



European  
Commission

# **2017 annual work programme for the implementation of the Creative Europe Programme**

*C(2016)5822 of 16 September 2016*



Brussels, 16.9.2016  
C(2016) 5822 final

**COMMISSION IMPLEMENTING DECISION**

**of 16.9.2016**

**on the adoption of the 2017 annual work programme for the implementation of the  
Creative Europe Programme**

## COMMISSION IMPLEMENTING DECISION

of 16.9.2016

### on the adoption of the 2017 annual work programme for the implementation of the Creative Europe Programme

THE EUROPEAN COMMISSION,

Having regard to the Treaty on the Functioning of the European Union,

Having regard to the Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11.12.2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, 1855/2006/EC and 1041/2009/EC<sup>1</sup>, and in particular Article 22 thereof,

Having regard to Regulation (EU, Euratom) No 966/2012 of the European Parliament and of the Council of 25 October 2012 on the financial rules applicable to the general budget of the Union, and repealing Council Regulation (EC, Euratom) No 1605/2002, and in particular Article 84(2) thereof,

Whereas:

- (1) In order to ensure implementation of the Creative Europe Programme it is necessary to adopt a financing decision and the work programme for 2017. Article 94 of Commission Delegated Regulation (EU) No 1268/2012 of 29 October 2012 on the rules of application of Regulation (EU, Euratom) N° 966/2012 of the European Parliament and of the Council on the financial rules applicable to the general budget of the Union<sup>2</sup> ( hereinafter 'Rules of Application') establishes detailed rules on financing decisions.
- (2) It is appropriate to authorise award of grants without a call for proposals to the bodies identified in the work programme and for the reasons provided therein.
- (3) Evidence that the requirements laid down in points (a) to (d) of the first subparagraph of point 2 of Article 60 of Regulation (EU, Euratom) No 966/2012 (hereinafter "the Financial Regulation") are fulfilled by the entities and persons entrusted with the implementation of the budget by indirect management has been obtained by the authorising officer by delegation.
- (4) This Decision should allow for the payment of interest due for late payment on the basis of Article 92 of the Financial Regulation and Article 111(4) of Rules of Application.
- (5) For the application of this Decision, it is appropriate to define the term 'substantial change' within the meaning of Article 94(4) of Rules of Application.
- (6) The use of principles and conditions applicable to financial instruments for the management of the Cultural and Creative Sectors Guarantee Facility by the European Investment Fund (EIF) is justified as per Article 14(3) of Regulation No 1295/2013.

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<sup>1</sup> OJ L 347, 20.12.2013, p. 221.

<sup>2</sup> OJ L 362, 31.12.2012, p.1.

(7) The measures provided for in this Decision are in accordance with the opinion of the Creative Europe Committee referred to in article 23 of Regulation (EU) No 1295/2013,

HAS DECIDED AS FOLLOWS:

*Article 1*  
*The work programme*

The annual work programme for the implementation of the Creative Europe Programme for 2017, as set out in the Annex, is adopted.

The annual work programme constitutes a financing decision within the meaning of Article 84 of the Financial Regulation.

*Article 2*  
*Union contribution*

The maximum Union contribution for the implementation of the programme for the year 2017 is set at 201,483,030 EUR, and shall be financed from the appropriations entered in the following lines of the general budget of the Union for 2017:

- budget line 15 04 01: EUR 31,994,361;
- budget line 15 04 02 : EUR 58,676,140;
- budget line 09 05 01: EUR 110,812,529;

The appropriations provided for in the first paragraph may also cover interest due for late payment.

The implementation of this Decision is subject to the availability of the appropriations provided for in the draft general budget of the Union for 2017, following the adoption of that budget by the budgetary authority or as provided for in the system of provisional twelfths.

*Article 3*  
*Flexibility clause*

Cumulated changes<sup>3</sup> to the allocations to specific actions not exceeding 20% of the maximum contribution set in Article 2 of this Decision shall not be considered to be substantial within the meaning of Article 94(4) of Rules of Application, where those changes do not significantly affect the nature of the actions and the objective of the work programme.

If additional funds are available in the course of 2017, this work programme can cover commitments up to 20% above this amount.

The authorising officer responsible may adopt the changes referred to in the first and the second paragraph in accordance with the principles of sound financial management and proportionality.

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<sup>3</sup> These changes can come from assigned revenue made available after the adoption of the financing decision.

*Article 4*  
*Grants*

Grants may be awarded without a call for proposals to the bodies referred in the Annex, in accordance with the conditions set out therein.

*Article 5*  
*Financial instruments*

The financial support to be provided by the Cultural and Creative Sectors Guarantee Facility shall be entrusted to the European Investment Fund (EIF) for an amount specified in the Annex.

Done at Brussels, 16.9.2016

*For the Commission*  
*Tibor NAVRACSICS*  
*Member of the Commission*



Bruxelles, le 16.9.2016  
C(2016) 5822 final

**DÉCISION D'EXÉCUTION DE LA COMMISSION**

**du 16.9.2016**

**relative à l'adoption du programme de travail 2017 pour la mise en œuvre du  
programme «Europe créative»**

## DÉCISION D'EXÉCUTION DE LA COMMISSION

du 16.9.2016

### relative à l'adoption du programme de travail 2017 pour la mise en œuvre du programme «Europe créative»

LA COMMISSION EUROPÉENNE,

vu le traité sur le fonctionnement de l'Union européenne,

vu le règlement (UE) n° 1295/2013 du Parlement européen et du Conseil du 11 décembre 2013 établissant le programme «Europe créative» (2014 à 2020) et abrogeant les décisions n° 1718/2006/CE, n° 1855/2006/CE et n° 1041/2009/CE<sup>1</sup>, et notamment son article 22,

vu le règlement (UE, Euratom) n° 966/2012 du Parlement européen et du Conseil du 25 octobre 2012 relatif aux règles financières applicables au budget général de l'Union et abrogeant le règlement (CE, Euratom) n° 1605/2002 du Conseil, et notamment son article 84, paragraphe 2,

considérant ce qui suit:

- (1) Pour garantir la mise en œuvre du programme «Europe créative», il est nécessaire d'adopter une décision de financement ainsi que le programme de travail pour 2017. L'article 94 du règlement délégué (UE) n° 1268/2012 de la Commission du 29 octobre 2012 relatif aux règles d'application du règlement (UE, Euratom) n° 966/2012 du Parlement européen et du Conseil relatif aux règles financières applicables au budget général de l'Union<sup>2</sup> (ci-après les «règles d'application») définit des règles détaillées en matière de décisions de financement.
- (2) Il convient d'autoriser l'octroi de subventions sans appel à propositions aux organismes mentionnés dans le programme de travail et pour les motifs exposés dans ce dernier.
- (3) L'ordonnateur délégué a obtenu des éléments prouvant que les exigences énoncées à l'article 60, paragraphe 2, premier alinéa, points a) à d), du règlement (UE, Euratom) n° 966/2012 (ci-après le «règlement financier») sont remplies par les entités et les personnes chargées de l'exécution du budget en gestion indirecte.
- (4) La présente décision devrait permettre le paiement d'intérêts de retard sur la base de l'article 92 du règlement financier et de l'article 111, paragraphe 4, des règles d'application.
- (5) Aux fins de l'application de la présente décision, il convient de définir l'expression «modification substantielle» au sens de l'article 94, paragraphe 4, des règles d'application.
- (6) L'utilisation des principes et conditions applicables aux instruments financiers en ce qui concerne la gestion du mécanisme de garantie en faveur des secteurs culturels et

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<sup>1</sup> JO L 347 du 20.12.2013, p. 221.

<sup>2</sup> JO L 362 du 31.12.2012, p. 1.

créatifs par le Fonds européen d'investissement (FEI) est justifiée par l'article 14, paragraphe 3, du règlement (UE) n° 1295/2013.

- (7) Les mesures prévues dans la présente décision sont conformes à l'avis du comité «Europe créative» visé à l'article 23 du règlement (UE) n° 1295/2013,

DÉCIDE:

*Article premier*  
*Programme de travail*

Le programme de travail annuel 2017 pour la mise en œuvre du programme «Europe créative», figurant en annexe, est adopté.

Le programme de travail annuel constitue une décision de financement au sens de l'article 84 du règlement financier.

*Article 2*  
*Contribution de l'Union*

Le montant maximal de la contribution de l'Union destinée à la mise en œuvre du programme pour l'année 2017 est fixé à 201 483 030 EUR, à financer sur les crédits inscrits aux lignes suivantes du budget général de l'Union pour 2017:

- ligne budgétaire 15 04 01: 31 994 361 EUR;
- ligne budgétaire 15 04 02: 58 676 140 EUR;
- ligne budgétaire 09 05 01: 110 812 529 EUR.

Les crédits indiqués au premier alinéa peuvent également servir au paiement d'intérêts de retard.

L'exécution de la présente décision est subordonnée à la disponibilité des crédits qui sont prévus dans le projet de budget général pour 2017 après l'adoption de ce budget par l'autorité budgétaire ou qui sont prévus par le système des douzièmes provisoires.

*Article 3*  
*Clause de flexibilité*

Les modifications cumulées<sup>3</sup> des crédits alloués aux actions spécifiques qui ne dépassent pas 20 % de la contribution maximale fixée à l'article 2 de la présente décision ne sont pas considérées comme substantielles au sens de l'article 94, paragraphe 4, des règles d'application, pour autant qu'elles n'aient d'incidence significative ni sur la nature des actions ni sur l'objectif du programme de travail.

Si des fonds supplémentaires sont disponibles au cours de l'année 2017, le présent programme de travail peut couvrir des engagements jusqu'à 20 % supérieurs au montant indiqué ci-dessus.

L'ordonnateur compétent peut adopter les modifications visées au premier et au deuxième alinéas dans le respect des principes de bonne gestion financière et de proportionnalité.

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<sup>3</sup> Ces modifications peuvent résulter de recettes affectées devenues disponibles après l'adoption de la décision de financement.



*Article 4*  
*Subventions*

Des subventions peuvent être octroyées sans appel à propositions aux organismes mentionnés en annexe, dans les conditions qui y sont précisées.

*Article 5*  
*Instruments financiers*

Le soutien financier à fournir par le mécanisme de garantie en faveur des secteurs culturels et créatifs est confié au Fonds européen d'investissement (FEI) pour un montant précisé dans l'annexe.

Fait à Bruxelles, le 16.9.2016

*Par la Commission*  
*Tibor NAVRACSICS*  
*Membre de la Commission*



Brüssel, den 16.9.2016  
C(2016) 5822 final

**DURCHFÜHRUNGSBESCHLUSS DER KOMMISSION**

**vom 16.9.2016**

**über die Annahme des Jahresarbeitsprogramms 2017 für die Durchführung des  
Programms Kreatives Europa**

# DURCHFÜHRUNGSBESCHLUSS DER KOMMISSION

vom 16.9.2016

## über die Annahme des Jahresarbeitsprogramms 2017 für die Durchführung des Programms Kreatives Europa

DIE EUROPÄISCHE KOMMISSION —

gestützt auf den Vertrag über die Arbeitsweise der Europäischen Union,

gestützt auf die Verordnung (EU) Nr. 1295/2013 des Europäischen Parlaments und des Rates vom 11. Dezember 2013 zur Einrichtung des Programms Kreatives Europa (2014-2020) und zur Aufhebung der Beschlüsse Nr. 1718/2006/EG, Nr. 1855/2006/EG und Nr. 1041/2009/EG<sup>1</sup>, insbesondere auf Artikel 22,

gestützt auf die Verordnung (EU, Euratom) Nr. 966/2012 des Europäischen Parlaments und des Rates vom 25. Oktober 2012 über die Haushaltsordnung für den Gesamthaushaltsplan der Union und zur Aufhebung der Verordnung (EG, Euratom) Nr. 1605/2002 des Rates, insbesondere auf Artikel 84 Absatz 2,

in Erwägung nachstehender Gründe:

- (1) Um die Durchführung des Programms Kreatives Europa zu gewährleisten, ist es erforderlich, einen Finanzierungsbeschluss und das Arbeitsprogramm für das Jahr 2017 anzunehmen. In Artikel 94 der Delegierten Verordnung (EU) Nr. 1268/2012 der Kommission vom 29. Oktober 2012 über die Anwendungsbestimmungen für die Verordnung (EU, Euratom) Nr. 966/2012 des Europäischen Parlaments und des Rates über die Haushaltsordnung für den Gesamthaushaltsplan der Union<sup>2</sup> (im Folgenden die „Anwendungsbestimmungen“) sind detaillierte Vorschriften über Finanzierungsbeschlüsse festgelegt.
- (2) Es ist angezeigt, für die im Arbeitsprogramm angegebenen Einrichtungen aus den dort dargelegten Gründen die Gewährung von Finanzhilfen ohne Aufforderung zur Einreichung von Vorschlägen zu genehmigen.
- (3) Der bevollmächtigte Anweisungsbefugte hat sich davon überzeugt, dass die mit der indirekten Verwaltung von Unionsmitteln zu betrauenden Einrichtungen und Personen die Verpflichtungen aus Artikel 60 Absatz 2 Unterabsatz 1 Buchstaben a bis d der Verordnung (EU, Euratom) Nr. 966/2012 (im Folgenden die „Haushaltsordnung“) erfüllen.
- (4) Der vorliegende Beschluss sollte die Zahlung von Verzugszinsen auf der Grundlage des Artikels 92 der Haushaltsordnung und des Artikels 111 Absatz 4 der Anwendungsbestimmungen ermöglichen.
- (5) Zur Anwendung dieses Beschlusses sollte der Begriff „substanzielle Änderung“ im Sinne des Artikels 94 Absatz 4 der Anwendungsbestimmungen definiert werden.
- (6) Für die Verwaltung der Bürgschaftsfazilität für den Kultur- und Kreativsektor durch den Europäischen Investitionsfonds (EIF) ist nach Artikel 14 Absatz 3 der Verordnung

<sup>1</sup> ABl. L 347 vom 20.12.2013, S. 221.

<sup>2</sup> ABl. L 362 vom 31.12.2012, S. 1.

(EU) Nr. 1295/2013 die Anwendung von Grundsätzen und Bedingungen für Finanzierungsinstrumente gerechtfertigt.

- (7) Die im vorliegenden Beschluss vorgesehenen Maßnahmen stehen im Einklang mit der Stellungnahme des gemäß Artikel 23 der Verordnung (EU) Nr. 1295/2013 eingesetzten Ausschusses für das Programm Kreatives Europa —

BESCHLIESST:

*Artikel 1*  
*Arbeitsprogramm*

Das als Anhang beigefügte Jahresarbeitsprogramm für die Durchführung des Programms Kreatives Europa im Jahr 2017 wird angenommen.

Das Jahresarbeitsprogramm gilt als Finanzierungsbeschluss im Sinne des Artikels 84 der Haushaltsordnung.

*Artikel 2*  
*Beitrag der Union*

Der Höchstbeitrag der Union zur Durchführung des Programms für das Jahr 2017 wird auf 201 483 030 EUR festgesetzt und aus Mitteln finanziert, die in die folgenden Haushaltslinien des Gesamthaushaltsplans der Union für 2017 eingestellt worden sind:

- Haushaltslinie 15 04 01: 31 994 361 EUR;
- Haushaltslinie 15 04 02: 58 676 140 EUR;
- Haushaltslinie 09 05 01: 110 812 529 EUR.

Die in Absatz 1 genannten Haushaltsmittel dürfen auch für Verzugszinsen verwendet werden.

Dieser Beschluss kann nur durchgeführt werden, wenn die im Entwurf des Gesamthaushaltsplans der Union für 2017 vorgesehenen Mittel infolge des Erlasses dieses Gesamthaushaltsplans durch die Haushaltsbehörde in voller Höhe oder nach der Regelung der vorläufigen Zwölfstel teilweise bereitgestellt werden.

*Artikel 3*  
*Flexibilitätsklausel*

Änderungen<sup>3</sup> der Mittelzuweisungen für spezifische Maßnahmen, die insgesamt 20 % des Höchstbeitrags gemäß Artikel 2 dieses Beschlusses nicht überschreiten, gelten im Sinne von Artikel 94 Absatz 4 der Anwendungsbestimmungen als nicht substanziell, wenn sie die Art der Maßnahmen und die Ziele des Arbeitsprogramms nicht wesentlich beeinflussen.

Falls im Laufe des Jahres 2017 zusätzliche Mittel verfügbar werden, kann das Arbeitsprogramm auch Mittelbindungen bis zu 20 % über dem genannten Betrag abdecken.

Die in den Absätzen 1 und 2 genannten Änderungen können im Einklang mit den Grundsätzen der wirtschaftlichen Haushaltsführung und der Verhältnismäßigkeit vom zuständigen Anweisungsbefugten vorgenommen werden.

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<sup>3</sup> Solche Änderungen können sich daraus ergeben, dass nach der Annahme des Finanzierungsbeschlusses zweckgebundene Einnahmen verfügbar werden.

*Artikel 4*  
*Finanzhilfen*

Finanzhilfen können den im Anhang genannten Einrichtungen gemäß den dort festgelegten Bedingungen ohne Aufforderung zur Einreichung von Vorschlägen gewährt werden.

*Artikel 5*  
*Finanzierungsinstrumente*

Die Zuständigkeit für die Gewährung finanzieller Unterstützung aus der Bürgschaftsfazilität für den Kultur- und Kreativsektor in der im Anhang festgelegten Höhe wird dem Europäischen Investitionsfonds (EIF) übertragen.

Geschehen zu Brüssel am 16.9.2016

*Für die Kommission*  
*Tibor NAVRACSICS*  
*Mitglied der Kommission*

**EN**

**ANNEX**

**The 2017 Annual Work Programme for the implementation of “Creative Europe”  
Programme**

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## **PART I – GENERAL OVERVIEW**

### **1 STRUCTURE OF THE CREATIVE EUROPE PROGRAMME**

#### **1.1 OBJECTIVES OF THE PROGRAMME**

Established by Regulation n° 1295/2013/EU of the European Parliament and the Council of 11 December 2013, repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC (hereafter "the Regulation"), the Creative Europe programme aims to respond to challenges the cultural and creative sectors face in terms of fragmentation, globalisation and the digital shift, a lack of data and shortage of private investment and it contributes to broader policy objectives of the EU. The programme brings together the previous programmes Culture, MEDIA and MEDIA Mundus, and it consists of two sub-programmes (Culture and MEDIA) providing specific funding opportunities respectively for the culture and the audiovisual sector, and of a Cross-sectoral strand which supports activities that address both sectors.

Creative Europe is open to all European cultural and creative sectors, and it can support private and public organisations, profit and non-profit making (individual projects must always be no-profit).

The general objectives of the programme are to safeguard and promote the European cultural diversity and common cultural heritage, and to strengthen the competitiveness of the European cultural and creative sectors. Thereby it contributes to the EU 2020 strategy and its flagship initiatives. In this context, the programme is an important instrument for pursuing the political priorities identified by the Juncker Commission, notably a new boost for jobs, growth and investment and a connected Digital Single Market.

The specific objectives are as follows: 1. To support the capacity of the European cultural and creative sectors to operate transnationally including by strengthening the relations and networks between operators; 2. To promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond; 3. To strengthen the financial capacity of the cultural and creative sectors; 4. To support transnational policy cooperation.

#### **1.2 PARTICIPATING COUNTRIES**

The conditions for participation are set for each action in the relevant section of this annex, in accordance with the Regulation. However, all actions supported within the framework of the Creative Europe Programme are open to the participation of the following countries, unless otherwise specified under provisions detailed below and applicable to a specific action line or for special actions regulated by specific pieces of legislation and as long as all the conditions referred to in article 8 of the Regulation are met.

- Article 8 foresees inter-alia that for the MEDIA Sub-programme participating countries shall meet the conditions set out in Directive 2010/13/EU of the European Parliament and of the Council<sup>1</sup>. Countries failing to meet these conditions cannot have full participation to the MEDIA Sub-programme. They may only participate to the Training, Festivals, Audience Development and Market Access actions under the MEDIA Sub-programme, in accordance with Article 10(a), (e), (i) and (j) of the Regulation. Those actions do not require compliance with Directive 2010/13/EU of the European Parliament and of the Council.
- Under the MEDIA Sub-programme, the companies, entities, persons, audiovisual works from the countries with such partial participation could be considered as fully eligible and included in the selection process for Training, Festivals, Audience Development and Market Access.

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<sup>1</sup> Directive 2010/13/EU of the European Parliament and of the Council of 10 March 2010, OJ L 95, 15.4.2010

- For the calls launched in the framework of the 2017 work programme, they will be awarded with a financial support under those actions only if the necessary agreement has been entered into force at the time when the award decision is taken. If the agreement has not entered into force at this time, the applications will be rejected.
- For participation in projects already selected and awarded funding in Training, Festivals, Audience Development and Market Access, companies, entities, persons, audiovisual works from countries with partial participation will be considered as eligible during the calendar year 2017.
- For all the actions under the MEDIA Sub-programme other than Training, Festivals, Audience Development and Market Access, the companies, entities, persons, audiovisual works from the countries with partial participation will be considered ineligible.

### 1.3 ELIGIBLE COUNTRIES

- EU Member States;
- Acceding countries, candidate countries and potential candidates benefiting from a pre- accession strategy, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective Framework Agreements, Association Council Decisions or similar agreements;
- EFTA countries which are members of the EEA, in accordance with the provisions of the EEA Agreement;
- Norway and Iceland are fully participating in the programme.
- The Swiss Confederation, on the basis of a bilateral agreement to be concluded with that country; Swiss participation is conditioned on alignment with the Directive 2010/13/EU of the European Parliament and of the Council, furthermore an agreement with Switzerland cannot be signed by the EU before negotiations on an Institutional Agreement are concluded, and until a solution has been found to the free movement of people issue.
- Countries covered by the European Neighbourhood Policy in accordance with the procedures established with those countries following the framework agreements providing for their participation in Union programmes.
- The Programme shall be open for bilateral or multilateral cooperation actions targeted at 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 Programme shall permit cooperation and joint actions with countries not participating in the Programme and with international organisations which are active in the cultural and creative sectors such as UNESCO, the Council of Europe, the Organisation for Economic Co-operation and Development or the World Intellectual Property Organisation on the basis of joint contributions for the realisation of the Programme's objectives.
- The following countries are participating in the Culture and MEDIA sub-programmes, and the cross-sectorial strand excluding the Guarantee Facility: Albania, Bosnia and Herzegovina, The Former Yugoslav Republic of Macedonia, Montenegro and Serbia.
- Georgia, Moldova, Turkey and Ukraine are participating fully in the Culture Sub-programme, the cross-sectorial strand excluding the Guarantee Facility and are partially participating in the MEDIA sub-programme. This partial participation means that they are only eligible for the training, market access, festivals and audience development schemes, in accordance with Article 10(a), (e), (i) and (j) of the Regulation..
- The eligibility criteria formulated in Commission Notice Nr. 2013/C-205/05<sup>2</sup> shall apply for all actions referred to under this Work Programme, including with respect to third parties receiving financial

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<sup>2</sup> OJ EU C-205 of 19.07.2013

support in the cases where the respective action involves financial support to third parties by grant beneficiaries in accordance with article 137 of the EU's Financial Regulation.

## **1.4 BODIES IMPLEMENTING THE PROGRAMME**

The European Commission (Directorate-General Education and Culture – DG EAC - and Directorate General for Communications Networks, Content and Technology – DG CNECT) are ultimately responsible for the implementation of the Creative Europe programme. They manage the budget and sets priorities, targets and criteria for the Programme on an on-going basis. Furthermore, the Commission guides and monitors the general implementation, follow-up and evaluation of the Programme at European level. As spelled out in the Regulation, a coherent implementation of the Creative Europe Programme should be ensured, in particular for the Cross sectorial Strand. DG EAC retains an overall responsibility for the whole Programme, in line with the mandate of Commissioner Navracsics, however decisions concerning strategic programming and administration of the programme are taken together with DG CNECT

The Commission has delegated the management of some actions to the Executive Agency, the European Commission's Education, Audiovisual and Culture Executive Agency (EACEA), on whose Steering committee both DGs are represented. EACEA operates under Commission's political responsibility and the working arrangements between the two bodies are set out in the relevant delegation act.

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 in their country, 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.

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

## **2 POLICY FRAMEWORK AND PRIORITIES**

### **2.1 GENERAL POLICY FRAMEWORK**

Cultural and creative sectors are of paramount importance for the EU because the European integration process is also a cultural project, and they are essential to safeguard Europe's cultural diversity and common heritage. At the same time, these sectors are among the most dynamic in Europe and are significant providers of quality jobs in areas which are key to future competitiveness.

Thus EU action in the field of culture and audiovisual is built on the dual nature of all cultural and creative work, which brings about both cultural and economic value. This double nature is recognized in the general objectives of Creative Europe and underlies in all activities it supports. The programme is therefore well positioned to feed in the Commission's political priorities for jobs, growth, fairness and democratic change and can generate spillover effects in other sectors. The Culture sub-programme can significantly help promote intercultural dialogue and create bridges between cultures and foster people-to-people dialogue, thus contributing to bring fellow citizens (old and new ones) closer to the EU. The MEDIA sub-programme, which aims to increase the circulation of European works, is particularly relevant to the objective of the Digital Single Market to increase cross-border access to and provision of digital goods and services.

In 2017, the programme will be half-way through its 7-year implementation period. Therefore, it will have generated an increasingly substantial mass in terms of supported activities and results for organisations and

sectors. The mid-term external evaluation foreseen by the Regulation will be completed and, on the basis of its findings, the Commission will issue a report to the European Parliament and the Council. The report shall assess the continued relevance and coherence of the programme's objectives taking account developments in these dynamic and fast-changing sectors. In particular, it will assess and make recommendations concerning the programme's role in contributing to a successful content industry (including both culture and audiovisual) able to reach out to new audiences, adapt to the digital era and thrive in the Digital Single Market. The feedback of stakeholders will be fully taken into account, as regards the challenges facing the industry as well as the administrative functioning of the schemes and actions.

This review will, on the one side, allow to possibly adapt the implementation of Creative Europe as necessary (including to any political development that might occur, also in coincidence with the mid-mandate of the Juncker Commission); and, on the other side, it will feed into the preparations for the Commission proposals for the support to the cultural and audiovisual sectors after 2020.

This work programme explains below how the funding schemes and actions are linked to the political objectives and priorities referred to above.

The Creative Europe programme helps preserve and strengthen cultural diversity and support cultural professionals in reaching out to new audiences, but it will also contribute to maximising the cultural and creative sectors' contribution to jobs and growth, particularly among the young, and to strengthening the potential of these industries as a catalyst for innovation.

Moreover, supporting cultural and creative industries entails a deeper and fairer internal market while helping their industrial development. The Creative Europe programme adds value in a number of ways: by strengthening the capacity of companies to operate at a European level and globally, which remains a constant challenge; by supporting innovation in content, in adapting business models and in adopting new business models, as a driver of competitiveness; and by fostering emerging talent through providing new opportunities, in order to maintain European leadership in creativity.

2017 will also be the second year of implementation of the CCS Guarantee Facility which, as a new market instrument, will aim to inject fresh support to those companies which are ready to commit bankable business plans. This approach of strengthening the connections between the creative and cultural sectors with the financial community has the deliberate aim of boosting the viability of the sector and its contribution to the economy.

The international dimension of the Programme can support cultural diplomacy (also pursuant to Commission Communication n° JOIN/2016/029) and cooperation is an effective tool for the EU's public diplomacy and outreach and can help build capacity in third countries including in countries whose cultural and creative sectors have a more limited tradition to operate transnationally.

The European cultural and creative sectors make an important contribution to intercultural awareness and stimulate the respect for cultural and linguistic diversity. The actions included in the programme bring about a capacity-building effect which is conducive to reinforcing the mutual understanding among people from different cultures or backgrounds and, ultimately, contribute to preventing radicalization and safeguarding of EU values.

This becomes all the more important at a time when Europe is facing an unprecedented number of refugees, and it seeks to support its Member States in tackling this exceptional situation. After the initial emergency phase, the EU has to ensure the best social, cultural and economic integration of this new population which is settling within its borders. Culture and audio-visual can play a key role in bridging the gap between people in a peaceful and mutually respectful way. The Culture sub-programme will contribute to this effort in 2017, as well as the cross-sectoral strand.

## 2.2 POLICY PRIORITIES - MEDIA SUB-PROGRAMME

### 2.2.1 Challenges

The economy and society continue to change rapidly following the combined effects of globalisation and the digital transformation. This is particularly true for the audiovisual sector where digital is disrupting traditional business models, in particular through the widespread use of the internet. New business models are emerging which challenge the way content is created, produced and distributed. At the same time, quality content, especially TV drama series, is increasingly valuable because the multiplication of delivery channels has increased demand. The role of audiences is also changing as viewers are empowered to choose when and how they access content (including consumer generated content) and this creates new challenges for distribution and promotion strategies. Meanwhile, competition for audiences remains tough as US productions continue to dominate predominantly national markets.

The Digital Single Market Strategy (DSM) adopted by the Commission in May 2015<sup>3</sup> has set out a vision for a Europe fit for the 21<sup>st</sup> century. The DSM has, in particular, the objective of strengthening access to and delivery of digital goods and services. The MEDIA sub-programme contributes to this goal by strengthening our industrial capacity to develop and distribute European works across borders. It serves the purpose of cultural diversity, by increasing the understanding and appreciation for other cultures. It also bolsters our economic competitiveness by spurring innovation and creativity.

In the light of the DSM previous Creative Europe Work Programmes responded by introducing a number of changes in line with the overall objective of increasing access to content, which are echoed in the communication of the sub-programme. The 2017 WP should continue and deepen this process of adaptation. The European Commission Communication on Copyright of December 2015<sup>4</sup> set out how the sub-programme can play a significant role in taking forward policy objectives by providing incentives to change business practices and enhancing collaboration with stakeholders. This Work Programme thus contributes to this approach by developing a number of existing support measures (ready to offer catalogues, licensing hubs, support to subtitling) and by taking new steps, notably to address the need for stronger marketing of online legal offers as well as by relevant communication.

This Work Programme also builds on a renewed dialogue with the industry and the European Film Agencies. The cornerstone of our dialogue has been the European Film Forum (EFF) which was launched in 2015 in the context of premium European film events and markets. The discussions on challenges and opportunities for the industry has allowed the emergence of fresh thinking on support actions, ranging from the promotion of new talent to the potential of high quality television series and the costs related to subtitling. In the course of 2016 the EFF will be pursued and consolidated, in order to reach out to a wide range of stakeholders and to continue and enrich our structured dialogue with the industry. Thus events at film festivals such as Berlinale, Cannes, Bologna, Karlovy Vary, Venice and San Sebastian will be complemented with a structured stakeholder dialogue on concrete issues. 2016 marks the 25<sup>th</sup> anniversary of MEDIA, which not only represents an excellent opportunity to celebrate the success stories and results so far, but also and most importantly to discuss the perspectives and challenges for the future. This will be a recurrent theme throughout the EFF in 2016, which shall culminate with a 25<sup>th</sup> Anniversary Conference in Brussels in December.

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<sup>3</sup> COM/2015/0192

<sup>4</sup> COM(2015) 626

### 2.2.2 Policy priorities and Activities

Increased circulation and cross border access is our first goal. The number of European films which circulate cross border remains low compared to the number of films which are produced. This represents a lost opportunity to reach out to potential markets as well as of appreciation of Europe's cultural diversity.

The *Distribution* schemes have played an essential role in increasing the circulation of non-national films, providing support to 450 films in 2015. This priority will be maintained but with a strengthened focus on support to promotion. It is crucial that works supported by the sub-programme have an effective strategy to create demand and reach out to audiences. The *Distribution Automatic* scheme will therefore give increased support to pro-active and well-resourced promotion activities as they represent a determinant factor in the capacity to achieve the core goal of increased circulation. The *Distribution Selective* and *Sales Agents* schemes will continue to provide support along existing lines.

Furthermore, the scope of the scheme will be widened in order to cover online release costs, as part of an overall release strategy, to ensure that the growing opportunities of online distribution are fully exploited going forward.

The *Online distribution scheme*, introduced in 2014, contributes to the objective of the DSM to increase access to digital and audiovisual content. The strategy has underlined the potential contribution that Video on Demand (VoD) can make to increase access to European works. Experience with the scheme so far has shown that more needs to be done to increase the subscribers and/or viewers of European VoD platforms. Hence a revamped Online scheme, to be renamed "Promotion of European works online" will have two objectives: stimulating innovation and the development of new business models (new models of distribution and promotion seizing the opportunities of online technology) as well as increasing European films in catalogues thereby increasing access to those films. Support will focus on marketing of attractive offers of VoD services and on strengthening and showcasing ready made offers of European films. Furthermore a mapping study will be conducted in order to better identify the way in which the activity of aggregation of films is carried out in Europe and to enable us to examine the way forward in this key area.

As regards the *Market Access* scheme, its business to business orientation is highlighted and strengthened. A more balanced approach is followed to increase support for markets concerning short films, video games, cross-media, television series and international. The criteria of the three actions – access to physical markets, online tools and promotional activities - are clarified in order to ensure their complementarity and added value as well as innovation and the deployment of digital technologies.

Support to theatrical distribution is channelled through the *Cinema Networks* scheme. The adaptations to the scheme made in 2016, aimed at strengthening the network and encouraging innovation, will be maintained.

The second goal is to increase demand for European films by reaching out to new audiences and users. The audience development theme in the *Festivals* scheme will be strengthened with the objective of supporting the most merit worthy festivals whilst encouraging innovation in their outreach and online activities. The criteria will be adapted to enhance film literacy and audience development activities carried out by Festivals outside the actual Festival period; to support festivals in creating film communities and to support online activities. In this context, the recently created *Audience Development* scheme will be refocused and called *Film Education* with the objective of increasing the quality and impact of project proposals. Action 1, the Audience Development Initiative, will be integrated into the new Promotion of European works online scheme, notably to ensure a stronger involvement of the audience in distribution strategies. The remaining Action 2, ex-Film Literacy, will enlarge its scope to education on film, TV and other audiovisual works to reflect the growing importance of new forms of content and the changing role of audiences. It will also address the contribution that film and other audiovisual works can make to education.

Our third goal is to increase the capacity of our industry to take advantage of the opportunities of the DSM by fostering talent and creative content for European works, in particular by facilitating access to the market for young talents as a means of driving creativity, innovation and enterprise. The aim is to ensure enduring competitiveness and success of the European audiovisual sector as well as to boost European content. This is particularly important because stakeholders have underlined that content is "king" at a time when demand for quality works is increasing. European content is also particularly relevant at a time when the European idea is facing challenges.

The *Development schemes – Slate and Single* – will continue to support the inception of audiovisual projects with a European dimension. However there is a need to increase the added value of public funds whilst avoiding disproportionate administrative overheads. It is therefore envisaged to amend the Slate scheme with the objective of adding an entry point for new talent and innovation and to amend the Single scheme with the objective of achieving better administrative performance by reducing the number of applications. In order to more effectively help emerging talent we propose to adapt the criteria of Slate to allow for the addition of a short film into the slate. Dialogue with stakeholders has indicated that these low budget formats would provide opportunities for new professionals to advance. As regards Single, stronger, clearer eligibility criteria have been introduced, in particular the requirement for experience, in order to design the application process more efficiently.

Television is proving to be a platform for new forms of expression, where high quality formats travel well across borders and reach new audiences. Therefore the support to television will be more present throughout the schemes. A study on television drama will help shape future support in this area. Likewise, the *Television Programming* scheme supports independent productions with the aim of promoting content which is innovative and original whilst building an appeal to audiences across Europe.

The *Co-production funds* scheme makes a distinctive contribution to reaching international audiences through enabling productions to find production partners in third countries. This is of crucial importance in connecting with audiences in those countries as studies have shown that coproductions travel better in the participating countries. A feasibility study has been conducted concerning a strengthened role of European films in cultural diplomacy, through a more coordinated action by EU Delegations around the world.

The *Training* scheme of course makes a central contribution by facilitating the acquisition and improvement of skills and competences of audiovisual professionals and the development of networks. Further improvements will be introduced in 2018, following the completion of the 2016 & 2017 FPAs and drawing on a recent study to be finished in summer 2016. The main focus of the study is to identify the skills needed in the audiovisual industry to fulfil the objectives of Creative Europe MEDIA and to fully exploit the opportunities offered by the globalisation and digital shift of the sector. Links and synergies shall be explored with Access to Market actions, as well as capacity building actions for professionals of other cultural and creative sectors.

The support to *video games* is at the cross roads of creativity and technology and therefore is an especially effective way of investing in the talents and content of the future.

### 2.2.3 Conclusion and follow up

The proposed WP 2017 represents a gradual evolution in line with the developments in the audiovisual field and in the light of experience gained in implementation. Further changes will be considered in subsequent Work Programmes taking into account the policy discussions with the sector in 2016 and the results of the mid-term evaluation of Creative Europe which shall be submitted by December 2017.

Issues to be addressed in the near future include the automatic points arrangements. This system has been amended over time, in particular to avoid possible distortions. The effectiveness of a system of automatic points needs to be considered compared to possible alternatives.

A related issue is the availability of performance indicators and metrics for the MEDIA schemes. Experience has shown that the Programme performance indicators, which focus on results at sectoral level, could be complemented by output indicators for the schemes. The objective will be to allow better monitoring and management and feed into policy development. Key performance indicators would need to be defined per scheme and a data collection strategy would need to be established, with the participation of relevant parties and stakeholders.

The objective of increasing access to European content is widely shared and brings benefits in terms of cultural diversity as well as economic competitiveness, for both European consumers and industry. Such an objective can only be achieved in a sustainable way with the participation of all stakeholders and using the full variety of instruments available at European and national levels. As the Commission Communication on Copyright (n° COM (2015) 626) outlined, the EU provides support through the Creative Europe Programme whilst the creative and distribution industries have the keys to evolving business models and the Member States provide most of the public support to the audiovisual industry.

Therefore the way forward is to develop a coherent combination of actions involving the stakeholders and competent bodies, on the basis of the DSM and the Copyright Communication. Broader fields of action will require policy discussions with the Member States, the EFADs and consumer and industry stakeholders in order to facilitate the launch and deployment of tools which will not necessarily be within the Creative Europe Programme. This will include the promotion of the discoverability and findability of films; the development of national search tools and a European aggregator of legal offers; a more sustained exploitation of existing European films; the scaling up of the animation sector at European level.

These concerted efforts will be reflected in an update to the 2017 Work Programme and subsequent Work Programmes.

## **2.3 POLICY PRIORITIES – CULTURE SUB-PROGRAMME-**

### **2.3.1 Challenges**

The cultural sectors are currently facing multiple challenges. Firstly, they suffer from the lack of a real "single cultural space" at a European level. European professionals are confronted with a multitude of cultures, linguistic areas and consequently a fragmented cultural space. One of the challenges the sector faces is language: the EU has 24 official languages, 3 alphabets and approximately 60 officially recognised regional and minority languages. This diversity is part of Europe's rich tapestry but at the same time it requires solutions to support efforts by authors to reach readers in other countries, for cinema or theatre goers to see foreign works, and for musicians to reach new listeners. This calls for European action to help promote the mobility of artists and cultural professionals and the circulation of their works. A Eurobarometer survey (2013) has shown that only 13% of Europeans go to a musical performance (concert, band) (compared to 35% of the population that go to a musical performance overall) from another European country and only 4% to a theatre performance from another European country (compared to 28% of the population who attend theatre overall).

The second challenge is that globalisation and the digital shift are having a profound impact on the arts. They are dramatically changing how art is made, disseminated and distributed, accessed, consumed and monetized. Furthermore, it is changing how audiences want to interact with the arts and how cultural institutions must engage with their audiences. A stronger focus on support for audience building and on the sectors' capacity to interact with audiences more directly, for example through digital media or new interactive online tools, has the potential to open up many more non-national works to the public.



The third main challenge is the chronic shortage of access to diversified financial sources. Due to the lack of knowledge, the financial institutions tend to view them as excessively risky. Cuts on domestic budgets are pushing cultural operators, especially the small ones, to increasingly look at Europe as a source of funding.

At the same time, when Europe is facing an unprecedented number of refugees, culture can play a key role in bridging the gap between people in a peaceful way. Well-conceived cultural activities help people socialise, express themselves without necessarily speaking the host country's language, and understand better their new environment. At the same time, they also give the EU citizens the possibility of better discovering the culture and mentality of the refugees.

### 2.3.2 Policy priorities and Activities

The Culture sub-programme seeks to support cultural projects mainly working on transnational mobility, audience development (accessible and inclusive culture) and capacity building (notably digitisation, new business models and education and training). All of them contribute to help the sector face the challenges summarised above.

Firstly, such form of support contributes to shaping European identity and, in a knowledge-based economy such as Europe, to reinvigorate the cultural sectors which are so vital to our future socioeconomic development. Secondly, it can be beneficial to the efforts to create growth and jobs, to stimulate creativity and innovation spill-overs in other sectors, while at the same time continuing to bring so much personal fulfilment and meaning to us all as individuals, as audiences to activities that are part of supported projects.

The added value of such a funding in economic terms is manifold and, since available evidence only relates to the first two years of implementation of the programme (2014 and 2015), it will increase more than proportionally – also because of the back-loaded budget profile of the programme – over the next years till 2020.

Just to consider only the 147 cooperation projects supported in 2014 and 2015, they involved about 850 cultural organisations based in 36 countries and dozens of thousands professionals. At the time of application, these projects reported they would help create 4,173 jobs, of which 930 of a permanent nature. Always in the same reference period, about 1,000 translations of books from and into no less than 33 languages were supported. This allowed publishers to enter new markets and translated authors to be read and known in countries other than their own.

These are just two examples of how the regular projects supported within the sub-programme have contributed to the policy priorities of the sector, and they will continue to do so.

In particular, a stronger focus has been given, alongside other long-standing priorities, under *Cooperation projects* to activities concerning migrants, following up on the specific call for proposals that was launched in 2016 under the Cross-sectoral strand. Cooperation projects will continue being a classic and flexible way of working across borders on cultural activities.

The *Support for translations* scheme has been slightly amended, building on the experience of the first two years of implementation. While the ultimate goal remains to provide readers with better access to quality literature from countries and languages other than their own, it proved a very valuable tool to promote EUPL winners. Recent adjustments allowed finding a better balance between these two priorities.

New calls for proposals are launched for networks and platforms as the first cycle of agreements with these organisations, launched in 2014, is now over. *Networks* proved to be the main tool within the sub-programme to help reinforce the competitiveness of the cultural sectors, while providing valuable data and insights about them.

*Platforms* were in 2014 a new form of support which was created with a view to supporting emerging talents, audience development and non-national programming, which are priorities in the field of culture that can be better pursued at a European level. A new call for proposals will allow selecting other platforms and thus create a

critical mass which will help reap benefits from this relatively new action in terms of working on the above-mentioned priorities.

Other examples of how cultural activities can support policy development and more general policy objectives include special actions, which are also supported in the framework of the sub-programme, like the European Capitals of Culture (ECOCs). There is evidence that the ECOC title has a significant leverage effect, which has helped to totally transform some cities and bring short to long-term cultural, social and economic benefits to many others. Some ECOCs have estimated that each euro invested generated an extra 6 to 8 euro in return. Overnight visitors increase on average by 12%, and often much more. ECOCs are also another good example of cost-effectiveness, as with a contribution of only € 1.5 million from Creative Europe they can put together a one-year long cultural programme with a total budget varying between € 6 and € 100 million depending on the city.

The European Heritage Label (EHL) is being developed according to its main objective which is to recognise those sites that have been particularly symbolic for the European integration process and can play an educational role in helping bridge the gap between the EU and the citizens.

In addition to the policy priorities pursued in the framework of the Open Method of Cooperation with national authorities (outside the Creative Europe programme, but with clear links with it), the sub-programme also supports policy-related activities, for instance those involving cooperation with international organisations such as the Council of Europe or OECD.

Also from a policy perspective, there are relevant developments as regard EU support for the music industry. This sector strongly is, even more than others, influenced by the digital shift, based on small and medium businesses, though with a strong potential for growth and job creation. It is the most widely consumed cultural expression and as such merits special attention at EU level. Music is also for us an autonomous policy space where we can act without internal constraints, while remaining connected to the Commission's priorities.

To get a better understanding of the new music industry ecosystem, the Commission is currently having a dialogue with the music industry to identify and fine-tune the possibilities for action in the short and medium term. Work was done in 2016 and will continue in 2017 particularly on the following issues: i) the on-going copyright reform and other policy topics; ii) the empowerment of music creators and SMEs; iii) the safeguarding of cultural diversity and the circulation of artists and repertoire in Europe; iv) the perception of the music sector in Europe and the access to music by large audiences; v) the struggle of European music start-ups to survive and thrive in a challenging context; vi) the importance of data and metadata in the digital landscape.

## **2.4 POLICY PRIORITIES – CROSS-SECTORAL STRAND**

### **2.4.1 General overview**

The Cross-sectoral strand aims to address 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 and access to data. In 2017 this strand will continue to be developed, building on the experience acquired so far. The strand will support both recurrent and more innovative activities.

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 programme applicants and which are well placed to foster cross-sectoral events and collaboration between players in different fields. Other activities include culture and audiovisual conferences organised in the framework of EU Presidencies, policy development activities to support cultural and creative sectors or to liaise with the sector (such as for instance the biannual Culture Forum) and policy studies such as for the impact assessment for the successor programme to Creative Europe.

Other activities supported within this Strand are more innovative in nature and/or are bigger in scope or in expected policy impact. These activities are presented in greater detail in this section.

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

The Europe 2020 strategy recognises the cultural and creative sectors as a source of innovative ideas which can be turned into products and services that can create growth, jobs and address societal challenges. For this purpose access to finance for cultural and creative sectors should be improved. While the access to finance is a common challenge for SMEs, the situation is more difficult in 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 2017 the Guarantee Facility will build on the progress made since its launch in 2016. It will continue to provide guarantees to lending and credit institutions, so called financial intermediaries (e.g. banks), to encourage them to offer loans or guarantees and provide finance for cultural and creative sectors initiatives. This will enhance access to finance of SMEs in the cultural and the creative sectors, therefore strengthening their financial capacity and reinforcing their competitiveness through market-based solutions. To a greater extent, it should also contribute to the promotion of smart, sustainable and inclusive growth.

Capacity Building, 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.

#### *2.4.3 Data analysis*

The EU's participation as a member of the European Audiovisual Observatory contributes to the achievement of the priorities by not only providing the relevant legal and statistical information but also by providing data and market analysis that are useful for the elaboration of the action lines of the MEDIA sub-programme and for the evaluation of their impact on the market.

The Commission will continue to develop relations with the EAO (under Article 11 of the Regulation establishing the Creative Europe Programme 2014 to 2020) 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 is essential to pursue policy development in the audiovisual field.

Data will be sought, in particular, on the performance of Creative Europe MEDIA and on relevant market developments in the context of the DSM strategy notably relating to copyright, audio-visual media services and online platforms.

#### *2.4.4 Communication*

##### *Prizes in the field of culture and audiovisual*

EU prizes fill a gap in the cultural landscape and have a potential to make an impact in promoting cultural diversity and European content and works. The Creative Europe programme funds 5 European Union Prizes in the fields of: Contemporary architecture, Cultural heritage, Emerging rock and pop singers, Literature and Film. Until 2014 the European Institutions awarded two prizes in the field of cinema: the "LUX Prize" of the European Parliament and the "Prix MEDIA", awarded by the Commission in the framework of the Creative Europe-MEDIA sub-programme.

##### *Revamped cultural prizes*

Although very well rooted in their respective sectors, these prizes do not benefit from a visibility and recognition outside their fields that is comparable to the prestige and importance they enjoy among their professionals or to the impact the winners have for their careers and professional development. At a time where new calls for proposals will be launched for both the EBBA and the EUPL prize, a reflection is on-going in terms of strategy and scope for each prize.

In parallel, a revamped communication strategy is necessary to help them raise their profile. It should include multiple elements. More frequent and innovative use of the communication tools will support further promotion of the prizes. New ways have to be found how to engage the winners to promote the prizes through their channels, act as EU ambassadors where possible. The communication channels of the partners should be more and better used and through them accessing more efficiently each sector. The relevant networks funded by the EU should be mobilised to participate in the promotion activities. Full use should be made of the Creative Europe Desks and they should be encouraged to cooperate with the Commission Reps when promoting the winners.

#### *Revamped Lux Prize – strengthening its communication, circulation and potential audience*

In 2017 the revamped Lux Prize will build on the strengths of the new focus launched in 2016 and have a stronger impact on audiences and press. The Prize will continue to be awarded by the European Parliament to a European film of cultural and artistic quality that promotes a public debate around cultural diversity in Europe and European values. It shall create awareness about qualitative European productions, improve the distribution opportunities of the chosen film and give a financial reward to the winner.

The Commission contribution will be to strengthen its communication, circulation and potential audience, notably through the Creative Europe Desks who will be invited to develop joint approaches with Desks of other Member States and other relevant partners (e.g. industry). Several events across the EU shall be held, thus providing a platform for promotion of the "LUX Prize". Important elements will be the screening of the films of the LUX Prize Official Competition and ensuing debates or master classes, targeting younger audiences and the industry.

#### *Culture forum*

A Europe-wide forum gathering cultural operators will take place to discuss with them various 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 organised by the European Commission, aimed at raising the profile of European cultural cooperation, uniting the sector's key players, taking stock the European Agenda for Culture's implementation, 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.

#### **2.4.5 Policy cooperation and innovation**

Follow up will be given to the EU Creative Hubs Networks created in 2015. The additional support foreseen in 2017 aims at making best use of such hubs, for policy development purposes both in field of culture and audiovisual. The network will be a channel to test new activities in support of the cultural and creative sectors, building on the work already achieved.

#### *Master degree in Art and Science*

Creative Industries are experiencing a significant skills gap at the crossing of creativity and technology. To respond to this gap at European level and to foster talent and innovation, it is proposed to promote the creation of masters and university courses fostering cross-sectoral curricula combining technology with the Arts to produce knowledgeable and creative workforces. Blending of arts and ICT with entrepreneurial skills and business exposure embedded with arts and design and creativity techniques will be truly innovative.

#### *2.4.6 Policy studies*

An impact assessment will be carried out in 2017 to help gathering evidence with a view to building a case at political level for a new EU funding scheme to support the cultural and creative sectors after 2020. This work will focus on the impact this new funding scheme might have as well as on its European added value. It will build on the results of the mid-term evaluation of the current programme, started in 2016.

A regular ex-post evaluation will also be carried on the two cities that will have held the title of European Capital of Culture in 2016 with a view to evaluating the impact it had on them, as foreseen in the Regulation establishing the title itself.

## Part II – Implementation of the programme

### 1 Budget Lines and Basic Act

Budget lines: 15 04 01 - 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) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC.

### 2 Methods of Intervention

The Creative Europe Programme is implemented through:

#### Grants

To achieve the objectives and policy priorities announced in Sections 2 of Part I of this work programme, calls for proposals will be published by the European Commission or by the Executive Agency in accordance with Article 128(1) of the Financial Regulation (FR) and Article 188 of the Rules of Application (RAP).

After adoption of the financing decision based on Article 84 FR, Call for Proposals will be published. The Call for Proposals makes reference to a Guide for the practical information, aiming to assist all those interested in developing projects within the programme. It helps them understand the objectives and the actions of the programme. It also aims to give detailed information on what is needed in order to apply and what level of grant is offered. Finally, it informs about the grant selection procedure as well as the rules applying to successful applicants that become beneficiaries of an EU grant. The Programme Guide provides also detailed information as regards the award criteria for each call. The quality of the proposals will be assessed on the basis of the award criteria published per action in the guide, as elaborated upon in the call for proposals. These guidelines are based on Regulation No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020).

The calls for proposals that will be published or launched with a view to selecting actions and work programmes to be co-financed in 2017, as well as the grants awarded under specific conditions without issuing a call for proposals are specified further below in Part II of this work programme.

Some grants will also be awarded as per Article 190(1) RAP, indents (c), (d) and (f).

Any entity applying for any grant under Creative Europe programme as detailed further below of this work programme 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**

This work programme also includes the actions that will be implemented mostly by public procurement procedures (via calls for tenders or the use of existing framework contracts) (Article 104(d) FR and Article 127(3) RAP). The amounts reserved together with the indicative number of contracts and time-frame for launching the procurement procedures are indicated in Programming Table in section 3.1 of this work programme.

### **Financial instruments**

The management of the guarantee facility is entrusted to the European Investment Fund (EIF) as set out in the Regulation and in conformity with Title VIII of the Financial Regulation which sets out the principles and conditions applicable to financial instruments. More details are provided in section 5.3 of this work programme.

### **Other actions**

As support to projects selections, the costs related to the experts involved in the assessment of projects of the Media and Culture Sub-programmes are included in this work programme (sections 2.1.3 and 2.2.3).

## 2.1 METHODS OF INTERVENTION – CULTURE SUB-PROGRAMME

### 2.1.1 Grants

#### 2.1.1.1 Support to European cooperation projects

Index references in budget table: 2.14

#### Priorities of the year, objectives pursued and expected results

The main objectives of the support for transnational cultural cooperation projects 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 helping European artists/cultural professionals and their works reach new and enlarged 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, by engaging in new and innovative ways with audiences both to retain and enlarge them, and to improve the experience and deepen the relationship with current and future audiences.
- To contribute to innovation and creativity in the field of culture, for instance through artistic innovation, the testing of new business models and the promotion of innovative spillovers on other sectors.

In order to achieve these objectives, the cooperation projects will have to focus on one or more of the following priorities:

- Promoting the transnational mobility of artists and professionals with a view to enabling them to cooperate internationally and to internationalise their careers and activities in the Union and beyond, when possible on the basis of long-term strategies;
- Strengthening audience development as a means of stimulating interest in and improving access to European cultural and creative works and tangible and intangible cultural heritage. Audience development seeks to help European artists/cultural professionals and their works reach as many people as possible across Europe and extend access to cultural works to under- represented groups. It also seeks to help cultural organisations adapt to the need to engage in new and innovative ways with audiences both to retain them, to build new audiences, diversify audiences including reaching current "non- audiences", and to improve the experience for both existing and future audiences and deepen the relationship with them;
- Fostering creativity, innovative approaches to creation, and new ways of ensuring spillover effects to other sectors. Developing and testing new and innovative models of revenue, management and marketing for the cultural sectors, in particular as regards the digital shift. A particular focus shall be given on supporting activities enabling cultural professionals to gain new skills, on those having an educational dimension and on those seeking to foster intercultural dialogue and mutual understanding among people from different cultures or backgrounds as well as to build on culture with a view to helping counter all forms of discrimination.
- Helping the integration of refugees into the EU through showcasing and co-creation activities of cultural and audio-visual nature across Europe, which are relevant for this specific target group. Enhancing mutual cultural understanding and fostering intercultural and inter-religious dialogue, and respect for other cultures. The focus will be on the cross-border exchange of best practices, valuable knowledge and experiences, and practical hands-on action involving refugees as target audiences and/or as actors. More in general, this focus will enable further building on the importance of democratic and political values and the benefit derived by citizens from a vibrant and informed political debate as an aspect of cultural activity.



This scheme has a flexible, interdisciplinary approach. Projects can either focus on one or more priority, at either one or more points of the value chain in either one or more cultural and creative sectors. The measures shall support, in particular, not-for-profit projects.

The expected results are:

- Support about 72 cooperation projects, which pursue the objectives referred to above. With a view to establishing an appropriate representation of small scale cooperation projects in comparison to large scale cooperation projects (both categories are spelled out hereafter), an indicative envelope of 12 million EUR is foreseen for this purpose. The system will be tested in 2017; the programme committee will decide about the follow-up.

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

This scheme offers two categories of support. Depending on the scale, needs, nature, objectives of the project (also referred to as action), the project leader and the partners (also referred to as '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 countries taking part in the Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one Member State or in an EFTA country.

#### **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 countries taking part in the Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one Member State or in an EFTA country.

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

##### Eligible applicants

The action is opened to European cultural operators which are active in the cultural and creative sectors as defined in article 2 of the Regulation, and who are legally established in one of the countries participating in the Culture Sub-programme.

The action is opened to cultural operators which have had a legal personality for at least 2 years on the date of the deadline for submission of applications and which are able to demonstrate their existence as a legal person. Natural persons may not apply for a grant.

##### Eligible projects

Depending on the scale, needs, nature, objectives and priorities of the project, applicants can apply under two different categories. For both categories of projects, the maximum duration (eligibility period) of a project is 48 months.

#### **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 countries taking part in the Creative Europe programme - culture sub programme. Either the project leader or one of the partners must have its legal seat in one Member State or in an EFTA country.
- Is the subject of an application requesting no more than EUR 200.000 representing maximum 60% of the eligible costs.

## 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 countries taking part in the Creative Europe programme - Culture sub- programme. Either the project leader or one of the partners must have its legal seat in one Member State or in an EFTA country.

Is the subject of an application requesting no more than EUR 2.000.000 representing maximum 50% of the eligible costs.

### Eligible activities

The activities must relate to the cultural and creative sectors as defined in Article 2 of the Regulation. Activities dedicated exclusively to the audio-visual sectors are not eligible under the Culture Sub-programme. However, audio-visual activities may be eligible as long as they are ancillary to activities dedicated to the non-audio-visual cultural and creative sectors.

### B. Award criteria

Eligible applicants will be assessed on the basis of the following criteria and, for Category 2 – Larger scale cooperation projects, taking into consideration a balance across different cultural sectors:

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

This criterion evaluates how the project will contribute to reinforcing the sector's professionalization and capacity to operate trans-nationally, to promoting transnational circulation of cultural and creative works and mobility of artists and to improving access to cultural and creative works. The project shall include a substantiated strategy to implement the selected policy priority(ies)

#### **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, and working arrangements).

#### **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 the sector and across borders. The aim is to maximise the impact of the project results by making them available as widely as possible at local, regional, national and European levels, so that they have a reach beyond those directly involved in the project and an impact beyond the project's lifetime.

#### **4. Quality of the partnership (20)**

This criterion evaluates the extent to which the general organisation and co-ordination of the project will ensure the effective implementation of the activities and will contribute to their sustainability.

Implementation EACEA

### Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals	Third quarter 2016	EUR 35.5M

### Maximum possible rate of co-funding of the eligible costs

For small-scale projects the EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

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

### **2.1.1.2 Support to literary translation projects**

Index references in budget table: 2.15

#### Objectives pursued and expected results

The main objectives of the support for literary translation projects are:

- to support cultural and linguistic diversity in the EU and in other countries participating in the Culture Sub-programme of the Creative Europe Programme;
- to strengthen the transnational circulation and diversity of high quality literary works in the long term,
- to improve access to these literary works in the EU and beyond and to reach new audiences.

Within the above objectives, the priorities of the support for literary translation projects are:

- supporting the promotion of European translated literature;
- encouraging the translations from lesser used languages<sup>5</sup> into English, German, French and Spanish (Castilian) as these may contribute to a wider circulation of the works;
- encouraging the translation of less represented genres such as works for young public (children, adolescents and young adult), comics/graphic novels, short stories or poetry;
- encouraging the appropriate use of digital technologies in both the distribution and promotion of the works;
- encouraging the translation and promotion of books which have won the *EU Prize for Literature*<sup>6</sup>;
- raising the profile of translators. For that reason, publishers will be required to include a biography of the translators in each translated book.

The expected results are:

- Support of about 70 translation projects, which pursue the objectives referred to above.

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

##### **Category 1 - Two-year projects**

This category of projects consists in the translation and promotion (including the publication of a summary of the translated works) of a package of 3 to 10 eligible works of fiction from and into eligible languages;

##### **Category 2 - Framework partnership agreements**

This category of projects consists in the translation and promotion of a package of 5 to 10 eligible works of fiction per year from and into eligible languages;

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

##### Eligible applicants

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<sup>5</sup> Lesser used languages include all the languages officially recognised in EU Member States, except English, German, French and Spanish (Castilian).

<sup>6</sup> <http://www.euprizeliterature.eu>

Publishers or publishing houses established in one of the countries participating in the Culture Sub-programme which have had a legal personality and which are active in the publishing sector and 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

Applicants will have to choose to apply under either category 1 or category 2 below:

#### **Category 1 - Two-year projects**

This category of projects must:

- have a maximum duration of 2 years (eligibility period);
- be the subject of an application requesting no more than EUR 100,000 representing no more than 50 % of the eligible costs;
- 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.

#### **Category 2 - Framework partnership agreements**

A call for proposals will be launched for establishing 4-year Framework partnership agreement.

- The application for the FPA must include an action plan covering the entire duration of the agreement. The action plan shall be based on a long term strategy for translation, distribution and promotion of the translated package of works of fiction.
- The projects covered by the FPA must consist in the translation and promotion of a package of 5 to 10 eligible works of fiction per year from and into eligible languages;
- The specific annual grants awarded under the FPA to support the projects shall not exceed EUR 100,000.

#### Eligible languages

Irrespective of the category of financial support under which publishers or publishing houses may apply, the project will also have to comply with the following requirements concerning languages:

- The source language and target language must be "officially recognised languages" of the countries taking part in the programme. "Officially recognised languages" are those defined by the Constitution or the basic 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 also 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 to be translated and promoted 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 of fiction must have been previously published.
- The original works of fiction must be written by authors who are nationals of or residents in a country taking part in the Programme with the exception of works written in Latin and ancient Greek.
- The works of fiction must not have been previously translated into the target language, unless a new translation corresponds to a clearly assessed need. In any case, applicants must respect a fifty year time limit since the last translation, 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 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 in practice (quality of the works to be translated, the organisation of the staff in charge of the project and working arrangements).

**3. Promotion and communication of the translated package** (20 points): This criterion evaluates the project's approach to promoting and distributing the translated works of fiction within Europe and beyond. If the application package contains the EUPL winning books, special attention is paid to the good promotion of these.

**4. Winners of the European Union Prize for Literature** (15 points): The translation and promotion of books that have won the EUPL are encouraged. Extra points are automatically granted to Literary Translation project applications containing eligible EUPL winning books according to the following rules:

From 3 to maximum 15 'automatic points' are granted to a maximum of 5 eligible EUPL books per application package. Accordingly, each eligible EUPL book in the application package receives 3 'automatic points'. The maximum total number of submitted books per package is 10.

The above award criteria will be applied for the award of grants for two-year projects as well as for award of specific annual grants under signed FPAs.

Implementation EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals	Fourth quarter 2016	EUR 3.4 M

#### 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.

#### **2.1.1.3 Support to European networks**

Index references in budget table: 2.16

#### Objectives pursued and expected results

This scheme offers action grants to support European networks active in the field of the cultural and creative sectors. These are structured groups of organisations representing the cultural and creative sectors, whose objective is to strengthen the capacity of the cultural and creative sectors to operate trans-nationally and to adapt to change with a view to achieving the general objectives of fostering and promoting cultural and linguistic diversity as well as strengthening the competitiveness of these sectors, also through the promotion of innovation.

The support for European networks is intended to have a structuring effect on players in the cultural and creative sectors and therefore a limited number of networks with broad coverage will be supported across a balanced range of sub-sectors. Greater synergies between existing networks in order to reinforce their organisational and financial structure and avoid duplication of efforts would be welcomed, where feasible.

The priorities of the Programme, relating to the reinforcement of the sector's capacity to operate trans-nationally and around which applicants are specifically asked to base their application, are the following:

- Supporting actions providing cultural and creative players with skills, competences and know-how that contribute to strengthening the cultural and creative sectors, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing of new business and management models;
- Strengthening the capacity of cultural and creative players 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 European cultural and creative organisations and international networking.

#### Expected results:

- Support of about 30 networks, which pursue the objectives referred to above.

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

This measure offers co-financing to European networks which carry out activities with respect to the priorities set in the text box on objectives and priorities. These activities shall be carried out with a view to help capacity building in the sector(s) in which each network operates in particular the capacity to operate trans-nationally. The measures shall support, in particular, not-for-profit projects.

#### Eligibility and award criteria

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

### Eligible applicants

- Applicants for European networks funding are active in the cultural and creative sectors as defined in article 2 of the Regulation
- and are legally established in one of the countries participating in the Culture Sub-programme
- European networks covering exclusively audiovisual industries and/or activities already covered by the MEDIA Sub programme are not eligible for funding under this scheme. However, European networks consisting primarily of non-audiovisual sectors which include members from the audiovisual sector are eligible.
- European networks which consist of at least 15 member organisations (legal entities) legally established in at least 10 different countries taking part in the programme, of which at least 5 must have their legal seat in 5 different EU Member States or in an EFTA country.
- Applicants for European networks funding are able to demonstrate their existence as a legal person 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

A call for proposals will be launched for establishing 4-year Framework Partnership Agreement (FPA).

- The application for the FPA must include an action plan covering the entire duration of the agreement.
- The projects covered by the FPA must include a full description of activities to be carried out during the year.
- The specific annual grants awarded under the FPA shall not exceed EUR 250,000.

### Eligible activities

Eligible activities to be taken into consideration are the activities which intend to achieve the priorities referred to under objectives and priorities.

The activities of the network must relate to the cultural and creative sectors as defined in Article 2 of the Regulation, with the exception of activities dedicated exclusively to the audio-visual sectors. However, audio-visual activities may be eligible as long as they are ancillary to networking activities dedicated to the non-audio-visual cultural and creative sectors.

Purely illustrative examples of the kinds of activities that can be supported within projects, 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.

**B. Award criteria**

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

**1. Relevance (30)**

This criterion evaluates how the activities of the network will contribute to reinforcing the sector's professionalization and capacity to operate trans-nationally, to promoting transnational circulation of cultural and creative works and mobility of artists and to improving access to cultural and creative works.

**2. Quality of the content and activities (25)**

This criterion evaluates how the project will be implemented in practice (quality of the activities and the deliverables, and working arrangements).

**3. Communication and dissemination (15)**

This criterion evaluates the network's approach to communicating its activities and results and to sharing knowledge and experiences with the sector and across borders. The aim is to maximise the impact of the project results by making them available as widely as possible at local, regional, national and European levels, so that they have a reach beyond those directly involved in the project and an impact beyond the project's lifetime.

**4. Quality of the European network (30)**

This criterion evaluates how broad is the coverage of the activities of the network and the way it will ensure that these activities can be supported and their outcome disseminated beyond the members of the network.

Implementation EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals	Last quarter 2016	EUR 6.2M

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.

**2.1.1.4 Support to platforms**

Index references in budget table: 2.17

Objectives pursued and expected results

This scheme offers action grants to support platforms active in the field of the cultural and creative sectors whose objectives are the following:

- To foster the development of emerging talent and stimulating the transnational mobility of cultural and creative players and circulation and diffusion of works, with the potential to exert a broad influence on cultural and creative sectors and to provide for lasting effects.
- To help increase recognition and visibility of cultural and creative players with a strong commitment in terms of European programming through communications activities and branding strategy, including the creation of a European quality label.

In order to achieve the above mentioned objectives, the platforms shall focus on the following priority activities:



- Fostering the mobility and visibility of European creators and artists, in particular the emerging ones and those lacking international exposure;
- Stimulating and developing a genuine Europe-wide programming of cultural and artistic activities with the view of facilitating access to non-national European cultural and art works; encouraging and facilitating co-productions, international touring, exhibitions and festivals;
- Implementing a communication and branding strategy, including the development of a European quality label;
- Developing and building new audience, in particular young audience;
- Contributing to the development of educational and awareness-raising activities and of new business models including the use of innovative modes of distribution in order to increase the visibility and audience for European culture and artistic creation;
- As the scheme is intended to foster critical mass and a structuring effect, only a limited number of platforms will be supported, with a view to getting a balanced coverage across different cultural sectors. Therefore the intention is not to support numerous platforms within the same sector. The evaluation committee will take this into consideration when evaluating the list of applications proposed for funding.

Expected results:

- Support of about 13 platforms, which pursue the objectives referred to above.

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

The scheme supports European platforms aiming at showcasing and promoting European creators and artists and their works, especially emerging talent, through a genuine Europe-wide programming. The European platform is a group of cultural and creative organizations (the members) developing, by means of a legally constituted co-ordination entity (the coordinator), joint activities with a view to bringing to the fore their common artistic vision, in line with the specific objectives of the scheme and those of the Culture sub-programme of Creative Europe.

Eligibility and award criteria

**A. Eligibility criteria**

Eligible applicants

The scheme is open to platforms consisting of organisations which are active in the cultural and creative sectors as defined in article 2 of the Regulation, and who are legally established in one of the countries participating in the Culture Sub-programme.

Platforms involving exclusively members from the audio-visual sector are not eligible for funding under this measure. However, platforms primarily constituted of members from non- audio-visual sectors which include members from the audio-visual sector, are eligible.

Platforms shall comprise a coordination entity and a minimum of 10 member organisations. The coordination entity shall have its legal seat in any of the countries participating in the Creative Europe - Culture sub-programme. Member organisations must be legally established in at least 10 different participating countries, of which at least 5 must be EU Member States or in an EFTA country. The number of member organisations might grow over the duration of the project.

Coordination entity:

The coordination entity is a company, association or an organisation active in the cultural and creative sectors. The coordination entity is fully responsible for the implementation of the project. The coordination entity shall

be responsible for the monitoring of the platform and the selection of the members according to a set of criteria which complies with the objectives and priorities of the scheme. The coordination entity shall enter into a written agreement with the platform's members defining their respective roles. The coordination entity may also award financial support to those members who comply with the above mentioned set of criteria.

The coordination entity, as the applicant organisation, must be in a position to demonstrate its existence as a legal person for at least 2 years on the date of the deadline for submission.

Platform's members:

Platform's members are companies, associations or organisations active in the cultural and creative sectors whose aim is to showcase and promote European creators and artists and their works. To be eligible, the platform's members shall already comply with the set of criteria set out by the coordination entity in the application at the time of the submission of the application.

Natural persons may not apply for a grant.

#### Eligible projects

A call for proposals will be launched for establishing 4-year Framework partnership Agreement (FPA).

The application for the FPA must include a specific, measurable and relevant set of criteria for the monitoring of the platform and the selection of the members, as well as a work plan covering the entire duration of the FPA, for the joint activities to be implemented. The set of criteria as well as the work plan for the joint activities between the members of the platform must be fully detailed in the application.

The specific annual grants awarded under the FPA shall not exceed EUR 500,000.

The financial support to be allocated to the members of the platform must not exceed EUR 60.000 per member organisation and must be related to the eligible platform's member activities as defined in the call for proposals.

As regards the coordination entity, the eligible activities are those in relation to:

- The establishment of a set of criteria to monitor the platform and define and select platform's members
- The coordination, monitoring, promotion, evaluation and supervision of the platform members' activities as well as the activities in relation to the sustainable development of the platform. Development and implementation of a communication and branding strategy (including the creation of a European quality label);
- The provision of financial support to the members of the platform implementing eligible activities.

In addition to the above, the coordination entity may enable the following activities:

- Promoting artists and creators – especially emerging talent – and their works;
- Developing and building new audience;
- Networking: information, animation and communication.

As regards the platforms members, the eligible activities are those in relation to:

- Fostering the mobility of creators and artists and the circulation of their works - in particular those lacking international exposure - by developing a genuine European programming based on a shared artistic and cultural vision;
- Increasing the promotion and showcasing of at least 30% of emerging talent from other European countries, throughout the whole duration of the project;
- Developing audience, including building new audience, especially young people;

- Contributing to the development of educational and awareness-raising activities, especially towards young people;
- Raising visibility to Europe's values and different cultures, helping increase citizens' sense of identification with the EU;
- Development of new business models including the use of innovative modes of distribution in order to increase the visibility and audience for cultural and art works.

**B. Award criteria**

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

**1. Relevance (25)**

This criterion evaluates the relevance of the platform towards the objectives and the priorities of the scheme and in particular, the suitability of the set of criteria established by the coordination entity to ensure that the selected members

- have high cultural profiles,
- are committed to promoting the visibility of the EU's values, and
- can contribute to the objectives of the scheme and the Programme.

The set of criteria shall be adapted to the sector in which the platform operates.

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

This criterion evaluates how the project will be implemented in practice (quality of the activities, deliverables, and working arrangement).

**3. Promotion, communication and branding strategy (30)**

This criterion evaluates the platform's approach to promoting and communicating the activities of the members. The aim is also to maximise the structuring effect of the project by developing and implementing a branding strategy identifying the members of the platform as high cultural operators committed to promoting the values of the EU, to reaching the specific objectives of the scheme as well as reaching the general objectives of the Culture sub-programme of Creative Europe.

**4. Quality of the platform (25)**

This criterion evaluates the extent to which the general organisation and coordination of the project will ensure the effective and sustainable implementation of the activities and will have a structuring effect on the sector.

The above award criteria will be applied for selection of entities signing Framework Partnership Agreements (FPAs) as well as for award of specific annual grants under signed FPAs.

Implementation EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals	Last quarter 2016	EUR 5.5M

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.

### 2.1.1.5 Organisation of EU prizes in the field of culture

Index references in budget table: 2.18

#### Priorities of the year, objectives pursued and expected results

The Culture Sub-programme shall provide support measures for special actions aiming to achieve greater visibility for the richness and diversity of European cultures, help build links with other sectors including education and youth, and stimulate intercultural dialogue and mutual understanding, including European cultural prizes. Four calls for proposals for four-year Framework Partnership Agreements (FPAs) were published in 2014 and framework partnerships were concluded for the following Prizes:

#### 1) *The European Border Breakers' Awards (EBBAs):*

The EBBAs seek to recognize and reward the success of emerging talents in the pop, rock and dance music, who managed to achieve success with their first international release in Europe beyond their home country. The objectives of the EBBAs are as follows:

- Further increase the visibility and cross-border success of the winners,
- Inspire other emerging artists so that they can achieve international success,
- Develop activities, including with key players from the music industry, aiming to support the sector through the prize, as well as
- Raise broader awareness in the music industry and among the general public of the richness and diversity of the musical talent in Europe that deserves to be better known and promoted both across the continent and beyond.

#### 2) *The European Union Prize for Literature (EUPL):*

The EUPL, uniquely focusing on new and emerging authors, seeks to:

- Showcase Europe's wealth of contemporary fiction;
- Raise awareness in the book sector about the literary diversity in Europe;
- Raise the profile of authors outside their home country and help them reach broader readerships;
- Help promote reading, above all among young people, and foster multilingualism;
- Enhance the whole book chain in Europe and promote publishing, translation, selling and reading of books from other European countries;
- Encourage transnational circulation of literature.

#### 3) *The EU Prize for contemporary architecture:*

The EU Prize for contemporary architecture seeks to:

- Highlight recent, excellent examples of architectural creativity of works which are less than two years old;
- Underline that modern architecture is socially and culturally rooted in European cities and is important to people's everyday lives, and build and help raise awareness on the benefits architecture can generate on growth, jobs, environment and social cohesion.

#### 4) *The EU Prize for cultural heritage:*

The EU Prize for cultural heritage seeks to:

- Highlight recent, excellent examples of heritage care;
- Foster educational aspects as well as build on the digital qualities of the awarded sites, and
- Showcase remarkable efforts made in raising awareness about our cultural heritage and its value to the European society and economy.

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.

For their fourth edition under the current FPAs (calls EAC/S04/2013 and EAC/S14/2013), the EBBA and the EU Prize for cultural heritage 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.

Furthermore, for the EBBA, EUPL, and the EU Prize for contemporary architecture three calls for proposals will be launched for establishing a new 3-year FPA for each of these prizes.

An indicative timetable for both the FPAs and the specific agreements is provided at the end of this section.

#### Description of the activities to be funded under the call for proposals<sup>7</sup>

For each Prize, the aim of the calls for proposals is to select an organisation/consortium that will:

- (a) Implement the solid and credible mechanism they proposed to select European artists, authors or projects in each specific field of the Prizes;
- (b) Organise an annual/bi-annual high quality and visible awards ceremony as of the 2015 edition. This ceremony should succeed in highlighting the talent and creativity that exist in the specific field of the Prize;
- (c) Create a momentum ensuring high visibility for the Prize, the winners and the values that the Prize promotes in between the award ceremonies and engage different target groups for the Prize;
- (d) Develop networking and partnership activities with a view to ensuring the sustainable impact of the Prize.

#### Eligibility and award criteria

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

##### **1. Relevance of the proposal, its compliance with the objectives of the call (30 points)**

This criterion evaluates:

- The nature and suitability of the mechanisms (procedure and quantitative/qualitative criteria) proposed to select the winners, in the Prize's specific field, in line with the objectives of the call, with a view to ensuring a balanced geographical spread of winners and developing the reputation and credibility of the Prize within its sector, specialised and mass-media and among the general public as far as possible;
- The nature and suitability of the concept proposed for the award ceremony with a view to ensuring a high quality, high profile and accessible event, good for the visibility, attractiveness and establishment of the Prize and suitable for the sector..

##### **2. Appropriateness of visibility and communication activities (30 points)**

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Including calls for proposals for establishment of framework partnerships and calls for proposals restricted to partners under existing framework partnerships

This criterion evaluates:

- The nature and quality of the strategy proposed to create a momentum and raise awareness of the Prize during the period between the award ceremonies, with a view to enhancing the recognition and reputation of the Prize within its sector, the media and the general public and to raising its impact and stimulating engagement of diverse audiences, via the use (amongst other means) of media partnerships, social media and new technologies;
- The nature and suitability of the measures proposed to make the support of the EU visible in the promotional tools and during and after the award ceremony.

### **3. Impact on key sector stakeholders and relevant partners (20 points)**

This criterion evaluates:

- The proposed strategy to ensure optimal involvement and effective mobilization of key stakeholders of the relevant sector(s) with a view to further embedding the Prize and actively promoting the Prize within the sector(s);
- The proposed strategy to ensure optimal involvement and effective mobilization of stakeholders and partners, including sponsors, with a view to linking the Prize and the winners with other relevant and high-visible initiatives that would help reach new target groups in Europe and beyond;
- The quality and creativity of the proposed cooperation with the sector and other relevant sectors through networking activities with a view to achieving a multiplier effect.

### **4. Effectiveness of the proposed methodology and organisation of the Prize (20 points)**

This criterion evaluates:

- The quality of the work plan and time schedule, including decision-making structures and the organisation of partnerships with the relevant sector;
- The relevance and quality of the human resources foreseen, the appropriateness of the human resources allocation as well as the adequacy of the experience of the staff involved with the tasks assigned to them;
- The relevance and allocation of the budget with regard to the planned activities.

Applications will be evaluated by an internal evaluation committee of the Commission. A ranked list of applications will be established for those scoring at least:

- 70 points in total, and
- 20 points for criterion 1,
- 20 points for criterion 2,
- 15 points for criterion 3,
- 15 points for criterion 4.

The Commission will use this list when deciding on the award of the grant.

#### Implementation DG EAC

The grants will be awarded by way of specific agreements for the fourth year of activities of the Cultural Heritage Prize and the EBAs with the partners who have signed a four-year FPA following Calls EAC/S04/2013 and EAC/S14/2013 launched in 2013 and 2014.

Indicative timetable for the invitation to submit a proposal under a running FPA, and amount of the grant:

Reference	Date	Amount
EBBAs (2018 edition)	First quarter 2017 (Specific contract under FPA 2014-2017)	EUR 400,000
Cultural Heritage Prize (2018 edition)	Third quarter 2017 (Specific contract under FPA 2014-2017)	EUR 250,000

New calls for proposals for new FPAs will be launched for the following prizes:

Reference	Date	Amount
Architecture Prize (from the 2018 edition)	First quarter 2017 (New FPA 2018-2020)	EUR 350,000
Literature Prize (from the 2018 edition)	Second quarter 2017 (New FPA 2018-2020)	EUR 400,000
EBBAs (from the 2019 edition)	Last quarter 2017 (New FPA 2018-2020)	EUR 500,000

#### 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 under the FPAs signed in 2014. For new FPAs the maximum co-financing rate could reach 80%.

#### **2.1.1.6 Special actions - European Capitals of Culture**

Index references in budget table: 2.19

#### Priorities of the year, objectives pursued

According to Decision No 1622/2006/EC<sup>8</sup> covering the European Capitals of Culture 2007 to 2019, the objective of the action is to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens.

Each year, two cities in two different Member States are entitled to hold the European Capital of Culture (ECOC) title in accordance with a chronological order annexed to the Decision No 1622/2006/EC.

The two cities awarded with the title have to create and implement a cultural programme specifically for the European Capital of Culture year, in line with the criteria included in Article 4 of the Decision No 1622/2006/EC.

According to Decision N<sup>o</sup> 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC<sup>9</sup>, the general objectives of the action are, on the one hand, to safeguard and to promote the diversity of cultures in Europe and to highlight the common features they share as well as to increase citizens' sense of belonging to a common cultural area and, on the other hand, to foster the contribution of culture to the long-term development of cities in accordance with their respective strategies and priorities.

<sup>8</sup> Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019 ( OJ L 304, 3.11.2006, p.1).

<sup>9</sup> OJ L 132, 3.5.2014, p.1.

Pursuant to Decision No 445/2014/EU, every third year starting from 2021, cities in candidate countries or potential candidates for EU membership may also hold the title.

The cities awarded with the title have to create and implement a cultural programme specifically for the ECOC year with a strong European dimension, in accordance with the criteria of Article 5 of the Decision.

Expected results:

Leeuwarden (NL) and Valletta (MT) will get support, in the form of the Melina Mercouri Prize, with a view to implementing their activity programme for the title year 2018 (Decision No 1622/2006).

One city in a candidate country or potential candidate for EU membership will be awarded the Melina Mercouri Prize, with a view to implementing their activity programme for the title year 2021 (Decision No 445/2014/EU).

In 2017, two calls for submission of applications - for the 2024 titles - will be published (one in Austria and one in Estonia). The calls for submission of applications - which cover both the contest for the award of the ECOC title and the contest for the award of the Melina Mercouri prize - are published at least six years before the year of the title (Decision No 445/2014/EU).

**A) Award of the Melina Mercouri Prize to the 2018 European Capitals of Culture**

Valletta was designated by Council Decision No 2013/286/UE of 17 May 2013<sup>10</sup> as "European Capital of Culture 2018" in Malta while Leeuwarden (NL) was designated by Council Decision No 2014/352/UE of 21 May 2014<sup>11</sup> as "European Capital of Culture 2018" in the Netherlands.

According to Article 11 of Decision No 1622/2006/EU, a pecuniary prize of EUR 1.5 million in honour of Melina Mercouri shall be awarded to each of the designated cities by the Commission, provided that they meet the criteria laid down in Article 4 of that Decision, and have implemented the recommendations made by the selection and monitoring and advisory panels.

The prize must be awarded in full no later than three months before the start of the relevant year. This means that the prizes for the two Capitals in 2018 will need to be financed from the 2017 budget.

Indicative timetable and indicative amount of the grants awarded without a call for proposals:

Reference	Date	Amount
Leeuwarden	Third quarter 2017	EUR 1.5M
Valletta	Third quarter 2017	EUR 1.5M

Implementation DG EAC

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

N/A

A) Award of the Melina Mercouri Prize to the 2021 European Capitals of Culture

Following the publication in 2014 of the call for submission of applications, the Melina Mercouri Prize will be awarded in 2017 to one city in a candidate country or potential candidate for EU membership, in accordance

<sup>10</sup>Council Decision No 2013/286/EU of 17 May 2013 designating the European Capital of Culture for the year 2017 in Denmark and in Cyprus and the European Capital of Culture for the year 2018 in Malta (OJ L 162, 14.6.2013, p. 9).

<sup>11</sup>Council Decision No 2014/352/EU of 21 May 2014 designating the European Capital of Culture for the year 2018 in the Netherlands (OJ L 175, 14.6.2014, p. 26).



with Article 14 of Decision No 445/2014/EU. This means that these prizes will need to be financed from the 2017 budget.

Indicative timetable and indicative amount of the grants awarded:

Reference	Date	Amount
One city in a candidate country or potential candidate for EU membership	Second quarter 2017	EUR 1.5M

The Prize money will be paid by the end of March of the relevant title year, i.e. early 2021, in line with Article 14 paragraph 2 of Decision No 445/2014/EU.

Implementation DG EAC

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

N/A

B) Calls for submission of applications for the 2024 titles

Essential conditions for participation and award criteria

**Eligibility criteria:**

In 2017, the competition will be exclusively addressed to the cities of the countries designated by the Annex of Decision No 445/2014/EU for the year 2024 (Austria and Estonia).

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 106(1) and Articles 107 and 108 of Regulation (EU, EURATOM) No 966/2012 of the European Parliament and of the Council of 25 October 2012 on the financial rules applicable to the general budget of the Union<sup>12</sup>.

**Award criteria:**

The award criteria for the assessment of the applications are divided into six categories corresponding to the provisions laid down in Article 5 of the Decision No 445/2014/EU:

- Contribution to the long-term strategy;
- European dimension;
- Cultural and artistic content;
- Capacity to deliver;
- Outreach;
- Management.
- As regards the "contribution to the long-term strategy", the following factors shall be taken into account:

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<sup>12</sup> OJ L 298, 26.10.2012, p.1

- that a cultural strategy for the candidate city, which covers the action and includes plans for sustaining the cultural activities beyond the year of the title, is in place at the time of its application;
- the plans to strengthen the capacity of the cultural and creative sectors, including developing long-term links between the cultural, economic and social sectors in the candidate city;
- the envisaged long-term cultural, social and economic impact, including urban development, that the title would have on the candidate city;
- the plans for monitoring and evaluating the impact of the title on the candidate city and for disseminating the results of the evaluation.
- As regards the "European dimension", the following factors shall be assessed:
  - the scope and quality of activities promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding between European citizens;
  - the scope and quality of activities highlighting the common aspects of European cultures, heritage and history, as well as European integration and current European themes;
  - the scope and quality of activities featuring European artists, cooperation with operators or cities in different countries, including, where appropriate, cities holding the title, and transnational partnerships;
  - the strategy to attract the interest of a broad European and international public.
- As regards the "cultural and artistic content", the following factors shall be assessed:
  - a clear and coherent artistic vision and strategy for the cultural programme;
  - the involvement of local artists and cultural organisations in the conception and implementation of the cultural programme;
  - the range and diversity of the activities proposed and their overall artistic quality;
  - the capacity to combine local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions.
- As regards the "capacity to deliver", the candidate cities shall demonstrate that:
  - the application has broad and strong political support and a sustainable commitment from the local, regional and national authorities;
  - the candidate city has or will have an adequate and viable infrastructure to hold the title;
- As regards "outreach", the following factors shall be assessed:
  - the involvement of the local population and civil society in the preparation of the application and the implementation of the action;
  - the creation of new and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, volunteers and the marginalised and disadvantaged, including minorities, with special attention being given to persons with disabilities and the elderly as regards the accessibility of those activities;
  - the overall strategy for audience development, and in particular the link with education and the participation of schools;
- As regards "management", the following factors shall be assessed:

- the feasibility of the fund-raising strategy and proposed budget, which includes, where appropriate, plans to seek financial support from Union programmes and funds, and covers the preparation phase, the year of the title, the evaluation and provisions for the legacy activities, and contingency planning;
- the envisaged governance and delivery structure for the implementation of the action which provides, inter alia, for appropriate cooperation between the local authorities and the delivery structure, including the artistic team;
- the procedures for the appointment of the general and artistic directors and their fields of action;
- the marketing and communication strategy is comprehensive and highlights that the action is a EU action;
- the delivery structure has staff with appropriate skills and experience to plan, manage and deliver the cultural programme for the year of the title.

#### Implementation

The action will be implemented directly by DG EAC.

#### **2.1.1.7 Special actions – Cooperation with International Organisations**

Index references in budget table: 2.20

#### Priorities of the year, objectives pursued 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. This allows in particular to benefit from their competence in specific cultural matters and also to maximise the impact of the Programme's lines of action and/or of Commission's policy development activities.

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

- In order to cooperate in the organization of the European Heritage Days 2017, an agreement will be signed with the Council of Europe.
- In order to help reinforce creative thinking skills, a joint project will be implemented together with OECD. The CREASSESS project currently under way is prototyping and testing internationally a formative assessment tool to help teachers assess the creative and critical thinking skills of their students, whether in a traditional pedagogical setting or not. In 2017, it is proposed to start a second phase of the project. The objective will be to assess to what extent the pedagogical tools developed during the first phase would work with average teachers (rather than the self-selected teachers of the first phase) and if a scale-up phase could be envisaged.

#### Award Criteria

##### *a) European Heritage Days*

Relevance of the proposed action plan to the general objectives of the Regulation:

- To safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage;
- To strengthen the competitiveness of the European cultural and creative sectors, in particular that of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.

##### *b) OECD project*

- Relevance to the general objective of safeguarding, developing and promoting European cultural and linguistic diversity and of Promoting Europe's cultural heritage;

- Relevance to the general objective of strengthening the training of competitiveness of the European cultural and creative sectors, with a view to promoting smart, sustainable and inclusive growth

The grants will be awarded without a call for proposals on the basis of article 190(1)(d) of the Rules of Application. The above mentioned international organisations are referred to in article 8(6) of the Creative Europe Regulation.

#### Implementation

The action will be implemented 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 2017	EUR 200,000
OECD	Third quarter 2017	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.

#### **2.1.2 Procurements**

##### **2.1.2.1 Communication activities for the European Heritage Label**

Index references in budget table: 3.02

Under the terms of article 17 of Decision No 1194/2011/EU<sup>13</sup>, the Commission shall be responsible for ensuring 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 support the implementation of the action and/or to carry out a series of communication activities on the label and to ensure its visibility at Union level.

Type of contract: specific contract based on an existing framework contract

Type of procurement: service

The overall amount allocated for 2017 is EUR 200,000.

Indicative number of contracts envisaged: 1

Indicative timeframe for launching the procurement procedure: first quarter 2017.

Implementation: DG EAC

##### **2.1.2.2 Support activities for the European Capitals of Culture and the European Heritage Label**

Index references in budget table: 3.03

Under the terms of article 6 of Decision No 1622/2006/EC, a panel of independent experts shall be established

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<sup>13</sup> Decision No 1194/2011/EU of 16 November 2011 establishing a European Union action for the European Heritage Label (OJL 303,22.11.2011, p.1).

for the monitoring procedures of European Capitals of Culture 2007 to 2019.

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 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: specific contract based on an existing FWC

Type of procurement: service

The overall amount allocated for 2017 is EUR 350,000

Indicative number of contracts envisaged: 20

Indicative timeframe for launching the procurement procedure:

- European Capitals of Culture: second quarter 2016

- European Heritage Label: first quarter 2017

Implementation: DG EAC

### *2.1.3 Support to project selection*

Index references in budget table: 4.02

The costs related to the experts involved in the assessment of projects of the Culture 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

The overall amount allocated for 2017 is EUR 750,000

Implementation: EACEA

## 2.2 METHODS OF INTERVENTION – MEDIA SUB-PROGRAMME

### 2.2.1 GRANTS

#### 2.2.1.1 Support to Training

Index references in budget table: 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 professional and the development of networks, emphasising the use of digital technologies to ensure adaptation to market development, testing new approaches to audience development and testing new business models.

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 2-year framework partnership agreement following Call EACEA/06/2016.

##### Expected results:

- To improve the capacity of the A/V sector to operate transnationally and internationally including knowledge-sharing and networking capabilities
- To improve the competitiveness of the A/V sector on European and international markets and to have a structural effect on the European companies including testing new business models
- To improve the circulation of European A/V works on international markets including audience development and new distribution modes
- To improve the capacity of the A/V sector to integrate digital technologies
- 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 and coaching methods using the latest digital technologies, especially digital promotion tools. The focus should be on the improvement of skills and competence 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; knowledge sharing from peers and senior professionals, and best practices 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.

##### 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.

#### *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:

- Training in audience development, marketing, new modes of distribution and exploitation including those relying on the latest digital technologies;
- Training in financial and commercial management with a view to stimulate access to finance and new business models;
- Training in development and production of audiovisual works including knowledge sharing and networking capabilities;
- Training in facing the challenges of the digital shift to ensure adaptation to 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.

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

The award criteria below will be applied for the award of specific agreements under signed FPA:

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

This criterion evaluates the relevance of the content of the activity including its international/European dimension vis-à-vis the objectives of the Call for proposals, the needs and trends of the industry *especially digital distribution*, the level of innovation of the project in relation to the existing European training offer and the partnerships with the audiovisual industry.

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

This criterion evaluates the adequacy of the methodology to the objectives (format including innovative aspects relying on the use of the latest digital technologies *especially digital promotion tools*, target group, expertise, cost effectiveness of the activity).

##### **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.

##### **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.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/06/2016	A contribution (grant) will be awarded for the second year of activities of the partners who have signed a 2-year FPA	EUR 7.3 M of which a maximum of 20% can be awarded to "International Actions".

**The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs. For International Actions the EU grant is limited to a maximum co-financing rate of 80% of the total eligible costs.**

### 2.2.1.2 Development of Audiovisual content – Single projects

Index references in budget table: 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 experienced 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 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 development of projects intended for cinema release, television broadcasting and commercial exploitation on digital platforms in the following categories: animation, creative documentary and fiction.

#### Eligibility and award criteria

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

##### *Eligible applicants*

European Independent audiovisual production companies which have been legally constituted for



at least 12 months prior to the submissions 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:

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 as indicated in the official national registration documents.

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 in the period after the 01/1/2014 and before the date of submission of the application.
- that it was the sole production company; or in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer.

Company must own the majority of rights related to the project. It is required to provide 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 (novel, biography etc.), the applicant must also show that it holds the majority of the rights relating to the rights of adaptation to this work.

Natural persons may not apply for a grant.

Eligible actions

- 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 of minimum 90 minutes, animation of a total duration of minimum 24 minutes and creative documentaries of a total duration 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 day of principal photography (or equivalent) of the submitted project(s) must not be

scheduled to occur within 8 months from the date of application.

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.

### **B. Award criteria**

**1. Relevance and European added value (50)** : This criterion evaluates the quality of the project and the potential for European distribution.

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

**3. Dissemination of projects results, (20):** This criterion evaluates the quality of the European and international distribution and marketing strategy.

**4. Organisation of the project team (10):** This criterion evaluates the distribution of the roles and responsibilities of the creative team vis-à-vis the specific objectives of the proposed action.

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

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)
  - 3) projects specifically targeted at young audience (up to 16 years old) (5 extra points);
- this category of automatic points is not applicable to animation projects

Implementation by EACEA

Indicative timetable and indicative amount

<b>Reference</b>	<b>Date</b>	<b>Amount</b>
Future Call for Proposals	Third Quarter 2016	Total Amount: EUR 5.392M

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.

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

Index references in budget table: 2.02

Priorities of the year and objectives pursued:

The objective of the Support to the Development of Audiovisual Content in the form 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 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
- 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 development of projects including support to short films by emerging talent intended for cinema release, television broadcasting or commercial exploitation on digital platforms in the following categories: animation, creative documentary or fiction.

#### Eligibility and award criteria

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

##### *Eligible applicants*

European Independent 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:

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 as indicated in the official national registration documents.

### 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 three countries other than that of the applicant during the period after the 01/1/2014 and before the date of submission of the of the application. In case of broadcast, 3 different broadcasters are necessary.

Companies established in countries with high production capacity must prove that they have produced and distributed two previous eligible works 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.

The company must own the majority of rights related to the project. It is required to provide 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 (novel, biography etc.), the applicant must also show that it holds the majority of the rights relating to the rights of adaptation to this work.

Natural persons may not apply for a grant.

### Eligible activities

- 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 of minimum 90 minutes, animation of a total duration of minimum 24 minutes and creative documentaries of a total duration 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 day of principal photography (or equivalent) of the submitted project(s) must not be scheduled to occur within 8 months from the date of application.

Beneficiaries of a Slate Funding grant signed during the year of the publication of the call 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.

### **B. Award criteria**

**1. Relevance and European added value (20) :** This criterion evaluates the approach of the company to developing a slate (package) of 3 to 5 projects at European and international level.

**2. Quality of the activities (20):** This criterion evaluates the quality of the slate of projects and the quality of the development and financing strategy and its European dimension.

**3. Dissemination of projects results, (20):** This criterion evaluates the quality of the European and international distribution and marketing strategy.

**4. Organisation of the project team (10):** This criterion evaluates the distribution of the roles and responsibilities of the creative team vis-à-vis the specific objectives of the proposed action.

**5. Impact and sustainability (10):** This criterion evaluates the feasibility of the slate of projects.

**6. Innovative character of the project (20):** This criterion evaluates the capacity of the company to be innovative in its activities, i.e. how the proposed slate shows the applicant's ability to adapt to a competitive and consistently changing audiovisual landscape and improve its market position

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
Future Call for Proposals	Third Quarter 2016	Total Amount: EUR 12.5M

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 50% for the development costs and 80% of the eligible costs of production of the short film. The EU contribution to the short film shall not exceed EUR 10,000.

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

Index references in budget table: 2.03

Priorities of the year and objectives pursued

Video Games are at the cross roads of creativity and technology developing the talent and content of the future. The objective of the Support for the development of 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 high creative value and wide cross-border exploitation 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 concept and project development (activities to the point that the concept leads to a playable prototype or trial version) of highly innovative and creative narrative storytelling 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 as indicated in the official national registration documents.

###### 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 that has been commercially distributed after the 01/1/2014 and before the date of submission.

Company must own the majority of rights related to the project. It is required to provide 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 show that it holds the majority of the rights relating to the rights of adaptation to this work.

Natural persons may not apply for a grant.

###### Eligible actions

Narrative storytelling video games regardless of platform or expected distribution method. In all cases the game must be intended for commercial exploitation.

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

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

**1. Quality and content activities (20):** 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 quality of the development strategy and potential for European international exploitation (including management of IPR).

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

**5. Organisation of the project team (10):** This criterion evaluates the distribution of the roles and responsibilities of the creative team vis-à-vis the specific objectives of the proposed action.

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

Additional "automatic" points for:

1) Projects targeted specifically at children up to 12 years old (5 extra points)

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Future Call for Proposals	Last Quarter 2016	Total Amount: EUR 3.78M

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.

### 2.2.1.5 Support to Television Programming of Audiovisual European Works

Index references in budget table: 2.04

Priorities of the year and objectives pursued:

The objective of the Support to Television 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.

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
- Support for some 50 television productions

Description of the activities to be funded

The Television Programming scheme supports television works presenting with a high creative/artistic value and wide cross-border exploitation potential able to reach audiences at European and international level.

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.

###### 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

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 objective and activity is audiovisual production.

The applicant company must be the majority co-producer in terms of rights.

###### Eligible actions

Drama films (one-off or series) of a total duration of minimum 90 minutes intended primarily for the purposes of television exploitation. Sequels or second and third seasons of an existing drama series are eligible.

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

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

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 broadcasters 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's contribution cannot exceed 70% of the total financing of the production.

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



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).

**B. Award criteria:**

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

This criterion evaluates the potential for European and international distribution of the project.

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

This criterion evaluates the quality of the project and the European dimension and financing of the project.

**3. Dissemination of project results (30)**

This criterion evaluates the distribution and marketing strategy.

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

This criterion evaluates the distribution of the roles and responsibilities of the production and creative team.

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
Future Call for proposals	Third quarter 2016	EUR 12.5M

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 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.

**2.2.1.6 Support to co-production funds**

Index references in budget table: 2.05

Priorities of the year and objectives pursued:

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:

- Strengthening the cooperation between European and international operators
- The support of 5 international co-production funds that support some 25 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.

Legally constituted fund:

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 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 25% for feature and animation films and 20% for documentary films (at the time of the first payment) . 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 selected funds, except when related to the definition of lists of third party countries. The funding of projects cannot in any way be restricted 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 with a maximum of EUR 15,000 per distribution territory.
- The funding agreement offered by the fund can only be concluded with a co-producer 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.

### 1. Relevance and European added-value (40)

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.

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

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.

### 3. Dissemination of project results, and impact and sustainability (25)

Impact on the promotion and circulation of co-productions, audiences to be reached.

### 4. Organisation of team (5)

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.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Future Call for proposals	Last quarter 2016	EUR 1.5M

The EU grant is limited to a maximum of 80% of the total eligible costs.

#### 2.2.1.7 Support to Market access

Index references in budget table: 2.06

Priorities of the year and objectives pursued:

Within the specific objective of reinforcing the audiovisual sector's capacity to operate transnationally, two 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 encourage the deployment of innovative tools taking advantage of the opportunities created by developing digital technologies
- 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 55 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.

##### *Eligible actions*

Only those applications corresponding to at least one of the 3 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. Online tools** encouraging business-to-business exchanges

- Creation and development of a database and/or a network of databases of European programmes and/or professionals of the A/V industry, intended for professionals.
- Creation and development of innovative online tools for the European A/V industry using the latest digital technologies and targeted at professionals.

### **Action 3. 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. 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-2017 and mid-2018. 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.

##### **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.

##### **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.

##### **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.

#### **Action 2**

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

This criterion evaluates the relevance of the online tool with regards to the objectives of the call for proposals and the needs of the industry and its added value in terms of business-to-business exchanges including innovation in the deployment of digital technologies.

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

This criterion assesses the quality and feasibility taking into account the business model and the relevance to existing and new synergies within the A/V industry, as well as the effectiveness and cost efficiency of the tool including the use of digital technologies relevant to new market opportunities and business models.

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

This criterion assesses the systemic impact, the effectiveness in terms of structuring effects on the European audiovisual industry and the added value in reinforcing co-production and international circulation.

**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.

**Action 3**

**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.

**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.

**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.

**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.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Future Call for Proposals	Last Quarter 2016	Total Amount: EUR 7.5M

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.

**2.2.1.8 Support for the Distribution of non-national films - The Distribution Automatic Scheme**

Index references in budget table: 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 800 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 non-national European films; and/or in
  - The release of eligible non-national European films .

Some reinvestment projects to be funded in 2017 are presented as a result of call for proposals EACEA 27/2014 and EACEA 09/2016 which meet the detailed criteria set out in WP 2015 and 2016 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*

1. The Generation of a potential fund, 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 (2016).

#### 2. Reinvestment:

Reinvestment of the potential fund thus generated by each company in:

- the co-production of non-national European films.
- the acquisition of distribution rights, for example by means of minimum guarantees, of non-national European films; and/or in
- the release of non-national European films .

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 2013 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 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 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. They will be considered as “non-national” in all the other countries.

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

- they must be achieved between 1st January and 31st December 2016;
- a normal ticket price was actually paid to the relevant exhibitor (including any special offers or discounts) but

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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.



- 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.

## **B. Award criteria:**

### **Generation Stage**

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. 2016).

The potential fund will be calculated based upon a fixed amount per eligible entry. Shall the sum of generated funds exceed EUR 24M under the call; each potential fund will be reduced proportionally. This reduction will not have the effect of lowering the amount of the potential fund below the minimum availability thresholds indicated in the Guidelines to the Call for Proposals.

The support will take the form of a potential fund (the “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.

### **Reinvestment Stage**

The Fund generated may only be used through reinvestment projects.

The Fund can be reinvested:

1. In the production of new eligible non-national European films (i.e. films not yet completed at the date of application for reinvestment);
2. In the meeting of Minimum Distribution Guarantees for recent non-national European films;
3. In the release of eligible non-national European films (promotion & advertising, digitisation and transcoding costs).

These actions will be processed by EACEA following the assessment of the “generation” phase of the fund, and will be treated on the basis and within the limits of the potential Fund generated by the distributors as calculated and notified by the Agency.

Reinvestment projects must be approved by EACEA.

Reinvestment in release costs cannot be cumulated with a selective support for the same film. Applications for release costs may only be made to one scheme at a time. A second application for the same film will be ineligible, unless it is made after the applicant has been officially informed that the first application under the other scheme has been unsuccessful.

Combining the funds generated by different reference years and under different calls into a single Reinvestment project is not permitted, which means that the last contribution request from a series of reinvestment projects will be limited to the balance of the current fund.

Reinvestment of the Fund into completed projects is impossible.

The distribution agreements shall not have any contractual conditions which would lead to the Union grant being considered as revenue for the film, or change the terms and conditions of payments, calculations or any other contractual terms in any manner whatsoever which may have the effect of taking the Union grant into account. Conditional clauses (such as execution only if the subsidy is awarded) are also not permitted. Distributors shall ensure that their agreements are free of such clauses before submission and will be, in any event, obliged to remedy any such clause before being selected.

The Calls for Proposals will indicate the timetable to submit applications for reinvestment projects.

Amount of the Project Allocation: The amount of the Fund that may be drawn for a given reinvestment project may not exceed a certain percentage of the total cost of the proposed reinvestment project.

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA 27/2014	December 2014	EUR 20.2M
Call for Proposal EACEA 09/2016	February 2016	
Future Call for Proposals <sup>15</sup>	Last quarter 2016	

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.

**2.2.1.9 Support for the Distribution of non-national films - The Distribution Selective Scheme**

Index references in budget table: 2.08

Priorities of the year and objectives pursued:

Encourage and support the wider trans-national distribution of recent non-national European films by encouraging 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.

Expected results:

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

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<sup>15</sup> The indicative allocation of EUR 20.2M for this call will be covered under 2018 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 500 distribution actions in favour of recent non-national European Films

#### Description of the activities to be funded

The activities to be funded are campaigns for the trans-national distribution of eligible European films, submitted as part of an eligible grouping of distributors coordinated by the sales agent of the film.

#### **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 shall 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 must 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>16</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

The activities to be funded are campaigns for the trans-national distribution of eligible European films, submitted as part of an eligible grouping of distributors coordinated by the sales agent of the film.

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;

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<sup>16</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 not consist of alternative content (operas, concerts, performance, etc), advertising, pornographic or racist material or advocate violence;
- films from UK, FR, ES, IT, DE must have a production budget of maximum EUR 10M<sup>17</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 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 of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

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. They will be considered as “non-national” in all the other countries.

#### Eligible groupings

All groupings must have a coordinator (the sales agent of the film) who is responsible for submitting the “Film/Group Form” and include at least seven eligible proposals from different eligible distributors operating in different countries.

The theatrical release of the film (not including previews or special screenings) shall take place in the countries concerned at the earliest on the same day as the date of submission and within 18 months after the relevant deadline for submission.

The selective support cannot be cumulated with reinvestment in release costs under the Automatic support scheme for the same film. Applications for release costs may only be made to one scheme at a time. A second application for the same film will be ineligible, unless the applicant has been officially informed that the first application under the other scheme has been unsuccessful.

The distribution agreements shall not have any contractual conditions which would lead to the Union grant being considered as revenue for the film, or change the terms and conditions of payments, calculations or any other contractual terms in any manner whatsoever which may have the effect of taking the Union grant into account. Conditional clauses (such as execution only if the subsidy is awarded) are also not permitted. Distributors shall ensure that their agreements are free of such clauses before submission and will be, in any event, obliged to remedy any such clause before being selected.

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

The groupings of distributors which score the highest number of points on the basis of the following criteria will be selected:

- Number of eligible distributors in the grouping – (1 point/ distributor).
- Number of eligible distributors that have generated a potential fund under the last automatic distribution call for proposals (1 point/ eligible distributor).
- Film produced in a country participating in the MEDIA Sub-programme, with the exception of DE, ES, FR, IT and UK (2 points).

In case of ex-aequo, the number of eligible distributors in the grouping will be taken into account.

The groupings will be grouped into 2 categories:

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<sup>17</sup> The monthly rates applicable at the time of submission must be used.

- Small film category: groupings presenting a film with a production budget below 3M€
- Medium film category: groupings presenting a film with a production budget equal to or above 3M€

Under each session, the grouping of distributors that present a live-action children's film with the highest score will be selected, regardless the ranking of applications in the entire selection process. To qualify for this measure, the film must comply with the following criteria:

- the target audience must be 12 years old or under.
- the film must be a live-action fiction feature.
- the film must be primarily focused on children, excluding family entertainment.
- a justified request must be submitted by the coordinator (target audience, theme of the film, details of the specific campaign towards children, presentation in a children's festival, etc.).

*N.B.: only the eligible proposals are taken into account in the calculation of the award criteria.*

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Future Call for proposals	Third quarter 2016	EUR 9.75M <sup>18</sup>

Maximum possible rate of co-financing of the costs:

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

### **2.2.1.10 Support to the international Sales Agents of European Cinematographic films**

Index references in budget table: 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 50 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:

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<sup>18</sup> A maximum of 40% will be allocated under the first deadline of the call for proposals.

- minimum guarantees or advances paid for the international sales rights on new European non-national films;
- the promotion, marketing and advertising on the market of eligible non-national European films

Some reinvestments projects to be funded in 2017, are presented as a result of call for proposals EACEA 07/2015 and EACEA 01/2016 which meet the detailed criteria set out in WP 2015 and 2016 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 (2012-2016).

2. Reinvestment: the potential fund thus generated by each company in

- minimum guarantees or advances paid for the international sales rights on new European non-national films (Module 1).
- the promotion, marketing and advertising on the market of new non-national European films presented (Module 2).

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 2012 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 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 of professionals who are nationals/residents of countries participating in the MEDIA Sub-Programme.

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. They will be considered as “non-national” in all the other countries.

## **B. Award Criteria**

### **Generation Stage**

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 (2012-2016).

The support will take the form of a potential Fund (the “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 01/01/2012 and 31/12/2016, 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;
- 30 % for films coming from countries low production capacity

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 EUR 3M, each potential Fund will be reduced proportionally.

**Reinvestment Stage**

The Fund generated may only be used through reinvestment projects.

The Fund can be reinvested in :

- the meeting of Minimum Sales Guarantees for new non-national European films;
- the meeting of promotion and marketing costs for new non-national European films.

These actions will be processed by EACEA following the assessment of the “generation” phase of the fund, and will be treated on the basis and within the limits of the potential Fund generated by the sales agent as calculated and notified by the Agency.

Reinvestment projects must be approved by EACEA.

The potential Fund can be reinvested in one or several films. Reinvestments in Module 1 (MG) and in Module 2 (promotion costs) for the same film are allowed.

Combining the funds generated by different reference years and under different calls into a single Reinvestment project is not permitted, which means that the last contribution request from a series of reinvestment projects will be limited to the balance of the current fund.

Reinvestment of the potential Fund into completed actions is impossible.

The Calls for Proposals will indicate the timetable to submit applications for reinvestment projects.

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals:

Reference	Date	Amount
Call for Proposals EACEA 07/2015	1 <sup>st</sup> Quarter 2015	EUR 2.6M
Call for Proposals EACEA 01/2016	1 <sup>st</sup> Quarter 2016	
Future Call for Proposals <sup>19</sup>		

<sup>19</sup> The indicative allocation of EUR 3M for this call will be covered under 2018 Creative Europe work programme



	1 <sup>st</sup> Quarter 2017	
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The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs in the reinvestment stage.

### 2.2.1.11 Cinema Networks

Index references in budget table: 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.

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 2-year framework partnership agreement following Call EACEA/10/2016.

#### 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 2018.

#### **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.

## 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 via a clear intervention logic.

## 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.

## 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.

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA 10/2016	The financial contribution (grant) will be awarded during the third quarter 2016 for the second year of activities of the partners who have signed a 2-year Framework Partnership Agreement	EUR 10.7M

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

### 2.2.1.12 Support to Festivals

Index references in budget table: 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;
- 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 a concrete, realistic and strategic development in artistic, organisational and financial terms.

#### 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.

##### 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) must originate from countries participating in the MEDIA Sub-programme. 50% of this programming must be non-national.

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

The following events are not eligible:

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

**B. Award criteria:**

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

**1. Relevance (40)**

This criterion assess 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.

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

This criterion assesses the European dimension of the programming including its cultural and geographic diversity.

**3. Dissemination of project results, and 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).

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

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

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Future Call for Proposals	Last quarter 2016	EUR 2.9 M

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

**2.2.1.13 Film education**

Index references in budget table: 2.12

Priorities of the year and objectives pursued:

The objective of the Film Education support is to stimulate the interest of the audiences, in particular young audiences, in European films and audiovisual works. The aim is to promote film literacy and film education in order to increase audiences' knowledge of European films and increasing the interest in these films, including works of the audiovisual and cinematographic heritage. It will also address the contribution that European films and other audiovisual works can make to education.

Expected results:

- develop cooperation between European partners for film education projects

- increase the impact of film education projects
- developing new and innovative film education projects especially using digital tools
- support up to 10 film education projects

#### Description of the activities to be funded

Projects providing mechanisms for better cooperation between film education initiatives in Europe with the aim to improve the efficiency and European dimension of these initiatives and to develop new and innovative projects, especially using digital tools.

Projects providing mechanisms for increasing the contribution of European films and audiovisual works to education, including curated catalogues of films.

#### Eligibility and award criteria

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

##### Eligible applicants

The applicant must be a consortium (project leader and at least 2 partners) of 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.

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

##### Eligible activities

Projects providing mechanisms for better cooperation between film education initiatives in Europe with the aim to improve the efficiency and European dimension of these initiatives and to develop new and innovative projects, especially using digital tools. Projects providing mechanisms for increasing the contribution of European films and audiovisual works to education, including curated catalogues of films. The project should be based on a significant proportion of European films.

Projects require at least 3 partners, of which at least 2 partners coming from the film education sector. The partners must come from three different countries participating in the MEDIA Sub-programme and cover at least three different languages.

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

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

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

It will assess in particular the European dimension of the project and the capacity of the project to reach audiences.

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

This criterion assesses the overall quality of the project, including the methodology, the format, the target group, selection and pedagogical methods, the feasibility and cost efficiency and the innovative aspects of the projects including the strategic use of digital technology and different distribution platforms.

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

This criterion assesses the impact of the dissemination of the project's results and the impact of the project on the promotion, circulation and interest in European audiovisual works.

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

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Future Call for proposals	Last quarter 2016	EUR 1.4M

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.

#### **2.2.1.14 Promotion of European Works Online**

Index references in budget table: 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.

32 actions are planned to be supported.

Expected results:

- Increase the supply and the visibility and prominence of European audiovisual works on Video on Demand (VOD) services,
- Strengthen the attractiveness of legally provided VOD services,
- Improve the digital circulation of European audiovisual works,
- Increase the attention of the audience towards European films
- Reinforce the competitiveness of European audiovisual industry.

Description of the activities to be funded

The Promotion of European 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>20</sup> films. The aim of the action is to improve the visibility, discoverability and global audience of European audiovisual works;

Action 2: the preparation of digital packages facilitating the commercialisation of European audiovisual works on VOD platforms;

Action 3: innovative strategies for 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.

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<sup>20</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

## 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.

#### 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 films. The aim of the action is to improve the visibility, discoverability and the global audience of European audiovisual works.

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.

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 European works.
- 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:

- 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>21</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 distribution platform. 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 European audiovisual works having demonstrated commercial potential. 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:

- 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 five countries participating in the MEDIA Sub-programme representing at least five different official languages of the European Union. In case of catalogues constituted only by television series, this criterion shall not apply
- Each title of the catalogue needs to have been sold previously for theatrical or TV distribution in at least five countries participating in the MEDIA Sub-programme.
- 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. 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.

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>3</sup> of professionals who are nationals/residents of countries

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<sup>21</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.

participating in the MEDIA Sub-programme.

**Action 3. Support to innovative strategies for 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.

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.

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>3</sup> of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

**B. Award criteria**

**Action 1**

**1. Relevance and European added value (30):** This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

**2. Quality of the activities (45):** 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.

**3. Dissemination of projects results, impact and sustainability (20):** 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.

**4. Organisation of the project team and/or the grouping (5):** 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):** This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

**2. Quality of the activities (40):** This criterion evaluates the adequacy of the methodology to the objectives and the marketing strategy together with the feasibility and cost-efficiency.

**3. Dissemination of projects results, impact and sustainability (20):** 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.

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

**Action 3**

**1. Relevance and European added value (30):** This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.

**2. Quality of the activities (40):** 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.

**3. Dissemination of projects results, impact and sustainability (20):** 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.

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Future Call for Proposals	Last quarter 2016	Total amount: EUR 9.49 M For Action 1 an indicative amount of EUR 4 M For Action 2 an indicative amount of EUR 2.14 M For Action 3 an indicative amount of EUR 3.35 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 the other action

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.

**2.2.2 PROCUREMENTS**

**2.2.2.1 Stands**

Index references in budget table: 3.01

Stands services including promotional activities and services to stand participants at the major audiovisual markets. Major audiovisual markets, that can be covered, include: Marché International du Film (Cannes), European Film Market (Berlinale), International Audiovisual Content Market (MIPCOM), International Audiovisual and Digital Content Market (MIPTV).

The MEDIA Umbrella stands shall:

- encourage business-to-business exchange by facilitating the access to major audiovisual markets. 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.
- 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° 2012-06-01-00 signed on 25/09/2013.

The overall amount allocated for 2017 is EUR 2.6M. Specific contract amounts depend on the event to be covered. Overall indicative amount to be allocated for the period 2018-2022 is EUR 20M.

Indicative number of contracts envisaged: 4

Indicative date for launching the procurement procedure: first quarter 2017.

Implementation by EACEA

Furthermore, publication of a new call for tender for the selection of a new framework contractor for the organization of events and promotional activities, including stands at major audiovisual markets for the period 2018-2022.

### *2.2.3 Support to project selection*

Index references in budget table: 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

The overall amount allocated for 2017 is EUR 700,000

Implementation: EACEA

## 2.3 METHODS OF INTERVENTION – CROSS-SECTORAL STRAND

### 2.3.1 Grants

#### 2.3.1.1 Support to Creative Europe Desks

Index references in budget table: 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:

1. **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 and provide basic information on other relevant support opportunities available under Union policy;

- stimulate cross-border cooperation within the cultural and creative sectors;

**2. Cost/efficiency of the action plan and budget proposed by the applicant.**

The grants will be awarded without a call for proposals on the basis of article 190 d) of the Rules of Application, as Creative Europe Desks are referred to in article 16 of the Programme Regulation.

A 3-year framework partnership agreement will be used.

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:

$(\text{Population Member State} * 100 / \text{Total population of the Member States}) \times (\text{GDP Member State} * 100 / \text{Total GDP of the Member States}) \times (\text{Price level Member State})$ ; with a fixed maximum amount per ceiling.

After the transitional period 2014-2016, for 2017, 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.

Under Section 6 of Part 2 of the Document is indicated the proposed budget breakdown for the grants of the Creative Europe Desks.

Implementation by EACEA

Indicative timetable and indicative amount of the grant(s) awarded without a call for proposals

Reference	Date	Amount
n/a	First quarter 2017 (3 year-FPA signed in 2015 and running till 2017)	EUR 5.3 M

**2.3.1.2 Support to Presidency conferences**

Index references in budget table: 2.22

Priorities of the year, objectives pursued 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 fact that these events are organised by the country holding the Presidency of the Council enables them to have a political impact going beyond culture and produce results more efficiently.

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

Grants will be awarded to the Maltese and British 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 2016/2017 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 Regulation:

- **To safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage;**
- **To strengthen the competitiveness of the European cultural and creative sectors, in particular that of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.**

The grants will be awarded without a call for proposals on the basis of article 190(1)(c) of the Rules of Application.

Implementation by DG EAC and DG CNECT

Indicative timetable and indicative amount of the grant(s) awarded without a call for proposals

Reference	Date	Amount
Maltese Presidency	First quarter 2017	EUR 200,000
British Presidency	Third quarter 2017	EUR 200,000

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.

**2.3.1.3 Policy development – Module for Master degrees in Art and Science**

Index references in budget table: 2.23

Priorities of the year, objectives pursued and expected results

Creative Industries are experiencing a significant skills gap at the crossing of creativity and technology.

To respond to this gap at European level, it is proposed to promote interdisciplinary approach in masters and university courses fostering cross-sectorial curricula combining technology with the Arts to produce knowledgeable and creative workforces.

#### Description of the activities to be funded under the call for expressions of interest

This approach will be implemented through the design of an innovative multidisciplinary module that would fit within existing master courses. What will be truly innovative is the blending of arts and ICT with entrepreneurial skills and business exposure in courses with embedded arts and design and creativity techniques in their teaching and learning methods.

An experimental pilot call will be launched in the second half of 2016 in order to design and implement the module. Prior to the launch of the call and given the experimental nature of the project, a long preparatory work and consultations with the stakeholders will be needed in the first half of 2016.

The final details of the call for proposals will not be established until after the outcome of this preparatory work. These will be included in a future revision of this Work Programme.

#### Expected results

The module(s) enhanced is (are) expected to bring positive and long-lasting effects on the cross sectoral approach bringing arts, audiovisual, entrepreneurship and ICT together, on the promoting innovative organisations, as well as on the policy systems in which such activities are framed.

#### Essential eligibility criteria

Higher education institutions (HEI) established in the Creative Europe Member States. An *Erasmus* Charter for Higher Education (ECHE) is not required for any public or private organisation located in programme and partner countries (such as: higher education institutions; non-academic partners, in particular enterprises and other representatives of the world of work; research institutions; bodies active in the area of education and training; not-for-profit organisations, NGOs; associations, foundations, and other bodies involved in the fields of education and training; local, regional and national public authorities; etc.) partnering with an HEI.

A quality framework shall be established through inter-institutional agreements between HEI.

The Master module must be delivered by at least one higher education institutions and two partner organization from three different programme countries.

Who can apply:

The coordinator of the applicants must be higher education institutions established in a programme country. The same applies to any participating higher education institution established in a programme country.

Applications will be evaluated on the basis of the following award criteria:

- **Relevance of the project**
- **Quality of the project design and implementation**
- **Quality of the project team**
- **Impact and dissemination**

The maximum EU co-financing rate will be 80%

#### Implementation by EACEA

Indicative timetable and indicative amount of the grant awarded:



Reference	Date	Amount
Call for proposals	Last quarter 2016	EUR 1.5M

### 2.3.1.4 European Audiovisual Observatory

Index references in budget table: 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

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 121.2 (d) of the Financial Rules. 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.

In addition, 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.

Those cooperation activities implemented by the Observatory will be awarded without a call for proposals on the basis of article 190(1) point (d) of the Rules of Application, 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. 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

#### Implementation by DG CNECT

#### Indicative timetable and indicative amounts

Reference	Date	Amount
Two administrative Agreements: one	Second Quarter 2017	EUR 770,000

membership fee + basic services		
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## 2.3.2 Procurements

### 2.3.2.1 Policy development

Index references in budget table: 3.04

The aim of the activity is to test new activities in support of the cultural and creative sectors, building on the work already achieved.

Type of contract: contract renewal<sup>22</sup>

Type of procurement: service

Indicative amount per contract: EUR 492,443.

Indicative number of contracts envisaged: 1

Indicative timeframe for launching the procurement procedure: Last quarter 2017

Implementation: DG EAC

### 2.3.2.2 Studies and evaluations

Index references in budget table: 3.05

The activity will support any new needs in connection with political priorities resulting from the implementation of the European Agenda for culture, the Work Plan for Culture 2015-2018 and the Digital Agenda for Europe, including with respect to the cultural and creative sectors.

It will also support any analysis which will help the Commission in establishing an impact assessment with a view to possibly proposing to establish one or more programmes in the field of culture and audiovisual once Regulation n° 1295/2013/EU will no longer have effect. This assessment shall:

- (a) Build upon the finding, results and recommendation of the mid-term evaluation of the current Creative Europe programme;
- (b) include qualitative and quantitative elements, in order to assess the European added value of a possible funding scheme for the support of these sectors after 2020;
- (c) propose options and scenarios for discontinuation of current support and for carrying over such a support, and provide detailed and well-established supporting elements for each option;
- (d) take into account evaluation results concerning the long-term impact of Decisions No 1718/2006/EC<sup>23</sup>, No 1855/2006/EC<sup>24</sup> and No 1041/2009/EC<sup>25</sup>.

<sup>22</sup> The contract to be renewed is referred to as EAC-2014-352, issued further to the call published with reference EAC/01/2014

<sup>23</sup> Decision No 1718/2006/EC of 15 November 2006 concerning the implementation of a programme of support for the European audiovisual sector (MEDIA 2007) (OJ L 327, 24.11.2006, p. 12).

<sup>24</sup> Decision No 1855/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing the Culture Programme (2007 to 2013) (OJ L 372, 27.12.2006, p. 1).

<sup>25</sup> Decision No 1041/2009/EC of the European Parliament and of the Council of 21 October 2009 establishing an audiovisual cooperation programme with professionals from third countries (MEDIA Mundus) (OJ L 288, 4.11.2009, p. 10).

Article 12 of Decision No 1622/2006/EC 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: 2 specific contracts based on an existing FWC

Type of procurement: service

The overall amount allocated for 2017 is EUR 440,000.

Indicative number of contracts envisaged: 2

Indicative timeframe for launching the procurement procedure

- Second semester 2017 for possible studies and evaluations linked to the implementation of the European Agenda for culture and of the Work Plan for Culture 2015-2018 as well as the foreseen impact assessment and any other analysis which may be needed for implementing the Creative Europe Programme
- Third quarter 2017 for the evaluation of the 2017 European Capitals of Culture, which will be conducted and finalised in 2018

Implementation: DG EAC

### **2.3.2.3 Communication and valorisation activities**

Index references in budget table: 3.06

Dissemination activities seeking to showcase the Creative Europe Programme and supported activities in the field of culture and audiovisual referred to in this Decision, including for instance conferences, brochures and other communication actions, might be carried out during 2016.

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 joint approaches with Desks of other Member States and other relevant partners (e.g. industry).

Several events across the EU shall be held in the second half of 2017, thus providing a platform for promotion of the "LUX Prize". Important elements will be the screening of the films of the LUX Prize Official Competition and ensuing debates or master classes, targeting younger audiences and the industry.

It is not foreseen at this stage that the Creative Europe programme contributes financially to corporate communication in 2017 in accordance with article 24(4) of the Regulation. However, this is without prejudice to the fact that it shall do so in this or in future exercises, as agreed by the Commission in the Communication SEC(2013) 486 final of 23.9.2013.

Type of contract: specific contract based on an existing Framework Contracts

Type of procurement: service

The overall amount allocated for 2017 is EUR 1,150,000.

Indicative number of contracts envisaged: 5

Indicative timeframe for launching the procurement procedure: Third quarter 2017

Implementation: DG EAC

### **2.3.3 Financial Instruments**

### 2.3.3.1 Cultural and Creative Sectors Guarantee Facility

Index references in budget table: 4.04

#### Priorities of the year, objectives pursued and expected results

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<sup>26</sup> in a sustainable way, while endeavouring 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.

The Cultural and Creative Sectors Guarantee Facility (CCS GF) shall have the following priorities:

(a) to facilitate access to finance for SMEs and micro, small and medium-sized organisations in the cultural and creative sectors;

(b) to improve the capacity of participating financial intermediaries to assess the risks associated with SMEs and micro, small and medium-sized organisations in the cultural and creative sectors and with their projects, including through technical assistance, knowledge-building and networking measures.

The Cultural and Creative Sectors Guarantee Facility (CCS GF) provides the following measures under a loan guarantee facility:

a) Counter-guarantees to other financial intermediaries providing guarantees on loans to SMEs and to micro, small and medium-sized organisations in the cultural and creative sectors;

b) Direct guarantees for financial intermediaries

c) Capacity-building under the Guarantee Facility through the provision of expertise to participating financial intermediaries in order to increase their understanding of the cultural and creative sectors (in aspects such as the intangible nature of collateral assets, the extent of the market lacking critical mass, and the prototype nature of products and services) and the provision to each participating financial intermediary of additional expertise in building portfolios and evaluating risks associated with cultural and creative projects.

The implementation of the financial instruments is entrusted to the European Investment Fund (EIF) through a Delegation Agreement in conformity with Article 140 FR which sets out the principles and conditions applicable to financial instruments. The Delegation Agreement shall be valid until the last transaction under the programme is fully completed (2030 at the latest).

Financial intermediaries and capacity building providers will be selected through calls for expression of interest published by the EIF. The calls for expression of interest shall be open for application by the financial intermediaries throughout the lifetime of the programme with a latest date for application most likely to be set for 30 September 2020.

#### Expected results

The EU added value lies in the fact that financial intermediaries are encouraged to make financial transactions which they would not make in the absence of the guarantee. This is due to the perceived risks involved in the

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<sup>26</sup> Impact assessment for the Creative Europe programme identifies market imperfections and sub-optimal investment situation for cultural and creative sectors SMEs and assesses the investment needs ([http://ec.europa.eu/programmes/creative-europe/documents/ce-impact\\_en.pdf](http://ec.europa.eu/programmes/creative-europe/documents/ce-impact_en.pdf) (Part III- Financial Instrument, pages 115-170)

Additionally 'Survey on access to finance for cultural and creative sectors', IDEA 2013, ([http://ec.europa.eu/culture/library/studies/access-finance\\_en.pdf](http://ec.europa.eu/culture/library/studies/access-finance_en.pdf)) provides detailed analysis of demand for and supply of bank loans in the CCS and the (perceived) barriers to accessing external finance, taking into account the significant diversity in the cultural and creative sectors.

financing of enterprises and organizations from the cultural and creative sectors.

In addition, the expertise of the EIF will enable dissemination of best practices to less developed financing markets via dedicated information tools; and may support dissemination of the well tested practices of dealing with this specific sector.

It is expected that over the period 2016-2020 between 6.000 to 10.000 CCS SMEs shall receive financing for a total value ranging from EUR 500 to 600 million.

#### Indicators

Indicators for the 2017 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 will set 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 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.

The characteristics of the CCS GF are:

- a) Guarantees (or counter-guarantees) for debt financing which shall reduce the particular difficulties that CCS SMEs and organisations face in accessing finance either due to their perceived high risk or their lack of sufficient available collateral;
- b) As regards the level of the guarantee, the entrusted entity will provide guarantees to financial intermediaries which will cover a portion of the expected losses of a portfolio of newly generated CCS SME transactions.
- c) The range of financial products which may be supported through the guarantees is intended to be broad so as not to discriminate amongst the CCS SME and organisations population and to allow financial intermediaries to tailor products according to the specific needs of the market in which they operate as well as specific cultural and creative sectors.
- d) underlying transactions covered by guarantee agreements to be signed by the entrusted entity with a financial intermediary will have a maximum duration of 10 years.

The CCS GF is demand-driven, meaning that the allocation of funding is based on the demand expressed by

financial intermediaries taking into account the need to ensure a balanced geographical coverage, and cultural and creative sectors representation in the portfolio of loans (e.g. through incentives to be provided from the Commission to the entrusted entity, as specified in the Delegation Agreement).

Implementation mode

Indirect Management (Delegation Agreement signed with the European Investment Fund in year 2016) in conformity with Article 140 FR which sets out the principles and conditions applicable to financial instruments

Indicative timetable and indicative amounts

Calls for expression of interest launched by the entrusted entity (EIF) in year 2016.

Total duration (months): The Delegation Agreement shall be valid until the last of the transactions under the programme is fully completed (2030).

The budget for year 2017 equals EUR 21,931,000 (out of which maximum EUR 1,500,000 should be allocated for capacity building).

Implementation by DG CNECT

<b>Reference</b>	<b>Date</b>	<b>Amount</b>
Call for expression of interest for the selection of the Capacity Building Provider launched by the entrusted entity (EIF)	Third quarter 2016	EUR 1.5M
Call for expression of interest for the selection of the financial intermediaries launched by the entrusted entity (EIF)	Last quarter 2016	EUR 20.4M

### 3 Budget available and budget tables

This part of the Work Programme gives an indication of the funds which will be available in 2017 to finance activities supported by the Creative Europe Programme.

#### 3.1 AVAILABLE APPROPRIATIONS AND DISTRIBUTION BY BUDGET LINE

The total available appropriations foreseen under the 2017 Work Programme for the EU Member States, countries belonging to the European Economic Area (EFTA/EEA), and other countries having signed an Agreement with the Commission for the participation into the Programme, amounts to **EUR 201.483.030**

These available appropriations are distributed as follows (see table 1 for details):

- appropriations from the Draft Budget of the Union (EUR28): **EUR 192.400.000** ;
- appropriations arising from the participation of the EFTA/EEA countries: **EUR 4.694.560**;
- appropriations from external assigned revenues arising from the participation of other countries into the Programme: **EUR 4.388.470**;

##### 3.1.1 Table 1 – Creative Europe 2017: available appropriations

Budget Line	Description	EUR 28	EFTA/EEA (2,44%)	EXTERNAL ASSIGNED REVENUES (OTHER COUNTRIES - R0)	TOTAL
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	30.932.000	754.741	307.620	31.994.361
15 04 02	Culture sub-programme - Supporting cross-border actions and promoting transnational circulation and mobility	54.350.000	1.326.140	3.000.000	58.676.140
09 05 01	Media sub-programme - Operating transnationally and internationally and promoting transnational circulation and mobility	107.118.000	2.613.679	1.080.850	110.812.529
<b>TOTAL</b>		<b>192.400.000</b>	<b>4.694.560</b>	<b>4.388.470</b>	<b>201.483.030</b>

The following codes are applied to indicate the mode of implementation of the different actions:

<<Mode of implementation>>:	
CFP:	Grants awarded with a call for proposals
CFP-OP	Operating Grants awarded with a call for proposals
MON:	Grants to bodies with a de jure or de facto monopoly - Art 190.1(c) RAP
D:	Grants to bodies identified by a basic act - Art 190(d) RAP
SPE:	Grants for actions with specific characteristics - Art 190(f) RAP
PP:	Public Procurement
SE:	Selection of experts - Art. 204 FR
CONTR	Contribution -Membership Art 121.2 (d) FR
CFP-EA:	Grants awarded with a call for proposals implemented by the EACEA
CFP-OP-EA:	Operating Grants awarded with a call for proposals, implemented by the EACEA
MON-EA:	Grants to bodies with a de jure or de facto monopoly - Art 190(c) RAP, implemented by the EACEA

D-EA: Grants to bodies identified by a basic act - Art190(d)RAP , implemented by the EACEA  
 SPE-EA: Grants for actions with specific characteristics - Art 190(f) RAP, implemented by the EACEA  
 PP-EA: Public Procurement, implemented by the EACEA  
 SE-EA: Selection of experts - Art. 204 FR, implemented by the EACEA

<<Maximum rate of co-financing>>:

na not applicable

### 3.1.2 Table 2 – Culture Sub-programme 2017: budget table per activity

PROGRAMMING TABLE FOR 2017

		EUR 28	EFTA/EEA	THIRD COUNTRIES	TOTAL(**)		
<b>Budget line 15 04 02</b>		<b>54.350.000</b>	<b>1.326.140</b>	<b>3.000.000</b>	<b>58.676.140</b>		
WPI (*)	Culture Sub Programme (15 04 02)	Budget	Mode of implementation	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders
2.14	Support to Cooperation projects	35.500.000	CFP-EA	72	493.056	60%	Third quarter 2016
2.15	Support to Literary translation projects	3.426.140	CFP-EA	70	48.945	50%	Last quarter 2016
2.16	Support to Networks	6.200.000	CFP-EA	30	206.667	80%	Last quarter 2016
2.17	Support to Platforms	5.500.000	CFP-EA	13	423.077	80%	Last quarter 2016
2.18	Special actions - Organisation of EU prizes in the field of culture	1.900.000	CFP	5	380.000	80%	During 2017
2.19	Special actions - European Capitals of Culture	4.500.000	CFP	3	1.500.000	na	na
2.20	Special actions - Co-operation with International organisations	350.000	D	2	175.000	50%	First and Third quarter 2017
3.02	Special actions - European Heritage Label	200.000	PP	1	200.000	na	First quarter 2017
3.03	Special actions - Support to European Capitals of Culture and European Heritage Label	350.000	PP	20	17.500	100%	Second quarter 2017
4.02	Support to Project selection	750.000	SE-EA		na	na	na
<b>Sub-total</b>		<b>58.676.140</b>					

(\*) WPI : Work Programme Index

(\*\*) Pursuant to Article 92 of the Financial Regulation, the appropriations may also finance the payment of default interest.

### 3.1.3 Table 3 – Media Sub-programme 2017: budget table per activity

PROGRAMMING TABLE FOR 2017

		EUR 28	EFTA/EEA	THIRD COUNTRIES	TOTAL(**)		
<b>Budget line 09 05 01</b>		<b>107.118.000</b>	<b>2.613.679</b>	<b>1.080.850</b>	<b>110.812.529</b>		
WPI (*)	MEDIA Sub-programme (09 05 01)	Budget	Mode of implementation	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	7.300.000	CFP-EA	55	132.727	80%	na
2.02	Support to the Development of Single Project and Slate Funding, of which:	17.892.321	CFP-EA				
	<i>Support to the Development of Single Project</i>	5.392.321	CFP-EA	135	39.943	50%	Third Quarter 2016
	<i>Support to the Development of Slate Project</i>	12.500.000	CFP-EA	80	156.250	80%	Third Quarter 2016
2.03	Support to the Development of European Video Games	3.780.208	CFP-EA	34	111.183	50%	Last Quarter 2016
2.04	Support to Television Programming of Audiovisual European Works	12.500.000	CFP-EA	50	250.000	10%-20%	Third Quarter 2016
2.05	Support to Co-production funds	1.500.000	CFP-EA	5	300.000	80%	Last Quarter 2016
2.06	Support to Market access	7.500.000	CFP-EA	55	136.364	80%	Last Quarter 2016
2.07	Support for the Distribution of non-national films – The Distribution Automatic Scheme	20.200.000	CFP-EA	800	25.250	60%	Last Quarter 2016
2.08	Support for the Distribution of non-national films – The Distribution Selective Scheme	9.750.000	CFP-EA	500	19.500	50%	Third Quarter 2016
2.09	Support to the International Sales Agents of European Cinematographic films	2.600.000	CFP-EA	50	52.000	60%	First quarter 2017
2.10	Cinema Networks	10.700.000	CFP-EA	1	10.700.000	50%	Third Quarter 2016
2.11	Support to Festivals	2.900.000	CFP-EA	70	41.429	60%	Last Quarter 2016
2.12	Film education	1.400.000	CFP-EA	10	140.000	60%	Last Quarter 2016
2.13	Promotion of European Works Online	9.490.000	CFP-EA	32	296.563	60%	Last quarter 2016
3.01	Stands	2.600.000	PP-EA	4	650.000	na	First quarter 2017
4.01	Support to Project selection	700.000	SE-EA		na	na	
<b>Sub-total</b>		<b>110.812.529</b>					

(\*) WPI : Work Programme Index

(\*\*) Pursuant to Article 92 of the Financial Regulation, the appropriations may also finance the payment of default interest.

### 3.1.4 Table 4 – Cross-sectoral 2017: budget table per activity



PROGRAMMING TABLE FOR 2017

		EUR 28	EFTA/EEA	THIRD COUNTRIES	TOTAL(**)		
<b>Budget line 15 04 01</b>		<b>30.932.000</b>	<b>754.741</b>	<b>307.620</b>	<b>31.994.361</b>		
WPI (*)	Cross-sectoral strand (15 04 01)	Budget	Mode of implementation	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders
2.21	Support to Creative Europe Desks	5.310.918	D-EA	39	136.177	50%	na
2.22	Support to Presidency conferences	400.000	MON	4	100.000	50%	na
2.23	Policy development – Module for Master degrees in Art and Science	1.500.000	CFP-EA	1	1.500.000	80%	Last quarter 2016
2.24	European Audiovisual Observatory	770.000	CONTR	2	385.000	na	na
3.04	Policy development	492.443	PP	1	492.443	na	Last quarter 2017
3.05	Studies and evaluations	440.000	PP	2	220.000	na	Last quarter 2017
3.06	Communication and valorisation activities	1.150.000	PP	5	230.000	na	Third quarter 2017
4.04	Cultural and Creative Sectors Guarantee Facility	21.931.000	art. 140 FR	na	na	na	na
	<b>Sub-total</b>	<b>31.994.361</b>					

(\*) WPI : Work Programme Index

(\*\*) Pursuant to Article 92 of the Financial Regulation, the appropriations may also finance the payment of default interest.

#### 4 2017 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	Population 1/1/2012	Pro rata population % in total	GDP 2011	Pro rata GDP	Price levels 2012	Crossed pro rata population, GDP, price levels	Cap +20 and floor -10 on commitments 2012	2017
	<b>EU Member States</b>								
1	Austria	8.443.000	1,661753	301	2,3693	105,5	415	135.138	135.138
2	Belgium	11.041.300	2,173151	370	2,9125	108,6	687	175.000	175.000
3	Bulgaria	7.327.200	1,442141	38	0,2991	48,3	21	82.500	82.500
4	Republic of Cyprus	862.000	0,169659	18	0,1417	87,4	2	75.000	75.000
5	Czech Republic	10.505.400	2,067675	155	1,2201	72,2	182	145.000	145.000
6	Germany	81.843.700	16,10849	2.593	20,4109	101,1	33.241	575.000	575.000
7	Denmark	5.580.500	1,098355	239	1,8813	140,5	290	145.000	145.000
8	Estonia	1.339.700	0,26368	16	0,1259	76,9	3	52.583	52.583
9	Spain	46.196.300	9,092366	1.073	8,4462	94,9	7.288	434.009	434.009
10	Finland	5.401.300	1,063085	189	1,4877	121,7	192	142.800	142.800
11	France	65.397.900	12,87163	1.997	15,7195	108,1	21.872	430.000	430.000
12	Greece	11.290.900	2,222277	215	1,6924	92,1	346	113.400	113.400
13	Croatia	4.398.200	0,865655	45	0,3542	69,9	21	82.500	82.500
14	Hungary	9.957.700	1,959877	101	0,795	60,3	94	117.500	117.500
15	Ireland	4.582.800	0,901988	156	1,228	117	130	184.700	184.700

16	Italy	60.820.800	11,97076	1.580	12,437	102,5	15.260	355.000	355.000
17	Lithuania	3.007.800	0,591996	31	0,244	63,9	9	75.000	75.000
18	Luxembourg	524.900	0,103311	43	0,3385	122,1	4	75.000	75.000
19	Latvia	2.041.800	0,401868	20	0,1574	71,6	5	65.892	65.892
20	Malta	416.100	0,081897	6	0,0472	77,8	0	56.525	56.525
21	the Netherlands	16.730.300	3,292861	602	4,7387	107,6	1.679	181.968	181.968
22	Poland	38.538.400	7,585136	370	2,9125	56,7	1.253	217.500	217.500
23	Portugal	10.541.800	2,074839	171	1,346	85,9	240	77.547	77.547
24	Romania	21.355.800	4,203253	136	1,0705	55,4	249	69.562	69.562
25	Sweden	9.482.900	1,866426	387	3,0463	128,6	731	165.012	165.012
26	Slovenia	2.055.500	0,404564	36	0,2834	82,9	10	75.000	75.000
27	Slovakia	5.404.300	1,063675	69	0,5431	70,4	41	82.500	82.500
28	United Kingdom	62.989.600	12,39763	1.747	13,7516	116,5	19.862	355.000	355.000
	Total	508.077.900	100	12.704	100			4.741.636	<b>4.741.636</b>
	<b>EEA/EFTA</b>								
29	Norway	4.985.900	0,9718	349	2,6737	158,8	412,6081266	145.000	145.000
30	Iceland	319.600	0,0629	10	0,0787	109,2	0,539937878	75.663	75.663
	<b>Sub-total EEA/EFTA</b>							220.663	<b>220.663</b>
	<b>Total EU+EEA/EFTA</b>							4.962.299	<b>4.962.299</b>

	Third Countries	Population 1/1/2012	Pro rata population % in total	GDP 2011	Pro rata GDP	Price levels 2012	Crossed pro rata population, GDP, price levels	Max ceilings (without Fin Guarantee)	2017 (limit of 2/3 of entry ticket)
31	Serbia	7.186.000	1,394625162	32	0,251256281	51,2	17,94090661	75.141	75.141
32	Montenegro	625.000	0,122861497	3	0,023609034	55,7	0,161565721	68.310	40.000
33	FYROM	2.059.800	0,403773334	7	0,055070411	46,5	1,03397231	68.310	68.310
34	Albania	3.011.000	0,589134297	10	0,078653453	51	2,363209782	68.310	68.310
35	Bosnia-Herzegovina	3.791.000	0,740619327	14	0,110080201	53,6	4,369875316	68.310	68.310
36	Moldova	3.559.500	0,695707546	5,041	0,039664677	39,9	1,101041089	68.310	29.333
37	Georgia	4.497.617	0,877454512	10,371	0,081569116	46,7	3,34246791	68.310	49.333
38	Turkey	74.724.300	12,82155421	554	4,178609142	65,9	3530,675773	198.099	198.099
	<b>Sub-total</b>							683.100	<b>596.836</b>
	<b>Total (EU+EFTA+3rd Countries)</b>							5.645.399	<b>5.559.135</b>

<b>Ceilings</b>	
0-15	75.000
16-75	82.500
76-100	117.500
101-600	145.000
601-1200	175.000
1201-7000	217.500
7001-20000	355.000
20001-25000	430.000
25001-50000	575.000