-programme as well as between broadcasters;
- innovative aspects in terms of content and financing;
- increased co-production and circulation for high-profile European television drama series.



These works can be Dramas, Animations or Creative Documentaries.

### Eligibility and award criteria

#### **A. Eligibility criteria:**

##### Eligible applicants

Applicants shall be independent European audiovisual production companies.

A European company is a company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

An independent company is a company which does not have majority control by a television broadcaster, either in shareholding or commercial terms. Majority control is considered to occur when more than 25% of the share capital of a production company is held by a single broadcaster (50% when several broadcasters are involved).

An audiovisual production company is a company whose main objective and activity is audiovisual production.

The applicant must be the majority producer of the work, in terms of rights.

##### Eligible activities

Drama films (one-off or series) of a total duration of minimum 90 minutes intended primarily for the purposes of television exploitation on both linear and non-linear services. Sequels or second and third seasons of an existing drama series are eligible. Fourth and further seasons of an existing drama series are not eligible.

Animation (one-off or series) of a total duration of minimum 24 minutes intended primarily for the purposes of television exploitation on both linear and non-linear services. Sequels or second, third and further seasons of an existing animation series are not eligible.

Creative documentaries (one-off or series) of a total duration of minimum 50 minutes intended primarily for the purposes of television exploitation on both linear and non-linear services. Sequels or second, third and further seasons of an existing documentary series are not eligible.

The application must be submitted at the latest on the first day of principal photography (or start of animation for animation projects).

The work must be produced with the significant participation of professionals who are nationals and/or residents of countries participating in the MEDIA Sub-programme.

The work must involve the participation of at least three broadcasting companies from three countries participating in the MEDIA Sub-programme.

The exploitation rights licensed to the broadcasting companies participating in the production have to revert to the producer after a maximum license period of:

- 7 years if the broadcaster's participation takes the form of a pre-sale;
- 10 years if the broadcaster's participation also takes the form of a co-production.

The broadcaster cannot be the majority co-producer of the work in term of rights and its contribution cannot exceed 70% of the total financing of the production.

A minimum of 50% of the financing of the total estimated production budget must be guaranteed from third party sources of finance (either through direct financing or by advance rights sales).

A minimum of 50% of the total estimated production budget must come from countries participating to the MEDIA Sub-programme.

The following projects are ineligible:

- live recordings, TV games, talk shows, cooking shows, magazines, tv-shows, reality-shows, school and “how-to” programmes;
- documentaries promoting tourism, "making-of", reports, wild-life reportages, news programmes and "docu-soaps";
- projects including pornographic or racist material or advocating violence;
- works of a promotional nature;
- institutional productions to promote a specific organisation or its activities;
- projects that are fully financed and/or already financed by Eurimages;
- productions originally intended as cinema works (e.g. several theatrical distributors and/or an international cinema sales agent involved).

**B. Award criteria:**

**1. Relevance and European added-value (20)**

This criterion evaluates the: European dimension of the financing of the project.

This criterion will take into account:

- European dimension of the financing of the project: percentage of non-national financing, strategies of the producer and efforts made to reach the confirmed financing, originality and innovation of the financing structure: **0-15 points**;
- European co-production: existence of European co-production between two production companies from different countries; level of cooperation on creative aspects, level of

cooperation between countries with different market sizes, including distribution of MEDIA grant among co-producers: **0-5 points**;

## **2. Quality of the content and activities (55)**

This criterion evaluates the quality of the project and quality of the distribution and promotion strategies.

This criterion will take into account:

- Artistic quality of the project: innovation, relevance, originality, overall quality and appeal of the subject/format/treatment; quality of the pitch/trailer; for second and third seasons of series: quality of the new developments in the stories and characters: **0-15 points**;
- Overall quality and financing of the project: feasibility of the project; adequacy of the budget towards the type of project; coherence between the budget and the financing: **0-5 points**;
- Quality of the distributor's involvement: experience and track record of the distributor involved with similar projects; financial involvement and risk taken by the distributor (i.e. amount of MG); if applicable and if the production company is acting as distributor: experience and track record of the producer as distributor: **0-15 points**;
- Quality of the distribution strategy: coherence and relevance of the distribution strategy; coherence of the sales estimates: **0-10 points**.
- Quality of the promotion and marketing strategy: coherence and relevance of the promotion and marketing strategies developed in order to promote the project to the audiences; Business to Consumer (B2C) marketing strategies and innovative promotion strategies towards the audiences, including on-line and social media promotion strategies and promotion strategies developed with the broadcasters : **0-10 points**.

## **3. Dissemination of project results (20)**

This criterion evaluates broadcaster's involvement and potential for international circulation on both linear and non-linear services. This criterion will take into account:

- the number of European and non-European broadcasters involved;
- the financial involvement of the broadcasters (strong financial involvement increases the score / small amounts would be less considered than high amounts);
- the geographic and linguistic diversity of the broadcasters involved;
- the strength of the commitment of the involved broadcasters (contracts, letter of commitment, letter of intent);
- the potential audience reach.

The scores have to respect the following structure:

For works from France, Germany, Italy, Spain and United Kingdom: **1-20 points**.

For works from Austria, Belgium, Denmark, Finland, Ireland, Norway, Netherlands, Poland, Sweden, and Switzerland (if eligible): **5-20 points**.

For works from Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Estonia, FYROM, Greece, Hungary, Iceland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Portugal, Romania, Republic of Serbia, Slovakia, Slovenia<sup>13</sup>: **10-20 points**

#### **4. Organisation of the project team (5)**

This criterion evaluates the distribution of the roles and responsibilities of the production and creative team, including the adequacy of the collaboration in relation to the objectives of the project.

Additional "automatic" points are awarded for:

- 1) An applicant company established in a country with a medium or low production capacity (5 extra points)
- 2) Projects specifically targeted at young audience (up to 16 years old) (5 extra points)

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2018	Fourth Quarter 2018	EUR 13.5M

For Drama and Animation works the EU grant is limited to a maximum of EUR 500,000 and 12.50% of total eligible costs.

For first and second seasons of Drama Series (co-produced by production companies from different countries participating in the MEDIA Sub-programme, consisting of at least 6 episodes and with a total eligible production budget of minimum 10M€), the EU grant is limited to a maximum of EUR 1M and 10% of total eligible costs.

For Creative Documentaries, the EU grant is limited to a maximum of EUR 300,000 and 20% of total eligible costs.

An indicative amount of 6M€ is available for the first of the two deadlines and 7.5M€ for the second.

The indicative split of the available budget between the different genres (animation, creative documentary and drama) will be established according to the proportional share of the support requested by the eligible applications.

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<sup>13</sup> And any other eligible country not specified here.

## **2.05 Support to international co-production funds**

*Index reference in budget table (WPI):* 2.05

### Priorities of the year and objectives pursued:

Within the field of reinforcing the audiovisual sector's capacity, one of the priorities of the MEDIA Sub-programme shall be to:

- increase the capacity of audiovisual operators to develop European audiovisual works with a potential to circulate in the Union and beyond and to facilitate European and international co-production, including with television broadcasters.

The MEDIA Sub-programme shall provide support for:

- activities helping European and international co-production partners to come together and/or providing indirect support for audiovisual works co-produced by international co-production funds based in a country participating in the Programme.

The priorities are therefore to co-finance activities helping European and international co-production partners to meet and/or provide indirect support for audiovisual works co-produced with the objective to

- Support international co-production funds based in a country participating in the MEDIA Sub-programme in order to facilitate the production and the circulation of culturally diverse international co-productions of film projects in the following categories: animation, creative documentary and fiction;
- Open-up access to international co-production funds for productions from all countries participating in the MEDIA Sub-programme and encourage companies to internationally co-produce works with high creative/artistic value and cultural diversity and with wide cross-border exploitation potential, able to reach audiences worldwide.

### Expected results:

For the period 2019-20:

- Strengthening the cooperation between European and international operators
- The support of 5 international co-production funds that support some 35-40 projects.

### Description of the activities to be funded

The targeted operators are international co-production funds based in a country participating in the MEDIA Sub-programme, having as their main activity the support of international co-productions and having been active in the field for at least 12 months so that they can demonstrate a track record of successful co-productions.

Those funds will support activities aiming at:

- facilitating international co-production
- strengthening circulation and distribution of audiovisual works supported at the production stage.

#### Eligibility and award criteria

##### **A. Eligibility criteria:**

##### Eligible applicants

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

Applicant must have a co-production fund that has been legally constituted and active for at least 12 months before the deadline for the submission of the application, having as its main activity the support of international co-productions.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

Legally constituted fund means a Fund which is founded by a legal act compliant with the relevant legislation.

##### Eligible activities

The eligible activities of a co-production fund including the provision of financial support to eligible third parties for eligible projects conforming to the following criteria:-

- Production of feature films, animations and documentaries of a minimum length of 60 minutes intended primarily for cinema release.
- Implementation of concrete distribution strategy aiming at the better circulation of the supported works. The film shall be distributed in at least 3 territories out of which at least one country participating in MEDIA Sub-programme and at least one Third country.

Projects supported by funds should comply with the following:

- Projects must be submitted by audiovisual entities established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

- Projects must be co-produced with at least one producer from a country which is participating neither in the MEDIA Sub-programme nor member of Eurimages.
- The share of the co-producer(s) coming from countries participating in the MEDIA Sub-programme must amount to a minimum of 20%. Under no circumstances the share of the co-producer(s) coming from countries participating in the MEDIA Sub-programme can exceed 70%.
- No other eligibility criteria can be proposed by the funds, except when related to the definition of lists of third party countries. The funding of projects cannot in any way be limited to operators of the country in which the coproduction fund is based.
- The maximum amount of funding per project is EUR 60,000 for production,
- The maximum amount of funding per project is EUR 60,000 for distribution.
- The funding agreement offered by the fund can only be concluded with an entity from a country participating in the MEDIA Sub-programme. The funding does not need to be spent in Europe.

## **B. Award criteria**

Eligible applications by funds will be assessed on the basis of the following criteria.

### **Relevance and European added value (40 points)**

This criterion evaluates the added value compared to current activities of European co-production funds; the strategies to ensure the geographical coverage of the European and International dimension and the capacity to attract culturally diverse international co-productions; the strategy of the fund to facilitate the distribution of projects.

This criterion will take into account:

- The added value compared to current activities of the co-production fund (**10 points**);
- The geographical coverage: European and international dimension and strategy to attract culturally diverse (gender, nationality) international co-productions (**20 points**)
- The strategy of the co-production fund to facilitate the distribution/circulation of selected projects (**10 points**).

### **Quality of the content and activities (30 points)**

This criterion evaluates the adequacy of the methodology to the objectives including the overall strategies of the fund, the target group, selection and follow-up methods, the feasibility, and cost efficiency.

This criterion will take into account:

- The quality and coherence of the strategies implemented to reach the target group and to facilitate international co-production and/or for strengthening their circulation including synergies with other funds **(15 points)**;
- The quality of the methodology related to the selection, including award criteria and selection board components, and the follow-up of the projects supported by the co-production fund **(10 points)**;
- The cost-efficiency of the action **(5 points)**.

#### **Dissemination of project results, impact and sustainability (25 points)**

This criterion evaluates the impact on the promotion and circulation of co-productions and the audiences to be reached.

This criterion will take into account:

- The impact on the competitiveness of the co-production fund to attract international talents, including strategies for promoting the funding opportunities **(10 points)**;
- The strategies to assess the impact on the promotion, distribution and potential audience of co-productions supported by the fund **(15 points)**.

#### **Organisation of the project team (5 points)**

This criterion assesses the distribution of the roles and responsibilities of the team in relation to the appropriateness of the decision making process with regards to applicants for funding.

This criterion will take into account:

- the coherence and complementarity's of the team including tasks division and decision making process **(5 points)**.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2018	Fourth Quarter 2018	EUR 2.75M

The EU grant is limited to a maximum of 80% of the total eligible costs.  
The maximum contribution per selected applicant is EUR 700.000.



## **2.06 Support to Market access**

*Index reference in budget table (WPI):* 2.06

### Priorities of the year and objectives pursued:

Within the specific objective of reinforcing the audiovisual sector's capacity to operate transnationally, the priorities of the MEDIA Sub-programme shall be to:

- increase the capacity of audiovisual operators to develop European audiovisual works with a potential to circulate in Europe and beyond and to facilitate European and international co-productions including those with television broadcasters;
- encourage business-to-business exchanges by facilitating access to markets and innovative business tools enabling audiovisual operators to increase the visibility of their projects on European and international markets.

### Expected results:

- To improve the European/international dimension and effectiveness of existing large industry markets and to increase the systemic impact of smaller initiatives
- To increase the visibility of professionals and A/V works from European countries with a low production capacity and to enhance cultural diversity;
- To encourage the development of networks and increase the number of European co-productions and a greater diversification of talents and sources of funding;
- To improve the competitiveness and circulation of European A/V works on international markets;
- To ensure that Europe's AV industry is taking full advantage of digitisation;
- To foster talent, creativity and innovation;
- The support of 50 Access to Markets actions.

### Description of the activities to be funded

The MEDIA Sub-programme shall provide support to activities aiming at:

- Facilitating European and international co-productions including short films, video games, television series and cross media;

- Facilitating access to professional audiovisual trade events and markets and the use of online business tools inside and outside Europe;
- Facilitating the circulation of European works, including shorts, in Europe and worldwide on all platforms in all formats.

## Eligibility and award criteria

### **A. Eligibility criteria**

#### *Eligible applicants*

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

#### *Eligible activities*

The Creative Europe Programme will not support any projects including pornographic or racist material or advocating violence.

Only actions intended primarily for the professionals with a demonstrated impact on the promotion and circulation of European audiovisual works and professionals will be considered including short films, video games, television series and cross media.

Under the Access to Markets Call for Proposals, the following programmes are not considered as eligible: audiovisual works live-broadcasting, music videos, non-narrative artistic works (including but not limited to art videos, experimental videos etc), commercial and promotional works (including but not limited to advertisements), reality TV and talk shows.

Only those applications corresponding to at least one of the 2 Actions described below will be considered as eligible:

#### **Action 1. Business-to-business (physical) markets for European audiovisual professionals**

Business-to-Business actions aiming at improving the conditions governing access for European professionals, projects and works to professional audiovisual markets within and outside the countries participating in the MEDIA Sub-programme such as co-production and financing initiatives and events and/or trade event and markets for finished works.

Attention will be given to Short Films, Videogames, Cross Media and Television series.

## **Action 2. Business-to-business promotional activities of European works**

- The implementation of business-to-business promotional activities within and outside the countries participating in the MEDIA Sub-programme, organized by pan European networks or organisations representing at least 15 MEDIA countries, aimed at facilitating the distribution and circulation of European A/V and/or cinematographic works and the networking of European professionals.
- The setting up and launch of business-to-business promotional initiatives and platforms, aiming at creating innovative ways and/or using new business models, to distribute/release European A/V works. The activities should encourage the networking and exchange of information and good practices between professionals in terms of circulation of European works in Europe and worldwide on all platforms in all formats. These activities shall be organised and coordinated by a grouping composed of at least 3 different entities from 3 different MEDIA Sub-programme countries. Attention should be given to promoting the uptake of new digital tools and business methods.

Activities shall take place from between mid-2019 and mid-2020. The action should last for a period of 12 months.

## **B. Award criteria**

### **Action 1**

#### **1. Relevance and European added-value (30)**

This criterion evaluates the relevance of the content of the action including the innovative aspects and the International and European dimension vis-à-vis the objectives of the call for proposals and the needs of the audiovisual industry including video games, television series, cross media and shorts.

This criterion will take into account:

- Clarity and consistency of the business to business action with regards to the objectives of the call including attention to video games, television series, cross media and shorts (10)
- Adequacy to the needs of the audiovisual industry including the innovative aspects (10 points)
- Added value and quality of the positioning of the action compared to similar activities and European/international dimension (10 points)

#### **2. Quality of the content and activities (30)**

This criterion assesses the adequacy of the methodology to the objectives including the format, the target group, selection methods, synergy and collaboration with other projects, the tools including the use of digital technologies relevant to new business models, the feasibility and cost efficiency.

This criterion will take into account:

- Adequacy of the methodology to the objectives taking into account the choice of format/content/ target group, the tools including the use of digital technologies relevant to new business models, the strategy of selection of projects/ invitation of decision makers and the strategy to facilitate the distribution and circulation, visibility of low production capacity professionals and/or works, fostering of talent and creativity (10 points)
- Cost efficiency of the action taking into account the forecast budget and the co-financing strategy in relation with the number of participants, projects and days (10 points)
- Quality and feasibility taking into account consistency between budget, objectives and proposed content as well as relevance to existing synergies and new business models within the A/V industry (10 points).

### **3. Dissemination of project results, and impact and sustainability (30)**

This criterion assesses the impact of the support on the financing, the international circulation and global audience of the projects and works and/or the structuring effect on the European audiovisual industry.

This criterion will take into account:

- Systemic impact for the targeted projects and participants, in terms of facilitation of co-production, financing, visibility, international circulation, global audience reach, based on track record as well as adequacy and level of assistance/follow up after the event (10 points)
- Structuring effects on the European audiovisual industry and added value to enter the targeted markets / reinforce the co-production/the international circulation (10 points)
- Impact and structuring effects at European/international level including low production capacity countries or regional level (10 points)

### **4. Organisation of the project team (10)**

This criterion assesses the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action.

This criterion will take into account:

- Relevance of the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action (i.e. event organisation/ international expertise/ audiovisual expertise/digital expertise).

In case of multiple applicants: added value and clarity of role of each member of the proposed grouping.

## **Action 2**

### **1. Relevance and European added-value (30)**

This criterion evaluates the relevance of the B2B promotional activity with regards to the objectives of the call, the added value in terms of visibility and circulation of European works on European and international markets as well as the innovation and deployment of digital technologies.

This criterion will take into account:

- Relevance of the business to business promotional activity with regards to the objectives of the call (10)
- Added value in terms of visibility and circulation of European works on European and international markets (10 points)
- Innovation and deployment of digital technologies (10 points)

### **2. Quality of the content and activities (30)**

This criterion assesses the quality and feasibility, the effectiveness of the strategy to reinforce the distribution and circulation of European works on European and international markets and the cost efficiency of the action.

This criterion will take into account:

- Effectiveness of the strategy and methodology to facilitate the distribution and circulation of European works on European and international markets, impact in terms of visibility of low production capacity professionals and/or works as well as fostering of talent and creativity (10 points)
- Cost efficiency of the action taking into account the forecast budget and the co-financing strategy in relation with the number of targeted projects and new market opportunities (10 points)
- Quality and feasibility taking into account consistency between budget, objectives and impact as well as relevance to existing synergies and new business models within the A/V industry (10 points).

### **3. Dissemination of project results, and impact and sustainability (30)**

This criterion assesses the systemic impact in terms of increased visibility, circulation and audience reach, the effectiveness in terms of structuring effects on the European audiovisual industry and the added value to enter new market opportunities.

This criterion will take into account:

- Systemic impact for the targeted projects and participants, in terms of increased visibility, circulation, audience reach, based on track record as well as adequacy and level of follow up (10 points)
- Structuring effects on the European audiovisual industry and added value to enter new market opportunities and reinforce the international circulation of European audiovisual works (10 points)
- Impact and structuring effects at European/international level including low production capacity countries or regional level (10 points)

#### **4. Organisation of the project team (10)**

This criterion assesses the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action.

This criterion will take into account:

- Relevance of the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action (i.e. event organisation/ international expertise/ audiovisual expertise/digital expertise).

In case of multiple applicants: added value and clarity of role of each member of the proposed grouping.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2018	Fourth Quarter 2018	EUR 6.8 M

Maximum possible rate of co-financing of the eligible costs - the EU grant is limited to a maximum co-financing rate of 60% of total eligible costs or 80% for International Actions.

### **2.07 Support for the Distribution of non-national films - The Cinema Automatic Scheme**

*Index reference in budget table (WPI):* 2.07

Priorities of the year and objectives pursued:

Encourage and support the wider transnational distribution of recent European films by providing funds to distributors, based upon their performance on the market, for further reinvestment in the promotion and distribution (including online) of new non-national European films.

Encourage the development of links between the production and distribution sectors thus improving the competitive position of non-national European films and the competitiveness of European companies.

Expected results:

Improvement in the trans-national distribution of recent non-national European films.

Increase in the investment in the production, acquisition, promotion, theatrical and online distribution of non-national European films.

Develop links between the production and distribution sector thus improving the competitive position of non-national European films.

Support for some 300 distribution actions in favour of recent non-national European Films.

Description of the activities to be funded

The “automatic” support scheme works in two phases:

1. The generation of a potential fund, proportional to the number of paying admission tickets sold during the reference period for non-national European films in countries participating in the Media Sub-Programme, up to a fixed ceiling per film and adjusted for each country.
2. Reinvestment: the potential fund thus generated by each company must be reinvested in:

The co-production of eligible non-national European films.

The acquisition of distribution rights, for example by means of minimum guarantees, of eligible non-national European films; and/or in

The release of eligible non-national European films.

Some reinvestment projects to be funded in 2019 are presented as a result of call for proposals EACEA 18/2016 and 05/2018 which meet the detailed criteria set out in WP 2017 and 2018 respectively.

Eligibility and award criteria:

**A. Eligibility criteria:**

*Eligible applicants*

Applicants shall be European Cinema/Theatrical distribution companies.

### European company:

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

### Cinema/theatrical distributor:

A cinema / theatrical distributor is involved in commercial activity designed to bring to the attention of a wide audience a film for the purpose of exploitation in cinema theatres. This shall be the principal activity of the company or division of the company. Such activity may include aspects of the technical publishing of an audiovisual work (dubbing and subtitling, striking of prints, circulation of prints, etc.) as well as marketing and promotional activities (production of trailers and publicity material, the purchase of advertising space, the organisation of promotional events etc.).

A cinema / theatrical distributor shall fulfil the following criteria:

1. be the holder of the theatrical distribution rights for the film in the country concerned;
2. carry out the theatrical distribution of the film in the country (determines the release date, plans, controls and executes the distribution and promotion campaign);
3. pay directly the associated distribution costs; and
4. be registered and have theatrical distribution operations in the country for which a grant is requested<sup>14</sup>.

If tasks and/or responsibilities are so shared between different companies that it is impossible to assess a unique distributor for the film in a territory, the film will not be supported in that territory and the admissions will not be eligible.

### *Eligible activities*

To generate the potential fund and to qualify for re-investment measures, films must comply with the following criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes;

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<sup>14</sup> This requirement is waived for the following countries as they are linked for distribution purposes: Belgium and Luxembourg; Greece and Cyprus; United Kingdom and Ireland.



- it must have its first copyright established in 2015 at the earliest;
- it must not consist of alternative content (operas, concerts, performance, etc.), advertising, pornographic or racist material or advocate violence;
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is; and
- it must be produced with the significant participation<sup>15</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

European films will be considered as “national” in the country participating in the MEDIA Sub-programme whose nationals /residents have participated in the highest proportion in the making of the film. This country is considered as the country of origin of the film for the purpose of the scheme. They will be considered as “non-national” outside the country of origin.

#### *1. Generation of a potential fund*

The potential fund is proportional to the number of paying admission tickets sold for non-national European films in countries participating in the MEDIA Sub-programme, up to a fixed ceiling per film and adjusted for each country, in the reference period (2018).

To be eligible, admissions must comply with the following criteria:

- they must be achieved between 1st January and 31st December 2018;
- a normal ticket price was actually paid to the relevant exhibitor (including any special offers or discounts) but explicitly excluding those admissions where no fee was paid;
- they must be clearly identifiable and certified by the national correspondents designated by the Member States;
- they must be declared by applicants who are eligible in the country;
- the films must be eligible non-national European films.

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<sup>15</sup> The guidelines will specify how the participation of professionals is calculated.

## 2. Reinvestment (eligible cost):

The potential fund thus generated by each company is to be reinvested in:

- the co-production of eligible non-national European films (i.e. films not yet completed at the date of application for reinvestment);
- the acquisition of distribution rights, for example by means of minimum guarantees, of eligible non-national European films; and/or in
- the release of eligible non-national European films (promotion and advertising, digitisation and transcoding cost).

### **B. Award criteria:**

A potential fund will be attributed to eligible European distribution companies on the basis of the eligible admissions achieved by the European non-national films distributed by the applicant in the reference year as set out in the call for proposal (i.e. 2018).

The potential fund will be calculated based upon a fixed amount per eligible entry. Shall the sum of generated funds exceed 24M€; each potential fund will be reduced proportionally. This reduction will not affect the eligibility of the potential funds that are reduced below the minimum availability thresholds indicated in the Guidelines to the Call for Proposals.

The support will take the form of a potential fund available to distributors for further investments in eligible non-national European films.

Within the limit of the budgetary resources available, the potential fund available for each distributor will be calculated on the following basis:

- eligible admissions generated by eligible non-national European films up to a limit fixed per film and per country.
- this limit can be reached in one or more years but in any case all paid admissions over the maximum threshold for an individual film shall not be eligible.

The amount of the potential fund will be calculated by multiplying the number of eligible admissions by a fixed amount per admission defined in the call for proposals according to the country of distribution and the nationality of the film.

Films with less than 200 eligible admissions in the reference year will not be taken into account in the calculation of the fund.

Minimum availability threshold of the fund have been defined. In the event that the fund in a given year does not reach the minimum threshold, the fund will not be available.

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA 18/2016	Dec 2016	EUR 24.35M
Call for Proposals EACEA 05/2018	2nd Quarter 2018	
Call for Proposals EACEA xx/2018	3rd Quarter 2018 <sup>16</sup>	

Maximum possible rate of co-financing of the eligible costs:

The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

## **2.08 Support for the Distribution of non-national films - The Cinema Selective Scheme**

*Index reference in budget table (WPI):* 2.08

Priorities of the year and objectives pursued:

Encourage and support the wider distribution of recent non-national European films by encouraging sales agents and theatrical distributors in particular to invest in promotion and adequate distribution of non-national European films.

Encourage the development of links between the production and distribution sector thus improving the competitive position of non-national European films and the competitiveness of European companies.

As the financial support is the primary aim of the EU grant, the maximum amount of the grant that can be allocated to third parties is fixed at the limit of 150.000€.

Expected results:

Development of pan-European distribution strategies for non-national European films

Increase in the investment in promotion and distribution of non-national European films.

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<sup>16</sup> The indicative allocation of 20.5M€ for this call will be covered under the 2020 Creative Europe Work Programme.

Develop links between the production and distribution sector thus improving the competitive position of non-national European films.

Support for some 20 projects.

#### Description of the activities to be funded

The activities to be funded are campaigns for the pan-European distribution of eligible European films, coordinated by the sales agent of the film.

#### **A. Eligibility criteria:**

##### Eligible applicants

Applicants shall be European sales agents companies.

##### European company

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

##### European sales agents

A European company acting as an intermediary agent for the producer, who specialises in the commercial exploitation of a film by marketing and licensing a film to distributors or other purchasers for foreign countries.

The sales agent must have been over the last 3 years the appointed sales agent of at least 3 films that have been theatrically released in at least 5 countries.

The sales agent must be appointed by the producer of the film by way of an international sales agreement providing for the right to sell the film in **at least 15 countries** participating in the MEDIA Sub-programme.

##### Eligible activities

The activities to be funded are campaigns for the pan-European distribution of eligible European films, outside their country of origin, coordinated by the sales agent of the film.

A minimum of 7 different distributors must be attached to the project. Out of the 7 distributors: at least 3 from high/medium capacity countries<sup>17</sup> and at least 2 from small/very small capacity countries<sup>18</sup>.

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<sup>17</sup> FR, DE, IT, ES, UK, AT, BE, PL, NL

<sup>18</sup> All eligible territories except FR, DE, IT, ES, UK, AT, BE, PL, NL

The film must be released

- between 1<sup>st</sup> April 2019 and 1<sup>st</sup> October 2020 (first deadline)
- between 1<sup>st</sup> October 2019 and 1<sup>st</sup> April 2021 (second deadline)

for the costs to be eligible.

The film must comply with the following criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes;
- it must have its first copyright established in 2018 at the earliest;
- it must not consist of alternative content (operas, concerts, performance, etc.), advertising, pornographic or racist material or advocate violence;
- films must have a production budget of maximum EUR 15M<sup>19</sup> ;
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is;
- it must be produced with the significant participation<sup>20</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme;
- the film must have an interoperable standard identifier, such as ISAN or EIDR, to be provided by the coordinator.

European films will be considered as “national” in that country participating in the MEDIA Sub-programme whose nationals /residents have participated in the highest proportion in the making of the film. This country is considered as the country of origin of the film for the purpose of the scheme. They will be considered as “non-national” outside the country of origin.

## **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

### **1. Relevance and European added value (30)**

This criterion evaluates the relevance of the content of the activity including its international/European/regional dimension vis-à-vis the objectives of the Call for proposals.

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<sup>19</sup> The monthly rates applicable at the time of submission must be used.

<sup>20</sup> The guidelines will specify how the participation of professionals is calculated.

In particular, the following will be assessed:

- The quality of the partnerships already in place to carry out the project
- The European dimension of the strategy and expected results
- The promotion and coordination activities to foster coordinated pan-European release
- Partnerships for non-theatrical dissemination (online platforms, festivals, etc.)
- Level of cooperation with production company

## **2. Quality of the content and activities (45)**

This criterion evaluates the quality of the project in terms of content and distribution strategies. In particular, the following will be assessed:

- The potential of the film to reach a European audience.
- National promotion strategies, including expected results.
- Cost-effectiveness of the project.

## **3. Dissemination of project results, and impact and sustainability (15)**

This criterion evaluates the sales agent plan to expand the project with a view to increase the impact and sustainability of the funded action.

In particular, the following will be assessed:

- Plan for the outreach to other markets, whether European or non-European
- Plan for the outreach on online platforms
- Any other activities that would bring additional revenues for the film
- Dissemination of results to the programme

## **4. Coordination (10)**

This criterion evaluates the methodology in place by the applicant to distribute the fund to third parties, to collect results and to report.

In particular, the following will be assessed:

- Methodology to gather third parties output (strategy, results and costs)
- Methodology regarding the monitoring of third parties costs
- Methodology regarding the allocation of the funds
- Transparency on the management of the support to third parties

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA xx/2018	Fourth Quarter 2018	EUR 9.85 M A maximum 25% of the budget will be allocated to films with a production budget superior to EUR 10M

Maximum possible rate of co-financing of the costs:

The EU grant is limited to a maximum co-financing rate of 75 % of the total eligible costs.

**2.09 Support to the European Sales Agents of European Cinematographic films**

*Index reference in budget table (WPI):* 2.09

Priorities of the year and objectives pursued:

Encourage and support the wider transnational distribution of recent European films by providing funds to sales agents, based upon their performance on the market, for further reinvestment in new non-national European films.

Encourage the development of links between the production and distribution sectors thus improving the competitive position of non-national European films and the competitiveness of European companies.

Expected results:

The expected results are improved links between the production and distribution (Sales Agents & Distributors) sectors and the support of some 40 Sales/distribution actions in favour of recent non-national European Films.

Description of the activities to be funded:

The “Sales Agents” support scheme works in two phases:

1. The generation of a potential fund, which will be calculated according to the performance of the company on the European market during the reference period.
2. Reinvestment: the potential fund thus generated by each company must be reinvested in:
  - minimum guarantees or advances paid for the international sales rights on eligible non-national European films;
  - the promotion, marketing and advertising on the market of eligible non-national European films.

Some reinvestment projects to be funded in 2019 are presented as a result of call for proposals EACEA 01/2017 and 01/2018 which meet the detailed criteria set out in WP 2017 and 2018 respectively.

Eligibility and award criteria:

**A. Eligibility Criteria:**

*Eligible applicants*

Applicants shall be European sales agents.

#### European company

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries.

#### Sales agents:

A company acting as an intermediary agent for the producer, who specialises in the commercial exploitation of a film by marketing and licensing a film to distributors or other purchasers for foreign countries. The Sales Agent must be appointed by the Producer of the film by way of a written contract or agreement. A contract / agreement signed between a Sales Agent and a Producer will be considered as an international sales contract / agreement only if it provides for the right of the Sales Agent to sell the film in at least 10 countries participating in the MEDIA Sub-programme.

#### Eligible activities

1. The Generation of a potential fund, which will be calculated according to the international sales performance of the company on the European market in the reference period (2014-2018).
2. Reinvestment (eligible cost): the potential fund thus generated by each company are to be reinvested in
  - minimum guarantees or advances paid for the international sales rights on eligible non-national European films
  - the promotion, marketing and advertising on the market of eligible non-national European films presented

International sales: Any commercial activity designed to promote and sell the exploitation rights to a cinematographic film on the marketplace, in particular to cinema distributors. This activity includes, inter alia:

- the negotiation and execution of contracts licensing the rights to exploit or exhibit the film;
- the promotion and advertising of the film in markets or festivals (screenings, advertising, promotional events);
- the design and dissemination towards potential buyers of promotional material for the film (EPK, stills, slides, "making-of", ...);



- the design and dissemination towards the press (trade press or other) and the potential audience of the film of promotional material and information (web site, ...).

**Cinema / Theatrical distribution:** Any commercial activity designed to bring to the attention of a wide audience a film for the purpose of exploitation in cinema theatres. Such activity may include aspects of the technical publishing of an audio-visual work (dubbing and subtitling, striking of prints, circulation of prints, etc.) as well as marketing and promotional activities (production of trailers and publicity material, the purchase of advertising space, the organisation of promotional events etc.).

The film must comply with the following criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes;
- it must have its first copyright established in 2014 at the earliest;
- it must not consist of alternative content (operas, concerts, performance, etc.), advertising, pornographic or racist material or advocate violence;
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA Sub-Programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is and
- it must be produced with the significant participation<sup>21</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-Programme;
- if the film has been produced, it must have an interoperable standard identifier, such as ISAN or EIDR (reinvestment stage only).

European films will be considered as “national” in that country participating in the MEDIA Sub-programme whose nationals /residents have participated in the highest proportion in the making of the film. This country is considered as the country of origin of the film for the purpose of the scheme. They will be considered as “non-national” outside the country of origin.

## **B. Award Criteria**

A potential Fund will be attributed to eligible European Sales Agents on the basis of their performance on the European markets (i.e. countries participating in the MEDIA Sub-programme) in the reference period (2014-2018).

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<sup>21</sup> The guidelines will specify how the participation of professionals is calculated.

The support will take the form of a potential Fund available to Sales Agents for further investments in eligible non-national European films.

Within the limit of the budgetary resources available, the amount of potential Fund available to each Sales Agent will be calculated on the following basis:

Step 1: The applicant sales agent shall provide evidence of its activity as a sales agent for European cinematographic films. To this end, the sales agent shall prove that:

- it was, between 01/01/2014 and 31/12/2018, the appointed sales agent of *at least 8 eligible European films (of which at least 1 non-national film)*, for which the agreement with the producer provided the right to sell the film in at least 10 countries participating in the MEDIA Sub-programme; the mandate must be signed and take effect within the reference period,
- and that, during the same period, for at least 3 of these films in at least 3 countries participating in the MEDIA Sub-programme, outside the country of origin of the films there was a theatrical release as evidenced by distributor declarations to the Automatic scheme of the MEDIA Sub-programme.

In exceptional circumstances where the national theatrical release has not been reported to the Automatic scheme, the declaration of the applicant Sales Agent may be accepted in the event that it is accompanied by independent proof which can reasonably be verified by EACEA.

If this first step is successfully completed, the sales agent shall be entitled to a potential support of EUR 20,000.

Step 2: If (and only if) the applicant Sales Agent has completed successfully the conditions set out for the first step, an additional potential Fund may be available. This Fund will be calculated according to the following principle:

As a percentage of the total potential fund generated in the framework of the automatic support scheme for theatrical distribution by the non-national films:

- 20 % for films from countries with a high production capacity (DE, ES, FR, IT and UK);
- 30 % for films coming from countries low production capacity.

The result of this calculation must be minimum 500€ per film to be taken into account as potential Fund.

The amounts indicated above are provisional and may be subject to modification depending upon the budgetary resources available.

The generation stage is a method to calculate a maximum potential Fund to be reinvested in new projects. The notification to the Sales Agent of the potential Fund generated does not constitute a claim on the European Commission/EACEA.

Shall the sum of generated funds exceed 3M€, each potential Fund will be reduced proportionally.

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA 01/2017	1st Quarter 2017	EUR 3.5M
Call for Proposals EACEA 01/2018	2nd Quarter 2018	
Call for Proposals EACEA xx/2018 <sup>22</sup>	3rd Quarter 2018	

The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

## 2.10 Cinema Networks

*Index reference in budget table (WPI):* 2.10

Priorities of the year and objectives pursued:

The general objective of the scheme is to create and operate a network of cinemas with a view to:

- Encouraging cinema owners and operators to screen a significant proportion of non- national European films.
- Contributing to raise the interest of the audience for non-national films including through the development of educational and awareness-raising activities for young cinema-goers.
- Helping those cinemas to adapt their strategy to the changing environment including by promoting innovative approaches in terms of their offer, interaction with the audience and potential partnerships with other players of the film industry.
- Encouraging exchange of best practice, knowledge sharing and other forms of collaboration amongst members of the network.
- Contributing to the policy dialogue on the film industry by disseminating the outcome of the activities of the network beyond its members.

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<sup>22</sup> The indicative allocation of EUR 2.6M for this call will be covered under the 2020 Creative Europe work Programme.

The Creative Europe-MEDIA contribution (grant) will be awarded through a specific agreement for the second year of activities of the partner who has signed a 2-year framework partnership agreement under call 06/2018.

Expected results:

- To increase the screening of non-national European films on the European market.
- To build new (young) audiences for European films.
- To reinforce the competitiveness of European cinema theatres.

Description of the activities to be funded under the call for proposals

The scheme will support a network of European cinema owners' screening a significant proportion of non-national European films.

Eligibility and award criteria

**A. Eligibility Criteria:**

Eligible applicants

The scheme is open to cinema networks. The cinema network is a group of European independent cinemas developing, through the medium of a legally constituted co-ordination entity, joint activities in the area of screening and promoting European films. In particular, this coordination entity shall ensure the operation of a communication and information system between the cinemas. To be eligible, the cinema network must represent at least 100 cinemas situated in at least 20 countries participating in the MEDIA Sub-programme.

A European independent cinema is a company, association or organisation with a single or several screens based in countries participating in the MEDIA Sub-programme and which operates under the same company name. The screening of films should be the principal activity of the participant or division of the participant's organisation.

The network and the participating cinemas must be owned whether directly or by majority participation, by nationals of countries participating in the MEDIA Sub-programme and registered in one of these countries.

Only these European independent cinemas shall be eligible as participants of the network:

- They are first run cinemas (programming European films in first run, within a maximum period of twelve months after the first national release). Those cinemas which dedicate a maximum of 30% of their screenings to retrospectives or re-releases may be eligible ;

- That have been open to the public for a minimum of 6 months before the application;
- That have a ticketing and entry declaration system;
- That have at least one screen and 70 seats;
- That had at least 300 screenings per year for single-screen cinemas and 520 screenings per year for multi-screen cinemas (cinemas in operation for a period of at least 6 months per year), and at least 30 screenings per month for summer / open air cinemas (cinemas in operation for less than 6 months per year);
- That had at least 20,000 spectators in the year preceding the application.

In order to meet, as a group, the above eligibility criteria, different cinemas may be allowed to pool their results. The circumstances under which this may occur must be clearly defined by the applicant in its application and in the accompanying draft guidelines.

### Eligible activities

Cinemas' network should enable the following activities:

- Networking activities: information, animation and communication.
- Provide financial support to participating cinemas implementing eligible activities listed below:
  - Actions aiming at promoting and screening European films.
  - Educational activities aiming at raising awareness among young cinema-goers.
  - Promotion and marketing activities in cooperation with other distribution platforms (e.g. TV broadcasters, VOD platforms).

The duration of the action and of the period of eligibility of costs is 12 months, running from 1<sup>st</sup> January until 31<sup>st</sup> December 2020.

### **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

#### **1. Relevance and European added value (35)**

This criterion assesses the network strategy to achieve the general objectives of the call for proposals including in terms of the definition of specific long term/short term specific objectives. This criterion will also assess the quality of the approach to monitor the achievement of those objectives including through the definition of key performance indicators.

The following will be assessed:

- The number and geographical balance of the cinemas belonging to the network (especially cinemas located in countries or regions with a low audio-visual production capacity)
- the network strategy to achieve the general objectives of the call for proposals
- the short/long term objectives of the network and the related keep performance indicators
- the methodology for the allocation of the support to the cinemas
- the guidelines to the members and potential members of the network, including their compliance with the objectives of the current call
- the forecast impact of the action in terms of:
  - Screening of non-national European films on the European market
  - New (young) audiences for European films
  - Collaboration of cinemas with online platforms
- how the network can reinforce the competitiveness of European cinema theatres, taking into account the new models of communication and consumption of content.

The guidelines of the coordinator must detail the method of assessment which will be based upon precise and objective criteria such as:

- As a general rule the proportion of European non-national films screenings by single screen cinemas must be between 25 -30% of the total screenings. Appropriate precise rules for multi-screen and other cinemas must be detailed in the applicant's guidelines.
- The capacity of the cinema to create an audience for non-national European films (the number of admissions achieved for non-national European films).
- Objective criteria to assess the activities for young audience.

## **2. Quality of the content and activities (20):**

This criterion assesses the potential efficiency and effectiveness of the activities to be implemented and the extent to which they are embedded in the strategy of the network including a clear intervention logic.

Activities to be implemented and how they meet the objective of the call, to be assessed on the following basis:

- Efficiency
- Effectiveness
- Intervention logic
- Monitoring of results

### 3. Communication and dissemination (40)

This criterion evaluates the approach of the network to communicating, disseminating and sharing its activities, results, knowledge and best practices both between the members and outside of the network.

The following will be assessed:

- The strategy developed by the network to disseminate and share results, best practices, audience building techniques and technological developments.
- methods of communication between the coordinating entity and its members and between members

### 4. Quality of the network (5)

This criterion evaluates the extent to which the governance, management and organisation of the network will ensure the effective implementation of its strategy and activities.

- The extent to which the governance, management and organisation of the network will ensure the effective implementation of its strategy and activities will be evaluated.
- The application must detail:
  - the rules of governance of the coordinating entity, including the management structure and the role of the members within the network and within the entity
  - the selection and award process to determine the level of funding for cinemas
  - the strategy for the monitoring of the financial support to cinemas belonging to the network
  - the procedure in place to ensure transparency, equality of treatment and absence of conflict of interest.

In order to ensure that the best proposal fully meets the objectives of the current call, respects the rule concerning third parties funding, and comply with the principles of economy, efficiency, effectiveness, the Agency may request some modifications (following the recommendations of the Evaluation Committee) to the Global Action Plan, the Annual Work Programme, the Guidelines to the beneficiaries and the forecast budget.

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA 06/2018	First Quarter 2018	EUR 10.9M

The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

## **2.11 Support to Festivals**

*Index reference in budget table (WPI):* 2.11

### Priorities of the year and objectives pursued:

The MEDIA Sub-programme shall provide support for the following measures:

- support initiatives presenting and promoting a diversity of European audiovisual works;
- support activities aiming at increasing knowledge and interest of audiences in European audiovisual works.

### Expected results:

The result will be the annual support of film festivals which will stimulate interest for European audiovisual works, having as expected results and impact:

- To increase the effectiveness and professionalization of festivals in Europe
- To increase presentation of European non-national works
- To enlarge the audience for European film and in particular non-national films
- To increase the circulation of European films
- The support of some 70 festivals fulfilling these goals.

### Description of the activities to be funded

The MEDIA Sub-programme encourages European audiovisual festivals taking place in countries participating in the MEDIA Sub-programme which:

- demonstrate strong efficiency in audience development (especially toward young audiences) by implementing activities before, during or after the event including such as: year-long activities and/or decentralisation to other cities (with smaller partner festivals nationally and/or cross-border) and/or any efficient outreach activities towards non-core film festival audience;
- demonstrate a commitment to innovative actions especially in the areas of outreach and audience development using the latest digital technologies and tools such as social media and online activities in order to create a permanent community; amplify innovative approaches beyond expanding their reach (for instance cross-platform programmes etc.);



- organise initiatives for film literacy (for example film education) in close cooperation with schools and other institutions throughout the year;
- place strong emphasis on European films in general and especially films from countries with a low audiovisual production capacity;
- place strong emphasis on non-national European programming and geographic diversity of non-national European programming;
- demonstrate interest to further develop collaboration and partnerships with other European film festivals across borders to increase resource efficiency including subtitling/dubbing, online viewing platforms etc.

### Eligibility and award criteria

#### **A. Eligibility criteria**

##### Eligible Applicants

European entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

##### Eligible activities

Only applications submitted by eligible entities organising audiovisual festivals in countries participating in the MEDIA Sub-programme will be accepted.

By audiovisual festival is understood an event:

- programming eligible films (fiction, documentaries or animation), that are being screened to wide audiences including general public as well as accredited international audiovisual professionals and press;
- taking place over a specific period of time, in a prior defined city;
- having a clear regulation/selection procedure.

A minimum of 70% of the eligible programming presented to the public during the festival OR a minimum of 100 feature films (or 400 short films in case of short film festivals) must originate from countries participating in the MEDIA Sub-programme.

At least 50% of this programming must be non-national.

At least 15 such countries must be represented in the programming.

Activities must start during the following periods:

For proposals submitted under the first deadline the activity start date must be between 01/05/2019 and 31/10/2019.

For proposals submitted under the second deadline the activity start date must be between 01/11/2019 and 30/04/2020.

The following events are not eligible:

- Festivals dedicated to works that are not considered as eligible, such as commercials, live broadcast events, TV series, music videos, videogames, amateur films, mobile phone films, trailers and non-narrative artistic works.
- Thematic Festivals such as cultural events or art/technology/science-related events, as well as highly specialized festivals dealing with specific topics (for example: tourism, sport, ecology, nature, environment, gastronomy, fashion, health etc.) are not eligible.

## **B. Award criteria:**

Eligible applications will be assessed on the basis of the following criteria:

### **1. Relevance (30)**

This criterion assesses the activity towards the audience and in particular outreach mechanisms, including online activities, the use of the latest digital technologies and tools such as social media and film literacy actions of the project.

This criterion will take into account:

- Consistency of the quality of activities towards the audience, taking into account the applicant's definition of existing/potential audience (10 points)
- Efficiency of the festival's outreach mechanisms including online activities, the use of the latest digital technologies and tools such as social media (10 points)
- Effectiveness of the film education initiatives, including actions for young audiences (10 points)

### **2. Quality of the content and activities (35)**

This criterion assesses the European dimension of the programming including its cultural and geographic diversity as well as the quality of the collaboration and partnerships with other European film festivals across borders.

This criterion will take into account:

- The quality and impact of actions put in place towards collaboration and partnerships with other European film festivals across borders (20 points).

- The European dimension and the festival's strategy to put forward/ highlight the programming devoted to European non-national films and the programming originating from countries with low audiovisual production capacity (10 points)
- The geographic diversity and the festival's strategy to extend the number of eligible countries represented (5 points)

### **3. Dissemination of project results impact and sustainability (30)**

This criterion assesses the size of the audience and professional community and the impact on the promotion and circulation of European audiovisual works (the use of digital technologies and mechanisms to facilitate commercial or alternative distribution).

This criterion will take into account:

- The size of the audience taking into account the overall size of the festival and the potential audiences (10 points)
- The level of participation of the professional community, the efficiency of the mechanisms facilitating commercial or alternative circulation of the featured European films and the use of digital technologies (10 points)
- The efficiency of the actions implemented to promote the programming and the European talents beyond the event (10 points)

### **4. Organisation of the team (5)**

This criterion assesses the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the proposed action.

This criterion will take into account:

- The festival's organisation structure and the relevance of the distribution of the roles and responsibilities of the team in the activities described in the application (5 points)

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA/XX/2018	Fourth quarter 2018	EUR 3.2 M

An indicative of amount of 1.6M€ is available for each of the two deadlines.

The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

## **2.12 Film education**

*Index reference in budget table (WPI):* 2.12

### Priorities of the year and objectives pursued:

Within the specific objective of promoting transnational circulation, one of the priorities of the MEDIA Sub- programme shall be:

- supporting audience development as a means of stimulating interest in, and improving access to, European audiovisual works in particular through promotion, events, film literacy and festivals.

The MEDIA Sub-programme shall provide support to:

- activities aimed at promoting film literacy and at increasing audiences' knowledge of, and interest in, European audiovisual works, including the audiovisual and cinematographic heritage, in particular among young audiences;

The objective of the year 2019 for the Film Education support is to increase the access to European films in the context of education by setting up a catalogue of European films to be made available to primary and secondary schools in the countries participating in the MEDIA Sub-programme.

### Expected results:

- increase and facilitate the access to European films in schools;
- create a catalogue of well-known movies that have contributed to the history of European filmography to be used in the context of Film Education activities;

### Description of the activities to be funded

The creation of a curated catalogue of well-known and important European films and related pedagogical material to be made available to schools in the countries participating in the MEDIA Sub-programme.

The target audience must be young people between 11 and 18 years old attending primary and secondary schools.

The applicants must be a consortium of entities being able of creating the catalogue, of making it available to the above group of schools and of disseminating it to the broadest number of constituencies.

### Eligibility and award criteria

## **A. Eligibility criteria:**

### *Eligible applicants*

The applicant must be a consortium of entities established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

The project leader will submit the application on behalf of all partners.

### *Eligible activities*

The creation of a curated catalogue of European films and related pedagogical material to be made available to young people between 11 and 18 years old attending primary and secondary schools in the countries participating in the MEDIA Sub-programme.

The catalogue should include well-known movies that have contributed to the history of European filmography to be used in the context of Film Education activities.

The catalogue must include a minimum of 7 feature films.

The rights of the films in the catalogue should be acquired for a period of minimum of 3 years and for all countries participating in the MEDIA Sub-programme. The linguistic versions (dubbing or sub-titling) should be available for all countries participating in the programme for the majority of the films in the catalogue.

The catalogue should respect certain diversity in terms of:

- nationality
- language
- genre
- production year
- theme/topic
- gender

The publication of the catalogue should foresee an ambitious communication campaign to promote the project to the schools and to the general public.

The activities will cover: the clearing of the films 'educational rights, the preparation of dubbing or sub-titling packages, the pedagogical material and the dissemination and promotional work to the targeted schools and to the general public.

## **B. Award criteria:**

### **1. Relevance and European added-value (30)**

This criterion assesses the relevance of the content of the action vis-à-vis the objectives of the Call for proposals.

It will assess in particular the relevance of the proposed films in the catalogue, the capacity to implement the project at European level and to reach the targeted audiences.

## 2. Quality of the content and activities (30)

This criterion assesses the overall quality and the feasibility of the project, including the characteristics of the catalogue and of the pedagogical material, the strategic use of digital technology and different distribution platforms to reach the targeted audiences, as well as the proposed consumption model.

## 3. Dissemination of project results, and impact and sustainability (20)

This criterion assesses the strategies proposed to disseminate the project to the targeted schools, as well as the general public.

## 4. Organisation of the project team and the grouping (20)

This criterion will take into account the extent of the partnership and the exchange of knowledge within the partnership, as well as the distribution of the roles and responsibilities vis-à-vis the objectives of the action.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/XX/2018	Fourth quarter 2018	EUR 1 M

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

### 2.13 Promotion of European audiovisual Works Online

*Index reference in budget table (WPI):* 2.13

#### Priorities of the year and objectives pursued:

Within the specific objective of promoting transnational circulation, two of the priorities of the MEDIA Sub-programme shall be:

- to support transnational marketing, branding and distribution of audiovisual works on all other non-theatrical platforms;
- to promote new distribution modes in order to foster the development of new business models.
- 37 actions are planned to be supported.

### Expected results:

- Strengthen the attractiveness of legally provided European Video On Demand (VOD) services,
- Increase the collaboration across borders between European VOD services and, potentially, the network effect,
- Improve the digital circulation of European audiovisual works,
- Increase the supply and the visibility and prominence of European audiovisual works on VOD services,
- Increase the audience of European films online
- Develop new business models.

### Description of the activities to be funded

The Promotion of European Audiovisual Works Online scheme shall provide support to:

Action 1: Actions such as digital promotion, marketing, branding, tagging and development of new offers by existing VOD services offering a majority of European<sup>23</sup> films. The aim of the action is to improve the visibility, discoverability and global audience of European audiovisual works and to increase cross border collaboration between European VOD services;

Action 2: the preparation of digital packages facilitating the commercialisation of European audiovisual works on VOD platforms, in particular heritage audiovisual works and/or more recent European audiovisual works having demonstrated commercial potential for online distribution;

Action 3: innovative strategies and online tools for the circulation, distribution and promotion of European audiovisual works, including audience development initiatives focusing on innovative and participatory strategies reaching out to wider audiences with European films.

Action 4: the circulation of factual cultural content on line, through the provision of subtitles to European cultural TV programming across Europe.

### Eligibility and award criteria

#### **A. Eligibility criteria**

#### Eligible applicants

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<sup>23</sup> 'European' refers to all countries participating in the MEDIA Sub-programme according to Article 8 of the Regulation establishing the Creative Europe Programme Regulation (EU) No 1295/2013.

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole traders) where the company does not possess legal personality separate from that of the natural person.

#### Eligible activities

Only those applications corresponding to one of the three Actions described below will be considered as eligible:

#### **Action 1. Support to Promotion, marketing and branding activities of VOD services**

Eligible activities are actions such as digital promotion, marketing, branding, tagging and development of new offers by existing VOD services offering a majority of European works. The aim of the action is to improve the visibility, discoverability and the global audience of European audiovisual works and to increase cross-border collaboration between European VOD services.

The activities should present innovative, coherent and focused strategies in order to increase the global audience of the platforms and valorise their European catalogue. Clear requirements in terms of indicators, quantification and sharing of results should be part of the activities. Collaborations between VOD services on data collection and analysis, audience intelligence, marketing tools, etc. are encouraged.

Transparency will play a key role in the action. Therefore, applications must contain detailed plans for the full publication of the inputs and results of the action. Particular attention should be given to communicating this information to public authorities, Member States and the audiovisual industry.

#### Video on Demand (VOD) - definition:

Service enabling individuals to select audiovisual works from a central server for viewing on a remote screen by streaming and/or downloading.

#### Minimum European Dimension:

The catalogue of films of the VOD platforms must meet the following requirements:

- It must be constituted by at least a total of 500 available audiovisual works.
- It must be constituted by at least 50% of works from countries participating in the MEDIA Sub-programme.
- It must include audiovisual works from at least five countries participating in the MEDIA Sub-programme representing at least five different official languages of the European Union.



- No more than 40% of the audiovisual works may come from a single country.

These criteria must be fulfilled at the start, and for the duration of the action.

European content should comply with the following conditions:

The audiovisual work must be a fiction, an animation or a creative documentary, including feature films (i.e. feature length films), TV films or series and short films.

Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is; and

Produced with the significant participation<sup>24</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

## **Action 2. Support to the development of 'On Line Ready' packages**

Eligible activities are those consisting in assembling and delivering digital packages of European audiovisual works foreseen for online releases in countries where those works are not available on any legal VOD service. It aims at extending their availability and visibility on VOD services provided in European and non-European countries.

Therefore these activities should facilitate the dissemination of European audiovisual works on VOD platforms available in the countries targeted by the project. The catalogue should focus on heritage audiovisual works and/or on more recent European audiovisual works having demonstrated commercial potential for online distribution. The catalogue should follow a clear editorial line and be accompanied by a specific marketing strategy.

The preparation of these packages may cover: the encoding, the subtitling of the audiovisual works, the provision of metadata, the development of transversal/multi-territories marketing strategies and material.

Transparency will play a key role in the action. Therefore, applications must contain detailed plans for the full publication of the inputs and results of the action. Particular attention should be given to communicating this information to public authorities, Member States and the audiovisual industry.

### Eligible catalogue:

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<sup>24</sup> 'Significant participation' is defined as having more than 50% of the points on the basis of a table listing the major participants of an audiovisual work (e.g. director, scriptwriter, actor) which will be included in the guidelines accompanying the call for proposal.

- The project must cover a catalogue of a minimum of 20 European audiovisual works. In case of catalogues constituted only by television series (fiction or animation), the catalogue must include a total of at least 20 episodes of one or several series.
- The catalogue must include audiovisual works from at least two countries participating in the MEDIA Sub-programme representing at least two different official languages of the European Union. In case of catalogues constituted only by television series, this criterion shall not apply
- Each audiovisual work of the catalogue should be made available on VOD services in at least 3 other countries participating in the MEDIA Sub-Programme where they are not available on any legal VOD service. The additional availability of the films for non-European countries is accepted.

The development or creation of new VOD platforms is not eligible under the Action 2.

#### Eligible content: European audiovisual works

Fiction, animation and creative documentary, including feature films (i.e. feature length films), TV films or series. Short films are not eligible.

European content should comply with the following conditions:

Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is; and

Produced with the significant participation<sup>25</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

#### **Action 3. Support to innovative strategies and online tools for the circulation, distribution and promotion of European audiovisual works, including audience development initiatives focusing on innovative and participatory strategies reaching out to wider audiences with European films.**

This action is aimed at encouraging innovative strategies for distributing and promoting European audiovisual works. It shall aim at developing new business models or tools in order to improve the potential audience of European audiovisual works. It shall also aim at supporting online tools and/or databases facilitating the relationships between the various sectors of the European audiovisual industry.

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<sup>25</sup> 'Significant participation' is defined as having more than 50% of the points on the basis of a table listing the major participants of an audiovisual work (e.g. director, scriptwriter, actor) which will be included in the guidelines accompanying the call for proposal.

Projects shall focus on the convergence and complementarity between off-line and online distribution platforms and/or the transnational availability of European audiovisual works within the digital environment and/or new approaches to audience development in the digital age beyond traditional distribution practices.

Transparency will play a key role in the action. Therefore, applications must contain detailed plans for the full publication of the inputs and results of the action. Particular attention should be given to communicating this information to public authorities, Member States and the audiovisual industry.

#### Eligible content: European audiovisual work

The action must focus on European audiovisual works. The audiovisual work must be a fiction, an animation or a creative documentary, including feature films (i.e. feature length films), TV films or series and short films.

European content must comply with the following conditions:

- Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is; and
- Produced with the significant participation<sup>26</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

#### **Action 4. Support to the circulation of factual cultural content on line, through a new action aimed at supporting the provision of subtitles to European cultural TV programming across Europe.**

Cross border online dissemination of cultural content is often slowed down by linguistic borders. At the same time, the new generations of 'digital native' audiences are used to watching content online with subtitles. Therefore, to respond to this market fragmentation at European level and to increase the circulation of European factual cultural programming across Europe, it is necessary to provide support to the provision of subtitles and on-line dissemination of content.

The Parliament has repeatedly pointed to a lack of cross-border access to factual cultural content. To address this situation, the Parliament has financed pilot projects and preparatory actions, aimed at facilitating the cross border access of factual cultural content programmes through the provision of subtitling in other European languages. The results of these innovative actions published (cf. link) are positive and show the importance of subtitling for the development of new innovative solutions for the cross border distribution of European works.

Taking into account these results, it seems appropriate to provide a more stable support to the circulation of factual cultural content on line, through a new action aimed at supporting the

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<sup>26</sup> 'Significant participation' is defined as having more than 50% of the points on the basis of a table listing the major participants of an audiovisual work (e.g. director, scriptwriter, actor) which will be included in the guidelines accompanying the call for proposal.

provision of subtitles to European cultural TV programming across Europe. As such, this action contributes to the objectives of the promotion of EU works on line scheme.

This action will be implemented through a direct grant to ARTE. The direct award of this grant is justified by the specific characteristics of the action, requiring a high degree of specialisation that only the above-mentioned broadcaster possesses.

ARTE is a key player in the European cultural audiovisual environment. The quality of its programming, its efforts in investment in new technologies, as well as its clear transnational dimension and multilingual offer are well recognized across Europe. Since 2014, ARTE has been developing a multilingual offer in English, Spanish, Polish and Italian for a selection of the programmes they broadcast in Germany and France, with support from the EP pilot projects and preparatory actions. The programmes are currently available online in six languages on the channel's website ([www.arte.tv](http://www.arte.tv)), connected TV and mobile apps for smartphones and tablets. Through this linguistic choice ARTE has the potential to reach almost 70% (i.e. about 350 million people) of Europe's 508 million citizens in their mother tongue. ARTE cross border cultural offer is unmatched by any other European broadcaster.

Therefore, following an invitation to ARTE to submit a proposal, in accordance with Articles 189 and 195 (f) of the Financial Regulation, ARTE will be tasked with the provision of subtitles to their factual cultural programming, the on-line dissemination of such content and the definition of adequate promotion strategies to increase on line audiences.

## **B. Award criteria**

### **Action 1**

#### **1. Relevance and European added value (40 points)**

This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

This criterion will take into account:

- The added-value of the project compared to the current activities of the VOD service (**10 points**),
- The relevance of the project vis-à-vis the objectives and the targeted projects of the call for proposals, in particular the objective to improve the visibility, discoverability and global audience of European works (**10 points**),
- The extent, European dimension and scope of the programmes in the catalogue (**10 points**),
- The collaboration with other VOD services, including the cross-border dimension (**10 points**).

#### **2. Quality of the activities (40 points)**

This criterion evaluates the adequacy of the methodology to the objectives, the quality and coherence of the promotion and marketing strategies, the innovative aspects, the feasibility and cost-efficiency.

This criterion will take into account:

- The adequacy of the methodology to the objectives pursued by the project, including the market analysis, the target audience, the timing of the activities **(15 points)**,
- The quality and the innovative aspects of the promotion, marketing or other strategies in order to increase the global audience of the VOD service and to valorise its European catalogue, as well as the techniques and tools deployed **(15 points)**,
- The feasibility and cost-efficiency of the project **(10 points)**.

### **3. Dissemination of project results, impact and sustainability (15 points)**

This criterion assesses the impact of the support on the visibility and the audience of European audiovisual works and the strategies for developing the sustainability of the action.

This criterion will take into account:

- The methodology proposed for assessing the impact and results of the project, for sharing of best practices and for optimising the visibility of the EU support **(10 points)**,
- The methodology proposed for defining appropriate mid-term strategies in order to ensure the sustainability of the VOD service **(5 points)**.

### **4. Organisation of the project team and/or the grouping (5 points)**

This criterion will take into account the distribution of the roles and responsibilities vis -à-vis the objectives of the action.

## **Action 2**

### **1. Relevance and European added value (30 points)**

This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

This criterion will take into account:

- The relevance of the project vis-à-vis the objectives of the call for proposals, in particular to improve the availability and visibility of European audiovisual works on VOD services provided in countries where those works are not available online **(10 points)**,
- The commercial potential of the catalogue for online distribution **(10 points)**,
- The extent, European dimension and scope of the programmes in the catalogue **(10 points)**.

### **2. Quality of the activities (40 points)**

This criterion evaluates the adequacy of the methodology to the objectives and the marketing strategy together with the feasibility and cost-efficiency.

This criterion will take into account:

- The adequacy of the methodology to the objectives pursued by the project **(15 points)**,
- The quality of the promotion and marketing strategies in order to reach the audience on the targeted VOD services in the territories covered by the project, as well as the techniques and tools deployed **(15 points)**,
- The feasibility and cost-effectiveness of the project **(10 points)**.

### **3. Dissemination of project results, impact and sustainability (20 points)**

This criterion assesses the impact of the action on the availability, the visibility and the potential audience of European audiovisual works and the strategies for developing the sustainability of the action.

This criterion will take into account:

- The impact of the project on the availability, visibility and the potential audience of the European audiovisual works on Online services **(10 points)**,
- The methodology proposed for assessing the results and defining appropriate mid-term strategies in order to ensure the sustainability of the project, for sharing of best practices and for optimising the visibility of the EU support **(10 points)**.

### **4. Organisation of the project team and/or the grouping (10 points)**

This criterion will take into account the extent of the partnership, the exchange of knowledge within the partnership and the distribution of the roles and responsibilities vis -à-vis the objectives of the action.

This criterion will take into account:

- the coherence and complementarity of the project team and/or the grouping including tasks division, decision making process and the exchange of knowledge **(10 points)**.

## **Action 3**

### **1. Relevance and European added value (30 points)**

This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

This criterion will take into account:

- The added-value of the project compared to the current situation of the audiovisual markets **(15 points)**,
- European dimension of the audiovisual works and/or of the partnership, the cross-border and cross-language distribution **(15 points)**.

## **2. Quality of the activities (40 points)**

This criterion evaluates the adequacy of the methodology to the objectives and the business model, innovative aspects, the marketing strategy, the feasibility and cost- efficiency.

This criterion will take into account:

- The adequacy of the methodology to the objectives pursued by the project, including: the market analysis, the choice of distribution platforms and/or characteristics of the tools to be used, the target audience and target territories, the choice of audiovisual works, the timing of activities **(15 points)**,
- The quality, complementarities and innovative aspects of the project, including: promotion and marketing activities, new approaches to audience development, strategies to reach audiences on different distribution platforms and/or territories covered, strategies to build new synergies within the audiovisual industry, as well as the techniques and tools deployed **(15 points)**,
- The coherence of the Business model, the feasibility and cost-efficiency of the project **(10 points)**.

## **3. Dissemination of project results, impact and sustainability (20 points)**

This criterion assesses the dissemination of the project's results in view of ensuring the share of information / transparency, the impact of the action on the potential audience of European audiovisual works and the strategies for developing the sustainability of the action.

- The impact of the project on the potential audience and/or the potential circulation's level of European audiovisual works **(5 points)**,
- The capacity to improve the efficiency of relationships between the various sectors of the European audiovisual industry (producers, distributors, sales agents, festivals, cinemas, VOD services...) **(5 points)**,
- The methodology proposed for collecting, analysing and disseminating data in order to share the results, to guarantee the transparency of the project, to propose an exchange of knowledge and best practices and to optimise the visibility of the EU support **(10 points)**.

## **4. Organisation of the project team and/or the grouping (10 points)**

This criterion will take into account the extent of the partnership, the exchange of knowledge within the partnership and the distribution of the roles and responsibilities vis -à-vis the objectives of the action.

This criterion will take into account:

- the coherence and complementarity's of the project team and/or the grouping including tasks division, decision making process and the exchange of knowledge (**10 points**).

#### **Action 4**

1. The relevance of the project and its expected results to the objectives of the call (20 points)
2. European added value in terms of language diversity, geographic coverage and coverage of multiple viewpoints (20 points)
3. Quality of the proposed methodologies & organisation of the project team (30 points)
4. Expected audience figures, substantiated by an outreach plan (20 points)
5. Efficient use of financial resources (10 points)

Implementation by EACEA

Indicative timetable and indicative amount

For Actions 1, 2, 3

Reference	Date	Amount
Call for Proposals EACEA/XX/2018	Fourth quarter 2018	EUR 10.2M

For Action 1 an indicative amount of EUR 4 M.

For Action 2 an indicative amount of EUR 2.06 M.

For Action 3 an indicative amount of EUR 4.1 M.

In case, within any of the three actions, the number of received proposals fulfilling all the criteria of the call is not sufficient to allocate the full indicative budget for the action, the remaining funds may be reallocated to one of the other actions.

For Action 4

Reference	Date	Amount
Grant for action	Second quarter 2019	EUR 2 M

Implementation by EACEA

For Action 4 an indicative amount of EUR 2 M.



Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

## **Procurements**

### **3.01 Stands**

*Index reference in budget table (WPI):* 3.01

Stands services including promotional activities and services to stand participants at the major audiovisual markets and trade fairs. Major audiovisual markets, that can be covered, include for instance : Marché International du Film (Cannes), European Film Market (Berlinale), International Audiovisual Content Market (MIPCOM), International Audiovisual and Digital Content Market (MIPTV), Séries Mania and Marché International du Film d'Animation.

The MEDIA Umbrella stands shall:

- encourage business-to-business exchange by facilitating the access to major audiovisual markets and trade fairs. The targeted European professionals for the MEDIA Umbrella stand represent mostly small and medium sized independent European companies, offering strong European content. The action will increase their capacity to operate transnationally and internationally.
- encourage new companies and companies from countries with a small or medium sized audiovisual capacity to participate in the major audiovisual markets and trade fairs.
- provide a platform to enhance the visibility of the Creative Europe MEDIA Sub-Programme and the Digital Single Market.

Specific contract based on an existing FWC N° 2017-01-01 signed on 11/08/2017.

<b>Reference</b>	<b>Date</b>	<b>Amount</b>
Specific contract	N/A	EUR 2.6M

The overall amount allocated for 2019 is EUR 2.6M. Specific contract amounts depend on the event to be covered. Indicative number of contracts envisaged: 6

Implementation by EACEA

### **4.01 Support to Project selection**

*Index reference in budget table (WPI):* 4.01

The costs related to the experts involved in the assessment of projects of the Media Sub-programme

are included in the Work Programme. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest. The indicative daily remuneration by expert is set at 450 €/day.

Type of procurement: Service

Reference	Date	Amount
Specific contract	N/A	EUR 830 442

Implementation: EACEA

## Methods of intervention – Culture Sub-Programme

### Grants

#### 2.14 Support to European cooperation projects

*Index reference in budget table (WPI):* 2.14

This scheme offers two categories of support. Depending on the scale, needs, nature, objectives of the proposed project, the applicants will have to choose to apply for either category 1 or category 2 referred to hereafter.

##### Category 1 - Smaller scale cooperation projects

This category of projects involves a project leader and at least two other partners having their legal seat in at least three different participating countries. This category has a flexible, interdisciplinary approach. Projects can either focus on one or more priority in one or more cultural and creative sectors.

##### Category 2 - Larger scale cooperation projects

This category of projects involves a project leader and at least five other partners having their legal seat in at least six different participating countries. This category has a flexible, interdisciplinary approach. Projects can either focus on one or more priority in one or more cultural and creative sectors.

#### Categories 1 and 2: Support to smaller and larger scale European Cooperation projects

##### Objectives, priorities and expected results

The main objectives are:

- To strengthen the capacity of the European cultural and creative sectors to operate transnationally and internationally and to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists.
- To contribute to audience development by engaging in new and innovative ways with audiences and improve access to cultural and creative works in the Union and beyond with a particular focus on children, young people, people with disabilities and underrepresented groups.
- To contribute to innovation and creativity in the field of culture, for instance through testing of new business models and promoting innovative spillovers on other sectors.

In order to achieve these objectives, the action focuses on the following priorities:

- Promote the transnational mobility of artists and professionals with a view to enabling them to cooperate internationally and to internationalise their careers;
- Strengthen audience development as a means of improving access to European cultural and creative works and tangible and intangible cultural heritage and extend access to cultural

works to children, young people, people with disabilities and underrepresented groups.

- Foster capacity building through innovative approaches to creation, develop and test new and innovative models of revenue, management and marketing for the cultural sectors, in particular as regards the digital shift, and developing new skills for cultural professionals.
- Enhance intercultural dialogue, promote shared EU values and mutual understanding and respect for other cultures, thereby contributing to the social integration of migrants and refugees.
- As a legacy to the European Year of Culture Heritage, raise awareness of common history and values, and reinforce a sense of belonging to a common European space.

#### Expected results:

Support will be given to around 100 cooperation projects. With a view to establishing an appropriate representation of small scale cooperation projects (Category 1), an indicative envelope of 17,8 million EUR is foreseen for this purpose ( $\pm 40\%$  of the overall budget of the action). Considering the EC's policies and priorities, around 25% of the amount allocated to these small scale cooperation projects should go to qualitative projects focusing on the social integration of migrants and refugees.

#### **A. Eligibility criteria**

##### Eligible projects

Depending on the scale, needs, nature, objectives and priorities of the project, the applicants must choose to apply under either category 1 - Smaller scale cooperation projects, or, under category 2 - Larger scale cooperation projects.

In any event, a project can be submitted under one category only.

The project leader can apply only once a year under a sole category, either category 1 or under category 2.

- For both categories, the maximum duration of a project is 48 months (eligibility period).

Category 1 - Smaller scale cooperation projects. This category includes projects that:

- shall involve a project leader and at least two other partners having all their legal seat in at least three different countries taking part in the Creative Europe – Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one EU Member State or EFTA country;
- are the subject of an application requesting an EU grant of no more than EUR 200 000 representing maximum 60% of the total eligible budget.

Category 2 - Larger scale cooperation projects. This category includes projects that:

- shall involve a project leader and at least five other partners having all their legal seat in at least six different countries taking part in the Creative Europe – Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one EU Member State or EFTA country;
- are the subject of an application requesting an EU grant of no more than EUR 2 000 000 representing maximum 50% of the total eligible budget.

### Eligible applicants

- European cultural operators active in the cultural and creative sectors, as defined in article 2 of the Regulation, and legally established in one of the countries participating in the Culture Sub-programme;
- The project leader must have had a legal personality for at least 2 years on the date of the deadline for submission of applications and are able to demonstrate their existence as a legal person. Natural persons may not apply for a grant.

### Eligible projects

- Depending on the scale and objectives of the project, applicants can apply under one of the two different categories only. For both categories, the maximum duration of a project is 48 months (eligibility period).
- For small scale cooperation projects (Category 1), the EU grant requested is no more than EUR 200 000 representing maximum 60% of the eligible costs.
- For large scale cooperation projects (Category 2), the EU grant requested is no more than EUR 2.000.000 representing maximum 50% of the eligible costs.

## **B. Award criteria**

Only high quality projects will be selected.

Eligible applicants will be assessed on the basis of the following criteria:

### **1. Relevance (30)**

This criterion evaluates how the project implements the selected policy priority(ies) on the basis of a substantiated strategy.

### **2. Quality of the content and activities (30)**

This criterion evaluates how the project will be implemented in practice (quality of the activities and deliverables, methodology) and how well related the activities are to the objectives of the project.

### **3. Communication and dissemination (20)**

This criterion evaluates the project's approach to communicating its activities and results and to sharing knowledge and experiences with in the sector and across borders. The aim is to maximise the impact of the project results at local, regional, national and European levels, and to ensure the sustainability of the impact beyond the project's lifetime.

### **4. Quality of the partnership (20)**

This criterion evaluates the extent to which the structure and management of the project will ensure the effective implementation of the project.

## Implementation EACEA

### Indicative timetable and indicative amount

Reference	Date	Amount
Call for proposals	Fourth quarter 2018	EUR 44.659.800

## 2.15 Support to Literary translation projects

*Index reference in budget table (WPI):* 2.15

### Objectives, priorities and expected results

The objectives of the action are:

- to support cultural and linguistic diversity in the EU and in countries participating in the Culture Sub-programme;
- to strengthen the transnational circulation and diversity of high quality literary works in the long term;
- to improve access to literary works in the EU and beyond and reach new audiences.

Within the above objectives, the priorities of the action are:

- to support the promotion of European translated literature;
- to encourage the translations from lesser used languages<sup>27</sup> into English, German, French and Spanish (Castilian) as these may contribute to a wider circulation of the works;
- to encourage the translation of less represented genres such as works for young public (children, adolescents and young adult), comics/graphic novels, short stories or poetry;
- to encourage the appropriate use of digital technologies in both the distribution and promotion of the works;
- to encourage the translation and promotion of books which have won the EU Prize for Literature<sup>28</sup>
- to raise the profile of translators. For that reason, publishers will be required to include a biography of the translators in each translated book.

Expected results: support of about 60 translation projects.

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<sup>27</sup> Lesser used languages include all the languages officially recognised in EU Member States, except English, German, French and Spanish (Castilian).

<sup>28</sup> <http://www.euprizeliterature.eu>.

## **A. Eligibility criteria:**

### **Eligible applicants**

Publishers or publishing houses established in one of the countries participating in the Culture Sub-programme who have had a legal personality and are active in the publishing sector for at least 2 years on the date of the deadline for submission of applications. Natural persons may not apply for a grant.

### **Eligible projects**

For the call published in 2019, applicants can only apply under category 1 – 2 year projects. Applications from organizations under framework partnership agreements signed in 2018 within the literary translation scheme are not eligible.

#### **Category 1 - Two-year projects**

- maximum duration of 2 years (eligibility period);
- consist in the translation and promotion of a package of 3 to 10 eligible works of fiction from and into eligible languages;
- be based on a strategy for the translation, publication, distribution and promotion of the translated package of works of fiction.

The specific grant for a project in category 1 shall not exceed EUR 100.000 representing no more than 50 % of the eligible costs.

#### **Category 2 - Framework partnership agreements**

In 2018, a Call for proposals was launched for establishing 3-year Framework partnership agreements (FPA) for literary translations. The beneficiaries of a FPA selected under the 2018 Call will be invited in 2019 to submit simplified proposals for their second year of activities, in line with the objectives and the eligibility, selection and award criteria set in the Call for proposals for the FPAs.

The specific annual grants awarded under the FPA shall not exceed EUR 100,000 representing no more than 50 % of the eligible costs.

Irrespective of the category, the following requirements concerning eligibility apply:

### **Eligible languages**

- The source language and target language must be "officially recognised languages" of the countries taking part in the Culture Sub-programme. "Officially recognised languages" are those defined by the Constitution or the relevant national law of the respective country;
- In addition, the source language or the target language must be a language officially recognised in one EU Member State or in an EFTA/EEA country;
- Translations out of Latin and ancient Greek into officially recognised languages are eligible;
- The target language must be the translator's mother tongue (except in cases of less frequently spoken languages if the publisher provides sufficient explanation);

- Translations must have a cross-border dimension; hence the translation of national literature from one official language into another official language of the same country is not eligible.

### **Eligible works**

Works in paper or digital formats (e-books and audio-books) are both eligible.

The works must be works of fiction with a high literary value, irrespective of their literary genre, such as novels, short stories, plays, poetry, comic strips and children's fiction.

Non-fiction works are not eligible, such as: autobiographies or biographies or essays without fictional elements; tourist guides; human science works (such as history, philosophy, economy, etc.) and works related to other sciences (such as physics, mathematics, etc.).

- The works must have been previously published.
- The works must be written by authors who are nationals of or residents in a country taking part in the Culture Sub-programme with the exception of works written in Latin and ancient Greek.
- The works must not have been previously translated into the target language, unless a new translation corresponds to a clearly assessed need. In this case applicants must explain the expected impact on new readers, and provide a convincing explanation of the need for a new translation into the specific target language.

### **Eligible activities**

- Translation, publication, distribution and promotion of a package of works of fiction with a high literary value;
- As a complement to the package, translation of excerpts of works of fiction from the catalogues of publishers and publishing houses to help foster the selling of rights either within Europe or beyond;
- Special events and marketing/distribution organised for the promotion of the translated works of fiction in the EU and outside the EU, including digital promotion tools and promotion of authors at book fairs and literary festivals.

### **B. Award criteria**

Eligible applicants for both categories will be assessed on the basis of the following criteria:

1. Relevance (40 points): This criterion evaluates how the project will contribute to transnational circulation and diversity of works of European literature and to improving access to it.
2. Quality of the content and activities (25 points): This criterion evaluates how the project is implemented.
3. Promotion and communication within Europe and beyond (20 points): If the application package contains EUPL winning books, special attention is paid to the good promotion of these.



4. Winners of the European Union Prize for Literature (15 points): Extra points are automatically granted to applications containing eligible EUPL winning books (5 points per book for maximum 3 books amounting to a maximum of 15 automatic points).

Implementation: EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals and specific agreements under existing FPA's	First quarter 2019	EUR 3.6 M

## 2.16 Support to Networks

*Index reference in budget table (WPI):* 2.16

A call for proposals was launched in 2017 for establishing 4-year Framework Partnership Agreement (FPA). Selected Networks will be invited in 2019 to submit simplified proposals for their third year of activities, in line with the objectives, eligibility, selection and award criteria set in the call for proposals for the FPAs. The specific annual grants awarded under the FPA shall not exceed EUR 250,000.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Specific agreement under existing FPA	First quarter 2019 (under 4-year FPAs signed in 2017 and running until 2021)	EUR 7 M

## 2.17 Support to Platforms

*Index reference in budget table (WPI):* 2.17

A call for proposals was launched in 2017 for establishing 4-year Framework Partnership Agreement (FPA). Selected Platforms will be invited to submit proposals for their 3<sup>rd</sup> year annual programme in 2019, in line with the objectives, eligibility, selection and award criteria set in the call for proposals for the FPAs. The specific annual grants awarded under the FPA shall not exceed EUR 500,000.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Specific agreement under existing FPA	First quarter 2019 (under 4-year FPAs signed in 2017 and running until 2021)	EUR 7.5 M

## **2.18 Special actions - Organisation of EU prizes in the field of culture**

*Index reference in budget table (WPI):* 2.18

### **Priorities, objectives and expected results**

As part of the support for special actions, the Culture Sub-programme supports the organization of four European prizes in the areas of music, literature, architecture and cultural heritage.

Four calls for proposals for Framework Partnership Agreements (FPAs) were published in 2017-2018 and framework partnerships were concluded for the following Prizes:

#### **1) *The European Union Prize for Literature (EUPL)***

The EUPL focuses uniquely on new and emerging authors and seeks to:

- Encourage transnational circulation of literature, raise the profile of winning authors outside their home country and help them reach broader readerships;
- Showcase Europe's wealth of contemporary fiction;
- Raise awareness in the book sector about the literary diversity in Europe;
- Enhance the whole book chain in Europe and promote publishing, translation, selling and reading of books from other European countries;

#### **2) *The EU Prize for cultural heritage***

The EU Prize for cultural heritage is awarded to organisations and individuals and seeks to

- Highlight, celebrate and promote recent, outstanding achievements in the conservation, enhancement and adaptation to new uses, of cultural heritage;
- Foster educational aspects and build on the digital qualities of the winners;
- Showcase remarkable efforts made in raising awareness about cultural heritage and its value to the European society and economy.

#### **3) *The EU Prize for Popular and Contemporary music***

The features of the EU Prize in the field of music (popular and non-classical contemporary music) have been revised. In its new version, the EU Prize is a two-fold instrument intended to not only celebrate emerging talent but also concretely and strategically support artists at a very early stage, to help them incubate, develop and accelerate their international career.

The two very specific objectives of the Prize are:

- Skilling, nurturing and supporting emerging talent.
- Promoting and celebrating European contemporary repertoire.

#### **4) *The European Union Prize for contemporary architecture***

The aim of the EU Prize for contemporary architecture is:

- to highlight recent, excellent examples of architectural creativity in works which are less than two years old,
- to underline that modern architecture is socially and culturally rooted in European cities and is important to people's everyday lives,
- to build and help raise awareness on the benefits architecture can generate for growth, jobs, environment and social cohesion.

The Prizes being supported under the Creative Europe Programme, the general framework is set out in the Regulation establishing this programme. In particular, the programme is open to EU Member States and to other countries as long as they meet the conditions referred to in article 8 of the Regulation.

Under the current FPAs, the EU Prizes will be awarded a grant by way of specific agreements (according to the following tentative timetable) to the partners with whom the FPA was signed.

The maximum co-financing rate can be up to 80% of eligible costs.

Implementation DG EAC

Indicative timetable for the specific agreements under the existing FPAs

<b>Reference</b>	<b>Date</b>	<b>Amount</b>
Literature Prize - EUPL (from the 2020 edition)	Second quarter 2019	EUR 500,000
European Heritage Awards (from the 2020 edition)	Second quarter 2019	EUR 400,000
EU Prize for popular and contemporary music (2020 edition)	Second quarter 2019	EUR 500,000
EU contemporary architecture prize (Young Talent Architecture Award - YTAA 2020 and Prize 2021)	Third quarter 2019	EUR 350,000

## 2.19 Special actions - European Capitals of Culture (ECOC)

*Index reference in budget table (WPI):* 2.19

### Priorities, objectives and expected results

For the ECOC titles 2020 to 2033, the European Capital of Culture action is governed by Decision 445/2014/EU of the European Parliament and the Council<sup>29</sup> as amended by Decision (EU) 2017/1545<sup>30</sup>.

The competitions for the award of the ECOC title are launched by the publication of a call for submissions of applications at least six years ahead of the title-year. The call is also to be seen as the rules of the contest for the awarding of the Melina Mercouri Prize, which is funded under the Creative Europe Programme in line with article 13 (e) of Regulation (EU) No 1295/2013 in connection with article 14 of Decision 445/2014/EU.

The objectives of this EU action are to promote the diversity of cultures in Europe, to highlight the common features they share and to foster the contribution of culture to the long-term development of cities.

Each year, two cities in two different Member States hold the title of European Capital of Culture in accordance with a chronological order agreed by the Council. A city from an EFTA/EEA country, from a candidate country or from a potential candidate can also hold the title every third year starting in 2021.

### Expected results

A) Award of the Melina Mercouri Prize to the ECOC 2020 in Ireland and to the ECOC 2021 in a candidate country<sup>31</sup>.

In accordance with Decision 445/2014/EU, the city of Galway was designated as European Capital of Culture 2020 in Ireland<sup>32</sup> while the city of Novi Sad (Serbia) was designated as European Capital of Culture 2021 in a candidate country<sup>33</sup>.

According to Decision 445/2014/EU, a pecuniary prize of EUR 1.5 million (Melina Mercouri Prize) is awarded to all designated cities. The Prize is paid, provided that a designated city continues to honour the commitments it made at the application stage, complies with the criteria of the Decision and takes into account the recommendations contained in the selection and monitoring reports.

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<sup>29</sup> Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014, OJ L 132, 3.5.2014

<sup>30</sup> Decision (EU) 2017/1545 of the European Parliament and of the Council of 13 September 2017, OJ L 237, 15.9.2017

<sup>31</sup> The Melina Mercouri Prize was awarded to the ECOC 2020 in Croatia (i.e. Rijeka) in 2016 and financed from the 2016 budget (Work Programme 2016) while it is expected to be awarded to the ECOC 2021 in Timisoara (Romania) and Elefsina (Greece) in 2020 from the 2020 budget (Work Programme 2020).

<sup>32</sup> See OJ C 386, 20.10.2016.

<sup>33</sup> See OJ C 32, 1.2.2017.

The prize is awarded in connection with the contest that leads to the designation of a given city as European Capital of Culture while its payment intervenes by the end of March of the year of the ECOC title in line with article 14 of the abovementioned Decision.

The Melina Mercouri Prize will be awarded to Galway 2020 in 2019 and financed from the 2019 budget, while its payment will occur by the end of March 2020.

The Melina Mercouri Prize will be awarded to Novi Sad 2021 in 2019 and financed from the 2019 budget, while its payment will occur by the end of March 2021.

Implementation by DG EAC

Indicative timetable and indicative amount of the Prizes awarded:

Reference	Date	Amount
Galway	Third quarter 2019	EUR 1.5M
Novi Sad	Third quarter 2019	EUR 1.5M

#### B) Calls for submission of applications for the 2026 European Capitals of Culture

In line with the chronological order indicated in the Annex of Decision 445/2014/EU as amended by Decision (EU) 2017/1545, Slovakia and Finland will host an ECOC in 2026.

As a consequence, two calls for submission of applications will be published for these two ECOC titles (one in Slovakia and one in Finland). These calls cover the contest for the award of the ECOC title and for the award of the Melina Mercouri Prize.

#### Eligibility criteria

The competition is exclusively addressed to the cities of the countries designated in the Annex of the relevant Decision for the year 2026 (Slovakia and Finland).

Every application must be based on a cultural programme with a strong European dimension. The programme shall cover the year of the title and shall be created specifically for the title.

#### Exclusion criteria

The applicant city shall be excluded from receiving the prize if it is in one of the situations referred to in article 136(1) and articles 141 and 142 of the Financial Regulation.

#### Award criteria

The award criteria fall into six categories corresponding to the provisions of article 5 of Decision 445/2014/EU:

- Contribution to the long-term strategy,
- European dimension,

- Cultural and artistic content,
- Capacity to deliver,
- Outreach,
- Management.

The publication of these calls has no impact on the budgetary appropriations under this action in 2019. However, as indicated above and in the calls themselves, these calls have to be considered as the rules of the contest in the meaning of articles 206(2) and 207 of the Financial Regulation for the awarding of the Melina Mercouri Prize to the two ECOC 2026. Their publication will therefore lead to a budget appropriation at a later stage.

Implementation by DG EAC

## **2.20 Special actions - Cooperation with International Organisations**

*Index reference in budget table (WPI):* 2.20

### Priorities, objectives and expected results

Cooperation with international organisations active in the field of culture can bring added value for the realisation of the Programme's objectives, bringing in competence in specific areas to maximise the impact of the Programme's action.

### Description of the activities to be funded under the call for proposals

- Support for the validation phase of the CREASSESS project, with the OECD, to test internationally an assessment tool that will help teachers assess the creative and critical thinking skills of their students
- In order to cooperate in the organization of the European Heritage Days 2019, an agreement will be signed with the Council of Europe.

### Award Criteria

- The proposals will be assessed on the basis of their relevance of the proposed action plan to the general objectives of the Programme (cultural diversity and competitiveness of the cultural and creative sectors).
- The grants will be awarded without a call for proposals on the basis of article 195 (d) of the Financial Regulation. The above mentioned international organizations are referred to in article 8(6) of the Creative Europe Regulation.

### Maximum possible rate of co-financing of the eligible costs

- The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

Implementation by DG EAC

Indicative timetable and indicative amount of the grants awarded without a call for proposals

Reference	Date	Amount
European Heritage Days	First quarter 2019	EUR 600,000

### 3.01 Special actions - European Heritage Label Network

*Index reference in budget table (WPI): 3.01*

The support to the EHL Network, relating to the reinforcement of the EHL site's networks' capacity to operate transnationally will include:

- Supporting actions providing EHL sites with skills, competences and know-how that contribute to strengthening them, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing of new business and management models;
- Strengthening the capacity of EHL sites to cooperate internationally and to internationalise their careers and activities in the Union and beyond, when possible on the basis of long-term strategies;
- Providing support to strengthen international networking of the EHL network of sites.

#### Expected results

- The grant agreement resulting from this call for proposals will be allocated to one single project.

### **Main eligibility criteria**

#### Eligible applicants

- Applicants are active in the cultural and creative sectors as defined in article 2 of the Regulation
- and have a strong connection with the European Heritage Label.
- and are legally established in one of the countries participating in the Culture Sub-programme
- Natural persons may not apply for a grant.

### **Main eligible activities**

Illustrative examples of the kinds of activities that can be supported within this grant, if they contribute to the above objectives and priorities, include the following (please note this list is not exhaustive):

- The organisation of meetings, conferences, workshops and/or the development of tools, including digital tools to foster information exchange, exchange of practice and informal peer learning which are important to strengthening the capacity of their sectors, in particular internationalising and professionalising it.
- Facilitating multilateral exchanges, professional networking and partnership and project development. Exchanges maybe among professionals, or multi-layered, e.g. with artists, policy-makers, etc.
- The analysis and comparison of policies, programmes and impediments to the development of culture at European, national, regional and local levels. The dissemination of accessible and re-usable knowledge to cultural operators, decision- makers, investors, public opinion.

- The collection of quantitative and qualitative data on sector developments and the development of methodologies for collecting comparable data and its interpretation by these networks where possible. This will help to address the current lack of comparable quantitative and qualitative data on various sectors.
- The preparation of newsletters, maintenance of professional databases to assist cultural professionals, artists or audiences.
- Activities, which encourage the sharing and appreciation of Europe's cultural heritage as a shared resource, to raise awareness of common history and values, and to reinforce a sense of belonging to a common European space.

Maximum possible rate of co-financing of the eligible costs.

The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

**Main award criteria**

Eligible applicants will be assessed on the basis of the following criteria:

**1. Relevance (30)**

The extent to which the proposal addresses the priorities of the action and contributes to attain its objectives, as well as the extent to which the proposed network is able to achieve an optimal geographical balance and coverage across EU Member States.

**2. Quality of the content and activities, (40)**

This criterion evaluates how the project will be implemented in practice (quality of the activities and the deliverables, and working arrangements).

**3. Management of the project (30)**

The quality of the proposal regarding the capability to organize, coordinate and implement the various aspects of the proposed activities.

Maximum possible rate of co-financing of the eligible costs

The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

One grant agreement based on a call for proposals

Indicative number of agreement envisaged: 1

Implementation by DG EAC

Reference	Date	Amount
European Heritage Label Network	4 <sup>rd</sup> quarter 2018	EUR 500 000



### 3.07 Support for the European Union Youth Orchestra

*Index reference in budget table (WPI): 3.07*

#### Objectives, priorities and expected results

The action enables the European Union Youth Orchestra (EUYO) to continue operating as a body promoting European values, talent and diversity, with a specific focus on youth. EUYO was founded at the request of the European Parliament in 1976<sup>34</sup> and received the patronage of the successive Presidents of the European Commission. During the last forty years, EUYO has been playing a unique role in promoting artistic excellence, intercultural dialogue and mutual understanding through music.

EUYO unites Europe's most talented young musicians from the EU Member States in a world-class orchestra that transcends cultural boundaries, working together under internationally renowned and inspiring professors, conductors and soloists to achieve the highest possible standard of orchestral performance. EUYO provides an annual opportunity for the participants (who are selected further to a competitive process based on auditions) to live and work together, to develop exchange of best practices and mutual understanding, and to increase their awareness of the musical and cultural aspects of Europe's countries and regions, and Europe's place in the global culture.

An operating grant will be awarded in 2019 in the meaning of Article 180(2) (b) as a body which has an objective forming part of and supporting, the EU cultural policy and in particular contributing to promoting intercultural dialogue, mutual respect and understanding through culture and the arts.

This grant will be awarded to EUYO as a "body identified by a basic act" within the meaning of Article 195 (d) FR.

Regulation (EU) N° 1295/2013 establishing the Creative Europe Programme 2014-2020 has been amended to include the EUYO<sup>35</sup>. In line with this amended, the EUYO should be included among the measures benefitting from support from the Culture Sub-programme and the Cross sectoral strand.

#### Eligible activities

Eligible activities to be taken into consideration are those which are necessary for EUYO's day-by-day functioning, and which are intended to achieving the objectives referred to under objectives and priorities and directly connected with these.

#### Award criteria

1. European dimension (40): This criterion evaluates how EUYO, through its program at a

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<sup>34</sup> Resolution of 8 March 1976, OJ C79 of 5 April 1976.

<sup>35</sup> Regulation (EU) 2018/596 of the European Parliament and of the Council of 18 April 2018 amending Regulation (EU) No 1295/2013 establishing the Creative Europe Programme (2014 to 2020) - OJ L 103) of 23.04.2018.

European level and its geographical scope, will concretely bring added value at European level and act as a real 'representative' of European values and culture.

2. Quality of the content and activities (30): This criterion evaluates how EUYO will implement its work program and how it will be beneficial to the objective of social inclusion in particular (artistic programme, quality of the training activities and deliverables, strategy to promote the professional and artistic excellence of young musicians from EU Member States, working arrangements including related staff and administrative costs, cost-effectiveness and consistency of budget with the eligible activities).
3. Communication, audience development and dissemination (30): This criterion evaluates how EUYO will communicate its activities and results and will share knowledge and experiences with other organisations or orchestras. It also helps assess the strategy to engage both existing and new audiences, in particular young people. Finally, it evaluates the appropriateness, clarity and impact of the planned communication activities.

#### Maximum possible rate of co-financing of the eligible costs

The operating grant is limited to a maximum co-financing rate of 80% of total eligible costs and to a maximum of EUR 600 000, of which EUR 400.000 will be covered under the Culture Sub-programme - (WPI 3.07) and EUR 200.000 will be covered under the Cross-sectoral Strand - (WPI 3.08).

Implementation by DG EAC

Reference	Date	Amount
Support for the European Union Youth Orchestra	2nd quarter 2019	EUR 400 000

### **5.03 Mobility scheme for artists and creative people**

*Index reference in budget table (WPI):* 5.03

#### Rationale:

Investing in a dedicated and flexible mobility scheme at EU level targeting artists' and culture professionals' capacity to co-create across borders to help address the shortcomings in existing mobility support schemes and unleash the potential of the sector to contribute to EU's ambitions and values.

#### Implementation:

The mobility scheme for artists and professionals of the culture and creative sector was launched in 2018 with the aim to allow the testing of a funding scheme to be activated on a regular basis from 2021 onwards, in the next generation of EU programmes.

In particular, the following objectives are pursued during the second year of this mobility scheme:

- Test a mobility fund that would act in complementarity of existing mobility schemes available at local, regional and/or national levels;
- Formulate policy recommendations to the European Commission, the European Parliament and Member States towards the full implementation of such a Fund in the next generation of EU programmes.

This action will be implemented through a call for proposals.

Description of the activities to be funded under the call for proposals:

This action will be implemented through specific support to individual mobility actions in the culture and creative sectors. In this regard, the mobility actions implemented under this pilot scheme should imperatively go beyond the traditional residencies and talent exchange's programmes and aim at increasing and improving creativity, job opportunities, professional development and access to new markets, experimentation and innovation.

The mobility actions implemented during the pilot phase should have at least the following distinctive features:

- Be part of a creative and cultural project (with a preference for innovative projects touching upon various disciplines and sectors);
- Cover individual, flexible and short-term opportunities with a balanced geographical coverage;
- Be open to artists and/or culture professionals who are resident of a EU Member State or of a country participating in Creative Europe Programme;

Applicants' eligibility:

The call for proposals will only be open to legal persons which can demonstrate:

- Proven experience of minimum 5 years within the creative and cultural sectors;
- Proven experience in organizing mobility activities for artists and/or creative people at European and International level;
- Proven experience of managing at least 2 high-level projects over the last 5 years, at European and/or International level;
- Ability to communicate fluently in at least two EU languages including English (C1 level).

Only applications from legal entities established in the EU Member States and in non-EU countries that participate in the Creative Europe Programme are eligible.

Applications will be evaluated on the basis of the following award criteria:

1. Relevance and European added-value of the project (20 points)
2. Quality of the content and activities (40 points)
3. Dissemination of project results (30 points)
4. Organisation of the project team (10 points)

The maximum EU co-financing rate will be 80%

Implementation by DG EAC

Indicative timetable and indicative amount of the grant awarded:

Reference	Date	Amount
Call for proposals	2nd quarter 2019	EUR 1 500 000

## **Procurements**

### **3.02 Special actions: European Heritage Label**

*Index reference in budget table (WPI):* 3.02

Under the terms of article 17 of Decision No 1194/2011/EU<sup>36</sup>, the Commission shall be responsible for the overall coherence and quality of the action, ensuring coordination between the Member States and the European panel, providing support to the European panel, as well as communicating information concerning the Label and ensuring its visibility at Union level and foster networking activities between the sites who have been awarded the Label.

One or, if necessary, more specific service contracts will be signed under the Commission's framework contracts to carry out a series of communication activities on the label and to ensure its visibility at Union level. On top of it, a grant will be awarded to ensure networking activities among the sites, to support the implementation of the action.

Type of procurement: Service contract

The overall amount allocated for 2019 is EUR 300,000.

Indicative timeframe for launching the procurement procedure: 1 contract in the first quarter 2019 and one contract in the last quarter of 2019.

Implementation by DG EAC

Reference	Date	Amount
European Heritage Label	1st and 4rd quarter 2019	EUR 300 000

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<sup>36</sup> Decision No 1194/2011/EU of 16 November 2011 establishing a European Union action for the European Heritage Label (OJ L 303 22.11.2011, p.1).

### 3.03 Support activities for the European Capitals of Culture and the European Heritage Label

*Index reference in budget table (WPI): 3.03*

Under the terms of article 6 of Decision No 445/2014/EU, a panel of independent experts shall be established for the selection and monitoring procedures of European Capitals of Culture 2020 to 2033.

Under the terms of article 17 of Decision No 1194/2011/EU, the Commission shall be responsible for providing support to the European panel in charge of the selection of European Heritage Label sites.

Both the European Capitals of Culture and the European Heritage Label are provided support through the Creative Europe Programme, pursuant to articles 13.1.e) and 24.4 of the Regulation.

Type of contract: service contract

The overall amount allocated for 2019 is EUR 350,000 Indicative

Number of contracts envisaged: 25

Indicative timeframe for launching the procurement procedure:

- European Capitals of Culture: first quarter 2019
- European Heritage Label: last quarter first quarter 2019

Implementation by DG EAC

Reference	Date	Amount
Support to European Capitals of Culture and European Heritage Label	1 <sup>st</sup> quarter 2019	EUR 350 000

### 3.08 Support to Music

*Index reference in budget table (WPI): 3.08*

The action will promote activities linked with music as a cultural and creative sector in transformation, in line with the general objectives of the Programme (promote cultural diversity and competitiveness of the cultural and creative sectors). In the context of the Music Moves Europe initiative, the main focus will be on deepening the dialogue with music stakeholders in areas, such as mobility and distribution of European works, education and training and support for emerging artists and international careers, and on improving music-related data and analysis.

This action will be implemented through specific contracts based on existing framework contracts or on a new call for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
Dialogue with music stakeholders, under "Music Moves Europe" procurement	1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> quarter 2019	EUR 300 000

### 3.09 Policy development

*Index reference in budget table: 3.09*

The action will allow the Commission to consult and engage with cultural and creative stakeholders in order to map emerging needs of specific sub-sectors and allow different stakeholders to provide ideas and messages that can feed into policy development and the reflection on and implementation of the existing and future funding schemes and supported actions. Ad hoc activities targeting one or the other sub-sector such as targeted meetings with experts from these new sub-sectors at relevant sector events or in Brussels, exploratory actions such as short-term working groups or questionnaires, will be also envisaged, as appropriate, in line with the general objectives of the Programme (promote cultural diversity and competitiveness of the cultural and creative sectors).

The action will be implemented through procurement.

This action will be implemented through specific contracts based on existing framework contracts or on a new call for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
Policy development	1st quarter 2019	EUR 300 000

### 4.02 Support to Project selection

*Index reference in budget table (WPI): 4.02*

This item concerns the costs related to the experts involved in the assessment of projects of the Culture Sub-programme. The experts are selected based on existing lists established following Calls for Expression of Interest. The indicative daily remuneration by expert is set at 450 €/day.

Type of procurement: Service

The overall amount allocated is EUR 750.000.

Implementation by EACEA

Reference	Date	Amount
Support to project selection	Third and fourth quarter of 2019	EUR 750 000

#### 5.04 Action Plan Cultural Heritage

*Index reference in budget table (WPI):* 5.04

- **Peer learning on cultural heritage good practices**

The European Year of Cultural Heritage has demonstrated that peer learning between EU experts and officials at national and regional levels was in need on a number of cultural heritage policy issues. A scheme will be put in place allowing for peer learning to take place through physical meetings and study visits on issues such as engagement with cultural heritage (audience development, policies to engage hard-to-reach audiences, participatory governance, etc.); sustainability of cultural heritage (looking for example at best practices of long-term cultural investment plans established prior to investing in cultural heritage restoration, good practices of sustainable cultural tourism etc.) and protection of heritage (for example implementation of quality standards for the renovation of cultural heritage funded with EU support, fast reaction mechanism to protect heritage from natural and man-made disaster).

This action will be implemented through specific contracts based on existing framework contracts or on a new call for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
Call for Tender	3rd quarter 2019	EUR 500 000

- **Global problem solving platforms on Heritage**

The European Year of Cultural Heritage has been a watershed in mainstreaming cultural heritage in EU policies. Efforts should now turn to reinforcing EU leadership on the global arena on innovative aspects of heritage policies.

A two year programme of meetings on the future of heritage will be implemented. It will take the form of global problem solving platforms gathering EU and EU member States experts, international institutions and young experts and leaders from third countries. Each platform will deliver proposals and insights to shape the future of cultural heritage policy, creating a global community of practice and heritage-based solutions that will develop smart responses to new major societal challenges.

The indicative topics for global problem solving platforms are as follows: heritage and social

innovation; heritage, digital platforms and cultural and creative industries, and heritage and urban regeneration.

This action will be implemented through specific contracts based on existing framework contracts or on a new call for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
FWC	2nd quarter 2019	EUR 500 000



## Methods of intervention – Cross-Sectoral Strand

### Grants

#### 2.21 Support to Creative Europe Desks

*Index reference in budget table (WPI): 2.21*

##### Priorities of the year, objectives pursued and expected results

- Promote Creative Europe Programme at national level;
- Assist the cultural and creative sectors regarding the Programme and
- provide information on the various types of aid available under Union policy;
- Stimulate cross-border cooperation between professionals, institutions and networks;
- Support the Commission by providing assistance regarding the cultural and creative sectors in the Member States, for example through the provision of data on these sectors;
- Support the Commission in ensuring proper communication and dissemination of the results and impacts of the Programme. The Creative Europe Desks network shall ensure communication and dissemination of information concerning the Union funding awarded and results obtained for their country.

##### Description of the activities to be funded under the call for proposals

The Creative Europe Desks will receive financial support to carry out the following activities:

- Organize info days, at the national (or local, where appropriate) level to promote and to ensure wide publicity of the Creative Europe Programme, presenting the conditions of participation and the application deadlines.
- Present the Programme in the framework of events, conferences organised by the Creative Europe Desks or by other organisations.
- Facilitate cross-border cooperation and participation in the Creative Europe Programme by assisting the culture and creative sectors and by providing technical assistance measures (in workshops, meetings)
- Communication and dissemination of the selection results, results of finalised projects and the impact of the Programme in their country
- Ensure a continuous exchange of information between the information offices of other relevant programmes in their country and to ensuring networking activities

## Award Criteria

The award of the Creative Europe Desks action grants shall be subject to the principles of transparency and equal treatment.

Applications shall be assessed against the following criteria up to a total of 100 points:

### 1. Relevance (80 points)

This criterion evaluates the relevance of the proposed action plan to the tasks assigned to the Creative Desks as laid down in Article 16 of the Regulation:

- provide information about, and promote, the Programme in the countries participating in the Programme;
- assist the cultural and creative sectors in relation to the Programme
- provide basic information on other relevant support opportunities available under Union policy; stimulate cross-border cooperation within the cultural and creative sectors.

### 2. Efficiency of the estimated budget (20 points)

This criterion evaluates the cost/efficiency of the action plan and budget proposed by the applicant.

Proposals which at the stage of the evaluation score 50 points or less will be rejected.

The action grants will be awarded without a call for proposals on the basis of article 195 d) FR, as Creative Europe Desks are referred to in article 16 of the Programme Regulation.

The proposal of the budget breakdown is based on the population, GDP and price level of each country, with a cap of +20% and a floor of -10% compared to the 2012 commitments which are grouped in 9 categories:

- less than 15 points (allocation is max EUR 75 000),
- between 16 and 75 (EUR 82.500),
- between 76 and 100 (EUR 117.500),
- between 101-600 (EUR 145.000),
- between 601-1200 (EUR 175.000),
- between 1201-7000 (EUR 217.500),
- between 7001-20000 (EUR 355.000),
- between 20001-25000 (EUR 430.000)
- and as from 25.001 and higher (EUR 575.000).

The methodology of calculation is based on the following formula:

$$(\text{Population Member State} \times 100 / \text{Total population of the Member States}) \times (\text{GDP Member State} \times 100 / \text{Total GDP of the Member States}) \times (\text{Price level Member State});$$
 with a fixed maximum amount per ceiling.

After the transitional period 2014-2016, as from 2017 onwards, the adopted methodology on the basis of population, GDP and price level per country, with maximum fixed ceilings and with a cap of +20% and a floor of -10%, is fully applicable.

Maximum 50% of the eligible costs will be granted by the Commission, with a maximum per

country as stated in the breakdown. The other 50% has to be covered by the national government or by own or raised funds.

The detailed list of maximum ceilings per country is included in Annex X and will be part of the guidance note for the desks

Implementation by EACEA

Indicative timetable and indicative amount of the grant(s) awarded without a call for proposals

Reference	Date	Amount
Support to Creative Europe Desks (Guidance note EACEA/36/2017)	First quarter 2019 (3 year-FPA signed in 2018 and running till 2020)	EUR 5.555.656

## 2.22 Support to Presidency events

*Index reference in budget table (WPI):* 2.22

Priorities, objectives and expected results

- Fostering policy cooperation
- Assisting Presidencies in developing their priorities in the field of culture and
- Following up the progress and results achieved in the field of culture

The financial support should help the EU Presidency achieve its ambitions in the field of cultural policy. Moreover, the fact that these events are organised by the country holding the Presidency of the Council can contribute to political impact going beyond culture.

### Description of the activities

Grants will be awarded to the Romanian and Finnish Presidencies to organise conferences and meetings of Directors-General on priority policy topics, together with associated activities for the exploitation of projects and programme results.

Topics to be treated in these co-financed events will be agreed with the Presidencies during 2017/2018 and will be drawn from amongst the priorities defined in the European Agenda for Culture and the Council Work Plan for Culture 2015-2018 or correspond to the priorities of the Commission with regard to strengthening the European creative and content industries in the digital single market. This includes the contribution of the cultural and creative sectors to growth and jobs, the role of culture in local and regional development strategies, cultural heritage and culture in EU external relations.

### Award criteria

Applications will be assessed according to the potential contribution of the action plan proposed to achieve the general objectives of the Programme (promote European cultural and linguistic diversity and Europe's cultural heritage and strengthen the competitiveness of the European cultural and creative sectors).

The grants will be awarded without a call for proposals on the basis of article 195 (c) FR.

Maximum possible rate of co-financing of the eligible costs

The EU grant is limited to a maximum co-financing rate of 50% of total eligible costs.

Implementation by DG EAC and by DG CNECT

Indicative timetable and indicative amount of the grant(s) awarded without a call for proposals

Reference	Date	Amount
Romanian Presidency	First quarter 2019	EUR 200,000
Finnish Presidency	Third quarter 2019	EUR 200,000

### **2.24 European Audiovisual Observatory**

*Index reference in budget table (WPI):* 2.24

#### Priorities of the year, objectives pursued and expected results

The European Audiovisual Observatory is an entity established by an enlarged partial agreement of the Council of Europe. The Regulation (EU) No 1295/2013 (Article 11.1) states that the EU shall be a member of the Observatory for the duration of the Programme.

The Union's participation in the Observatory shall contribute to the achievements of the MEDIA Sub-programme's priorities by:

- a) Encouraging transparency and the establishment of a level playing field in the accessibility of legal and financial/market information and contributing to the comparability of legal and statistical information;
- b) Providing data and market analysis useful for the elaboration of the action lines of the MEDIA Sub-programme and for the evaluation of their impact on the market.

### Description of the activities to be funded

1. As all members of the European Audiovisual Observatory (EAO), the European Union contributes to its operating costs through an annual membership fee in accordance with Art 239 of the Financial Regulation. The membership gives the same rights to the Commission as to the members of the Council of Europe, namely voting rights in the Executive Council on the budget and work programmes.

The Observatory provides, as a Basic Service access to data, briefings and reports in the audiovisual field to cater for the specific needs of the Commission, notably in the context of the European Film Forum, the recently launched strategic dialogue with the national film funds (EFADs) and preparations of the Digital Single Market proposals in the audiovisual field.

2. In addition, the Commission will undertake cooperation activities with the Observatory. Support will be awarded for this purpose without a call for proposals on the basis of article 195 (d) FR, through a grant agreement with the Observatory implemented under the existing Framework Administrative Financial Agreement with the Council of Europe.

An action will be agreed with the Observatory to implement these activities. This action will include the development and maintenance of a Directory of European films available on VOD, including the restructuring of the relevant database and collecting recent data. The co-financing rate will not exceed 80% of the eligible costs.

### **Award Criteria**

Relevance of the proposed action plan to the general objectives of the Regulation:

- To strengthen the competitiveness of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.
- To safeguard, develop and promote European cultural and linguistic diversity
- Cost-effectiveness

Implementation by DG CNECT

Indicative timetable and indicative amounts

Reference	Date	Amount
One membership fee	First quarter 2019	EUR 265,000
One action grant	First quarter 2019	EUR 505,000

### 3.04 Policy development – Culture and Cultural heritage for local development

*Index reference in budget table (WPI):* 3.04

The action supports a project in cooperation with the OECD on maximising the impact of culture and cultural heritage for local development

The New European Agenda for Culture highlights the relevance of culture for cities and regions. This project aims at equipping local authorities and stakeholders with the tools needed to maximize the impact of culture, creativity and cultural heritage for local development.

The grant will be awarded without a call for proposals on the basis of article 195 (d) FR. The above mentioned international organization is referred to in article 8(6) of the Creative Europe Regulation.

Maximum possible rate of co-financing of the eligible costs.

The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.

The overall amount allocated is EUR 300.000.

Implementation by DG EAC

Reference	Date	Amount
Culture and cultural heritage for local development	First quarter 2019	EUR 300 000

### 4.06 Bridging culture and audiovisual content through digital

*Index reference in budget table (WPI):* 4.06

#### Priorities of the year, objectives pursued and expected results

Innovative technologies can build bridges among different cultural and creative sectors. The role of digital technologies for cultural and creative sector is at the heart of the Commission's Digital4Culture strategy. That is the Commission's strategy coupling culture and digital, using the digital potential to empower the positive economic and societal effects of culture.

Digital production and distribution in the age of media convergence is one of the pillars of the strategy. The digital revolution enables the creation of new and innovative artistic creations, but also innovative ways of presenting cultural heritage. In the digital environment, convergence of media – in particular audiovisual – and content is profoundly affecting production and distribution models. By using digital tools (including data and algorithms), the production of culture and creative goods can find new forms of expression, enhance cultural experiences (e.g. in museums and art galleries) and bring about new forms of cooperation among artists and other actors. In turn, culture and the arts can bring in their creativity potential to enhance the innovative capacity of Europe, both for society and industry.

In the light of this, this action will implement project(s) at the cross roads between different cultural and creative sectors (including audiovisual), for instance through the use of innovative technologies, including virtual reality. It will also foster innovative cross-sectoral approaches and tools to facilitate access, distribution, promotion and monetisation of culture and creativity, including cultural heritage. This action is related to Article 15.1.(d) of the Creative Europe legal basis.

#### Description of the activities to be funded under the call for expressions of interest

This action will be implemented through support to projects

a) featuring new forms of creation at the cross roads between different cultural and creative sectors, including the audiovisual sector, and through the use of innovative technologies, including virtual reality, or

b) fostering innovative cross sectoral approaches and tools to facilitate access, distribution, promotion and/or monetisation of culture and creativity, including cultural heritage.

The results of the undertaken actions should be shared with stakeholders and policy makers through the organisation of a public workshop and assessment of the impact of the action.

The call will be launched in the first quarter of 2019 in order to design and implement the action. Prior to the launch of the call, consultations and information meetings with the stakeholders will be organised in the first quarter of 2019.

#### Expected results

Through enhancing the cooperation among different cultural and creative sectors and through the use of new technologies, the action is expected to bring positive and long-lasting effects on the production, access, distribution, promotion and monetisation of culture and creativity, including cultural heritage.

#### A. Eligibility criteria

##### Eligible applicants

The proposal must be submitted by an applicant or a group of applicants (consortium) presenting a diverse range of expertise across several cultural and creative sectors, including audiovisual.

The applicant (or the consortium coordinator) must be established in a programme country.

##### Eligible activities

Projects including an audiovisual and new technology aspect to be implemented in at least one of the following areas: museums, live performance and/or cultural heritage.

Projects require at least 3 partners coming from three different countries participating in the Creative Europe programme.

## B. Award criteria

Applications will be evaluated on the basis of the following award criteria:

### **1. Relevance and European added-value of the project (35 points)**

This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

This criterion will take into account:

- The relevance, degree of innovation and added-value of the project compared to the current situation of the markets (10 points),
- Number and diversity of sectors (cultural and creative sectors, including audiovisual, other sectors including tech industry) covered by the action (10 points)
- European dimension of the partnership, number and complementary nature of the linguistic areas and territories covered by the action (15 points).

### **2. Quality of the content and activities (25 points)**

This criterion evaluates the quality of the proposed action, the adequacy of the methodology to the objectives, the feasibility and cost-efficiency.

This criterion will take into account:

- Quality, feasibility and cost/benefit of the proposed action, adequacy of the methodology to the objectives pursued by the project, including the market analysis, the target audience and target territories, the choice of the works and technology, the timing of activities (20 points)
- Feasibility and cost-efficiency (5 points)

### **3. Impact and Dissemination of project results (20 points)**

This criterion assesses the dissemination of the project's results in view of ensuring the share of information / transparency, the impact of the support on the potential audience for cultural and creative goods and the strategies for developing the sustainability of the action.

This criterion will take into account:

- The impact of the project on the potential audience of European works (5 points)
- The capacity to improve the relationships among the various sectors of the creative and cultural industries (including audiovisual) and beyond and to make the most of the potential benefits of innovative technology (5 points)
- The methodology proposed for collecting, analysing and disseminating data in order to share and promote the results, to guarantee the transparency of the project, to propose an exchange of knowledge and best practices and to optimise the visibility of the EU support (10 points).

### **4. Organisation of the project team (20 points)**

This criterion will take into account the extent of the partnership, the exchange of knowledge within the partnership and the distribution of the roles and responsibilities vis-à-vis the objectives of the action



This criterion will take into account:

- Quality of the project management plan, including quality of the personnel involved and governance structure (10 points);
- Adequacy of the track record of the team in relation to the objectives of the project (10 points)

The minimum contribution per action is of EUR 150.000.

The maximum EU co-financing rate will be 60%.

Implementation by EACEA

Indicative timetable and indicative amount of the grant awarded

Reference	Date	Amount
Call for proposals	First quarter 2019	EUR 1.75 M

### 3.08 Support for the European Union Youth Orchestra

*Index reference in budget table (WPI): 3.08*

The description can be found under the (WPI 3.07) of the Culture Sub-programme.

Regulation (EU) N° 1295/2013 establishing the Creative Europe Programme 2014-2020 has been amended to include the EUYO. In line with this amendment<sup>37</sup>, the EUYO should be included among the measures benefitting from support from the Culture Sub-programme and the Cross sectoral strand.

This single operating grant is limited to a maximum co-financing rate of 80% of total eligible costs and to a maximum of EUR 600 000 and, following the adoption of Regulation (EU) N° 1295/2013, EUR 400.000 shall be covered under the Culture Sub-programme (WPI 3.07) and EUR 200.000 will be covered under the Cross-sectoral Strand (WPI 3.08).

Implementation by DG EAC

Reference	Date	Amount
Support for the European Union Youth Orchestra	2nd quarter 2019	EUR 200 000

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<sup>37</sup> Regulation (EU) 2018/596 of the European Parliament and of the Council of 18 April 2018 amending Regulation (EU) No 1295/2013 establishing the Creative Europe Programme (2014 to 2020) – (OJ L 103) of 23.04.2018.

## Financial Instruments

### 4.04 Cultural and Creative Sectors Guarantee Facility

*Index reference in budget table (WPI): 4.04*

One of the specific objectives of the Creative Europe Programme is to strengthen the financial capacity of SMEs and micro, small and medium-sized organisations in the cultural and creative sectors in a sustainable way, while endeavoring to ensure a balanced geographical coverage and sector representation. Specific provisions for this financial instrument are provided in Article 14 and Annex 1 of the Regulation.

#### Expected results

With the available budgetary resources as well as a top-up of EUR 60M from the European Fund for Strategic Investment (EFSI), it is expected that over the period 2016-2022 several thousand CCS SMEs shall receive debt financing for a total value of up to EUR 1 billion.

#### Indicators

Indicators for the 2019 budget are:

- (i) the volume of loans guaranteed in the framework of the Guarantee Facility, categorised by national origin, size and sectors of SMEs and micro, small and medium- sized organisations;
- (ii) the volume of loans granted by participating financial intermediaries, categorised by national origin;
- (iii) the number and geographical spread of participating financial intermediaries;
- (iv) the number of SMEs and micro, small and medium- sized organisations benefiting from the Guarantee Facility, categorised by national origin, size and sectors;
- (v) the average default rate of loans;
- (vi) the achieved leverage effect of guaranteed loans in relation to the indicative leverage effect (estimated at a level of 1:5,7).

#### Description of the activities to be funded under the call for interest

The financial instrument under the Creative Europe Programme provides for a debt instrument as well as a Capacity Building Scheme.

The call for (counter) guarantees sets out the terms and conditions for the implementing mechanism under the debt instrument (e.g. guarantee rate, guarantees cap, eligibility criteria for CCS SMEs and organisations, cultural and creative sectors eligibility criteria).

The call for expression of interest is addressed to eligible Financial Intermediaries that are:

- (i) In respect of guarantees provided under the CCS GF, public or private entities (including credit or financial institutions), if applicable, duly authorised to carry out lending or leasing activities or providing bank guarantees in accordance with applicable legislation;
- (ii) In respect of counter-guarantees provided under the Facility: public or private (counter-) guarantee schemes, (counter-)guarantee institutions or other entities, credit or financial institutions, if applicable, duly authorised to provide bank guarantees in accordance with applicable legislation, in each case established and operating in one or more of the Participating Countries.

Applicants shall comply with relevant standards and applicable legislation on the prevention of money laundering, the fight against terrorism and tax fraud to which they may be subject and shall not be established and shall not maintain business relations with entities incorporated in any Non-Cooperating Jurisdiction in relation to the Final Recipient Transactions.

#### Selection criteria for financial intermediaries

Financial intermediaries shall be selected in due consideration of the general principles of transparency, equal treatment and non-discrimination, in compliance with the European Investment Fund's policies, rules, procedures and statutes and in conformity with best business and market practices.

Selection criteria should include:

- (i) The risk management policy for lending operations, in particular in relation to cultural and creative SMEs and/or projects;
- (ii) The experience and ability of the financial intermediary to finance, or facilitate finance to, SMEs.
- (iii) The quality and plausibility of the CCS GF implementation proposal, with particular focus on the CCS GF implementation, marketing and rollout strategy, proposed volumes, previous experience in working with International Financial Institutions.

The call for selection of capacity building provider(s) will set out the terms and conditions for the implementation on the basis of criteria such as experience in financing the cultural and creative sectors, expertise, geographical reach, delivery capacity and market knowledge.

Applicants that have applied for the Capacity Building shall conform to each of the following formal criteria:

- (i) The applicant shall be established and operating in one or more of the Participating Countries.
- (ii) The applicant must prove their technical and professional capacity to carry out the work subject to the call for tender.

- (iii) The application has been prepared in accordance with the call for tender.

Capacity Building Provider shall be selected in due consideration of the general principles of transparency, equal treatment, proportionality, avoidance of conflicts of interests and non-discrimination, with due account of the nature of CCS GF, the experience and the operational and financial capacity to provide the CCS GF Capacity Building, in compliance with EIF's statutes, policies, rules and procedures and best business practices.

The award criteria for the Capacity Building provider should include:

- (i) The capacity to comply with all contractual obligations under the Capacity Building provisions;
- (ii) The experience and knowledge of financing of CCS SMEs, including credit assessment in the sector
- (iii) The geographical outreach towards financial intermediaries, including the ability to build a pool of experts to increase his geographical and CCS sub-sector outreach
- (iv) The financial proposal of the Applicant

#### Implementation mode

Indirect Management (Delegation Agreement signed with the European Investment Fund in year 2016) in conformity with Article 209 FR which set out the principles and conditions applicable to financial instruments

#### Indicative timetable and indicative amounts

Total duration (months): The Delegation Agreement shall be valid until the last of the transactions under the programme is fully completed (2034).

The budget for year 2019 equals EUR 29 658 000 (out of which maximum EUR 1,000,000 should be allocated for capacity building).

Implementation by DG CNECT

Reference	Date	Amount
Call for expression of interest for the selection of the Capacity Building Provider launched by the entrusted entity (EIF)	Q II 2018	EUR 1M
Call for expression of interest for the selection of the financial intermediaries launched by the entrusted entity (EIF)	Call published in year 2016 and open for applications till September 2020	EUR 28,658,000

## Procurements

### 3.05 Studies and evaluations

*Index reference in budget table (WPI):* 3.05

Article 12 of Decision No 1622/2006/EC<sup>38</sup> specifies that the European Commission shall ensure the external and independent evaluation of the results of the European Capitals of Culture of the previous year, in accordance with the objectives and criteria laid down in the mentioned legal basis.

Type of contract: One specific contract (covering the two ECOC 2019) based on an existing FWC.

Indicative number of contracts envisaged: 1

Type of procurement: service

Implementation by DG EAC

Reference	Date	Amount
Evaluation results European Capitals of Culture	Third quarter 2019	EUR 75.000

### 3.06 Communication and valorisation activities

*Index reference in budget table (WPI):* 3.06

Dissemination activities seeking to showcase the Programme and the supported actions in the field of culture and audiovisual, including for instance conferences, brochures and other communication actions, will be carried out during 2019.

The promotion of the "LUX Prize" is included in the communication, promotion, dissemination and film literacy activities. Continuing the activities in order to revamp the "LUX Prize", to strengthening its communication, circulation and potential audience, Creative Europe Desks will be invited to develop approaches in their Member States. Several events across the EU shall be held in the second half of 2019, thus providing a platform for the promotion of the "LUX FILM PRIZE". These events shall take place in autumn 2019 during the LUX FILM DAYS and will have the same format. The elements of the events are the screening of the films of the LUX FILM PRIZE Official Competition and a debate with a film maker or from the LUX FILM PRIZE.

A Europe-wide forum gathering cultural operators will take place to discuss with them various

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<sup>38</sup> Decision 1622/2006/CE of the European Parliament and of the Council of 24 October 2006, OJ L 304, 3.11.2006.

themes related to culture, to policy development in this field and to how culture can bring benefits to the broader EU policy framework and to Commission's priorities in internal and external policies. This is a biennial flagship event organized by the European Commission, aimed at raising the profile of European cultural cooperation, uniting the sector's key players, and sparking debate on EU culture policy and initiatives. The event, also a major networking opportunity, will highlight culture's role in breeding talent and creativity.

Type of contract: specific contract based on existing Framework Contract

Type of procurement: service

The overall amount allocated for 2019 is EUR 859.832.

Indicative number of contracts envisaged: 5

Indicative timeframe for launching the procurement procedure: 1st quarter 2019

Implementation by DG EAC and by DG CNECT

Reference	Date	Amount
Lux Prize	1 <sup>st</sup> quarter 2019	EUR 250.000
Culture Forum	1 <sup>st</sup> quarter 2019	EUR 609.832

#### 4.05 Corporate communication

*Index reference in budget table (WPI):* 4.05

In accordance with the Communication to the Commission on "Corporate Communication action in 2017-2018 under the Multi-annual Financial Framework 2014-2020"<sup>39</sup>, the Creative Europe Programme will contribute to the corporate communication which would cover the corporate communication of the Union's political priorities to the extent that they are related to the general objective of the Creative Europe Programme.

As set out in Communication C(2016)6838, in 2019 corporate communication will focus mainly on the EU's contribution to jobs and growth through integrated communication actions encompassing the Commission priorities set out in the Agenda for Jobs, Growth, Fairness and Democratic Change . Communication actions will develop around our three- strand narrative "EU delivers – EU empowers –EU protects".

This action will cover the production of content, including photos, audio-visual, graphic and written material; provision of other corporate technical services which benefit the institution as a whole such as online services, including the institutional web presence and social media activity; dissemination of information through integrated communication actions including on multi-media platforms; acquisition of media space, including TV and radio air time, outdoor and indoor advertising, web adverts and other online promotion techniques and print media space;

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<sup>39</sup> Communication to the Commission from President Juncker and Vice-President Georgieva C(2016)6838 of 25 October 2016 on Corporate communication action in 2017-2018 under the Multiannual Financial Framework 2014-2020.

organisation of and participation in events, including exhibitions, forums, dialogues and other activities aimed at citizens; studies and evaluations, where relevant.

This action will be implemented by DG COMM both by the Representations and Headquarters through direct and specific contracts implementing mainly DG COMM framework contracts.

An amount of EUR 30 000 is transferred as a contribution from the Creative Europe Programme to the corporate communication activity of the European Commission under the responsibility of DG COMM.

Implementation by DG COMM

Reference	Date	Amount
Corporate Communication	Ongoing - 2019	EUR 30 000

## Budget available and budget tables

**Table 1: MEDIA Sub-programme**

(Amounts in EUR)

09 05 01: MEDIA Sub-programme — Operating transnationally and internationally and promoting transnational circulation and mobility	EU-28	EEA-EFTA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES (*)	TOTAL(**)
	117.260.000	2.790.788	p.m.	568.798	120.619.586

WPI (***)	Actions	Budget	Mode of implementation	Implementing Body	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders
2.01	Support to Training	7.500.000	CFP	EACEA	55	136.364	80%	First Quarter 2018
2.02	Development Audiovisual Content of Single Project and Slate Funding, of which:	17.900.000	CFP	EACEA				
	<i>Development of Audiovisual content – Single projects</i>	5.400.000	CFP	EACEA	135	40.000	50%	Fourth Quarter 2018
	<i>Development of Audiovisual Content – Slate Funding</i>	12.500.000	CFP	EACEA	80	156.250	80%	Fourth Quarter 2018
2.03	Support for Development of European Video Games	3.780.000	CFP	EACEA	34	111.176	50%	Fourth Quarter 2018
2.04	Support to Television Programming of Audiovisual European Works	13.500.000	CFP	EACEA	50	270.000	20%	Fourth Quarter 2018
2.05	Support to international co-production funds	2.750.000	CFP	EACEA	5	550.000	80%	Fourth Quarter 2018
2.06	Support to Market access	6.800.000	CFP	EACEA	50	136.000	80%	Fourth Quarter 2018
2.07	Support for the Distribution of non-national films – The Cinema Automatic Scheme	24.350.000	CFP	EACEA	300	81.167	60%	Third Quarter 2018
2.08	Support for the Distribution of non-national films – The Cinema Selective Scheme	9.851.144	CFP	EACEA	20	492.557	75%	Fourth Quarter 2018
2.09	Support to the European Sales Agents of European Cinematographic films	3.500.000	CFP	EACEA	40	87.500	60%	Third Quarter 2018
2.10	Cinema Networks	10.900.000	CFP	EACEA	1	10.900.000	50%	First Quarter 2018
2.11	Support to Festivals	3.200.000	CFP	EACEA	70	45.714	60%	Fourth Quarter 2018
2.12	Film Education	1.000.000	CFP	EACEA	1	1.000.000	80%	Fourth Quarter 2018
2.13	Promotion of European audiovisual works On Line (Actions 1 to 3)	10.158.000	CFP	EACEA	37	274.541	60%	Fourth Quarter 2018
	Promotion of European audiovisual works On Line (Action 4)	2.000.000	CFP	EACEA	1	2.000.000	60%	Second quarter 2019
3.01	Stands	2.600.000	PP	EACEA	6	433.333	n/a	n/a
4.01	Support to Project selection	830.442	SE	EACEA	n/a	n/a	n/a	n/a
	<b>TOTAL</b>	<b>120.619.586</b>						

(\*) The external assigned revenues are based on estimations.

(\*\*) Pursuant to Article 116(5) FR, the appropriations may also finance the payment of default interest.

(\*\*\*) Work Programme Index

### Mode of implementation

CFP Grants awarded with a call for proposals

PP Public Procurement

SE Experts - Art. 237 FR

n/a not applicable

**Table 2: Cross-sectoral Strand**

(Amounts in EUR)

15 04 01: Strengthening the financial capacity of SMEs and small and very small organisations in the European cultural and creative sectors, and fostering policy development and new business models	EU-28	EEA-EFTA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES (*)	TOTAL(**)
	38.627.000	919.323	p.m.	52.165	39.598.488

WPI (***)	Actions	Budget	Mode of implementation	Implementing Body	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders or signature date of grant agreement
2.21	Support to Creative Europe Desks	5.555.656	D	EACEA	42	132.278	50%	1st quarter 2019
2.22	a) Support to Presidency events	200.000	MON	EAC	2	100.000	50%	1st quarter 2019
	b) Support to Presidency events	200.000	MON	CNECT	2	100.000	50%	3rd quarter 2019
2.24	European Audiovisual Observatory	770.000	CONTR	CNECT	2	385.000	na	1st quarter 2019
3.04	Policy development – Culture and Cultural heritage for local development	300.000	PP	EAC	1	300.000	80%	1st quarter 2019
3.05	Studies and evaluations	75.000	PP	EAC	1	75.000	na	3rd quarter 2019
3.06	Communication and valorisation activities	859.832	PP	EAC/CNECT	5	171.966	na	1st quarter 2019
3.08	Support for the European Union Youth Orchestra	200.000	D	EAC	1	200.000	80%	2nd quarter 2019
4.04	Cultural and Creative Sectors Guarantee Facility	29.658.000	Art. 209 FR	CNECT	n/a	n/a	n/a	n/a
4.05	Corporate communication	30.000	PP	COMM	1	30.000	n/a	n/a
4.06	Bridging culture and audiovisual content through digital	1.750.000	CFP	EACEA	n/a	n/a	60%	1st quarter 2019
	<b>TOTAL</b>	<b>39.598.488</b>						

(\*) The external assigned revenues are based on estimations.

(\*\*) Pursuant to Article 116(5) FR, the appropriations may also finance the payment of default interest.

(\*\*\*) Work Programme Index

### Mode of implementation

CFP Grants awarded with a call for proposals

MON Grants to bodies with a de jure or de facto monopoly - Art 195 (c) FR

D Grants to bodies identified by a basic act - Art 195 (d) FR

PP Public Procurement

CONTR Contribution -Membership Art 239 FR

Art. 209 FR Principles and conditions applicable to financial instruments Art.209 FR

n/a not applicable



Table 3: Culture Sub-programme

(Amounts in EUR)

15 04 02: Culture Sub-programme — Supporting cross-border actions and promoting transnational circulation and mobility	EU-28	EEA-EFTA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES <sup>(*)</sup>	TOTAL <sup>(**)</sup>
	71.276.000	1.696.369	p.m.	537.431	73.509.800

WPI <sup>(***)</sup>	Actions	Budget	Mode of implementation	Implementing Body	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders or signature date of grant agreement
2.14	Support to Cooperation projects	44.659.800	CFP	EACEA	100	n/a	n/a	4th quarter 2018
	1) small 40%	17.863.920					60%	
	2) large 60%	26.795.880					50%	
2.15	Support to Literary translation projects	3.600.000	CFP	EACEA	60	60.000	n/a	1st quarter 2019
2.16	Support to Networks	7.000.000	CFP	EACEA	28	250.000	80%	1st quarter 2019
2.17	Support to Platforms	7.500.000	CFP	EACEA	15	500.000	80%	1st quarter 2019
2.18	Special actions - Organisation of EU prizes in the field of culture	1.750.000	CFP	EAC	4	437.500	80%	2nd - 3rd quarter 2019
2.19	Special actions - European Capitals of Culture (ECOC)	3.000.000	CFP	EAC	2	1.500.000	100%	3rd quarter 2019
2.20	Special actions - Co-operation with International organisations	600.000	D	EAC	1	600.000	80%	1st quarter 2019
3.01	Special actions - European Heritage Label Network	500.000	CFP	EAC	1	500.000	80%	4th quarter 2018
3.02	Special actions - European Heritage Label	300.000	PP	EAC	2	150.000	80%	1st - 4th quarter 2019
3.03	Support to European Capitals of Culture and European Heritage Label	350.000	PP	EAC	25	14.000	100%	1st quarter 2019
3.07	Support for the European Union Youth Orchestra	400.000	D	EAC	1	400.000	80%	2nd quarter 2019
3.08	Support to Music	300.000	PP	EAC	4	75.000	100%	1st, 2nd and 3rd quarter 2019
3.09	Policy development	300.000	PP	EAC	1	300.000	100%	1st quarter 2019
4.02	Support to Project selection	750.000	SE	EACEA	n/a	n/a	n/a	3rd and 4th quarter 2019
5.03	Mobility scheme for artists and creative people	1.500.000	CFP	EAC	n/a	n/a	100%	2nd quarter 2019
5.04	Action Plan Cultural Heritage	1.000.000	PP	EAC	n/a	n/a	100%	2nd - 3rd quarter 2019
	<b>TOTAL</b>	<b>73.509.800</b>						

(\*) The external assigned revenues are based on estimations

(\*\*) Pursuant to Article 116(5) FR, the appropriations may also finance the payment of default interest.

(\*\*\*) Work Programme Index

Mode of implementation

CFP Grants awarded with a call for proposals  
D Grants to bodies identified by a basic act - Art 195 (d) FR  
PP Public Procurement  
SE Experts - Art. 237 FR

n/a not applicable

## 2019 proposed budget breakdown for the grants of the Creative Europe desks

Methodology with maximum ceilings calculated budgets on crossed pro rata population/GDP/price level with increase of maximum of 20% and losses of -10% compared to 2012		
	Country	2019
	<b>EU Member States</b>	
1	Austria	135.138
2	Belgium	175.000
3	Bulgaria	82.500
4	Republic of Cyprus	75.000
5	Czech Republic	145.000
6	Germany	575.000
7	Denmark	145.000
8	Estonia	52.583
9	Spain	434.009
10	Finland	142.800
11	France	430.000
12	Greece	113.400
13	Croatia	82.500
14	Hungary	117.500
15	Ireland	184.700
16	Italy	355.000
17	Lithuania	75.000
18	Luxembourg	75.000
19	Latvia	65.892
20	Malta	56.525
21	the Netherlands	181.968
22	Poland	217.500
23	Portugal	77.547
24	Romania	69.562
25	Sweden	165.012
26	Slovenia	75.000
27	Slovakia	82.500
28	United Kingdom <sup>40</sup>	355.000
	<b>Total</b>	<b>4.741.636</b>

<sup>40</sup> If the United Kingdom withdraws from the EU during the grant period without concluding an agreement with the EU, the UK Creative Europe Desk will cease to receive EU funding.

	<b>EEA/EFTA</b>	
29	Norway	145.000
30	Iceland	75.663
	<b>Sub-total (EEA/EFTA)</b>	<b>220.663</b>
	<b>Total (EU+EEA/EFTA)</b>	<b>4.962.299</b>

  

	<b>Third Countries</b>	<b>2019</b> (limit of 2/3 of entry ticket)
31	Serbia	75.141
32	Montenegro	40.000
33	The former Yugoslav Republic of Macedonia	68.310
34	Albania	68.310
35	Bosnia-Herzegovina	68.310
36	Moldova	29.333
37	Georgia	49.333
38	Ukraine <sup>41</sup>	68.310
39	Tunisia	68.310
40	Armenia <sup>42</sup>	34.667
41	Kosovo*	23.333
	<b>Sub-total</b>	<b>593.357</b>
	<b>Total (EU+EFTA+3rd Countries)</b>	<b>5.555.656</b>

\*This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence.

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<sup>41</sup> Amounts based on estimations.

<sup>42</sup> Amounts based on estimations.