

2018 annual work programme for the implementation of the Creative Europe Programme

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ANNEX

2018 Annual Work Programme of "Creative Europe" Programme

This Work Programme outlines the policy framework, the priorities and the actions implementing "Creative Europe" in 2018.

1. CREATIVE EUROPE PROGRAMME – STRUCTURE AND OBJECTIVES

With a total budget of 1.46 billion EUR, "Creative Europe" (hereafter 'The Programme') brings together actions supporting the European cultural and creative sectors¹ for the period 2014-2020.

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

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

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

2. POLICY FRAMEWORK

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

The European cultural and creative sectors are facing multiple challenges.

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

Second, globalisation and the digital shift are having a profound impact on the way cultural content is created, produced, disseminated, accessed, and monetized. The digital shift is changing the ways audiences interact with the arts and the ways the cultural and creative sectors engage with their audiences. In 2016, 64% of Europeans used the internet to play or download games, images, films or music. Through its recent proposals in the context of the Digital Single Market², the European Commission sought to remove existing barriers to the cross-border access to cultural content and modernise the EU copyright framework and adapt it to new consumer behaviours. These proposals sought a wider on-line availability of content and cultural diversity across the EU and a fairer and sustainable marketplace for creators and creative industries.

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

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

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

The Programme adds value in a number of ways: by strengthening the capacity of companies to operate at European level and globally through skills development, fostering

² Proposal for a Regulation of the European Parliament and of the Council on ensuring the cross-border portability of online content services in the internal market (COM/2015/0627 final), Proposal for a Directive of the European Parliament and of the Council on copyright in the Digital Single Market (COM/2016/0593 final), Proposal for a Regulation of the European Parliament, and of the Council laying down rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and retransmissions of television and radio programmes (COM/2016/0594 final),

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

Finally, through the global circulation of European works which reach audiences abroad, as well as through the participation of artists, cultural and creative professionals from third countries, the Programme is an effective tool for EU public diplomacy. In the context of the EU Strategy on international cultural relations³ the Programme contributes to making the EU a stronger global actor by building mutual understanding, facilitating exchanges and helping build capacity for cultural and creative sectors in third countries participating in the Programme.

3. RECENT DEVELOPMENTS

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

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

Against this backdrop, Europe is facing shifts in public opinion which reveal deep concerns about its future and the acceptance of its policies including those covered under Creative Europe. Sixty years after the signing of the Treaty of Rome, it seems more important than

³ Joint Communication to the European Parliament and the Council Towards an EU Strategy for international cultural relations, JOIN/2016/029 final

ever for Europe to seek new narratives reaching out to its citizens, in particular young people, and make available a much needed space for dialogue, tolerance and solidarity. Through its power to reach the hearts and minds of the public, culture in all its expressions can help build this space by renewing the connection with our shared European values and bringing EU citizens closer together. This contribution is more than ever relevant.

4. PRIORITIES FOR CREATIVE EUROPE IN 2018

2018 will begin the second half of the life of the Programme. While the main policy objectives remain valid, identified and emerging challenges explained above must be taken into account in order to better respond to the needs of the cultural and creative operators and of European citizens.

The roll-out of the Programme from 2018 until 2020 will build on the findings of its mid-term evaluation,⁴ which will incorporate feedback from stakeholders as regards the challenges facing the cultural and creative sectors and the administrative functioning of the supported schemes and actions. Possible adaptations as regards implementation may result from this exercise, which will also feed into the Commission's proposal for EU support to the cultural and creative sectors within the next Multi-annual Financial Framework after 2020.

Moreover, specific developments within the audiovisual and cultural sectors are fully taken into account. The dialogue with the audiovisual industry through the European Film Forum and the first rounds of consultations with music stakeholders through the European Music Forum, as well as the results of pilot schemes and projects under the Cross-sectoral strand, have been valuable in steering the reflection on future orientations and activities planned for 2018.

The specific challenges and priorities of the Media and Culture sub-programmes for 2018 are presented below.

4.1. MEDIA Sub-programme – Priorities in 2018

The European Film Forum enabled a deep and wide dialogue with the industry and European Film Agencies throughout 2016. The programme of events culminated in December with the Brussels Conference which marked the 25th anniversary of MEDIA and brought together policy makers and representatives of industry for the first time in Brussels.

This dialogue has developed a far better, shared understanding of the challenges for the sector, along four lines. The need to invest in talent and skills is crucial. Tomorrow's talent needs to be equipped with a mix of creative, technological and entrepreneurial skills, allowing them to make the most of existing data, technologies and social media, for content production, distribution and promotion.

⁴ On the basis of an external and independent evaluation, the Commission shall submit the mid-term evaluation report to the Council and the European Parliament by 21 December 2017.

Secondly, audiovisual storytelling must embrace innovation. The distinction between cinema and TV has become increasingly blurred with the main focus being quality story telling. We have seen TV series converted to film and vice-versa as well as programmes which turn into video games or vice versa

Thirdly, promotion is key to a sustainable and competitive European audiovisual industry. As viewers become their own gatekeepers the branding of content becomes increasingly important. More efforts are needed to offer films which have a commercial appeal or are capable of capturing the imagination of a wide public, whilst enabling audiences to make free and informed choices amongst a variety of content.

Last but not least, new avenues for the financing of European films need to be explored. Traditional TV channels are investing less in film production and distributors are diminishing their minimum guarantees. In the area of animation, it is particularly difficult to raise funding for high-scale productions in Europe. Also, market driven instruments can help to ensure the viability and success of these projects.

The accompanying measures for wider access to content across the EU, first announced in December 2015 and then developed in the September 2016 Communication on copyright reform, are the first results of this EFF dialogue. These concrete measures have been designed with the involvement of stakeholders and will rely on them to a great extent for their application and success in practice.

They focus on a number of specific objectives: facilitating access and exploitation of works online, for example through licencing hubs, ready to offer catalogues and interoperable standard identifiers; fostering promotion and addressing linguistic barriers, notably through more efficient use of subtitling and dubbing; developing alternative models of financing, including through an animation action plan; facilitating access to non-commercial works.

Overall, a year after the launching of the accompanying measures, the implementation process is on track. First concrete and/or interim results are being delivered on the common standard identifier(s), the EU aggregator, ready-to-offer catalogues of European films and subtitling. On-going work on the animation sector is also promising.

In the year ahead we will continue to take forward these measures, some of which are funded by MEDIA and some which have other modalities.

Policy priorities and activities

2018 will begin the second half of the life of Creative Europe. We propose a number of adaptations which continue to respond to broad changes in the society and the economy, as well as to more specific developments in the audiovisual sector. Experience gained in the implementation of the Programme and the results obtained are also fully taken into account. Further changes may be proposed in the light of the mid-term evaluation which will be presented in December 2017.

Overall, our support to audiovisual contributes to the Digital Single Market strategy along three main lines. Increased circulation and cross border access is our first goal. The *Distribution* schemes continue to play an essential role for the circulation of non-national films, providing support to over 450 films in 2016. The average market share of admissions for non-national theatrical releases remains 7-10 % and ongoing support is crucial for their circulation.

The results of the *Promotion of European Works Online* scheme, which was significantly modified in the WP 2017, will be monitored closely. Its objectives are to stimulate 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.

The *Market Access* scheme will be studied in 2017 regarding its results and its complementarity with other schemes. The findings will be used to adapt the scheme as appropriate, in order to build on the adaptations introduced in 2016.

As regards the *Cinema Networks* scheme, the adaptations introduced in 2016 are being closely monitored to take into account the results of a performance audit. Of particular importance will be the development of a strategic plan for the network as well as improved communication with members of the network.

The second goal is to reach out to new audiences and users. As regards television, we have seen that in order to secure international audiences broadcasters may require production deals that cover second and third seasons. Given the dynamic growth and potential of European television programmes we are keen for industry to take these opportunities. Therefore the *Television Programming* scheme will be adapted to re-establish the eligibility of second and third season co-productions to receive up to € 1 million. Also, in the selection of projects more emphasis will be placed on co-productions which have convincing strategies, including linear and non-linear broadcasting, to increase the potential audience reach across borders. This is in-line with the objectives of the recent copyright proposals. A study on the TV market will be launched in 2017 with the European Audiovisual Observatory to further assess the opportunities and challenges in this growth area.

Continuing along the path of renewing the *Festivals* scheme, we will encourage festivals to come together in collaborative networks across borders. Certain specialized festivals e.g. as regards short films, already do so but the majority of general festivals only collaborate on an ad hoc basis. Given the high number of festivals taking place across Europe there are opportunities for economies of scale and increasing impact through network effects. These could include developing innovation hubs, developing an online presence and sharing subtitles. The selection criteria will be adapted in this vein.

The *Film Education* scheme, which was refocused in the WP 2017, will continue to be implemented accordingly. It is an important instrument in order to develop a sustainable audience for European films in the short, medium and long term.

The third goal is fostering talent and creative content. A study was undertaken in 2016 to identify the skills needed in the audiovisual sector, evaluate the *Training* scheme's contribution to closing skills gaps and formulate recommendations. The report confirms the relevance of the scheme to the sector which is adjusting to globalisation, the digital shift and low growth, all of which require new skills-sets.

Nonetheless, a number of recommendations were made to adjust the focus of the training actions in order to support more closely our policy goals. Therefore, we will strengthen our support in areas including: innovation in content development and storytelling; the use of digital and new technologies; animation; strategies for reaching young audiences; building capacity to access finance, including through linkages with financial instruments; marketing and promotion. Also, more efforts will be made to ensure regionally diverse expertise in the project evaluation process in order to better reflect the needs of countries across the EU

More broadly, the synergies between the Training and the Market Access schemes will be further assessed in the light of the study on the latter, to be finalised in 2017. On this basis we propose a new three year Framework Partnership Agreement for the Training Scheme covering 2018-2020.

The *Development schemes*, which were refocused in the WP 2017, will continue to be implemented accordingly.

The *International Co-productions Funds* scheme contributes to reaching international markets and audiences through incentivizing co-productions with third countries. In general, concerning activities outside of Europe and particularly the cooperation with developing partner countries, MEDIA will take account of programmes within the framework of the external actions of the European Union to find synergies and complementarities.

Support to *video games* will continue to encourage innovative projects at the cross roads of creativity and technology.

In addition to this set of proposals per scheme, the WP 2018 will also adopt some *cross-cutting* changes. The interoperability and use of standard identifiers has been identified as a key accompanying measure to the modernisation of copyright rules, since it will facilitate licencing activities through automation. Good progress has been made on establishing interoperability. Therefore, the WP 2018 will make access to MEDIA support conditional upon the use of an ISAN or an EIDR identifier.

As subtitling or dubbing are essential for cross-border circulation, there is a need to share them more effectively and rationalise public funding. This link will be strengthened and MEDIA support will require sharing of subtitles or dubbing, starting with the Distribution Selective scheme.

Visibility has always been key to the success of MEDIA, in order to ensure participation from the industry and support from the public and from policy makers. It is more important than

ever to ensure that the beneficiaries of support give public recognition. Therefore we shall strengthen the visibility requirements and monitor implementation closely.

Fostering participation of all countries – level playing field arrangements

A Working Group was convened to address the issues raised by the Member States regarding the level playing field arrangements under the different MEDIA schemes. Through the working group discussions in July, October, January and March, a number of principles were developed on effective support for the participation of the low capacity countries. Capacity relates not just to production but also circulation; countries can have strengths and weaknesses in different areas; collaboration between companies from countries of different capacities is key to building strengths; quality should be the overarching criterion for awarding grants; positive discrimination goes beyond automatic points.

Following a careful review, the majority of the existing arrangements are kept but some adjustments are proposed for the WP2018 to avoid unintended consequences:

- To reward collaboration, this aspect will be strengthened in the award criteria of the Training and TV Programming schemes.
- To promote skills, the budget for the Training scheme will be increased by up to €200,000 in 2018 for applicants from low capacity countries. The existing positive discrimination for scholarships for professionals from Low Production capacity countries will be retained.
- The Development scheme, which provides crucial seed funding for new projects, will be optimized. The automatic points system will be withdrawn while ensuring a separate budget (27%) for projects from low capacity countries (LCC) fulfilling a minimum quality threshold of 75 points out of 105 points available.

The Commission will monitor closely the results obtained. More long term measures will also be proposed, as discussed below.

Conclusions

In the year ahead, the dialogue with all stakeholders will be continued and deepened. In 2017 the Open Method of Coordination on film funding will be launched. It has the potential to provide an overview of national funding policies with a view to exploiting complementarities across Member States and with EU level funding.

The dialogue with the European film funds (EFADs) and with industry through the European Film Forum will focus on collaboration in key areas where joint action can have added value.

Fostering collaborations. Collaborations will become more important in future, not only across the value chain but also across national borders. The Commission wants to discuss how to develop collaborative models not only to be competitive in a European context but also in the global markets.

Talent and Skills. Knowledge sharing and skills development are of utmost importance not just in content creation but also for merging technological know-how in various areas and building a much wider knowledge base.

Promotion and distribution to support the commercial success of works in a crowded market place. Some players are already using data analytics to help make content that is specifically targeted to a particular audience and big data can help companies strengthen marketing, promotion and distribution. New strategies tailored made to each film, using new media and data in smart ways will be essential for European works to reach new audiences. This is especially true for the new generations who are digital natives and who represent the future of audiovisual markets.

Licensing: The structured stakeholder dialogue on licensing will be launched in first quarter of 2017 with the objective of streamlining licensing practices, eventually leading to a more sustained exploitation and wider availability of European works.

Financing: New forms of financing are needed to enable the investment that the sector requires to be competitive at the scale of the digital single market. For too long, the cultural and creative sector has had difficulty to accessing finance. Building on the experience of the Guarantee Facility we will discuss ways of how to develop market instruments which could complement the grant schemes of the MEDIA programme.

The Commission will present its mid-term evaluation of Creative Europe by December 2017. This will draw upon an external independent evaluation which will, as regards MEDIA, include an ex-post assessment of MEDIA 2007 and Media Mundus. The mid-term evaluation will also draw upon a number of specific studies on themes such as training, distribution and the animation sector. The evaluation will also make recommendations for strengthening the monitoring framework, including performance indicators. The monitoring framework will aim to build on the indicators existing in the Regulation by capturing more clearly the added value achieved by MEDIA.

As regards the issue of the "Level Playing Field" a clear definition remains to be established, as part of a longer term solution. The Commission therefore intends to propose a definition as part of its future proposals for the successor Programme. It will draw on a dedicated study to identify a set of indicators measuring audiovisual capacity of participating countries.

4.2 Culture Sub-programme – Priorities in 2018

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

where the need for a political agenda reaffirming shared EU values becomes ever more prominent.

The cultural sector in Europe remains fragmented along linguistic and national borders and is much dependent on public funds which tend to decline. In addition, there is a notable asymmetry in the capacity of artists and cultural players from different EU Member States to develop new skills (i.e. digital, entrepreneurial), to internationalise their careers, and to engage with new audiences beyond their own country.

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

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

The levels of EU support during the period 2014-2016 are telling about the needs of these sectors at European level. More than half of the budget (56.15%) has financed the performing arts (music, theatre, dance), indirectly proving the demand for and the relevance of EU support to European contemporary creation. By the same token, more than 15.5% of the funding benefited the heritage sector, 7.52 % the visual arts and 6.88 % went to books and reading.

Experience gathered from implementing the actions and a continuous exchange with project beneficiaries and the cultural sector at large, have led to the following orientations in 2018:

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

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

Cooperation projects will continue to represent the main bulk of EU support in 2018. These projects give organisations of all sizes the possibility to co-produce, cooperate and learn. They contribute to concrete capacity building (in 2016: 40.63 % of projects) and allow large numbers of artists and culture professionals to be mobile across borders (in 2016: 31.52 % of projects). There is a continuous high demand for EU support and a high number of quality projects are excluded due to limited funds (i.e. average success rate at 13%). The growing annual budget in the period 2018-2020 will allow for more cooperation projects to be financed. In parallel, opportunities for cross-border cooperation will be opened up to more cultural and creative players by reserving a dedicated envelope for quality small cooperation projects, corresponding to one third of the total budget for this action. This can

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

Support for literary translation projects is being adapted, building on the experience of the first four years of implementation. While the ultimate goal remains to provide readers with better access to quality literature from languages other than their own, this action proved a valuable tool for promoting winners of the EU Prize for Literature (EUPL). In 2018, support will be provided in two ways: for smaller two-year projects and for larger three-year Framework partnerships with clearly defined editorial strategies. Both types of projects include translation, publication and promotion activities. In parallel, consultations will take place with Member States, publishers and the book sector, to discuss ways of reinforcing this action and expanding its impact on bigger markets to the benefit of smaller languages. The link with EUPL will be also considered, in particular ways in which EUPL can remain sustainable and attractive.

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

2. Better focus on sub-sectors and priorities

An overarching priority relates to the 2018 European Year of Cultural Heritage. The Year represents a symbolic way of encouraging the efforts of all stakeholders to protect Europe's cultural heritage, promote debate and raise awareness about the value of cultural heritage as a an asset and resource for European economies and societies (i.e. job creation, local and regional development, tourism, social inclusion, community engagement, identity building).

To support this priority, the action *Cooperation projects* will be reinforced with an additional amount of around 5 million EUR. This will allow increasing the number of heritage cooperation projects, beyond the annual level of support for the heritage sector under this action, thereby resulting in a significant positive impact for heritage stakeholders on the ground, as part of the legacy of the Year. In addition, a small number of *European initiatives* will be implemented at European level on the occasion of the Year; these are projects designed to ensure the European Year's policy legacy. Some of them will necessitate extra funding within the available resources, other not.

The Year's activities will continue to be backed by a communication strategy, including a multilingual web site, a social media campaign, and a tool box for the wider public and young people, films and videos, and a number of events.

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

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

The 2018 European Year of Heritage will be a unique opportunity to celebrate our shared heritage and reflect on this joint asset for Europe. In addition to the targeted support for heritage under the cooperation projects and the European Initiatives, a key objective is to reinforce the scope and visibility of other heritage-related actions of the Programme (European Heritage Label, European Heritage Days). This will help make a lasting positive effect on cross-border cooperation and peer-learning for heritage professionals. A special focus on heritage will be given across different supported actions: as already mentioned, prioritise heritage in the context of cooperation projects, showcase the results of already supported heritage cooperation projects and Networks, give the label of the Year to cooperation projects selected in 2018 and/or relevant activities of Networks. Taking on board new sites in 2018, the European Heritage Label will reach a critical number of heritage sites symbolising European ideals, values, history and integration, and calls for a more ambitious communication strategy to increase its outreach among European citizens.

On another level, the special actions of the Culture sub-programme have a great potential for spreading talent and excellence and transmitting shared European values. The organisation of the 4 *EU Prizes* (heritage, architecture, music, literature) will be renewed, as new Framework Partnership Agreements will be established in 2018 to pursue their implementation until end 2020. In times of a rapidly changing communication context, it is important to maximise the Prizes' impact by raising their visibility beyond specialised target groups.

European Capitals of Culture (ECOC) remain a milestone EU action with a positive effect on local economies and societies. We will continue our work, first, to reinforce the performance monitoring of selected ECOC, including by reinforcing capacity in enlargement countries, and, second, to improve the evaluation guidelines for future applicant cities in order to better measure the impact of the ECOC title and allow comparability of the data collected by the cities. ECOC form a resourceful laboratory for policy reflection and experimentation at city level. Encouraging peer learning is an ongoing effort.

The *European Union Youth Orchestra (EUYO)* has a distinct European dimension arising from the fact that it was founded at the request of the European Parliament in 1976 and has been acting in the name of the European Union for the last 40 years. Given its composition of young high quality musicians from 28 EU Member States, EUYO is unique in showcasing European music to diverse audiences within the EU and beyond. In the current situation of the European Union, EUYO has an even more important role to play conveying Europe's core values, building bridges among people through classical music and reaching out to the younger generation by building capacity and providing an international launch pad through mentoring schemes and concerts young classical musicians of diverse backgrounds. Following ad hoc support in 2016 and 2017, taking into account EUYO's specific features, the Commission will propose to amend the legal base of the Programme to provide for a

legally sound solution ensuring sustainable support until 2020 in the framework of the Programme.

4. Continue building our knowledge of the different stakeholders (stakeholders' dialogues)

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

Building on the first round of exchanges with music stakeholders in 2016 and in 2017, we intend to continue our dialogue with the music sector through the project "Music Moves Europe". Based on small and medium businesses with a strong potential for growth and job creation, this sector has been strongly influenced by the digital shift. Music is also a powerful tool for cultural diversity, social inclusion and soft power diplomacy. The Commission will address further the sector's specific needs in the short and medium-term, and will be looking for the Parliament's support through a pilot or preparatory action. In line with the Programme's objectives, the support to the music sector should focus on distribution of European work, both offline (live performances) and online (streaming platforms). This focus on distribution, similar to what exists in the MEDIA sub-programme, is intended to promote European cultural diversity as well as the competitiveness of a cultural sector which remains very strong on the global markets.

Finally, dialogues with stakeholders from other sectors (i.e. architecture, heritage, book) present an avenue that will be also pursued further in 2018, in the context of preparing the future programme supporting the cultural and creative sectors beyond 2020.

4.3 Cross-Sectoral Strand

General overview

The Cross-sectoral strand addresses common challenges and opportunities of the cultural and audio-visual sectors in the context of the digital shift, market fragmentation, and limited access to finance and access to data. The strand supports both recurrent and innovative activities. In 2018, this strand will continue to be developed, building on the experience acquired so far.

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

Other activities 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.

Access to finance - Cultural and Creative Sectors Guarantee Facility

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

In 2018, the Guarantee Facility will build on the progress made since its launch in 2016. Three Guarantee Agreements were signed in the first year. Given the strong market take up, the Commission intends to top up the budget of the Guarantee Facility by 50% with funds from the European Fund for Strategic Investment. This will enable an increase in financing high-risk projects in the cultural and creative sectors and thus further address the identified financing gap faced by SMEs.

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.

Data analysis

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

Communication

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

Prizes in the field of culture and audiovisual

EU prizes fill a gap in the cultural landscape as they directly promote cultural diversity and European content and works. The Creative Europe programme funds five 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 Lux Prize - strengthening its communication, circulation and potential audience

In 2018 the revamped Lux 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 organize events to promote the nominated Films to a wider audience as part of the Lux Films Days 2018. The Lux Films Days project aims to bring the screenings of the finalists of the LUX FILM PRIZE Official Competition closer to European citizens across all countries of the European Union. The aim of these events is to complement the Lux Film Prize activities and to enable wider and younger audiences to participate in the voting.

Policy cooperation and innovation

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

In 2018, the cross-sectoral project will focus on the creative economy at local level. It will build on the outcomes of European Network of Creative Hubs (2016) and Culture for Cities and Regions (2015), as well as the long experience of the European Capitals of Culture as laboratories for local development through culture. Based on these results, the project will develop further new tools, networks and policy learnings. The wider role of cultural and creative spaces such as creative hubs⁵ and cultural centres will be explored in terms of social regeneration through culture, urban development, social inclusion, and skills development. Special attention will be given to new approaches to supporting creativity in the context of the collaborative economy (i.e. crowdfunding) and the digital economy (i.e. digital value chain, data).

Studies and Evaluations

⁵ A creative hub is a place, either physical or virtual, which brings creative people together. It provides space and support for networking, business development and community engagement within the creative, cultural and tech sectors.

The European Expert Network on Culture and Audiovisual (EENCA) will continue to support policy needs with respect to the cultural and creative sectors in connection with the implementation of the European Agenda for Culture and the Digital Single Market. It may also support upcoming needs related to the preparation of the Commission's proposal for the next Multi-annual Financial Framework after 2020.

As foreseen in the relevant Decision (1622/2006/EC), a regular ex-post evaluation will be carried out on the two European Capitals of Culture in 2017.

Part II - Implementation of the Programme

This part presents the calls for proposals with a view to selecting actions or work programmes to be co-financed in 2018, as well as the grants awarded under specific conditions without issuing a call for proposals.

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.

Participating Countries

- EU Member States;
- EFTA countries which are members of the EEA, in accordance with the provisions of the EEA Agreement;
- Acceding countries, candidate countries and potential candidates benefiting from a pre- accession strategy, in accordance with the general principles, general terms and conditions for the participation of those countries in Union programmes.

Countries covered by the European Neighbourhood Policy in accordance with the procedures established for their participation in Union programmes.

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

The eligibility criteria formulated in Commission Notice Nr. 2013/C-205/05⁶

⁶ OJ EU C-205 of 19.07.2013

apply for all actions referred to under this Work Programme, including with respect to third parties receiving financial support in the cases where the respective action involves financial support to third parties by grant beneficiaries in accordance with article 137 of the EU's Financial Regulation.?

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

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

The list of participating countries is found in the Programme Guide, where the conditions for their individual participation are specified⁷.

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

Bodies Implementing the Programme

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

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

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

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

Methods of Intervention

⁷ https://eacea.ec.europa.eu/creative-europe/library/eligibility-organisations-non-eu-countries_en

Grants

Calls for proposals will be published by the European Commission or by the Executive Agency, after the adoption of the financing decision, in accordance with Article 128(1) of the Financial Regulation (FR) and Article 188 of the Rules of Application (RAP).

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

Some grants will be also awarded as per Article 190(1) RAP, indents (c), (d) and (f). Any entity applying for a grant will be assessed against the following **selection criteria**:

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

Procurements

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

Financial instruments

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

Other actions

The costs related to the independent experts involved in the assessment of projects are included in this Work Programme (WPI 4.02, Support to project selection).

Methods of Intervention – Media Sub-programme

Grants

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 professionals and the development of networks. Emphasis is put on the use of digital technologies to ensure adaptation to latest market developments, testing new ways of storytelling in all formats and for all platforms, testing new approaches to audience development including reaching young audiences, testing new business models and enhancing the capacity to access finance.

A call for proposals will be launched to establish a 3-year Framework partnership. The Creative Europe-MEDIA contribution (grant) will be awarded, by way of yearly specific agreements for the activities of the partners who will sign a 3-year framework partnership agreement.

Expected results:

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

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

Activities may take the form of workshops and/or online coaching sessions and dissemination tools based on proven and/or innovative learning, teaching, mentoring and coaching methods using the latest digital technologies, especially digital promotion tools. The focus should be on the improvement of skills and competences adapted to the evolving

marketplace and including best practice dissemination. In particular by devising training and capacity building activities aiming at:

- a) Facilitating the learning and acquisition of new skills and expertise including in the field of animation; knowledge sharing from peers and senior professionals, and best practices of dissemination among participating professionals;
- b) Enabling access to European and international professional markets, developing new business models and strengthening international cooperation in the audiovisual sector;
- c) Fostering co-operation between players from different groups of countries to ensure knowledge transfer and relevant mentorship opportunities and reinforcing the capacity of professionals from low production capacity countries⁸.

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, promotion, new modes of distribution and exploitation including those relying on the latest digital technologies in particular in ways to reach young audiences;
- Training in financial and commercial management with a view to enhance the capacity to access to finance, financial instruments and new business models;

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

- Training in development and production of audiovisual works including innovation in content development (new storytelling, new formats for all platforms), knowledge sharing and networking capabilities;
- Training integrating the opportunities offered by digital technologies to ensure adaptation to latest market developments.

Eligible Target Group(s):

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

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

B. Award criteria:

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

1. Relevance and European added value (30)

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

2. Quality of the content and activities (40)

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

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/19/2017	Last quarter of 2017	EUR 7.5 M of which a maximum of 20% can be awarded to "International Actions". Up to 10% of the budget will be earmarked to Training initiatives reinforcing the capacity of professionals from low production capacity countries

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

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 content development of projects for a commercial exploitation, 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 has been released or broadcast in at least one country other than that of the applicant during the period after the 01/01/2015 and before the date of submission of the application. Commercial distribution online and distribution from international sales agent are accepted only if duly documented by a revenues report related to the reference period.

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

- that it was the sole production company; or
- that it was, in the case of a co-production with another production company, the major co-producer in the financing plan or the delegate producer; or
- that its Chief Executive or one of its shareholders has a personal onscreen credit on the work as producer or 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 or user experience of minimum 90 minutes, animation of a total duration or user experience of minimum 24 minutes and creative documentaries of a total duration or user experience of minimum 50 minutes intended primarily for the purposes of Digital platform exploitation. For projects presenting a user experience in a nonlinear format (e.g. Virtual Reality), these minimums do not apply.

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

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

3. Dissemination of project results, (20): This criterion evaluates 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:

- 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

Reference	Date	Amount
Call for Proposals	Third Quarter 2017	Total Amount: EUR 5.4M

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

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

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 for a commercial exploitation, 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 has been released or broadcast in at least three countries other than that of the applicant during the period after the 01/01/2015 and before the date of submission of the application. In case of linear broadcast, 3 different broadcasters are necessary. Commercial distribution online and distribution from international sales agent are accepted only if duly documented by a revenues report related to the reference period.

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

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

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

The company must own the majority of rights related to the project. 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 or user experience of minimum 90 minutes, animation of a total duration or user experience of minimum 24 minutes and creative documentaries of a total duration or user experience of minimum 50 minutes intended primarily for the purposes of Digital platform exploitation. For projects presenting a user experience in a nonlinear format (e.g. Virtual Reality), these minimums do not apply.

The day of principal photography (or equivalent) of the submitted project(s) must not be scheduled to occur within 8 months from the date of submission of the 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 content and 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 European and international distribution and marketing strategy.

4. Organisation of the projects' 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 potential 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
Call for Proposals	Third Quarter 2017	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.

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/development (or equivalent), 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 01/1/2015 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. The story must be told or shown throughout the whole game (in-game storytelling) and not only as an introduction or an ending to the game. In all cases the game must be intended for commercial exploitation.

The 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 development strategy and potential for European international exploitation (including management of IPR).

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

5. 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:

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals	Last Quarter 2017	Total Amount: EUR 3.780M

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.

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

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

Expected results:

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

Description of the activities to be funded

The TV Programming scheme supports television works presenting:

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

- increased co-production and circulation for high-profile European television drama series.

These works can be Dramas, Animations or Creative Documentaries.

Eligibility and award criteria

A. Eligibility criteria:

Eligible applicants

Applicants shall be independent European audiovisual production companies.

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 or 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 (20)

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

2. Quality of the content and activities (45)

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

3. Dissemination of project results (30)

This criterion evaluates broadcaster's involvement and potential for international circulation.

4. Organisation of the project team (5)

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
Call for proposals EACEA/21/2017	Third quarter 2017	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 and second seasons of Drama Series (co-produced by production companies from different countries participating in the MEDIA sub-programme, consisting of at least 6 episodes and with a total eligible production budget of minimum 10M€), the EU grant is limited to a maximum of EUR 1M and 10% of total eligible costs.

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

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 20%. Under no circumstances the share of the co-producer(s) coming from countries participating in the MEDIA sub-programme can exceed 70%.
- No other eligibility criteria can be proposed by the 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.
- The funding agreement offered by the fund can only be concluded with an entity from a country participating in the MEDIA Sub-programme. The funding does not need to be spent in Europe.

B. Award criteria

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

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
Call for proposals EACEA/16/2017	Last quarter 2017	EUR 1.5M

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

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-2018 and mid-2019. 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
Call for Proposals EACEA/18/2017	Last Quarter 2017	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.

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 900 distribution actions in favour of recent non-national European Films.

Description of the activities to be funded

The “automatic” support scheme works in two phases:

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

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

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

The release of eligible non-national European films.

Some reinvestment projects to be funded in 2018 are presented as a result of call for proposals EACEA 09/2016 and 18/2016 which meet the detailed criteria set out in WP 2016 and 2017 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 requested⁹.

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 (2017).

2. Reinvestment:

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

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

The film must comply with the following criteria:

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

⁹ 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.

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 2017;
- a normal ticket price was actually paid to the relevant exhibitor (including any special offers or discounts) but explicitly excluding those admissions where no fee was paid;
- they must be clearly identifiable and certified by the national correspondents designated by the Member States;
- they must be declared by applicants who are eligible in the country;
- the films must be eligible non-national European films.

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. 2017).

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 affect the eligibility of the potential funds that are reduced below the minimum availability thresholds indicated in the Guidelines to the Call for Proposals.

The support will take the form of a potential fund (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 co-production of eligible non-national European films (i.e. films not yet completed at the date of application for reinvestment);
2. In the acquisition of distribution rights, for example by means of minimum guarantees, of eligible non-national European films; and/or in
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. The last contribution request from a series of reinvestment projects will be limited to the balance of the current fund. If the balance is inferior to the minimum reinvestment threshold, it will be lost.

The difference between the awarded MEDIA grant for a project and the actual amount received after the evaluation of the final report cannot be used for further reinvestment. The sum of the awarded amounts is limited to the potential fund of the distributor.

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 09/2016	Feb 2016	EUR 20.5M
Call for Proposals EACEA 18/2016	Dec 2016	
Call for Proposals EACEA 11/2017 ¹⁰	Last quarter 2017	

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.

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 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 distribution of recent non-national European films.

Increase in the investment in promotion and 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 500 distribution actions in favour of recent non-national European Films

¹⁰ The indicative allocation of EUR 20.2M for this call will be covered under 2019 Creative Europe work programme

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.¹¹

¹¹ 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.

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 distribution of eligible non-national 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 2015 at the earliest;
- 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 10M¹²
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is;
- it must be produced with the significant participation of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme;

The film must have an interoperable standard identifier, such as ISAN or EIDR, to be provided by the coordinator.

European films will be considered as “national” in that country participating in the MEDIA Sub-programme whose nationals /residents have participated in the highest proportion in the making of the film. 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.

¹² The monthly rates applicable at the time of submission must be used.

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.

Any support from the MEDIA Sub-programme shall remain the exclusive property of the beneficiary and cannot be considered as revenue for the film. There cannot be any contractual conditions or other agreements which 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 European Union grant into account. Distribution agreements cannot have any conditional clauses linked to the award of the subsidy.

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/ 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:

- 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.).

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
Call for proposals EACEA 12/2017	Third quarter 2017	EUR 9.75M ¹³

Maximum possible rate of co-financing of the costs:

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

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:

¹³ A maximum of 40% will be allocated under the first deadline of the call for proposals.

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

Some reinvestments projects to be funded in 2018, are presented as a result of call for proposals EACEA 01/2016 and EACEA 01/2017 which meet the detailed criteria set out in WP 2016 and 2017 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 (2013-2017).
2. Reinvestment: the potential fund thus generated by each company in

- minimum guarantees or advances paid for the international sales rights on eligible non-national European films (Module 1).
- the promotion, marketing and advertising on the market of eligible 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 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 copyright as appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is and
- it must be produced with the significant participation of professionals who are nationals/residents of countries participating in the MEDIA Sub-Programme;
- if the film has been produced, it must have an interoperable standard identifier, such as ISAN or EIDR (reinvestment stage only).

European films will be considered as “national” in that country participating in the MEDIA Sub-programme whose nationals /residents have participated in the highest proportion in the making of the film. 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 (2013-2017).

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 01/01/2013 and 31/12/2017, the appointed sales agent of *at least 8 eligible European films (of which at least 1 non-national film)*, for which the agreement with the producer provided the right to sell the film in at least 10 countries participating in the MEDIA Sub-programme; the mandate must be signed and take effect within the reference period,
- *and that, during the same period, for at least 3 of these films in at least 3 countries* participating in the MEDIA Sub-programme, outside the country of origin of the films there was a theatrical release as evidenced by distributor declarations to the Automatic scheme of the MEDIA Sub-programme.

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

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

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

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

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

30 % for films coming from countries low production capacity

The 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 :

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

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 difference between the awarded MEDIA grant for a project and the actual amount received after the evaluation of the final report cannot be used for further reinvestment. The sum of the awarded amounts is limited to the potential fund of the distributor.

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 01/2016	2 nd Quarter 2016	EUR 2.6M
Call for Proposals EACEA 01/2017	1 st Quarter 2017	
Call for Proposals EACEA 10/2017 ¹⁴	1 st Quarter 2018	

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

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 through a specific agreement under a 2-year framework partnership agreement for the year 2018-2019.

¹⁴ The indicative allocation of EUR 3M for this call will be covered under 2019 Creative Europe work programme

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 1st January until 31st December 2019.

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 xx/2017	Last quarter 2017	EUR 10.9M

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

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

Eligibility and award criteria

A. Eligibility criteria

Eligible Applicants

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

Natural persons may not apply for a grant.

Eligible activities

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

By audiovisual festival is understood an event:

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

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

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

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

The following events are not eligible:

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

B. Award criteria:

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

1. Relevance (30)

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

2. Quality of the content and activities (30)

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

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
Call for Proposals EACEA/17/2017	Third quarter 2017	EUR 3.2 M

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

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. The target audience of the film education initiatives must be young people below 19 years old.

Projects providing mechanisms for increasing the contribution of existing 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. The target audience of the film education initiatives must be young people below 19 years old.

Projects providing mechanisms for increasing the contribution of existing 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
Call for proposals EACEA/14/2017	Last quarter 2017	EUR 2M

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.

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 European¹⁵ 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.

¹⁵ '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 works. 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 works from countries participating in the

MEDIA Sub-programme.

- It must include audiovisual works from at least five countries participating in the MEDIA Sub-programme representing at least five different official languages of the European Union.
- No more than 40% of the audiovisual works may come from a single country.

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

European content should comply with the following conditions:

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

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 participation¹⁶ 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

¹⁶ '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.

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 three 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 participation³ of professionals who are nationals/residents of countries 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 participation³ 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
Call for Proposals EACEA/13/2017	Last quarter 2017	Total amount: EUR 9.41 M For Action 1 an indicative amount of EUR 4 M For Action 2 an indicative amount of EUR 2.06 M For Action 3 an indicative amount of EUR 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
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Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 60% of total eligible costs.

PROCUREMENTS

Stands

Index references in budget table: 3.01

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

The MEDIA Umbrella stands shall:

- encourage business-to-business exchange by facilitating the access to major audiovisual markets and trade fairs. The targeted European professionals for the MEDIA Umbrella stand represent mostly small and medium sized independent European companies, offering strong European content. The action will increase their capacity to operate transnationally and internationally.
- encourage new companies and companies from countries with a small or medium sized audiovisual capacity to participate in the major audiovisual markets and trade fairs.
- provide a platform to enhance the visibility of the Creative Europe MEDIA Sub-Programme and the Digital Single Market.

Specific contract based on a multiple framework service contract for the organization of events and promotional activities, including stands at major audiovisual markets, to be signed on July 2017 as a result of the call for tender EACEA/2017/01.

The overall amount allocated for 2018 is EUR 2.6M. Specific contract amounts depend on the event to be covered. Indicative number of contracts envisaged: 4

Implementation by EACEA

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 2018 is EUR 693,023

Implementation: EACEA

Methods of Intervention – Culture Sub-Programme

Grants

Support to European cooperation projects

Index reference in budget table: 2.14 and 5.02

This scheme offers three categories of support. Depending on the scale, needs, nature, objectives of the proposed project, the applicants will have to choose to apply for either category 1, category 2 or category 3 referred to hereafter.

Category 1 - Smaller scale cooperation projects

This category of projects involves a project leader and at least two other partners having their legal seat in at least three different participating countries. Either the project leader or one of the partners must have its legal seat in one EU Member State or EFTA country. This category has a flexible, interdisciplinary approach. Projects can either focus on one or more priority in one or more cultural and creative sectors.

Category 2 - Larger scale cooperation projects

This category of projects involves a project leader and at least five other partners having their legal seat in at least six different participating countries. Either the project leader or one of the partners must have its legal seat in one EU Member State or in an EFTA country. This category has a flexible, interdisciplinary approach. Projects can either focus on one or more priority in one or more cultural and creative sectors.

Category 3 - Cooperation projects related to the 2018 European Year of Cultural Heritage

This category of projects will contribute to the implementation and legacy of the 2018 European Year of Cultural Heritage, by providing targeted support to projects fostering cross-border cooperation in the field of cultural heritage, in line with the objectives of the European Year.

Categories 1 and 2: Support to smaller and larger scale European Cooperation projects

Objectives, priorities and expected results

The main objectives are:

- To strengthen the capacity of the European cultural and creative sectors to operate transnationally and internationally and to promote the transnational circulation of cultural and creative works.
- To contribute to audience development by engaging in new and innovative ways with audiences and improve access to cultural and creative works in the Union and beyond with a particular focus on children, young people,

people with disabilities and underrepresented groups.

- To contribute to innovation and creativity in the field of culture, for instance through testing of new business models and promoting innovative spillovers on other sectors.
- In order to achieve these objectives, the action focuses on the following priorities:
- Promote the transnational mobility of artists and professionals with a view to enabling them to cooperate internationally and to internationalise their careers;
- Strengthen audience development as a means of improving access to European cultural and creative works and tangible and intangible cultural heritage and extend access to cultural works to under- represented groups.
- Foster capacity building through innovative approaches to creation, develop and test new and innovative models of revenue, management and marketing for the cultural sectors, in particular as regards the digital shift, and developing new skills for cultural professionals.
- Enhance intercultural dialogue, promote shared EU values and mutual understanding and respect for other cultures, thereby contributing to the social integration of migrants and refugees.

Expected results:

Support will be given to about 93 cooperation projects. With a view to establishing an appropriate representation of small scale cooperation projects (Category 1), an indicative envelope of 15.200.000 EUR is foreseen for this purpose (38% of the overall budget of the action). The system will be tested in 2018 and the Programme committee will decide on the follow-up.

A. Eligibility criteria:

Eligible applicants

- European cultural operators active in the cultural and creative sectors, as defined in article 2 of the Regulation, and legally established in one of the countries participating in the Culture Sub-programme;
- The project leader must have had a legal personality for at least 2 years on the date of the deadline for submission of applications and are able to demonstrate their existence as a legal person. Natural persons may not apply for a grant.

Eligible projects

- Depending on the scale and objectives of the project, applicants can apply under two different categories. For both categories, the maximum duration of a project is 48 months (eligibility period).
- For small scale cooperation projects (Category 1), the EU grant requested is no more than EUR 200 000 representing maximum 60% of the eligible costs.
- For large scale cooperation projects (Category 2), the EU grant requested is no more than EUR 2.000.000 representing maximum 50% of the eligible costs.

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. 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:

1. Relevance (30):

This criterion evaluates how the project implements the selected policy priority(ies) on the basis of a substantiated strategy.

2. Quality of the content and activities(30)

This criterion evaluates how the project will be implemented in practice (quality of the activities and deliverables, 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 within the sector and across borders. The aim is to maximise the impact of the project results at local, regional, national and European levels, so that they have 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 contribute to their sustainability.

Implementation EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals	Third quarter 2017	EUR 40.037.846

Category 3: 2018 European Year of Cultural Heritage – Support to cooperation projects)

Objectives, priorities and expected results

Europe's cultural heritage constitutes a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe. The purpose of the 2018 European Year of Cultural Heritage will be to encourage the sharing and appreciation of Europe's cultural heritage as a shared resource, to raise awareness of common history and values, and to reinforce a sense of belonging to a common European space.

Within the context of this action, cultural heritage should be understood as encompassing a broad spectrum of resources inherited from the past in all forms and aspects -tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives, and film heritage¹⁷.

This category of cooperation projects pursues specific objectives of the 2018 European Year of Cultural Heritage, in line with Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018)¹⁸:

1. reinforce a sense of belonging to a common European space;
2. promote cultural heritage as a source of inspiration for contemporary creation and innovation and strengthen the interaction between the cultural heritage sector and other cultural and creative sectors.

Cooperation projects should include cross-border activities pursuing the objectives of 2018 European Year of Cultural Heritage, which were outlined above. Projects are encouraged to consider within their timeline highly visible activities in their first year to mark the 2018 European Year of Cultural Heritage. In assessing applications under this category, the Commission will favour projects that will have an enduring effect and are designed to be sustainable beyond the life of the project. The projects selected for funding will represent a balance among those targeting different forms of cultural heritage and addressing specific objectives and target groups.

Expected results: 25 projects

A. Eligibility criteria:

¹⁷ As specified in recital 7 of Decision (EU) 2017/864.

¹⁸ OJ L131, 20.5.2017, p. 1.

Eligible applicants

- European cultural operators active in the cultural and creative sectors, as defined in article 2 of the Regulation, and legally established in one of the countries participating in the Culture Sub-programme.
- The project leader must have had a legal personality for at least 2 years on the date of the deadline for submission of applications and are able to demonstrate their existence as a legal person. Natural persons may not apply for a grant.

Eligible projects

- 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;
- The EU grant requested is no more than EUR 200 000 representing maximum 60% of the eligible costs;
- The maximum duration of the project is 24 months (eligibility period).

Eligible activities

The activities must relate to European cultural heritage, as defined in the Decision establishing the Year and to the cultural and creative sectors as defined in Article 2 of the Regulation establishing the Programme.

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

1. Relevance (30)

This criterion evaluates how relevant the project is to one or several of the above mentioned objectives of the call. The project has to present a sustainable cross-border cooperation model and demonstrate added value at EU level.

2. Quality of the content and activities (30)

This criterion evaluates how the project will be implemented in practice. Particular attention will be given to the project's structure, the quality of its activities, results and objectives. It is important to note that the selected projects should be ready to commence promptly after the award of funding and deliver results within the 2018-2020 period, while aiming at creating an enduring impact beyond the lifetime of the project.

3. Communication and dissemination (20)

This criterion evaluates the project's approach to communicating its activities and results and to sharing knowledge and experiences. 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. The funded activities should make a clear reference to the 2018 European Year of Cultural Heritage and will be a part of the communication strategy of the Year and its legacy.

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 2017	EUR 5 M

Support to literary translation projects

Index references in budget table: 2.15

Category 1 - Two-year projects

This category of projects consists in the translation and promotion of a package of 3 to 10 eligible works of fiction from and into eligible languages over 2 years.

Category 2 - Framework partnership agreements (3-years)

This category of projects, with a maximum duration of 3 years, consists in the translation and promotion of a package of 3 to 10 eligible works of fiction per year from and into eligible languages;

Objectives, priorities and expected results

The objectives of the action are:

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

The priorities of the action are:

- support the promotion of European translated literature;
- encourage the translations from lesser used languages¹⁹ into English, German, French and Spanish (Castilian) as these may contribute to a wider circulation of the works;
- encourage the translation of less represented genres such as works for young public (children, adolescents and young adult), comics/graphic novels, short stories or poetry;
- Encourage the appropriate use of digital technologies in both the distribution and promotion of the works;
- encourage the translation and promotion of books which have won the *EU Prize for Literature*²⁰;
- raise the profile of translators. For that reason, publishers will be required to include a biography of the translators in each translated book.

Expected results: support of about 70 translation projects.

A. Eligibility criteria:

Eligible applicants

Publishers or publishing houses established in one of the countries participating in the Culture Sub-programme who have had a legal personality and are active in the publishing sector for at least 2 years on the date of the deadline for submission of applications. Natural persons may not apply for a grant.

Eligible projects

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

Category 1 - Two-year projects

- maximum duration of 2 years (eligibility period);
- consist in the translation and promotion of a package of 3 to 10 eligible works of fiction from and into eligible languages;
- be based on a strategy for the translation, publication, distribution and promotion of the translated package of works of fiction.

¹⁹ Lesser used languages include all the languages officially recognised in EU Member States, except English, German, French and Spanish (Castilian).

²⁰ <http://www.euprizeliterature.eu>

The specific grant for a project in category 1 shall not exceed EUR 100.000 representing no more than 50 % of the eligible costs.

Category 2 - Framework partnership agreements

- maximum duration of 3 years (eligibility period).
- consist in the translation and promotion of a package of 3 to 10 eligible works of fiction per year from and into eligible languages;
- include an action plan based on a long term strategy for translation, distribution and promotion of the translated package of works of fiction covering the entire duration of the FPA.

The specific annual grants awarded under the FPA to support the projects shall not exceed EUR 100,000 representing no more than 50 % of the eligible costs.

Irrespective of the category, the following requirements concerning eligibility apply:

Eligible languages

- The source language and target language must be "officially recognised languages" of the countries taking part in the Culture Sub-programme. "Officially recognised languages" are those defined by the Constitution or the relevant national law of the respective country;
- In addition, the source language or the target language must be a language officially recognised in one EU Member State or in an EFTA/EEA country;
- Translations out of Latin and ancient Greek into officially recognised languages are eligible;
- The target language must be the translator's mother tongue (except in cases of less frequently spoken languages if the publisher provides sufficient explanation);
- Translations must have a cross-border dimension; hence the translation of national literature from one official language into another official language of the same country is not eligible.

Eligible works

Works in paper or digital formats (e-books and audio-books) are both eligible.

The works must be works of fiction with a high literary value, irrespective of their literary genre, such as novels, short stories, plays, poetry, comic strips and children's fiction.

Non-fiction works are not eligible, such as: autobiographies or biographies or essays without fictional elements; tourist guides; human science works (such as

history, philosophy, economy, etc.) and works related to other sciences (such as physics, mathematics, etc.).

- The works must have been previously published.
- The works must be written by authors who are nationals of or residents in a country taking part in the Culture Sub-programme with the exception of works written in Latin and ancient Greek.
- The works must not have been previously translated into the target language, unless a new translation corresponds to a clearly assessed need. In this case applicants must explain the expected impact on new readers, and provide a convincing explanation of the need for a new translation into the specific target language.

Eligible activities

- Translation, publication, distribution and promotion of a package of works of fiction with a high literary value;
- As a complement to the package, translation of excerpts of works of fiction from the catalogues of publishers and publishing houses to help foster the selling of rights either within Europe or beyond;
- Special events and marketing/distribution organised for the promotion of the translated works of fiction in the EU and outside the EU, including digital promotion tools and promotion of authors at book fairs and literary festivals.

B. Award criteria

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

1. Relevance (40 points): This criterion evaluates how the project will contribute to transnational circulation and diversity of works of European literature and to improving access to it.
2. Quality of the content and activities (25 points): This criterion evaluates how the project is implemented (quality of the works to be translated, the experience of the staff in charge of the project and working arrangements).
3. Promotion and communication within Europe and beyond (20 points): If the application package contains EUPL winning books, special attention is paid to the good promotion of these.
4. Winners of the European Union Prize for Literature (15 points): Extra points are automatically granted to applications containing eligible EUPL winning books (5 points per book for maximum 3 books amounting to a maximum of 15 'automatic points').

Implementation EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals	First quarter 2018	EUR 3.6 M

Support to Networks

Index references in budget table: 2.16

A call for proposals was launched in 2017 for establishing 4-year Framework Partnership Agreement (FPA). Selected Networks will be invited in 2018 to submit simplified proposals for their second year of activities, in line with the objectives, eligibility, selection and award criteria set in the call for proposals for the FPAs. The specific annual grants awarded under the FPA shall not exceed EUR 250,000.

Reference	Date	Amount
Specific agreement under existing FPA	First quarter 2018 (under 4-year FPAs signed in 2017 and running until 2021)	EUR 6.4M

Support to Platforms

Index references in budget table: 2.17

A call for proposals was launched in 2017 for establishing 4-year Framework Partnership Agreement (FPA). Selected Platforms will be invited to submit proposals for their 2nd year annual programmes in 2018, in line with the objectives, eligibility, selection and award criteria set in the call for proposals for the FPAs. The specific annual grants awarded under the FPA shall not exceed EUR 500,000.

Reference	Date	Amount
Specific agreement under existing FPA	First quarter 2018 (under 4-year FPAs signed in 2017 and running until 2021)	EUR 6.3M

Organisation of EU prizes in the field of culture

Index references in budget table: 2.18

Priorities, objectives and expected results

As part of the support for special actions, the Culture Sub-programme supports the organization of four European prizes in the areas of music, literature, architecture and cultural heritage.

In 2018 two calls for proposals will be published to establish Framework Partnership Agreements (FPA) for the European Union Prize for Literature (EUPL) and the EU Prize for Cultural Heritage²¹ covering the period 2019-2021.

In addition, for the European Border Breakers Awards (EBBA), a specific agreement will be concluded under the existing FPA which was published in 2017, following an invitation to submit a proposal.

1) The European Union Prize for Literature (EUPL)

The EUPL focuses uniquely on new and emerging authors and seeks to:

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

2) The EU Prize for cultural heritage

The EU Prize for cultural heritage seeks to:

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

Description of activities

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

1. Implement a solid and credible mechanism to select European artists, authors or projects in the specific field of each Prize;
2. Organise communication activities including an annual/bi-annual high quality and visible awards ceremony.
3. Sustain a momentum ensuring high visibility for the Prize and the laureates throughout the year and engage different target groups;
4. Develop networking and partnership activities with a view to ensuring the sustainable impact of the Prize.

²¹ New name under the new FPA: 'European Heritage Awards'.

A. Eligibility criteria

Eligible applicants:

The applicant(s) must have been active in the relevant sector for a minimum of 5 years.

The applicant(s) must have had a legal personality for at least 2 years on the date of the deadline for submission of applications and must be able to demonstrate their existence as a legal person.

The following entities will be considered as non-eligible:

- natural persons
- entities without legal personality

Eligible activities

- Organisation and awarding of a Prize including development and implementation of a selection mechanism and an award ceremony;
- Measures proposed to sustain a momentum between the award ceremonies;
- Communication and audience development activities
- Networking and partnership activities

B. Award criteria

1. Relevance of the proposal and its compliance to the objectives of the call (30 points): This criterion evaluates (i) the nature and suitability of the mechanisms proposed to select the winners, with a view to ensuring a balanced geographic spread and developing the credibility of the Prize and, where suitable, (ii) the suitability of the concept proposed for the award ceremony with a view to ensuring a high quality and accessible event.
2. Visibility and communication activities (30 points): This criterion evaluates the nature and quality of the strategy to raise awareness about the Prize, with a view to enhancing its reputation, raising its impact and stimulating engagement with diverse audiences, via the use (amongst other means) of media partnerships, social media and new technologies.

3. Impact on key sector stakeholders and relevant partners (20 points): This criterion evaluates (i) the proposed strategy to ensure optimal involvement and effective mobilization of key stakeholders of the relevant sector(s) with a view to further promoting the Prize within the sector(s), (ii) the proposed strategy to ensure effective mobilization of stakeholders and partners, including sponsors, with a view to linking the Prize and the winners with other relevant and highly visible initiatives thereby reaching new target groups in Europe and beyond and (iii) 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 methodology and organisation (20 points): This criterion evaluates (i) the quality of the work plan and time schedule, including decision-making structures and the organisation of partnerships with the relevant sector, (ii) the relevance, quality, appropriate allocation and adequacy of the experience of allocated human resources and (iii) 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, and 15 points for criterion 4.

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

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

The maximum co-financing rate can be up to 80% of eligible costs.

Implementation DG EAC

Indicative timetable for the new calls for proposals for FPAs:

Reference	Date	Amount
Literature Prize - EUPL (from the 2019 edition)	Second quarter 2018 (New FPA 2019-2021)	EUR 400,000
European Heritage Awards (from the 2019 edition)	Second quarter 2018 (New FPA 2019-2021)	EUR 300,000

Specific agreements on existing FPAs:

Reference	Date	Amount
EBBAs (2019 edition)	First quarter 2018 (New FPA 2018-2020)	EUR 500,000

Special actions - European Capitals of Culture

Index references in budget table: 2.19

Priorities, objectives and expected results

The objective of the action is to highlight the diversity of European cultures, as well as to promote mutual understanding between European citizens.

Each year, two cities in two different Member States hold the title of European Capital of Culture (ECOC) in accordance with a chronological order agreed by the Council.

Until 2019, the awarded cities have to implement a cultural programme specifically for the European Capital of Culture year in line with set criteria in the Decision.²² The selection of the cities until 2019 has been concluded.

For the capitals for the years 2020 to 2033, the general objectives of the action are set in a different Decision²³ and are as follows: on the one hand, to safeguard and promote the diversity of cultures in Europe, highlight the common features they share, and 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.

Expected results

A) Award of the Melina Mercouri Prize to the 2019 European Capitals of Culture
Plovdiv and Matera were designated by the EU Council²⁴ as "European Capital of Culture 2019" respectively in Bulgaria and in Italy.

According to the Decision, a pecuniary prize of EUR 1.5 million is awarded and paid to each of the designated cities by the Commission, provided that they meet the criteria laid down in Article 4 of the 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 2019 will be financed from the 2018 budget.

²² 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).

²³ Decision N° 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 (OJ L 132, 3.5.2014, p.1).

²⁴ Council Decision 2015/809 of 19 May 2015 designating the European Capitals of Culture for the year 2019 in Bulgaria and Italy (OJ L 128, 23.5.2015, p. 20).

Implementation DG EAC

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

Reference	Date	Amount
Plovdiv	Third quarter 2018	EUR 1.5M
Matera	Third quarter 2018	EUR 1.5M

B) Calls for submission of applications for the 2025 European Capitals of Culture

In line with the Decision,²⁵ the calls for submission of application are published at least six years before the year of the title.

Two calls for submission of applications will be published for the 2025 ECOC titles (one in Germany and one in Slovenia). The calls for submission of applications cover both the contest for the award of the ECOC title and the contest for the award of the Melina Mercouri prize.

Eligibility criteria

The competition is exclusively addressed to the cities of the countries designated in the Annex of the relevant Decision for the year 2025 (Germany and Slovenia).

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 Union²⁶.

Award criteria

The award criteria fall into six categories corresponding to the provisions of Article 5 of the relevant Decision²⁷:

- Contribution to the long-term strategy;
- European dimension;
- Cultural and artistic content;
- Capacity to deliver;

²⁵ Decision No 445/2014/EU

²⁶ OJ L 298, 26.10.2012, p.1

²⁷ Decision No 445/2014/EU

- Outreach;
- Management.

The publication of these calls has no impact on the budgetary appropriations under this action in 2018. However, as indicated in the calls themselves, the calls have to be considered as the rules of the contest in the meaning of Article 138(2) of Regulation (EU, Euratom) No 966/2012²⁸ for the awarding of the Melina Mercouri prize to the two ECOC 2025. Their publication will therefore lead to a budget appropriation at a later stage.

Implementation by DG EAC

Special actions - Cooperation with International Organisations

Index reference in budget table: 2.20

Priorities, objectives and expected results

Cooperation with international organisations active in the field of culture can bring added value for the realisation of the Programme's objectives, bringing in competence in specific areas to maximise the impact of the Programme's action.

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

- In order to cooperate in the organization of the European Heritage Days 2018, an agreement will be signed with the Council of Europe. For 2018, the European Union will increase the budget allocated to this special action, which by its nature, is particularly relevant to the objectives of the European Year of Cultural Heritage.

Award Criteria

- The proposal will be assessed on the basis of their relevance of the proposed action plan to the general objectives of the Programme (cultural diversity and competitiveness of the cultural and creative sectors).

The grant 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 organization is referred to in article 8(6) of the Creative Europe Regulation.

Maximum possible rate of co-financing of the eligible costs

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

²⁸ 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 (OJ L 298, 26.10.2012, p. 1)

Implementation by DG EAC

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

Reference	Date	Amount
European Heritage Days	First quarter 2018	EUR 400,000

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/EU²⁹, the Commission shall be responsible for the overall coherence and quality of the action, ensuring coordination between the Member States and the European panel, providing support to the European panel, as well as communicating information concerning the Label and ensuring its visibility at Union level and foster networking activities between the sites who have been awarded the Label.

One or, if necessary, more specific service contracts will be signed under the Commission's framework contracts to 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 2018 is EUR 200,000.

Indicative number of contracts envisaged: 1

Indicative timeframe for launching the procurement procedure: first quarter 2018.

Implementation: DG EAC

Reference	Date	Amount
European Heritage Label	1 st quarter 2018	EUR 200 000

Support activities for the European Capitals of Culture and the European Heritage Label

²⁹ 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).

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 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 2018 is EUR 350,000

Indicative number of contracts envisaged: 20

Indicative timeframe for launching the procurement procedure:

- European Capitals of Culture: second quarter 2018
- European Heritage Label: last quarter 2017/first quarter 2018

Implementation: DG EAC

Reference	Date	Amount
Support to European Capitals of Culture and European Heritage Label	2nd quarter 2018	EUR 350 000

European Union Youth Orchestra

Index reference in budget table: 3.07

Objectives, priorities and expected results

The action enables the European Union Youth Orchestra to continue operating as a body promoting European values, talent and diversity, with a specific focus on youth. EUYO was

founded at the request of the European Parliament in 1976³⁰ and received the patronage of the successive Presidents of the European Commission. During the last forty years, EYUO has been playing a unique role in promoting artistic excellence, intercultural dialogue and mutual understanding through music.

EUYO unites Europe's most talented young musicians from 28 EU Member States in a world-class orchestra that transcends cultural boundaries, working together under internationally renowned and inspiring professors, conductors and soloists to achieve the highest possible standard of orchestral performance. EUYO provides an annual opportunity for the participants (who are selected further to a competitive process based on auditions) to live and work together, to develop exchange of best practices and mutual understanding, and to increase their awareness of the musical and cultural aspects of Europe's countries and regions, and Europe's place in the global culture.

An operating grant will be awarded in 2018 in the meaning of FR Article 121(1) (b) as a body which pursues an aim of general EU interest or has an objective forming part of and supporting, the EU cultural policy and in particular contributing to promoting intercultural dialogue, mutual respect and understanding through culture and the arts.

Subject to the adoption of the Commission's proposal³¹ to amend 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), this grant will be awarded to EUYO as a "body identified by a basic act" within the meaning of RAP Article 190 (d).

Eligible activities

Eligible activities to be taken into consideration are those which are necessary for EUYO's day-by-day functioning, and which are intended to achieving the objectives referred to under objectives and priorities and directly connected with these.

Award criteria

1. European dimension (40): This criterion evaluates how EUYO, through its program at a European level and its geographical scope, will concretely bring added value at European level and act as a real 'representative' of European values and culture.
2. Quality of the content and activities (30): This criterion evaluates how EUYO will implement its work program and how it will be beneficial to the objective of social inclusion in particular (artistic programme, quality of the training activities and deliverables, strategy to promote the professional and artistic excellence of young musicians from EU Member States, working arrangements including related staff

³⁰ Resolution of 8 March 1976, OJ C79 of 5 April 1976

³¹ Proposal COM(2017)385 of 28/07/2017 for a Regulation of the European Parliament and of the Council amending Regulation (EU) No 1295/2013 establishing the Creative Europe programme (2014 to 2020)

and administrative costs, cost-effectiveness and consistency of budget with the eligible activities).

3. Communication, audience development and dissemination (30): This criterion evaluates how EUYO will communicate its activities and results and will share knowledge and experiences with other organisations or orchestras. It also helps assess the strategy to engage both existing and new audiences, in particular young people. Finally, it evaluates the appropriateness, clarity and impact of the planned communication activities.

Maximum possible rate of co-financing of the eligible costs

The operating grant is limited to a maximum co-financing rate of 80% of total eligible costs and to a maximum of EUR 600 000.

Implementation by DG EAC

Reference	Date	Amount
European Union Youth Orchestra	Third quarter 2018	EUR 600 000

Support to music

Index reference in budget table: 3.08

The action will promote activities linked with music as a cultural and creative sector in transformation, in line with the general objectives of the Programme (promote cultural diversity and competitiveness of the cultural and creative sectors). The main focus will be on deepening the dialogue with music stakeholders in four areas: mobility and distribution of European works, education and training, support for emerging artists and international careers and data collection and analysis. The Commission will continue to implement in 2018 the project "Music Moves Europe" as the new platform for music in Europe.

Implementation by DG EAC

Reference	Date	Amount
Dialogue with music stakeholders, under "Music Moves Europe" (procurement and/or call for proposals)	Second and third quarter 2018	EUR 400 000

Policy development

Index reference in budget table: 3.09

The action will allow to consult and engage with cultural and creative stakeholders in order to map emerging needs of specific sub-sectors and allow different stakeholders to provide ideas and messages that can feed into policy development and the reflection on and implementation of the existing and future funding schemes and supported actions. Ad hoc activities targeting one or the other sub-sector will be also envisaged, as appropriate, in line

with the general objectives of the Programme (promote cultural diversity and competitiveness of the cultural and creative sectors).

The action will be implemented through procurement and/or a call for proposals.

Implementation by DG EAC

Reference	Date	Amount
Policy development	Third quarter 2018	EUR 400 000

Support to project selection

Index references in budget table: 4.02

This item concerns the costs related to the experts involved in the assessment of projects of the Culture Sub-programme. The experts are selected based on existing lists established following Calls for Expression of Interest. The indicative daily remuneration by expert is set at 450 €/day.

Type of procurement: service

The overall amount allocated is EUR 750.000

Implementation by EACEA

Reference	Date	Amount
Support to project selection	Third and fourth quarter of 2018	EUR 750 000

2018 European Year of Cultural Heritage – Communication and European Initiatives

Index references in budget table: 5.01

The action refers to the implementation of "2018 European Year of Cultural Heritage" (EYCH), following the decision of the budget authority to add these additional appropriations to this budget line.

On 22 November 2016, the Council endorsed the Commission proposal to make 2018 the European Year of Cultural Heritage (see above).

In 2017, to prepare the implementation of the European Year, the Commission conducted communication activities and a Eurobarometer to gauge public opinion on cultural heritage in the EU Member States. It also deployed support and coordination activities to start preparing the Year, by holding meetings of national coordinators and stakeholders.

In 2018, in addition to the dedicated call for proposals mentioned above, the Commission will conduct further communication activities and fund a few visible European Initiatives.

European Initiatives are projects which will primarily aim at ensuring the Year's legacy regarding key objectives outlined in the decision establishing the Year. The Commission will also launch an evaluation of the Year.

Implementation by DG EAC

Reference	Date	Amount
Communication activities Existing Framework Contract	First quarter 2018	EUR 800 000

Reference	Date	Amount
European Initiatives projects procurement	First quarter 2018	EUR 1 000 000

Reference	Date	Amount
Evaluation Existing Framework Contract	Third quarter 2018	EUR 150 000

Reference	Date	Amount
Additional support and coordination activities	Second quarter 2018	EUR 50 000

2018 European Year of Cultural Heritage – Support to cooperation projects

Index reference in budget table: 5.02

see index 2.14

Methods of intervention – Cross-Sectoral Strand

Grants

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:

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

After the transitional period 2014-2016, as from 2017 onwards, the adopted methodology on the basis of population, GDP and price level per country, with maximum fixed ceilings and with a cap of +20% and a floor of -10%, is fully

applicable.

Maximum 50% of the eligible costs will be granted by the Commission, with a maximum per country as stated in the breakdown. The other 50% has to be covered by the national government or by own or raised funds.

The detailed list of maximum ceilings per country is included in Annex X and will be part of the guidance note for the desks

Implementation by EACEA

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

Reference	Date	Amount
Support to Creative Europe Desks	First quarter 2018 (3 year-FPA signed in 2018 and running till 2020)	EUR 5.361.036

Additional budget might become available from third countries joining the Programme along the year, through the payment of their entry ticket to the Programme.

Support to Presidency events

Index references in budget table: 2.22

Priorities, objectives and expected results

- Fostering policy cooperation
- Assisting Presidencies in developing their priorities in the field of culture and
- Following up the progress and results achieved in the field of culture

The financial support should help the EU Presidency achieve its ambitions in the field of cultural policy. Moreover, the fact that these events are organised by the country holding the Presidency of the Council can contribute to political impact going beyond culture.

Description of the activities

Grants will be awarded to the Bulgarian and Austrian Presidencies to organise conferences and meetings of Directors-General on priority policy topics, together with associated activities for the exploitation of projects and programme results.

Topics to be treated in these co-financed events will be agreed with the

Presidencies during 2017/2018 and will be drawn from amongst the priorities defined in the European Agenda for Culture and the Council Work Plan for Culture 2015-2018 or correspond to the priorities of the Commission with regard to strengthening the European creative and content industries in the digital single market. This includes the contribution of the cultural and creative sectors to growth and jobs, the role of culture in local and regional development strategies, cultural heritage and culture in EU external relations.

Award criteria

Applications will be assessed according to the potential contribution of the action plan proposed to achieve the general objectives of the Programme (promote European cultural and linguistic diversity and Europe's cultural heritage and strengthen the competitiveness of the European cultural and creative sectors).

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

Maximum possible rate of co-financing of the eligible costs

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

Implementation by DG EAC and DG CNECT

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

Reference	Date	Amount
Bulgarian Presidency	First quarter 2018	EUR 200,000
Austrian Presidency	Third quarter 2018	EUR 200,000

Policy development – Cultural and creative spaces and cities

Index references in budget table: 2.23

Priorities, objectives and expected results

This action will support transnational exchange of experiences and know-how among cultural and creative organisations and policy-makers related to new business and management models such as creative hubs³², cultural spaces and

³² A creative hub is an infrastructure or venue that uses a part of its leasable or available space for networking, organisational and business development of the cultural and creative sectors. Many co-working spaces in the creative sector refer to themselves as "creative hubs".

other actors at local level through peer-to-peer exchanges and learning activities and networking among cultural and creative sectors.

The provided support will explore better uses of public spaces for social regeneration through culture and integrated approaches to urban development, social inclusion and skills development, with a focus on policy experimentation, innovation and new approaches to creative economy in the context of the collaborative economy.

The action links the two main objectives of the Programme: promotion of cultural diversity (cultural production) and competitiveness of the cultural and creative sectors. It is cross-sectorial by nature as it covers all fields of creativity including the audio-visual. Addressing stakeholders at the local level, the action will reach out to cultural and creative micro-entrepreneurs at the grass root level and complements other 'classical' support schemes under both sub-programmes.

In particular, the following objectives will be pursued:

- 1) Bring closer together cultural and creative spaces and decision-makers
- 2) Help to better valorise public spaces for social and urban regeneration through culture
- 3) Share best practice concerning social inclusion and the relations of cultural and creative spaces with their neighbourhoods
- 4) Explore and share best practice of cultural and creative spaces with aspects of the collaborative economy and innovative models for the delivery of public services

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

The grant agreement resulting from this call for proposals will be allocated to a single project.

The purpose of this call is to select an organisation that will co-ordinate and organise different activities with cultural and creative professionals and entrepreneurs as well as other actors in particular at the local level, which are as follows:

Identification of cultural and creative spaces (such as creative hubs and cultural centers) in countries participating in the Creative Europe programme as well as other actors in particular at the local level (f.ex. municipalities, social centers, public libraries or other)

Organisation of networking meetings, thematic workshops, conferences and study-visits

Organisation of peer-to-peer exchange programmes between the different actors described above

Provide skills development for cultural and creative professionals/entrepreneurs/non-profit/public sector actors

Development of a web-page, social media for the project

Elaboration of a toolbox/code of good conduct for the planning and maintenance of (industrial) heritage sites that cultural and creative spaces are located in as well as manuals on common issues related to the infrastructure of the spaces

Elaboration and testing of a best practice as well as policy reports concerning the following topics:

social inclusion and the relations of cultural and creative spaces with their neighbourhoods
the collaborative economy and organisation of new forms of work
innovative models for the delivery of public services (such as job creation, business development, cultural/ social subsidies, skills development) through cultural and creative spaces in order to bring them closer to citizens
CCIs/ cultural entrepreneurship

Use of data collected by cultural and creative spaces for income generation

Final report (including best practice catalogues/papers/MOOCs and other visual material/, lessons to be learnt, recommendations)

Expected results

Reinforced contacts and networks of cultural and creative spaces at EU/Creative Europe countries level.

Strengthened trans-national and cross-sectoral cooperation within the cultural and creative sectors and other actors in particular at the local level.

Enhanced exchanges of experience, learning, skills development and cooperation opportunities

Best practice examples examples to improve delivery of public services

Lessons and conclusions drawn for further policy making

Eligibility and award criteria

Eligibility:

To be eligible applicants must:

- be a public or private organisation with legal personality (natural persons are not eligible to apply for a grant under this call);
- be a single entity active in the cultural and creative sectors or a consortium

of which most of its members should be active in the cultural and creative sectors

- have their registered legal office in one of the beneficiary European countries under the Programme.

Eligible activities :

- conferences, seminars, study-visits, meetings
- exchange programmes, peer learning
- training and skills development activities
- development of a web page, communication activities
- actions aiming at exchanges of good practices, manuals, reports

Selection criteria:

Applicants must have the professional competencies as well as appropriate qualifications necessary to complete the proposed action.

In particular, they should possess the following capacities:

- proven experience in the cultural and creative sectors
- good understanding of creative sectors' specificities and needs and ability to identify pertinent cultural and creative spaces (such as creative hubs and cultural centers) and other relevant actors at local level (such as municipalities)
- ability to communicate easily in several languages of the different countries and regions participating in the Programme
- proven experience in transnational projects at European level

Award criteria:

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

1. Relevance (0-40 points)

The extent to which the proposal addresses the priorities of the action and contributes their realization through the planned activities and objectives.

2. Geographic and actors outreach (0-30 points)

The extent to which the proposed network is able to achieve an optimal geographic balance and coverage across countries participating in the Creative Europe programme as well as across the different actors.

3. Quality of activities (0-15 points)

The quality of the activities proposed, methodology to achieve the objectives, the quality of policy learning activities and sustainability.

4. Management of the project (0-15 points)

The quality of the proposal regarding the capability to organize, coordinate and implement the various aspects of the proposed activities.

Maximum possible rate of co-financing of eligible costs: 80%

The duration of the project shall be 28 months.

Implementation by EAC

Indicative timetable and indicative amount of the grant awarded:

Reference	Date	Amount
Policy development – Cultural and Creative spaces and cities	Last quarter 2017	EUR 1.5M

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
- Cost-effectiveness

Implementation by DG CNECT

Indicative timetable and indicative amounts

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

Procurements

Policy development – Structured Dialogue with civil society

Index reference in budget table: 3.04

The action supports the structured dialogue with civil society" in 2018.

The 2015-2018 Work Plan for Culture adopted by the Council encourages the Commission to consult and regularly inform stakeholders at European level, including civil society. The structured dialogue between the European Commission and the cultural sector – Voices of

Culture - provides a framework for discussions and for exchanging views and information. The aim of Voices of Culture is to give civil society organisations a voice in the policy debate on culture at European level and to strengthen the advocacy capacity of the cultural, while encouraging it to work in a more collaborative way. During this process, stakeholders provide key ideas and messages that can also be shared with the relevant OMC experts.

The action concerns a new contract awarded through a procurement procedure.

EFTA

Type of procurement: service

The overall amount allocated is EUR 400.000

Implementation by DG EAC

Reference	Date	Amount
Structured Dialogue with civil society	Last quarter 2017	EUR 400 000

Studies and evaluations

Index references in budget table: 3.05

First, the activity will support possible 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, with respect to the cultural and creative sectors. It will also support upcoming needs related to the preparation of the new Work Plan for Culture post-2018 and, more generally, the preparation of the Commission's proposal for the next Multi-annual Financial Framework after 2020.

Second, 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: 1) Contract renewal (EENCA contract) 1; 2) For ECOC evaluations 2 specific contracts based on an existing FWC

Type of procurement: service

The total amount allocated is EUR: 273.576 (EENCA contract) and 70 000 (ECOC evaluation)

Indicative number of contracts envisaged: 3

Indicative timeframe for launching the procurement procedure

- First quarter 2018 for possible studies and evaluations linked to the implementation of the European Agenda for Culture and of the current (2015-2018) and forthcoming (2018+) Work Plans for Culture as well as 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

Communication and valorization

Index references in budget table: 3.06

A bi-annual film forum event will be held in December in Brussels which will be the culmination of two years of dialogue with industry and stakeholders. Building on the 25th anniversary event of December 2016, it will present an overview of the main challenges and trends of the European audiovisual industry.

Moreover, dissemination activities seeking to showcase the Programme and the supported actions in the field of culture and audiovisual, including for instance conferences, brochures and other communication actions, will be carried out during 2018.

The promotion of the "LUX Prize" is included in the communication, promotion, dissemination and film literacy activities. Continuing the activities in order to revamp the "LUX Prize", to strengthening its communication, circulation and potential audience, Creative Europe Desks will be invited to develop approaches in their Member States. Several events across the EU shall be held in the second half of 2018, thus providing a platform for the promotion of the "LUX FILM PRIZE". These events shall take place in autumn 2018 during the LUX FILM DAYS and will have the same format. The elements of the events are the screening of the films of the LUX FILM PRIZE Official Competition and a debate with a film maker or from the LUX FILM PRIZE.

Type of contract: specific contract based on existing Framework Contract

Contracts Type of procurement: service

The overall amount allocated for 2018 is EUR 1.058.716.

Indicative number of contracts envisaged: 6

Indicative timeframe for launching the procurement procedure: Third quarter 2018

Implementation: DG EAC/DG CNECT

Reference	Date	Amount
Communication and valorisation activities	3rd quarter 2018	EUR 1.058.716

Financial Instruments

Index references in budget table: 4.04

Cultural and Creative Sectors Guarantee Facility

One of the specific objectives of the Creative Europe Programme is to strengthen the financial capacity of SMEs and micro, small and medium-sized organisations in the cultural and creative sectors in a sustainable way, while endeavoring to ensure a balanced geographical coverage and sector representation. Specific provisions for this financial instrument are provided in Article 14 and Annex 1 of the Regulation.

Expected results

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

Indicators

Indicators for the 2018 budget are:

- (i) the volume of loans guaranteed in the framework of the Guarantee Facility, categorised by national origin, size and sectors of SMEs and micro, small and medium- sized organisations;
- (ii) the volume of loans granted by participating financial intermediaries, categorised by national origin;
- (iii) the number and geographical spread of participating financial intermediaries;
- (iv) the number of SMEs and micro, small and medium- sized organisations benefiting from the Guarantee Facility, categorised by national origin, size and sectors;
- (v) the average default rate of loans;
- (vi) the achieved leverage effect of guaranteed loans in relation to the indicative leverage effect (estimated at a level of 1:5,7).

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

The financial instrument under the Creative Europe Programme provides for a debt instrument as well as a Capacity Building Scheme.

The call for (counter) guarantees sets out the terms and conditions for the implementing mechanism under the debt instrument (e.g. guarantee rate, guarantees cap, eligibility criteria for CCS SMEs and organisations, cultural and creative sectors eligibility criteria).

The call for expression of interest is addressed to eligible Financial Intermediaries that are:

(i) In respect of guarantees provided under the CCS GF, public or private entities (including credit or financial institutions), if applicable, duly authorised to carry out lending or leasing activities or providing bank guarantees in accordance with applicable legislation;

(ii) In respect of counter-guarantees provided under the Facility: public or private (counter-) guarantee schemes, (counter-)guarantee institutions or other entities, credit or financial institutions, if applicable, duly authorised to provide bank guarantees in accordance with applicable legislation, in each case established and operating in one or more of the Participating Countries.

Applicants shall comply with relevant standards and applicable legislation on the prevention of money laundering, the fight against terrorism and tax fraud to which they may be subject and shall not be established and shall not maintain business relations with entities incorporated in any Non-Cooperating Jurisdiction in relation to the Final Recipient Transactions.

Selection criteria for financial intermediaries

Financial intermediaries shall be selected in due consideration of the general principles of transparency, equal treatment and non-discrimination, in compliance with the European Investment Fund's policies, rules, procedures and statutes and in conformity with best business and market practices.

Selection criteria should include:

- (i) The risk management policy for lending operations, in particular in relation to cultural and creative SMEs and/or projects;
- (ii) The experience and ability of the financial intermediary to finance, or facilitate finance to, SMEs.
- (iii) The quality and plausibility of the CCS GF implementation proposal, with particular focus on the CCS GF implementation, marketing and rollout strategy, proposed volumes, previous experience in working with International Financial Institutions.

The call for selection of capacity building provider(s) will set out the terms and conditions for the implementation on the basis of criteria such as experience in financing the cultural and creative sectors, expertise, geographical reach, delivery capacity and market knowledge.

Applicants that have applied for the Capacity Building shall conform to each of the following

formal criteria:

- (i) The applicant shall be established and operating in one or more of the Participating Countries.
- (ii) The applicant must prove their technical and professional capacity to carry out the work subject to the call for tender.
- (iii) The application has been prepared in accordance with the call for tender.

Capacity Building Provider shall be selected in due consideration of the general principles of transparency, equal treatment, proportionality, avoidance of conflicts of interests and non-discrimination, with due account of the nature of CCS GF, the experience and the operational and financial capacity to provide the CCS GF Capacity Building, in compliance with EIF's statutes, policies, rules and procedures and best business practices.

The award criteria for the Capacity Building provider should include:

- (i) The capacity to comply with all contractual obligations under the Capacity Building provisions;
- (ii) The experience and knowledge of financing of CCS SMEs , including credit assessment in the sector
- (iii) The geographical outreach towards financial intermediaries, including the ability to build a pool of experts to increase his geographical and CCS sub-sector outreach
- (iv) The financial proposal of the Applicant

Implementation mode

Indirect Management (Delegation Agreement signed with the European Investment Fund in year 2016) in conformity with Articles 139 and 140 FR which set out the principles and conditions applicable to financial instruments

Indicative timetable and indicative amounts

Total duration (months): The Delegation Agreement shall be valid until the last of the transactions under the programme is fully completed (2034).

The budget for year 2018 equals EUR 25 527 000 (out of which maximum EUR 1,000,000 should be allocated for capacity building).

Implementation by DG CNECT

Reference	Date	Amount
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Call for expression of interest for the selection of the Capacity Building Provider launched by the entrusted entity (EIF)	Q II 2018	EUR 1M
Call for expression of interest for the selection of the financial intermediaries launched by the entrusted entity (EIF)	Call published in year 2016 and open for applications till September 2020	EUR 24,527,000

Corporate communication

Index references in budget table: 4.05

In accordance with the Communication to the Commission on "Corporate Communication action in 2017-2018 under the Multi-annual Financial Framework 2014-2020^[1], the Creative Europe programme will contribute to the corporate communication which would cover the corporate communication of the Union's political priorities to the extent that they are related to the general objective of the Creative Europe Programme.

As set out in Communication C(2016)6838, in 2018 corporate communication will focus mainly on the EU's contribution to jobs and growth through integrated communication actions encompassing the Commission priorities set out in the Agenda for Jobs, Growth, Fairness and Democratic Change . Communication actions will develop around our three-strand narrative "EU delivers – EU empowers –EU protects".

This action will cover the production of content, including photos, audio-visual, graphic and written material; provision of other corporate technical services which benefit the institution as a whole such as online services, including the institutional web presence and social media activity; dissemination of information through integrated communication actions including on multi-media platforms; acquisition of media space, including TV and radio air time, outdoor and indoor advertising, web adverts and other online promotion techniques and print media space; organisation of and participation in events, including exhibitions, forums, dialogues and other activities aimed at citizens; studies and evaluations, where relevant.

This action will be implemented by DG COMM both by the Representations and Headquarters through direct and specific contracts implementing mainly DG COMM framework contracts.

An amount of EUR 60 000 is transferred as a contribution from the Creative Europe programme to the corporate communication activity of the European Commission under the responsibility of DG COMM.

^[1] Communication to the Commission from President Juncker and Vice-President Georgieva C(2016)6838 of 25 October 2016 on Corporate communication action in 2017-2018 under the Multiannual Financial Framework 2014-2020.

Implementation: DG COMM

Reference	Date	Amount
Corporate Communication	Ongoing - 2018	EUR 60 000

Budget available and budget tables

Budget Line: 09 05 01 - Media sub-programme							
Supporting cross-border actions and promoting transnational circulation and mobility		EU-28	EFTA/EEA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES (OTHER COUNTRIES)	TOTAL(**)	
		109,145,000	2,543,078	120,060	524,885	112,333,023	
WPI (*)	Actions	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
	MEDIA Sub-programme (09 05 01)						
2.01	Support to Training	7,500,000	CFP-EA	55	136,364	80%	Last Quarter 2017
2.02	Support to the Development of Single Project and Slate Funding, of which:	17,900,000	CFP-EA				
	Support to the Development of Single Project	5,400,000	CFP-EA	135	40,000	50%	Third Quarter 2017
	Support to the Development of Slate Project	12,500,000	CFP-EA	80	156,250	80%	Last Quarter 2017
2.03	Support to the Development of European Video Games	3,780,000	CFP-EA	34	111,176	50%	Last Quarter 2017
2.04	Support to Television Programming of Audiovisual European Works	12,500,000	CFP-EA	50	250,000	10%-20%	Third Quarter 2017
2.05	Support to Co-production funds	1,500,000	CFP-EA	5	300,000	80%	Last Quarter 2017
2.06	Support to Market access	7,500,000	CFP-EA	56	133,929	80%	Last Quarter 2017
2.07	Support for the Distribution of non-national films – The Cinema Automatic Scheme	20,500,000	CFP-EA	820	25,000	60%	Last Quarter 2017
2.08	Support for the Distribution of non-national films – The Cinema Selective Scheme	9,750,000	CFP-EA	400	24,375	75%	Third Quarter 2017
2.09	Support to the International Sales Agents of European Cinematographic films	2,600,000	CFP-EA	70	37,143	60%	First Quarter 2018
2.10	Cinema Networks	10,900,000	CFP-EA	1	10,900,000	60%	Last Quarter 2017
2.11	Support to Festivals	3,200,000	CFP-EA	75	42,667	60%	Third Quarter 2017
2.12	Film Education	2,000,000	CFP-EA	8	250,000	60%	Last Quarter 2017
2.13	Promotion of European Works On Line	9,410,000	CFP-EA	35	268,857	60%	Last Quarter 2017
3.01	Stands	2,600,000	PP-EA	4	650,000	na	First Quarter 2017
4.01	Support to Project selection	693,023	SE-EA		na	na	
	Sub-total	112,333,023					

		disponible à répartir	0						
(*)	WPI : Work Programme Index								
(**)	Pursuant to Article 92 of the Financial Regulation, the appropriations may also finance the payment of default interest.								
<<Mode of implementation>>:									
CFP:	Grants awarded with a call for proposals	CFP-EA:	Grants awarded with a call for proposals implemented by the EACEA						
CFP-OP	Operating Grants awarded with a call for proposals	CFP-OP-EA:	Operating Grants awarded with a call for proposals, implemented by the EACEA						
MON:	Grants to bodies with a de jure or de facto monopoly - Art 190.1(c) RAP	MON-EA:	Grants to bodies with a de jure or de facto monopoly - Art 190(c) RAP, implemented by the EACEA						
D:	Grants to bodies identified by a basic act - Art 190(d) RAP	D-EA:	Grants to bodies identified by a basic act - Art190(d)RAP, implemented by the EACEA						
SPE:	Grants for actions with specific characteristics - Art 190(f) RAP	SPE-EA:	Grants for actions with specific characteristics - Art 190(f) RAP, implemented by the EACEA						
PP:	Public Procurement	PP-EA:	Public Procurement, implemented by the EACEA						
SE:	Selection of experts - Art. 204 FR								
CONTR	Contribution-Membership Art 121.2 (d) FR								
Art. 140	Principles and conditions applicable to financial instruments Art.140 FR								
<<Maximum rate of co-financing>>:									
LS	Funding rules involving mainly flat-rates and/or lump sums								
na	not applicable								

Budget Line: 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			EU-28	EFTA/EEA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES (OTHER COUNTRIES)	TOTAL(**)	
			34,528,000	804,502	37,981	49,845	35,420,328	
WPI (*)	Actions	New total	Mode of implementation	Implementing Body	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders or signature date of grant agreement
2.21	Support to Creative Europe Desks	5,361,036	D	EACEA	38	141,080	50%	1st quarter 2018
2.22	a) Support to Presidency conferences (Culture)	200,000	MON	EAC	2	100,000	50%	1st quarter 2018
	b) Support to Presidency conferences (Media)	200,000	MON	CNECT	2	100,000	50%	3rd quarter 2018
2.23	Policy development – Cultural spaces and cities	1,500,000	CFP	EACEA	1	1,500,000	80%	4rd quarter 2017
2.24	European Audiovisual Observatory	770,000	CONTR	CNECT	2	385,000	na	2nd quarter 2017
3.04	Policy development	400,000	PP	EAC	1	400,000	na	4rd quarter 2017
3.05	Studies and evaluations	343,576	PP	EAC	2	171,788	na	3rd quarter 2017- 1st quarter 2018
3.06	Communication and valorisation activities	1,058,716	PP	EAC/CNECT	5	211,743	na	3rd quarter 2018
4.04	Cultural and Creative Sectors Guarantee Facility	25,527,000	art. 140 FR	CNECT	na	na	na	na
4.05	Corporate Communication	60,000	pp	COM	1	na	na	na
	TOTAL	35,420,328						
			0					
(*)	WPI : Work Programme Index							
(**)	Pursuant to Article 92 of the Financial Regulation, the appropriations may also finance the payment of default interest.							
<<Mode of implementation>>:								
CFP:	Grants awarded with a call for proposals	CFP-EA:	Grants awarded with a call for proposals implemented by the EACEA					
CFP-OP	Operating Grants awarded with a call for proposals	CFP-OP-EA:	Operating Grants awarded with a call for proposals, implemented by the EACEA					
MON:	Grants to bodies with a de jure or de facto monopoly - Art 190.1(c) RAP	MON-EA:	Grants to bodies with a de jure or de facto monopoly - Art 190(c) RAP, implemented by the EACEA					
D:	Grants to bodies identified by a basic act - Art 190(d) RAP	D-EA:	Grants to bodies identified by a basic act - Art190(d)RAP, implemented by the EACEA					
SPE:	Grants for actions with specific characteristics - Art 190(f) RAP	SPE-EA:	Grants for actions with specific characteristics - Art 190(f) RAP, implemented by the EACEA					
PP:	Public Procurement	PP-EA:	Public Procurement, implemented by the EACEA					
SE:	Selection of experts - Art. 204 FR							
CONTR	Contribution -Membership Art 121.2 (d) FR							
Art. 140	Principles and conditions applicable to financial instruments Art.140 FR							
<<Maximum rate of co-financing>>:								
LS	Funding rules involving mainly flat-rates and/or lump sums							
na	not applicable							

Budget Line: 15 04 02 - Culture sub-programme								
Supporting cross-border actions and promoting transnational circulation and mobility			PE	EU-28	EFTA/EEA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES (OTHER COUNTRIES)	TOTAL(**)
			4,000,000	64,606,000	1,598,520	75,466	357,860	70,637,846
WPI (*)	Actions	Initial budget	Mode of implementation	Implementing Body	Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders or signature date of grant agreement
2.14	Support to Cooperation projects	40,037,846	CFP	EACEA	93	na	60%	3rd quarter 2017
2.15	Support to Literary translation projects	3,600,000	CFP	EACEA	36	100,000	50%	1st quarter 2018
2.16	Support to Networks	6,400,000	CFP	EACEA	29	220,690	80%	na
2.17	Support to Platforms	6,300,000	CFP	EACEA	15	420,000	80%	na
2.18	Special actions - Organisation of EU prizes in the field of culture	1,200,000	CFP	EAC	4	300,000	80%	2nd - 4rd quarter 2018
2.19	Special actions - European Capitals of Culture	3,000,000	CFP	EAC	2	1,500,000	100%	3rd quarter 2018
2.20	Special actions - Co-operation with International organisations	400,000	D	EAC	1	400,000	80%	1st quarter 2018
3.02	Special actions - European Heritage Label	200,000	PP	EAC	1	200,000	100%	1st quarter 2018
3.03	Special actions - Support to European Capitals of Culture and European Heritage Label	350,000	PP	EAC	20	17,500	100%	2nd quarter 2018
3.07	Support for the European Youth Orchestra	600,000	D	EAC	1	600,000	100%	3rd quarter 2018
3.08	Support to Music	400,000	PP	EAC	3	133,333	100%	2nd - 3rd quarter 2018
3.09	Policy development	400,000	PP/CFP	EAC	1	400,000	100%	3rd quarter 2018
4.02	Support to Project selection	750,000	SE	EACEA	na	na	na	3rd - 4rd quarter 2018
5.01	2018 European Year of Cultural Heritage - Communication and European initiatives	2,000,000	PP	EAC	na	na	na	2nd quarter 2018
5.02	2018 European Year of Cultural Heritage - Support to Cooperation project	5,000,000	CFP	EACEA	20	250,000	60%	3rd quarter 2017
	TOTAL	70,637,846						
			0					
(*)	WPI : Work Programme Index							
(**)	Pursuant to Article 92 of the Financial Regulation, the appropriations may also finance the payment of default interest.							
<<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							
<<Maximum rate of co-financing>>:								
LS	Funding rules involving mainly flat-rates and/or lump sums							
na	not applicable							

2018 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	2018	2019*	2020*
EU Member States			
Austria	135.138	135.138	135.138
Belgium	175.000	175.000	175.000
Bulgaria	82.500	82.500	82.500
Republic of Cyprus	75.000	75.000	75.000
Czech Republic	145.000	145.000	145.000
Germany	575.000	575.000	575.000
Denmark	145.000	145.000	145.000
Estonia	52.583	52.583	52.583
Spain	434.009	434.009	434.009
Finland	142.800	142.800	142.800
France	430.000	430.000	430.000
Greece	113.400	113.400	113.400
Croatia	82.500	82.500	82.500
Hungary	117.500	117.500	117.500
Ireland	184.700	184.700	184.700
Italy	355.000	355.000	355.000
Lithuania	75.000	75.000	75.000
Luxembourg	75.000	75.000	75.000
Latvia	65.892	65.892	65.892
Malta	56.525	56.525	56.525
the Netherlands	181.968	181.968	181.968
Poland	217.500	217.500	217.500
Portugal	77.547	77.547	77.547
Romania	69.562	69.562	69.562
Sweden	165.012	165.012	165.012

Slovenia	75.000	75.000	75.000
Slovakia	82.500	82.500	82.500
United Kingdom	355.000	355.000	355.000
Total	4.741.636	4.741.636	4.741.636
EEA/EFTA			
Norway	145.000	145.000	145.000
Iceland	75.663	75.663	75.663
Sub-total EEA/EFTA	220.663	220.663	220.663
Total EU+EEA/EFTA	4.962.299	4.962.299	4.962.299
	2018	2019*	2020*
Third Countries			
Serbia	75.141	75.141	75.141
Montenegro	40.000	40.000	40.000
FYROM	68.310	68.310	68.310
Albania	68.310	68.310	68.310
Bosnia-Herzegovina	68.310	68.310	68.310
Moldova	29.333	29.333	29.333
Georgia	49.333	49.333	49.333
Ukraine**	tbc	tbc	tbc
Sub-total	398.737	398.737	398.737
Total (EU+EFTA+3rd Countries)	5.361.036	5.361.036	5.361.036

* Subject to approval of the corresponding Annual Work Programme

**Maximum ceiling for the Creative Europe Desk in Ukraine to be defined, depending on the financial contribution to be paid by the country.

