



European
Commission

2020 annual work programme for the implementation of the Creative Europe Programme

C(2019) 6151 of 23 August 2019

SUMMARY

Commission Implementing Decision on the adoption of the 2020 annual work programme for the implementation of the Creative Europe Programme

The attached Commission Implementing Decision presents the 2020 annual work programmes on grants and contracts for budget lines 15.0401, 15.04.02 and 09.05.01 under the Creative Europe Programme. It serves as a Financing Decision and allows the Authorizing Officer to publish the Calls presented in the annex and to take the individual award decisions.

The Creative Europe Programme 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 appropriations available will be used as follows:

- For grants (implemented under direct management):

a) MEDIA Sub-programme

- 2.01 Support to Training
- 2.02 Support to the Development of Audiovisual Content: Single Projects and Slate Funding
- 2.03 Support to the Development of European Video Games
- 2.04 Support to Television Programming of Audiovisual European Works
- 2.05 Support to Co-production funds
- 2.06 Support to Market access
- 2.07 Support for the Distribution of non-national films - The Cinema Automatic Scheme
- 2.08 Support for the Distribution of non-national films - The Cinema Selective Scheme
- 2.09 Support to the international Sales Agents of European Cinematographic films
- 2.10 Cinema Networks
- 2.11 Support to Festivals
- 2.12 Film Education
- 2.13 Promotion of European Works Online

b) Culture Sub-programme

- 2.14 Support to European cooperation projects
- 2.15 Support to Literary translation projects
- 2.16 Support to Networks
- 2.17 Support to Platforms

- 2.18 Organisation of EU prizes in the field of culture
- 2.19 European Capitals of Culture (ECOC)
- 2.20 Cooperation with International Organisations
- 3.07 European Union Youth Orchestra (EUYO)
- 5.06 Sectorial Support to the Theatre

c) Cross-sectoral strand

- 2.21 Support to Creative Europe Desks
- 2.22 Support to Presidency conferences
- 2.24 European Audiovisual Observatory
- 3.04 Policy development – structured dialogue with civil society
- 3.08 European Union Youth Orchestra
- 4.06 Bridging culture and audiovisual content online

- **For procurement (implemented under direct management):**

a) MEDIA Sub-programme

- 3.01 Stands

b) Culture Sub-programme

- 3.02 European Heritage Label (EHL)
- 3.03 Support Activities for ECOC and EHL
- 3.08 Support to Music
- 3.09 Policy development
- 5.03 Mobility scheme for artists and creative people
- 5.04 Cultural heritage
- 5.05 Circulation of European Performing Arts

c) Cross-sectoral strand

- 3.05 Studies and evaluations
- 3.06 Communication and valorisation activities
- 4.05 Corporate Communication

- **For Financial Instruments (implemented under indirect management):**

a) Cross-sectoral strand

4.04 Cultural and Creative sectors Guarantee Facility

- **For Other actions (implemented under direct management):**

a) MEDIA Sub-programme

4.01 Support to projects selection

b) Culture Sub-programme

4.02 Support to projects selection

PRIORITIES FOR CREATIVE EUROPE IN 2020

The general policy objectives remain valid for 2020, namely to safeguard cultural diversity and strengthen the competitiveness of Europe's cultural and creative sectors. The programme will focus on supporting the policy objectives of the New European Agenda for Culture, the Digital Single Market and the #Digital4Culture strategy. Also, as 2020 will be the last year of the current Creative Europe, the Work Programme aims to pave the way for the implementation of the proposed successor Creative Europe programme (2021-2027).

The roll-out of the Programme in 2020 will continue to build on the findings of its mid-term evaluation as well as ongoing feedback from stakeholders as regards the challenges facing the cultural and creative sectors. In this way, the new and emerging challenges can be taken into account in order to better respond to the needs of the cultural and creative operators and of European citizens.

Also, the administrative functioning of the supported schemes and actions is continuously monitored and improved in order to ensure cost-efficiency and sound financial management.

The specific challenges and priorities of the Media and Culture Sub-programmes for 2020 are presented below.

For the MEDIA Sub-programme

The guiding principles that have inspired this Work Programme are:

- i) continuity for actions that have already been restructured in recent WPs in order to allow sufficient time to see the first results of the new modalities;
- ii) adaptation of certain actions where it is relevant to phase in the renewed priorities of the successor programme;
- iii) streamlining of the modalities of implementation in order to make efficiency gains and ensure sound financial management.

MEDIA actions can be clustered around three areas, reflecting the main challenges facing the industry in the years ahead:

Fostering talent and supporting high quality, innovative content. Support to training of audiovisual professionals will be continued, including mentoring with a special focus on women. Development support, which shapes projects at the pre-production stage, is also continued along existing lines but some steps are taken to reduce administration costs. Support to TV is pursued, whilst dialogue with stakeholders is deepened to prepare adaptations of the future programme. Support for the distribution of international co-productions aims to ensure that they may reach the audiences they deserve.

Increasing circulation and cross-border access. The support to selective distribution is focusing on the pan-European distribution of films and the award criteria have been sharpened. Under the automatic support to distribution, a minimum quota for investment in promotion is introduced to ensure promotion of released films. Concerning the promotion of European works online, new support is introduced to promote cross-border collaboration between existing European VOD services. Support to the online Directory of European Films will be strengthened in 2020. The support to cinema networks continues, including new promotion activities such as the European Cinema Night.

Strengthening the promotion of European works. Support to film education will focus on projects supporting cross-border collaboration. The support to film festivals includes a new action to incentivise cross-border collaboration and networking. Access to markets will continue to be supported, as will MEDIA Stands which host professionals in key markets.

As a cross-cutting priority, MEDIA will drive forward a gender balance action plan, including collecting data, encouraging women film makers and collaborating with stakeholders and international bodies. Also, comprehensive study on the level playing field has been produced which presents options regarding a balanced participation of all member States in MEDIA. The Commission will engage with Member States through dedicated meetings in order to prepare proposals for a revised approach in MEDIA post-2020.

For the Culture Sub-programme

Following the preparations of the guidelines for the successor programme in 2019, an essential task to be completed in 2020 will be the preparation of the calls, to be launched in the fourth quarter of 2020.

In 2020 the Culture Sub-programme will keep addressing the challenge of the low success rate registered for cooperation projects. Thus, the most significant part of the budget will keep supporting the action on cooperation projects. Other existing actions to be supported are: literary translation projects, Networks and Platforms, special actions (EU Prizes), European Capitals of Culture, European Heritage Label, cooperation with international organisations, support to music and Cultural Heritage.

In addition to the above-mentioned actions and in line with the priorities of the New Agenda for Culture and as a preparation of the successor programme, two new actions are envisaged: “Circulation of European Performing Arts” and “Sectorial support to the theatre sector”.

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 2020:

1. Strengthen the capacity of cultural and creative players at European level (support talent, training and skills, internationalisation of careers, audience development). Two calls will be organised for 2019: *Cooperation projects* and *Support for literary translation projects*. Cross-border cooperation projects will be opened up to more cultural and creative players by reserving a dedicated envelope for quality small cooperation projects, corresponding to approximately 40% of the total budget for this action.
2. An agenda for Europe based on positive values (cultural diversity, civic engagement and responsibility, public space to engage, international dimension): The organisations in charge of the four *EU Prizes* (heritage, architecture, music, literature) were renewed in 2018 via new Framework Partnership Agreements, and will continue their implementation in 2020 until end 2020/2021. *European Capitals of Culture (ECOC)*: work will continue, first, to reinforce the performance monitoring of selected cities 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. The *European Union Youth Orchestra* (EUYO) will be supported.

3. Continue building our knowledge of the different stakeholders (stakeholders' dialogues), namely through 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. Dialogue will also continue with the music sector through the preparatory action "Music Moves Europe", adopted by the European Parliament for 2018. Finally, dialogues with stakeholders from other sectors (i.e. architecture, cultural heritage, book, high end, fashion) present an avenue that will be also pursued further in 2020, in the context of preparing the future programme supporting the cultural and creative sectors as from 2021.

For the Cross-Sectoral strand

In 2020, 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. Other activities include conferences organised in the framework of EU Presidencies, policy development activities to support cultural and creative sectors, and policy studies. Additional activities are more innovative in nature and/or are broader in scope or in expected policy impact, and will support the implementation of the new European Agenda for Culture and the Digital Single Market.

Cultural and Creative Sectors Guarantee Facility: In 2020, the Guarantee Facility will build on the progress made since its launch in 2016.

European Audiovisual Observatory (EAO): The Commission will continue to develop relations with the EAO to allow the Commission to have at its disposal the relevant data for policy development. In particular, the Observatory will focus on VOD Lumière, the Directory of European films.

Bridging culture and audiovisual content through digital: Support will be given to pilot projects which will explore the potential for cross-sectoral collaboration in view of the launch of the Creative Innovation Lab in 2021 put forward by the Commission in the proposal for the successor Creative Europe post-2020. Support will be given to project(s) at the cross roads between different cultural and creative sectors (including audiovisual), for instance through the use of innovative technologies.

European Union Youth Orchestra (EUYO): In line with Regulation (EU) N° 1295/2013 establishing the Creative Europe programme 2014-2020, amended to include the EUYO, the EUYO is included among the measures benefitting from support from the Culture Sub-programme and the Cross sectoral strand.

Communication: Support to the Lux prize will continue to strengthen its communication, circulation and potential audience. Information activities will be conducted to showcase MEDIA and its supported actions.

Studies and Evaluations: The European Expert Network on Culture and Audiovisual (EENCA) will continue to support policy needs with respect to the cultural and creative sectors. A general study, including a stakeholder consultation, will explore and propose actions under the successor programme to tackle issues, challenges and opportunities connected with new technologies, including artificial intelligence, blockchain and immersive technologies.

RÉSUMÉ**Décision d'exécution de la Commission relative à l'adoption du programme de travail annuel 2020 pour la mise en œuvre du programme «Europe créative»**

La décision d'exécution ci-jointe de la Commission présente les programmes de travail annuels 2020 en matière de subventions et de marchés pour les lignes budgétaires 15 04 01, 15 04 02 et 09 05 01 au titre du programme «Europe créative». Elle vaut décision de financement et autorise l'ordonnateur à publier les appels présentés dans l'annexe et à prendre les différentes décisions d'attribution.

Le programme «Europe créative» est constitué de deux sous-programmes: le sous-programme MEDIA, qui soutient le secteur de l'audiovisuel, et le sous-programme «Culture», qui soutient les acteurs des secteurs de la culture et de la création autres que ceux de l'audiovisuel; il comporte également un volet transsectoriel à l'appui du mécanisme de garantie en faveur des secteurs de la culture et de la création, d'activités transsectorielles, de la coopération transnationale et des bureaux «Europe créative».

Les crédits disponibles seront utilisés comme suit:

- **Pour les subventions (mises en œuvre en gestion directe):**

a) Sous-programme MEDIA

- 2.01 Soutien à la formation
- 2.02 Soutien à l'élaboration de contenu audiovisuel: projets uniques et catalogues de projets
- 2.03 Soutien à la création de jeux vidéo européens
- 2.04 Soutien à la programmation télévisuelle d'œuvres audiovisuelles européennes
- 2.05 Soutien aux fonds de coproduction
- 2.06 Aide à l'accès au marché
- 2.07 Aide à la distribution de films non nationaux - système d'aide automatique au secteur cinématographique
- 2.08 Aide à la distribution de films non nationaux - système d'aide sélective au secteur cinématographique
- 2.09 Soutien aux agents commerciaux internationaux de films cinématographiques européens
- 2.10 Réseaux cinématographiques
- 2.11 Aide aux festivals
- 2.12 Éducation cinématographique
- 2.13 Promotion des œuvres européennes en ligne

b) Sous-programme «Culture»

- 2.14 Aide aux projets de coopération européenne
- 2.15 Aide aux projets de traduction littéraire

- 2.16 Soutien aux réseaux
- 2.17 Soutien aux plateformes
- 2.18 Organisation, à l'échelle de l'UE, de prix dans le domaine de la culture
- 2.19 Capitales européennes de la culture (CEC)
- 2.20 Coopération avec des organisations internationales
- 3.07 Orchestre des jeunes de l'Union européenne (OJUE)
- 5.06 Soutien sectoriel au théâtre

c) Volet transsectoriel

- 2.21 Soutien aux bureaux «Europe créative»
- 2.22 Aide aux conférences de la présidence
- 2.24 Observatoire européen de l'audiovisuel
- 3.04 Élaboration des politiques – dialogue structuré avec la société civile
- 3.08 Orchestre des jeunes de l'Union européenne
- 4.06 Établissement de passerelles entre la culture et les contenus audiovisuels en ligne

- **Pour les marchés publics (mis en œuvre en gestion directe):**

a) Sous-programme MEDIA

- 3.01 Stands

b) Sous-programme «Culture»

- 3.02 Label du patrimoine européen
- 3.03 Activités de soutien en faveur des CEC et du LPE
- 3.08 Soutien à l'industrie musicale
- 3.09 Élaboration des politiques
- 5.03 Programme de mobilité des artistes et créateurs
- 5.04 Patrimoine culturel
- 5.05 Diffusion des arts du spectacle européens

c) Volet transsectoriel

- 3.05 Études et évaluations
- 3.06 Activités de communication et de valorisation

4.05 Communication institutionnelle

- Pour les instruments financiers (mis en œuvre en gestion indirecte):

a) Volet transsectoriel

4.04 Mécanisme de garantie en faveur des secteurs de la culture et de la création

- Pour les autres actions (mises en œuvre en gestion directe):

a) Sous-programme MEDIA

4.01 Aide à la sélection de projets

b) Sous-programme «Culture»

4.02 Aide à la sélection de projets

PRIORITÉS DU PROGRAMME «EUROPE CRÉATIVE» EN 2020

Les objectifs stratégiques généraux restent valables pour 2020, à savoir préserver la diversité culturelle et renforcer la compétitivité des secteurs de la culture et de la création en Europe. Le programme sera axé sur le soutien aux objectifs stratégiques du nouvel agenda européen de la culture, du marché unique numérique et de la stratégie «# Digital4Culture». Par ailleurs, étant donné que 2020 sera la dernière année de l'actuel programme «Europe créative», le programme de travail vise à ouvrir la voie à la mise en œuvre du programme «Europe créative» qui doit lui succéder (2021-2027).

Le déploiement du programme en 2020 continuera de s'appuyer sur les conclusions de son évaluation à mi-parcours et sur le retour d'information en cours des parties prenantes quant aux défis qui se posent aux secteurs culturel et créatif. Ainsi, les nouveaux défis et les défis émergents peuvent être pris en compte afin de mieux répondre aux besoins des acteurs de la culture et de la création et des citoyens européens.

En outre, le fonctionnement administratif des mesures et des actions bénéficiant d'un soutien fait l'objet d'un suivi et d'une amélioration continue afin de garantir un bon rapport coût-efficacité et une bonne gestion financière.

Les défis et priorités spécifiques des sous-programmes MEDIA et «Culture» pour 2020 sont présentés ci-dessous.

Pour le sous-programme MEDIA

Les principes directeurs qui ont inspiré ce programme de travail sont les suivants:

- i) continuité des actions qui ont déjà été restructurées dans le cadre des récents programmes de travail afin de laisser un délai suffisant pour voir les premiers résultats des nouvelles modalités;
- ii) adaptation de certaines actions lorsque cela est pertinent pour prendre en compte les nouvelles priorités du programme qui succédera au programme actuel;
- iii) rationalisation des modalités de mise en œuvre afin de réaliser des gains en efficacité et de garantir une bonne gestion financière.

Les actions MEDIA peuvent être regroupées autour de trois axes, qui reflètent les principaux défis auxquels le secteur sera confronté dans les années à venir:

Favoriser les talents et soutenir un contenu innovant de haute qualité. Le soutien à la formation des professionnels de l'audiovisuel sera poursuivi, y compris le tutorat, en accordant une attention

particulière aux femmes. Le soutien au développement, qui forme des projets au stade de la préproduction, est également poursuivi selon les modalités existantes, mais certaines mesures sont prises pour réduire les coûts administratifs. Le soutien à la télévision est poursuivi, tandis que le dialogue avec les parties prenantes est approfondi afin de préparer les adaptations du futur programme. Le soutien à la distribution des coproductions internationales vise à faire en sorte qu'elles puissent toucher les publics qu'elles méritent.

Amélioration de la diffusion et de l'accès transfrontière. Le soutien à la distribution sélective met l'accent sur la distribution paneuropéenne des films et les critères d'attribution ont été renforcés. Dans le cadre du soutien automatique à la distribution, un quota minimal d'investissement dans la promotion est introduit pour assurer la promotion des films distribués. En ce qui concerne la promotion des œuvres européennes en ligne, un nouveau soutien est introduit pour promouvoir la collaboration transfrontière entre les services européens existants de vidéo à la demande (VOD). Le soutien au répertoire des films européens en ligne sera renforcé en 2020. Le soutien aux réseaux de salles de cinéma se poursuit, y compris de nouvelles activités de promotion telles que la Nuit du cinéma européen.

Renforcement de la promotion des œuvres européennes. Le soutien à l'éducation cinématographique sera axé sur des projets de soutien à la collaboration transfrontière. Le soutien aux festivals de cinéma comprend une nouvelle action visant à encourager la collaboration et la mise en réseau transfrontières. L'accès aux marchés continuera d'être soutenu, de même que les stands MEDIA, qui accueillent des professionnels sur les marchés clés.

En tant que priorité transversale, MEDIA fera progresser un plan d'action en faveur de l'équilibre hommes-femmes, comprenant la collecte de données, le soutien apporté aux réalisatrices de films et la collaboration avec les parties prenantes et les organismes internationaux. En outre, une étude exhaustive sur les conditions de concurrence équitables a été réalisée et présente des options quant à une participation équilibrée de tous les États membres au programme MEDIA. La Commission nouera le dialogue avec les États membres dans le cadre de réunions visant à élaborer des propositions en vue d'une approche révisée du programme MEDIA pour l'après-2020.

Pour le sous-programme «Culture»

À la suite de l'élaboration des lignes directrices pour le programme qui succédera au programme actuel en 2019, une tâche essentielle à mener à bien en 2020 sera la préparation des appels, qui devront être lancés au cours du quatrième trimestre de 2020.

En 2020, le sous-programme «Culture» continuera à remédier au faible taux de réussite enregistré pour les projets de coopération. La part la plus importante du budget continuera donc de soutenir l'action relative aux projets de coopération. Les autres actions existantes à soutenir sont les suivantes: projets, réseaux et plateformes de traduction littéraire, actions spéciales (prix de l'UE), capitales européennes de la culture, label du patrimoine européen, coopération avec des organisations internationales, soutien à l'industrie musicale et au patrimoine culturel.

Outre les actions susmentionnées et conformément aux priorités du nouvel agenda pour la culture, et afin de préparer le programme suivant, deux nouvelles actions sont envisagées: «Diffusion des arts du spectacle européens» et «Soutien sectoriel au théâtre».

L'expérience acquise dans le cadre de la mise en œuvre des actions et un échange permanent avec les bénéficiaires du programme et le secteur de la culture dans son ensemble ont débouché sur les orientations suivantes en 2020:

1. Renforcer les capacités des acteurs des secteurs de la culture et de la création au niveau européen (favoriser le talent, soutenir la formation et les compétences, internationaliser les carrières et conquérir de nouveaux publics). Deux appels seront organisés pour 2019: *Projets de coopération et Soutien à des projets de traduction littéraire*. Les acteurs des secteurs de la culture et de la création seront plus nombreux à bénéficier de la coopération transfrontière, grâce à un budget spécifique pour les petits projets de coopération de qualité, qui correspondra à environ 40 % du budget total alloué à ce poste.
2. Un programme pour l'Europe fondé sur des valeurs positives (diversité culturelle, engagement civique et responsabilité, espace public permettant aux citoyens de prendre une part active à la vie culturelle, dimension internationale): les organismes chargés des quatre *prix de l'UE* (patrimoine, architecture, musique, littérature) ont été renouvelés en 2018 au moyen de nouveaux accords-cadres de partenariat et continueront leur mise en œuvre en 2020 et jusqu'à la fin de 2020-2021. *Capitales européennes de la culture (CEC)*: les travaux se poursuivront, d'une part pour renforcer le suivi de la performance des villes sélectionnées et, d'autre part, pour améliorer les lignes directrices concernant l'évaluation des futures villes candidates, afin de mieux mesurer l'impact du titre de CEC et de permettre la comparabilité des données recueillies par les villes. L'*Orchestre des jeunes de l'Union européenne* (OJUE) recevra un soutien.
3. Continuer à renforcer nos connaissances sur les différentes parties intéressées (dialogues avec les parties prenantes), notamment par le travail que nous menons auprès des États membres au moyen de la méthode ouverte de coordination, ainsi que par notre coopération avec des organisations internationales telles que le Conseil de l'Europe, l'UNESCO ou l'OCDE. Le dialogue se poursuivra également avec le secteur de la musique, par l'intermédiaire de l'action préparatoire «Music Moves Europe» adoptée par le Parlement européen pour 2018. Enfin, les dialogues avec les parties prenantes d'autres secteurs (à savoir l'architecture, le patrimoine culturel, le secteur du livre, le haut de gamme, la mode) seront également poursuivis en 2020, dans le cadre de la préparation du futur programme soutenant les secteurs de la culture et de la création à partir de 2021.

Pour le volet transsectoriel

En 2020, le développement de ce volet va se poursuivre, sur la base de l'expérience acquise à ce jour. Les activités récurrentes, qui sont essentielles pour garantir le fonctionnement efficace du programme, comprennent le soutien aux bureaux «Europe créative». Les autres activités comprennent des conférences organisées dans le cadre des présidences de l'UE, des activités d'élaboration des politiques pour soutenir les secteurs de la culture et de la création, et des études stratégiques. Certaines activités supplémentaires sont de nature plus innovante et/ou ont une portée ou une incidence politique escomptée plus large, et soutiendront la mise en œuvre du nouvel agenda européen de la culture et du marché unique numérique.

Mécanisme de garantie en faveur des secteurs de la culture et de la création: en 2020, le mécanisme de garantie s'appuiera sur les progrès accomplis depuis son lancement en 2016.

Observatoire européen de l'audiovisuel (OEA): la Commission continuera à approfondir ses relations avec l'OEA afin de pouvoir disposer des données dont elle a besoin pour élaborer des politiques. En particulier, l'Observatoire se concentrera sur Lumière VOD, le répertoire des films européens.

Établissement de passerelles entre la culture et le contenu audiovisuel au moyen des technologies numériques: un soutien sera accordé à des projets pilotes qui examineront le potentiel de collaboration intersectorielle en vue du lancement des «Laboratoires d'innovation créative» en 2021, présentés par la Commission dans la proposition relative au programme qui succédera à «Europe créative» après 2020. Un soutien sera apporté au(x) projet(s) situés à la croisée de différents secteurs culturels et créatifs (y compris l'audiovisuel), au moyen, par exemple, de technologies innovantes.

Orchestre des jeunes de l'Union européenne (OJUE): conformément au règlement (UE) n° 1295/2013 établissant le programme «Europe créative» 2014-2020, modifié pour inclure l'OJUE, ce dernier doit figurer au rang des mesures bénéficiant d'un soutien au titre du sous-programme «Culture» et du volet transsectoriel.

Communication: le soutien au prix Lux continuera de renforcer sa communication, sa diffusion et son public potentiel. Des activités d'information seront menées afin de mettre en évidence le programme MEDIA et les actions qu'il soutient.

Études et évaluations: le Réseau européen d'experts pour la culture et l'audiovisuel (EENCA) continuera à soutenir les besoins stratégiques relatifs aux secteurs de la culture et de la création. Une étude générale, comprenant une consultation des parties prenantes, examinera et proposera des actions dans le cadre du programme qui succédera au programme actuel, afin de traiter les questions, les défis et les possibilités liés aux nouvelles technologies, notamment l'intelligence artificielle, les chaînes de blocs et les technologies immersives.

ZUSAMMENFASSUNG**Durchführungsbeschluss der Kommission über die Annahme des Jahresarbeitsprogramms 2020 für die Durchführung des Programms Kreatives Europa**

Der zugehörige Durchführungsbeschluss der Kommission enthält das Jahresarbeitsprogramm 2020 für Finanzhilfen und öffentliche Aufträge für die Haushaltslinien 15 04 01, 15 04 02 und 09 05 01 im Rahmen des Programms Kreatives Europa. Er dient als Finanzierungsbeschluss und ermächtigt den Anweisungsbefugten, die im Anhang genannten Aufforderungen zur Einreichung von Vorschlägen zu veröffentlichen und die einzelnen Gewährungs- bzw. Vergabeentscheidungen zu treffen.

Das Programm Kreatives Europa umfasst zwei Unterprogramme – „MEDIA“ zur Unterstützung des audiovisuellen Sektors und „Kultur“ zur Unterstützung der Akteure des Kultur- und Kreativsektors (mit Ausnahme des audiovisuellen Sektors) – sowie einen sektorübergreifenden Aktionsbereich zur Unterstützung der Bürgerschaftsfazilität für den Kultur- und Kreativsektor, von sektorübergreifenden Aktivitäten, der länderübergreifenden Zusammenarbeit und der „Kreatives-Europa“-Desks.

Die verfügbaren Mittel werden folgendermaßen verwendet:

- **Vergabe von Finanzhilfen (direkte Mittelverwaltung):**

a) Unterprogramm MEDIA

- 2.01 Förderung der Aus- und Weiterbildung
- 2.02 Förderung der Entwicklung audiovisueller Inhalte: Einzelprojekte und „Slate Funding“ (Paketfinanzierung)
- 2.03 Förderung der Entwicklung europäischer Videospiele
- 2.04 Förderung der Ausstrahlung europäischer audiovisueller Werke im Fernsehen
- 2.05 Förderung von Koproduktionsfonds
- 2.06 Förderung des Marktzugangs
- 2.07 Förderung des Vertriebs ausländischer Filme („The Cinema Automatic Scheme“)
- 2.08 Förderung des Vertriebs ausländischer Filme („The Cinema Selective Scheme“)
- 2.09 Förderung von Agenten für den internationalen Vertrieb europäischer Kinofilme
- 2.10 Kinonetze
- 2.11 Förderung von Festivals
- 2.12 Filmerziehung
- 2.13 Förderung des Online-Vertriebs europäischer Werke

b) Unterprogramm Kultur

- 2.14 Förderung europäischer Kooperationsprojekte
- 2.15 Förderung von Literaturübersetzungsprojekten
- 2.16 Förderung von Netzen

- 2.17 Förderung von Plattformen
- 2.18 Vergabe von EU-Preisen im Bereich Kultur
- 2.19 Kulturhauptstädte Europas
- 2.20 Zusammenarbeit mit internationalen Organisationen
- 3.07 Jugendorchester der Europäischen Union:
- 5.06 Sektorale Förderung des Theaters

c) Sektorübergreifender Aktionsbereich

- 2.21 Förderung der „Kreatives Europa“-Desks
- 2.22 Förderung von Konferenzen des Ratsvorsitzes
- 2.24 Europäische Audiovisuelle Informationsstelle
- 3.04 Politikentwicklung – strukturierter Dialog mit der Zivilgesellschaft
- 3.08 Jugendorchester der Europäischen Union
- 4.06 Online Brücken zwischen Kultur und audiovisuellen Inhalten bauen

- **Vergabe öffentlicher Aufträge (direkte Mittelverwaltung):**

a) Unterprogramm MEDIA

- 3.01 Stände

b) Unterprogramm Kultur

- 3.02 Europäisches Kulturerbe-Siegel
- 3.03 Maßnahmen zur Unterstützung der Kulturhauptstädte Europas und des Europäischen Kulturerbe-Siegels
- 3.08 Förderung von Musik
- 3.09 Politikgestaltung
- 5.03 Mobilitätsmaßnahme für in der Kunst- und Kreativbranche Tätige
- 5.04 Kulturelles Erbe
- 5.05 Verbreitung europäischer darstellender Kunst

c) Sektorübergreifender Aktionsbereich

- 3.05 Studien und Evaluierungen
- 3.06 Kommunikation und Valorisierung

4.05 Kommunikationsmaßnahmen der Kommission

- **Finanzierungsinstrumente (indirekte Mittelverwaltung):**

a) Sektorübergreifender Aktionsbereich

4.04 Bürgschaftsfazilität für den Kultur- und Kreativsektor

- **Weitere Maßnahmen (direkte Mittelverwaltung):**

a) Unterprogramm MEDIA

4.01 Unterstützung bei der Projektauswahl

b) Unterprogramm Kultur

4.02 Unterstützung bei der Projektauswahl

KREATIVES EUROPA: PRIORITÄTEN IM JAHR 2020

Die allgemeinen politischen Ziele, d. h. der Erhalt der kulturellen Vielfalt und die Stärkung der Wettbewerbsfähigkeit des europäischen Kultur- und Kreativsektors, bleiben 2020 bestehen. Das Programm wird sich vor allem mit der Förderung der politischen Ziele der neuen europäischen Agenda für Kultur, dem digitalen Binnenmarkt und mit der Strategie #Digital4Culture befassen. Zudem wird 2020 auch das letzte Jahr des derzeitigen Arbeitsprogramms Kreatives Europa sein, das darauf abzielt, den Weg für die Einführung des Nachfolgeprogramms Kreatives Europa (2021-2027) zu ebnen.

Im Jahr 2020 wird das Programm weiterhin auf der Grundlage der Halbzeitbewertung sowie auch der Rückmeldungen von Interessenträgern in Bezug auf Herausforderungen für den Kultur- und Kreativsektor durchgeführt. Auf diese Weise können die neuen und sich abzeichnenden Herausforderungen berücksichtigt werden, um den Bedürfnissen der Akteure des Kultur- und Kreativsektors und der europäischen Bürger besser Rechnung zu tragen.

Darüber hinaus wird die administrative Funktionsweise der geförderten Systeme und Maßnahmen fortlaufend überwacht und verbessert, um die Kostenwirksamkeit und Wirtschaftlichkeit der Haushaltsführung zu gewährleisten.

Die einzelnen Herausforderungen und Prioritäten der Unterprogramme „MEDIA“ und „Kultur“ für das Jahr 2020 werden im Folgenden ausführlicher dargelegt.

Unterprogramm MEDIA

Maßgebliche Grundprinzipien für das Arbeitsprogramm:

- i) Kontinuität neu gestalteter Maßnahmen aus vorherigen Arbeitsprogrammen, um genügend Zeit zur Beobachtung erster Ergebnisse der neuen Modalitäten zu gewähren;
- ii) Anpassung bestimmter Maßnahmen, die eine allmähliche Einführung aktualisierter Prioritäten des Nachfolgeprogramms erfordern;
- iii) Optimierung der Durchführungsmodalitäten, um Effizienzgewinne zu erzielen und eine wirtschaftliche Haushaltsführung zu gewährleisten.

MEDIA-Maßnahmen können in drei Bereiche zusammengefasst werden, die die Herausforderungen für den Sektor in den kommenden Jahren widerspiegeln:

Talentförderung und Unterstützung qualitativ ansprechender, innovativer Inhalte. Weiterführung der Aus- und Fortbildung von Fachkräften im audiovisuellen Sektor, einschließlich Mentoring, insbesondere für Frauen. Entwicklungsunterstützung, die Projekte in der Vorproduktionsphase fördert, wird nach dem Vorbild bestehender Linien fortgesetzt, allerdings werden einige Maßnahmen getroffen, um Verwaltungskosten zu senken. Die Unterstützung für das Fernsehen wird fortgesetzt und gleichzeitig wird der Dialog mit Interessenträgern intensiviert, um Anpassungen des künftigen Programms vorzubereiten. Die Förderung des Vertriebs internationaler Koproduktionen zielt darauf ab, dass diese das Publikum erreichen, das sie verdienen.

Größere Reichweite und grenzübergreifender Zugang. Die Unterstützung für selektive Verbreitung konzentriert sich auf den europaweiten Vertrieb von Filmen und die Gewährungskriterien wurden verschärft. Einführung einer Mindestquote für Investitionsförderung im Rahmen der automatischen Förderung von Vertrieb, um die Förderung veröffentlichter Filme zu gewährleisten. In Bezug auf die Förderung europäischer Werke im Internet wurden neue Fördermaßnahmen eingeführt, um die grenzüberschreitende Zusammenarbeit von bestehenden europäischen Videoabrufdiensten (VoD) zu fördern. Die Unterstützung des Online-Verzeichnisses europäischer Filme wird 2020 verstärkt. Die Unterstützung für Kinonetze bleibt bestehen, einschließlich neuer Werbemaßnahmen, wie der „Europäischen Kinonacht“.

Intensivere Förderung europäischer Werke. Die Unterstützung der Filmbildung wird sich auf Projekte zur Förderung der grenzübergreifenden Zusammenarbeit konzentrieren. Die Förderung von Filmfestivals beinhaltet neue Maßnahmen, die Anreiz für grenzübergreifende Zusammenarbeit und Networking schaffen sollen. Marktzugang wird weiterhin unterstützt, ebenso wie die MEDIA-Maßnahme „Stände“, die europäischen Akteuren den Zugang zu wichtigen Märkten ermöglicht.

Als bereichsübergreifende Priorität wird MEDIA einen Aktionsplan für Geschlechtergleichheit vorantreiben, dazu gehören die Erhebung von Daten, die Förderung von Filmemacherinnen und die Zusammenarbeit mit Interessenträgern und internationalen Gremien. Darüber hinaus wurde eine umfassende Studie über gleiche Wettbewerbsbedingungen durchgeführt, die Möglichkeiten zur ausgewogenen Beteiligung aller Mitgliedstaaten im MEDIA-Programm aufzeigt. Die Kommission wird im Zuge eigens anberaumter Sitzungen mit den Mitgliedstaaten zusammenarbeiten, um Vorschläge für einen neuen Ansatz im Rahmen des MEDIA-Unterprogramms nach 2020 zu erarbeiten.

Unterprogramm Kultur

Im Anschluss an die Ausarbeitung der Leitlinien für das Nachfolgeprogramm 2019 wird die Vorbereitung von Aufforderungen zur Einreichung von Vorschlägen, die im vierten Quartal 2020 veröffentlicht werden sollen, eine wichtige Aufgabe für das Jahr 2020 sein.

Ferner wird man sich auch im Jahr 2020 im Rahmen des Unterprogramms Kultur weiter mit dem Problem des geringen Erfolgs von Kooperationsprojekten beschäftigen. Somit wird der bedeutendste Teil der Haushaltsmittel weiterhin zur Unterstützung der Maßnahmen für Kooperationsprojekte aufgewendet werden. Laufende Maßnahmen, die weiterhin gefördert werden: Literarische Übersetzungsprojekte, Netzwerke und Plattformen, Sondermaßnahmen (EU-Preise), Kulturhauptstädte Europas, Europäisches Kulturerbe-Siegel, Zusammenarbeit mit internationalen Organisationen, Förderung von Musik und kulturellem Erbe.

Zusätzlich zu den oben genannten Maßnahmen, im Einklang mit den Prioritäten der neuen Agenda für Kultur und als Vorbereitung für das Nachfolgeprogramm, sind zwei neue Maßnahmen vorgesehen. „Verbreitung europäischer darstellender Kunst“ und „Unterstützung für den Theatersektor“

Die mit der Umsetzung der Maßnahmen gesammelten Erfahrungen sowie ein kontinuierlicher Austausch mit den Projektbegünstigten und mit der Kulturbranche insgesamt haben zur Formulierung folgender Orientierungen für 2020 geführt:

1. Stärkung der Kapazität von Kultur- und Kreativakteuren auf europäischer Ebene (Talentförderung, Aus- und Weiterbildung und Kompetenzen, Internationalisierung der beruflichen Laufbahnen, Publikumsentwicklung). 2019 werden zwei Aufforderungen veröffentlicht: *Kooperationsprojekte* und *Förderung von Literaturübersetzungsprojekten*. Grenzüberschreitende Kooperationsprojekte werden mehr Akteuren aus dem Kultur- und Kreativbereich zugänglich gemacht, indem für kleine, hochwertige Kooperationsprojekte gesonderte Mittel – in Höhe von rund 40 % der für diese Maßnahme insgesamt vorgesehenen Mittel – reserviert werden.
2. Eine Agenda für Europa auf der Grundlage positiver Werte (kulturelle Vielfalt, bürgerschaftliches Engagement und bürgerschaftliche Verantwortung, ein ansprechender öffentlicher Raum, internationale Dimension): Die für die Vergabe der vier *EU-Preise* (Kulturerbe, Architektur, Musik, Literatur) verantwortlichen Organisationen wurden 2018 mit einer neuen Partnerschaftsrahmenvereinbarung neu benannt und werden die Vergabe dieser Preise von 2020 bis 2020/2021 fortsetzen. *Kulturhauptstädte Europas*: Erstens wird die Überwachung der Leistung der ausgewählten Städte weiter gestärkt, und zweitens werden die Evaluierungsleitlinien für künftige Bewerberstädte verbessert, um die Wirkung des Titels der Kulturhauptstadt künftig besser messen und die von den Städten erhobenen Daten vergleichen zu können. Das *Jugendorchester der Europäischen Union* wird gefördert.
3. Ständiger Ausbau unserer Kontakte mit den verschiedenen Interessenträgern (Dialog mit Interessenträgern), vor allem durch die politische Arbeit mit den Mitgliedstaaten im Zuge der offenen Methode der Koordinierung sowie die Zusammenarbeit mit internationalen Organisationen wie dem Europarat, der UNESCO oder der OECD. Außerdem wird der Dialog mit dem Musiksektor im Rahmen der vorbereitenden Maßnahme „Music Moves Europe“ fortgesetzt, die das Europäische Parlament 2018 angenommen hat. Schließlich bieten Dialoge mit Interessenträgern aus anderen Sektoren (z. B. Architektur, Kulturerbe, Buch, High-End, Mode) eine Möglichkeit, die 2020, im Rahmen der Vorbereitungen zukünftiger Programme zur Unterstützung des Kultur- und Kreativsektors ab 2021, weiterverfolgt wird.

Sektorübergreifender Aktionsbereich

Dieser Aktionsbereich wird im Jahr 2020 auf der Grundlage der bisherigen Erfahrungen weiterentwickelt werden. Zu den wiederkehrenden Aktivitäten, die für eine effiziente Programmverwaltung unerlässlich sind, gehört die Unterstützung der „Kreatives-Europa“-Desks. Weitere Aktivitäten sind die vom jeweiligen EU-Ratsvorsitz organisierten Konferenzen, Politikgestaltungsaktivitäten zur Unterstützung des Kultur- und Kreativsektors sowie politische Studien. Andere Aktivitäten sind eher innovativer Art und/oder haben einen breiteren Aktionsbereich oder eine breitere politische Wirkung und sollen die Umsetzung der neuen europäischen Kulturagenda sowie den digitalen Binnenmarkt fördern.

Bürgerschaftsfazilität für den Kultur- und Kreativsektor: Im Jahr 2020 wird die Fazilität auf den seit ihrer Einrichtung im Jahr 2016 erzielten Fortschritten aufbauen.

Europäische Audiovisuelle Informationsstelle: Die Kommission wird die Beziehungen zur Informationsstelle pflegen, damit ihr die nötigen Daten für die Politikgestaltung zur Verfügung stehen. Die Informationsstelle wird sich insbesondere auf Lumière VOD, das Onlineverzeichnis europäischer Filme, konzentrieren.

Mittels digitaler Technologien Brücken zwischen Kultur und audiovisuellen Inhalten bauen: Unterstützt werden Pilotprojekte, die das Potenzial von sektorübergreifender Zusammenarbeit im Hinblick auf die Einführung des Labors für kreative Innovationen im Jahr 2021, das die Kommission in ihrem Vorschlag für das Nachfolgeprogramm Kreatives Europa nach 2020 vorgestellt hatte. Es werden Projekte gefördert, die sich an den Schnittstellen unterschiedlicher Bereiche des Kultur- und

Kreativsektors befinden (einschließlich des audiovisuellen Bereichs), z. B. durch die Nutzung innovativer Technologien.

Jugendorchester der Europäischen Union: Gemäß der Verordnung (EU) Nr. 1295/2013 zur Einrichtung des Programms Kreatives Europa 2014-2020, die geändert wurde, um das Europäische Jugendorchester einzuschließen, kann dieses nunmehr im Rahmen des Unterprogramms Kultur und des sektorübergreifenden Aktionsbereichs gefördert werden.

Mitteilung: Die Unterstützung des LUX-Filmpreises wird die Kommunikation, die Verbreitung und das potenzielle Publikum weiter stärken. Informationstätigkeiten werden durchgeführt, um MEDIA, samt den begleitenden Maßnahmen, zu präsentieren.

Studien und Evaluierungen: Das europäische Expertennetz in den Bereichen Kultur und Audiovisuelles (EENCA) wird den Bedarf der Politik im Kultur- und Kreativsektor weiter unterstützen. Im Rahmen einer allgemeinen Studie, einschließlich einer Konsultation der Interessenträger, werden weitere Maßnahmen im Rahmen des Nachfolgeprogramms geprüft und vorgeschlagen, um Probleme und Herausforderungen anzugehen und Möglichkeiten wahrzunehmen, die im Zusammenhang mit neuen Technologien einschließlich künstlicher Intelligenz, Blockchain- und immersiven Technologien stehen.

2020 annual work programme for the implementation of the Creative Europe Programme

Table of Contents

ANNEX	4
2020 Annual Work Programme of the "Creative Europe" Programme	4
Part I - Introduction	4
1. CREATIVE EUROPE PROGRAMME – STRUCTURE AND OBJECTIVES	4
2. POLICY FRAMEWORK	5
3. RECENT DEVELOPMENTS	6
4. PRIORITIES FOR CREATIVE EUROPE IN 2020	9
4.1 MEDIA Sub-programme – Priorities in 2020	9
4.2 Culture Sub-programme – Priorities in 2020	14
4.3 Cross-Sectoral Strand	18
Part II - Implementation of the Programme	21
Budget Lines and Basic Act	21
Participating Countries	21
Bodies Implementing the Programme	22
Methods of Intervention	23
Grants	23
Procurements	23
Financial instruments	24
Other actions	24
Methods of Intervention – Media Sub-programme	25
Grants	25
2.01 Support to Training	25
2.02 Development of Audiovisual content – Single projects	30
2.02 Development of Audiovisual Content – Slate Funding	35
2.03 Support for Development of European Video Games	42
2.04 Support to Television Programming of Audiovisual European Works	48
2.05 Support to International co-production funds	54
2.06 Support for the Distribution of non-national films - The Cinema Selective Scheme	57
2.07 Support for the Distribution of non-national films - Distribution and Sales Agent Automatic Scheme ..	62
2.08 Promotion of European audiovisual works online	68
2.09 Cinema Networks	79
2.10 Film Education	84
The minimum EU requested grant shall be EUR 200.000.	87
2.11 Support to Festivals	87
2.12 Support to Market access	93
Procurements	99
3.01 Stands	99
4.01 Support to Project selection	100

Methods of intervention – Culture Sub-Programme	101
Grants	101
2.14 Support to European cooperation projects	101
2.15 Support to Literary translation projects.....	104
2.16 Support to Networks.....	107
2.17 Support to Platforms.....	107
2.18 Special actions - Organisation of EU prizes in the field of culture	108
2.19 Special actions - European Capitals of Culture (ECOC)	110
2.20 Special actions - Cooperation with International Organisations	112
3.07 Support for the European Union Youth Orchestra	113
Procurements.....	115
3.02 Special actions: European Heritage Label	115
3.03 Support activities for the European Capitals of Culture and the European Heritage Label	115
3.08 Support to Music.....	116
3.09 Policy development.....	116
4.02 Support to Project selection	117
5.03 Mobility scheme for artists and creative people	117
5.04 Cultural Heritage	118
5.05 Circulation of European Performing Arts.....	119
5.06 Sectorial support to the theatre sector	119
Methods of intervention – Cross-Sectoral Strand	121
Grants.....	121
2.21 Support to Creative Europe Desks	121
2.22 Support to Presidency events	123
2.24 European Audiovisual Observatory	124
3.08 Support for the European Union Youth Orchestra (EUYO).....	126
4.06 Bridging culture and audiovisual content through digital	126
Financial Instruments.....	129
4.04 Cultural and Creative Sectors Guarantee Facility	129
Procurements.....	132
3.05 Studies and evaluations	132
3.06 Communication and valorisation activities.....	132
4.05 Corporate communication	133
Budget available and budget tables.....	135
2020 proposed budget breakdown for the grants of the Creative Europe desks	137

ANNEX**2020 Annual Work Programme of the "Creative Europe" Programme**

This Work Programme outlines the policy framework, the priorities and the actions implementing "Creative Europe" in 2020.

Part I - Introduction**1. CREATIVE EUROPE PROGRAMME – STRUCTURE AND OBJECTIVES**

With a total budget of 1.46 billion EUR, "Creative Europe" (hereafter 'The Programme') brings together actions supporting the European cultural and creative 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 4,5% of EU GDP) and are providers of quality jobs (8 million jobs), especially for young people. At the same time, through the content they produce and the audiences they attract, cultural and creative sectors are vectors of diversity, they have a positive influence on social inclusion and help promote European values within the EU and beyond EU borders.

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).

2. POLICY FRAMEWORK

The European cultural and creative sectors are facing multiple challenges.

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

Second, globalization, the digital shift and the developments in artificial intelligence, fueled by the increasing availability of vast amounts of data, 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 has sought to remove existing barriers to the cross-border access to cultural content. An important step has already been taken with the entry into force in April 2018 of the Regulation on ensuring cross-border portability of online content services. The proposed modernization of the EU copyright framework will further boost consumer choice for digital content online and across borders, whilst contributing to a fairer and sustainable marketplace for creators and creative industries³. Finally, as Artificial Intelligence's ubiquity increases, new challenges and risks are emerging, such as how to protect privacy and autonomy, and ensure awareness, transparency, safety and accountability. Art and culture are using their communicating strength to warn about these risks and challenges.

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

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

³ 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).

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 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 relations⁴ the Programme contributes to making the EU a stronger global actor by building mutual understanding, facilitating exchanges and helping build capacity for cultural and creative sectors in third countries participating in the Programme.

3. RECENT DEVELOPMENTS

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

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

Against this background, it seems more important than ever for Europe to seek new narratives

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

reaching out to its citizens, in particular young people, and make available a much needed space for dialogue, tolerance and solidarity. Culture in all its expressions can help build this space by renewing the connection with shared European values and bringing people closer together, including newly arrived refugees and other migrants. The EU leader's meeting in Gothenburg on 17 November 2017 gave a special space to education and culture within the debate on the future of Europe.

A number of important developments took place over the last year, namely, at policy level, the adoption on 22 May 2018 of the New European Agenda for Culture by the Commission and the new multiannual Work Plan for Culture (2019-2022) by the Council. In line with EU leaders' request, the Communication on the New European Agenda for Culture builds on the results of EU cooperation under the 2007 Agenda for Culture and aims to respond to the social and economic challenges the EU is facing by harnessing the full potential of culture to build a fairer, more inclusive Union supporting innovation, creativity and sustainable jobs and growth. The New Agenda sets out over 25 actions across five dimensions (social, economic, external, cultural heritage, digital4culture) and proposes strong involvement of Member States in policy collaboration and implementation of policy results through joint projects, including with international cultural organisations and national cultural institutes in third countries.

Creative Europe is playing a direct role in supporting the Agenda for Culture and the implementation of actions therein. Based on the New Agenda, the Council adopted in November 2018 a new multiannual Work Plan for Culture (2019-2022), including actions involving the Commission. The implementation has started in early 2019, which also requires Creative Europe funding.

In December 2018, as a legacy of the successful European Year of Cultural heritage, the Commission published a European Framework for Actions on Cultural heritage. The Framework aims to set a common direction for heritage-related activities at European level, primarily in EU policies and programmes. It contains concrete activities to help bring about real change in the way we enjoy, protect and promote Europe's cultural heritage. The Framework is organised around four principles and five pillars comprising 65 actions to be implemented across 15 Commission services. The implementation has started in early 2019, and will require some Creative Europe funding.

Within the Digital Single Market strategy the EU has supported audiovisual content creation and greater cross-border access through an integrated approach which combines legislative measures with funding support from MEDIA and the Cultural and Creative Sectors Guarantee Facility.

The online challenges for audiovisual content are now better addressed by the revised Audiovisual Media Service Directive⁵, which was adopted in November 2018. In particular, the Directive reinforces the obligations applicable to on-demand service providers to promote European works. The revised rules contain a clear obligation on such providers to secure at least 30% share of European works in their catalogue, as well as ensure prominence for these works⁶. Thereby a minimum presence of European works across Member States will be ensured.

⁵ • Directive (EU) 2018/1808 of the European Parliament and of the Council of 14 November 2018 amending Directive 2010/13/EU on the coordination of certain provisions laid down by law, regulation or administrative action in Member States concerning the provision of audiovisual media services (Audiovisual Media Services Directive) in view of changing market realities.

⁶ Article 13.1

Also, in April 2019 the Directive on online transmissions and retransmissions of radio and TV programmes⁷ was adopted. The new rules will contribute to a wider distribution of radio and TV works across the EU, by making it easier for European broadcasters to make them available online and for retransmission operators to offer more radio and TV channels from different Member States.

A major achievement was the adoption of the Directive on Copyright in the Digital Single Market⁸ in May 2019. This represents an important modernisation of the EU copyright framework in order to make EU copyright rules fit for the digital age. One of the key objectives of the Directive is to ensure more cross-border and online access to copyright-protected content for citizens, and it will bring tangible benefits to the audiovisual sector, through measures on the licensing of audiovisual works, on the preservation and dissemination of the audiovisual cultural heritage as well as measures on the remuneration of authors and performers.

The regulatory instruments and funding support are mutually reinforcing. The strengthened regulatory framework underpins the presence and visibility of European works, in line with the objectives of MEDIA. At the same time, MEDIA accompanies the evolving regulatory framework by fostering collaboration across the value chain in support of projects with high circulation potential.

The Commission presented the proposal for the successor Creative Europe Programme in May 2018⁹. This aims to build on the existing Programme's achievements to date and scale up efforts to safeguard cultural diversity and strengthen competitiveness of the cultural and creative sectors. Discussions in the Council and the European Parliament are ongoing and it is important that the Programme is adopted in a timely way in order to ensure continuity between the Work Programme 2020 and the Work Programme 2021.

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

The future Creative Europe MEDIA sub-programme would also play a direct role in accompanying the implementation of the revised AVMS Directive, by helping to make European works more widely available and tackling the challenges that the audiovisual sector is facing. In particular, the

⁷ Directive (EU) 2019/789 of the European Parliament and of the Council of 17 April 2019 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, and amending Council Directive 93/83/EEC

⁸ Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC

⁹ COM/2018/366 final - Proposal for a REGULATION OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013

Commission has proposed that MEDIA will place new emphasis on audiences, collaboration and networking, promotion and innovation.

The dialogue with stakeholders in the European Film Forum (EFF) has been consistently supportive of the vision for the next Creative Europe MEDIA and has brought the need for greater collaboration to the fore. For example, at the Venice Film Festival the discussions highlighted the potential for greater collaboration between Film Festivals, such as in running educational programmes, in order to strengthen the promotion of works. At the Berlinale the EFF discussed how technology can help to bring down the costs of subtitling and therefore help works travel more easily and be accessible across borders. In Cannes this year, the Commission's presence included a "MEDIA meets tech" day as well as hosting an EFF discussion on how supporting creative talents through cooperation will be at the centre of the new MEDIA.

Equality between women and men is a fundamental EU value, an EU objective and principle (under the European Pillar of Social Rights) and a driver of economic growth. MEDIA has recognised the strategic importance of gender diversity in the audiovisual sector which is a trend setter. In 2018, MEDIA collected data on gender balance in the programme and the figures show that, overall, MEDIA compares favourably with wider trends. For example, 50% of participants of MEDIA-supported training programmes were women. Nonetheless, the overall proportion between male and female applicants was 71%/29% in the period 2014-2018. This shows that MEDIA does support change but there is still a lot to do and improve. Subsequently, at the 2019 Berlinale a joint action plan was agreed with stakeholders to prepare MEDIA post-2020. One of the first steps taken by the Commission in this context was to present at the Cannes Film Festival a guide of good practices for gender balance which was discussed during the first edition of the "Women on the Move" day.

The Commission has taken forward the #Digital4Culture strategy, which aims to use the potential of digital technology to enhance the positive economic and social effects of culture. For example, good progress has been made on the development of Lumière VOD, the online Directory of European Films, which the Commission has entrusted to the European Audiovisual Observatory, with the aim of increasing transparency about the online market for European films. Stakeholder feedback at industry roundtables on the Directory, including at the Venice, Berlinale and Cannes Film Festivals, was very positive. A prototype of Lumière VOD was launched in October 2018 and the beta version was launched in April 2019 by Commissioner Mariya Gabriel and the Secretary General Thorbjørn Jagland of the Council of Europe. The full online service will be launched by the end of the year.

Also, MEDIA contributed to the 2018 European Year of Cultural Heritage. The European Film Forum at the Lumière Film Festival in Lyon was dedicated to Film Heritage and showcased the support to the European Film Directory and Film Education activities which provide young audiences with the tools to access and enjoy masterpieces of the past. The panel discussion on "Films of the past for the audience of the future" explored how heritage films can be exploited to support the creation of a future sustainable audience for European works in the future.

Finally, in December 2018, the Commission organised The European Cinema Night, an innovative, unique event which took place in several European cities, to celebrate the richness of the European film culture. MEDIA organised the screenings of supported films all around Europe, in order to give film lovers the opportunity to meet filmmakers, film critics and European representatives during different debates. This experimental event was a great success, with 20 MEDIA supported films screened in 34 cities across 27 countries, reaching over 7000 people.

4. PRIORITIES FOR CREATIVE EUROPE IN 2020

The general policy objectives remain valid for 2020, namely to safeguard cultural diversity and strengthen the competitiveness of Europe's cultural and creative sectors. The programme will focus on supporting the policy objectives of the New European Agenda for Culture, the Digital Single Market and the #Digital4Culture strategy. Also, as 2020 will be the last year of the current Creative Europe the Work Programme aims to pave the way for the implementation of the proposed successor Creative Europe programme (2021-2027).

The roll-out of the Programme in 2020 will continue to build on the findings of its mid-term evaluation as well as ongoing feedback from stakeholders as regards the challenges facing the cultural and creative sectors. In this way, the new and emerging challenges can be taken into account in order to better respond to the needs of the cultural and creative operators and of European citizens.

Also, the administrative functioning of the supported schemes and actions is continuously monitored and improved in order to ensure cost-efficiency and sound financial management.

The specific challenges and priorities of the Media and Culture Sub-programmes for 2020 are presented below.

4.1 MEDIA Sub-programme – Priorities in 2020

The 2020 Work Programme is the last Work Programme of the current Creative Europe programme. As such it aims to help phase in the successor programme and ensure a smooth and coherent transition to a new generation of support, always with the aim of accompanying the audiovisual industry as effectively as possible. Thus it will introduce some adaptations which are in line with the vision for the successor programme for the period 2021-2027.

Also, the WP 2020 ensures cost-effectiveness introducing some efficiency gains and reducing administrative costs, in order to focus resources on supporting beneficiaries. This will also help ensure that the Commission and the Agency are ready for the challenge of implementing a strengthened successor programme.

Therefore the guiding principles that have inspired this Work Programme are:

- i) continuity for actions that have already been restructured in recent WPs in order to allow sufficient time to see the first results of the new modalities;
- ii) adaptation of certain actions where it is relevant to phase in the renewed priorities of the successor programme;
- iii) streamlining of the modalities of implementation in order to make efficiency gains and ensure sound financial management.

Policy priorities and actions

MEDIA actions can be clustered around three areas, reflecting the main challenges facing the industry in the year ahead:

1. Fostering talent and supporting high quality, innovative content

MEDIA support to **training** is highly regarded by audiovisual professionals as it builds creative, digital and business skills at the European level, helping potential collaborators from different countries meet and create new projects. The three year Framework Partnership Agreement established in 2018 will enter into its final year in 2020. Mentoring activities with a special focus on women continue to be supported as part of a broader gender balance strategy (see below).

Support to **development** provides a unique opportunity to shape projects with a European dimension at an early pre-production stage, for film, TV and animation. There have been notable successes, for example the film, “Cold War” which received development support in 2014 and went on to win the 2018 European Film Awards prize for Best Film and several other prizes. Support is also given to the development of narrative video games. This impressive track-record helps explain the high popularity of development support, which is heavily over-subscribed from applications across Member States.

However, the costs of implementing development support are very high compared to the budget available. Whereas development support represents 15% of the MEDIA budget it absorbs 50% of the budget for project selection as well as a high proportion of the time of MEDIA Desks. Therefore in implementing the WP2020 some steps will be taken to reduce costs e.g. shortening the project applications which experts need to address. More broadly, a dialogue with stakeholders is being undertaken to explore options to adapt development support in the future programme.

High quality European **TV productions** continue to flourish as the TV series draw critical acclaim and wide international audiences. A striking example in 2018 was My Brilliant Friend, an IT-BE co-production supported by MEDIA, which premiered at the Venice Film Festival. The dialogue with stakeholders is being deepened concerning possible adaptations to the support to TV in the successor programme, to maximise the impact of MEDIA support in the context of fast rising production costs in this sector.

The support to **international co-productions** was provided through a two-year framework partnership agreement in the previous work programme. Nonetheless in 2020 it is necessary to provide support for the distribution of international co-productions so that they may reach the audiences they deserve.

2. Increasing circulation and cross-border access

The support to **selective distribution** was wholly restructured in the 2019 Work Programme, with sales agents being given a key role in coordinating projects for the pan-European distribution of films. The award criteria have been specified in more detail taking into account the knowledge gained from the first such Call. The deadline for applications under the first Call of this type was in December and the selected projects will be closely monitored.

The implementation of the **automatic support to distribution** was significantly streamlined under the 2019 Work Programme by grouping small grants together per distributor. This new arrangement also allows a better view of how the individual distributors re-invest the generated funds, either in co-productions, minimum guarantees or promotion costs to support releases. In order to ensure that supported films are sufficiently promoted a minimum of 25% of the total reinvestment budget

will be required to support promotion costs. This proportion is in line with the average under the scheme and will be monitored with a view to ensuring an appropriate level of investment in the promotion costs related to the release of films.

As the sales agents and the distribution automatic support actions are closely linked, on the basis of a common set of theatrical admissions, and have the same implementation modalities, they can be brought together within the same scheme, so as to reduce administrative overheads. Thus the two schemes have been merged to become an integrated scheme called “Support for the Distribution of non-national films – Distribution and Sales Agents Automatic Scheme. In this context the eligibility and award criteria have been adapted to ensure that only active sales agents will receive support. However, sales agents and distribution support will remain distinct actions and their corresponding budgets will be maintained.

Concerning the **promotion of European works online**, transnational services have so far not developed sufficiently, as VOD platforms have primarily remained focused on national markets. Therefore, a new Action 2 is introduced, entitled “Collaboration across borders between European VOD services”, in order to promote cross-border collaboration between existing European VOD services in response to the increasing competition in the online environment. At the same time, the level of support for individual services (for marketing and promotional activities) is reduced. This will help to prepare the ground for the successor programme, which proposes to support transnational networks in order to scale up the presence at the European level. The new Action will replace the current Action 2 on digital packages of works (catalogues): this support is discontinued due to the low take-up of supported catalogues by VOD services as well as low audiences.

The prototype of the **Directory of European Films**, which aims to increase information and transparency on online legal offerings, was launched in October 2018 at the Lyon Film Festival. It will become fully operational in 2019 and support is maintained through the WP 2020 to ensure the maintenance and further development of this tool, which is implemented by the European Audiovisual Observatory. Beneficiaries of support under Action 1 of the online scheme will be required to regularly contribute data to the Directory.

The support to **cinema networks** is continuing to show very good results, with over 1000 cinemas in 33 countries specialised in European films, bringing a great diversity of films closer to audiences. In 2017 there were 41 million admissions to the Europa Cinemas network of theatres, an increase of 7.5%. Also, the cinema network is able to participate in new promotion activities, such as the European Cinema Night. Therefore Europa Cinemas is a strong success story although the growth in network members has led to budgetary pressures as the overall budget allocation has tended to remain constant. The Parliament provided ad-hoc additional support in 2019 but this issue should be addressed by the successor programme in a sustainable way.

3. Strengthening the promotion of European works

Film education activities remain important in order to build audiences, in particular young audiences, for European films and audiovisual works. MEDIA will focus its support on projects which

add value to the efforts being made at national level by facilitating cross-border collaboration and pooling resources and achieves economies of scale and synergies, thus building the capacity of film education organisations. Supported activities may include, for example, aggregating catalogues of films, training of trainers and networking, and developing online tools.

MEDIA support to collaboration between **Film Festivals** has already shown concrete results e.g. projects to reach wider audiences, share language versions and online promotion. There are also other sources of evidence on the added value of collaboration. A new report "Mapping of Collaboration Models among Film Festivals"¹⁰ shows the positive results of collaboration in areas such as marketing and innovation. It also highlights the need to facilitate structured collaboration where festivals have identified common needs. Discussions with stakeholders have also addressed how best to support networks between festivals in the successor programme. Therefore, on this basis, WP 2020 support to Festivals strengthens incentives to collaboration by introducing an additional action in favour of collaboration activities. Thus, there will be one call divided between action 1 for individual support and action 2 for cooperation projects.

Facilitating the access of professionals to key audiovisual markets and to business to business promotional activities is key to fostering the circulation of works across borders. The support to **access to markets**, which focuses on physical markets, will be maintained. In order to ensure the cost-effectiveness of supported projects, the requirements for clear budget proposals will be strengthened.

MEDIA Stands have made a tangible contribution by hosting professionals in key markets who would otherwise have been unlikely to come. For example, at the 2018 Annecy International Animation Film Festival and Market the MEDIA Stand was present for the first time and welcomed 44 professionals from the Central and East European animation industry. The outreach and networking activities of MEDIA Stands will continue to be diversified. For example, a Stand will be established at CineEurope in Barcelona to encourage tech companies to participate and collaborate on innovative partnerships with producers, distributors and exhibitors.

Creative Europe MEDIA is committed to do more to promote a greater **gender balance** and actions will focus on the following areas through the WP 2020:

- Collecting gender data for all the MEDIA sub-programmes as for the applicants, the beneficiaries and the projects (in front and behind the camera), especially concerning directors, producers and script-writers;
- Supporting and encouraging women filmmakers, as well as the distribution and visibility of their films;
- Strengthening collaboration with national and international funds and institutions, notably Eurimages and the European Audiovisual Observatory, to exchange data and good practices;

¹⁰ <https://ec.europa.eu/digital-single-market/en/news/mapping-collaboration-models-among-film-festivals>

this is crucial in order to allow us to define more targeted, common goals, improve public policies and monitor the results we have achieved;

- Fostering women's empowerment, for example by supporting mentoring activities for women professionals in collaboration with professional networks and platforms;
- Gender equality will be a priority of the future Creative Europe Programme after 2020: MEDIA will contribute to gender equality in the audiovisual sector, including through studies, mentoring, training and networking activities.

Furthermore, the Commission has proposed to take forward a comprehensive strategy for gender balance in audiovisual post-2020.

A comprehensive study on the level playing field has been produced. It presents relevant data, proposes a definition of a level playing field and presents policy options to enable the Commission to make proposals on appropriate support measures, as well as indicators to assess results. The study has been presented to the Programme Committee for information. The Commission will engage with Member States through dedicated meetings in order to prepare proposals for a revised approach in MEDIA post-2020.

4.2 Culture Sub-programme – Priorities in 2020

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, cultural heritage, theatre, visual arts, design or dance offer a reflection of what Europe is made of and draw up a socio-cultural landscape transcending and connecting national borders through its pluralism and diversity of expressions. This is highly relevant in the face of current challenges the European integration project are facing, where the need for a political agenda reaffirming shared EU values becomes ever more prominent.

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

Following the preparations of the guidelines for the successor programme in 2019, an essential task to be completed in 2020 will be the preparation of the calls, to be launched in the fourth quarter of 2020.

Concerning the last year of the current programme, in 2020 the Culture Sub-programme will keep addressing the challenge of the low success rate registered for cooperation projects. Thus, the most significant part of the budget will keep supporting the action on cooperation projects (2.14). Other existing actions to be supported are: literary translation projects (2.15), Networks (2.16) and

Platforms (2.17), special actions (EU Prizes (2.18), European Capitals of Culture (2.19), European Heritage Label (3.01), cooperation with international organisations (2.20), support to music (3.08) and Framework for Action on Cultural Heritage (5.04).

A specific action for cooperation projects from Western Balkan organisations is also planned to be implemented in 2020 (EUR 5 million of contribution from the Instrument for Pre-Accession Assistance - IPA - to cultural and creative policies in Western Balkans).

In addition to the above-mentioned actions and in line with the priorities of the New Agenda for Culture and as a preparation of the successor programme, the following new actions are envisaged:

- Circulation of European Performing Arts: symmetrically to the mobility scheme for artists and culture professionals, this action aims to facilitate cross-border circulation of performing arts (theatre plays, festivals, dance productions, circus, etc.). This support to live performance, which is based on the two overarching priorities of our programme (cultural diversity and competitiveness of the cultural and creative sectors), will focus on the critical obstacles which prevent performing arts to circulate beyond the national borders: language barriers for theatre, through translation and sur-titling, logistics and travel costs, insurance, copyright, etc. In 2020, the project will consist in the design and testing of a “Travelling Arts Fund” helping the performing arts sectors to bear the additional costs for transnational staging of live performances.
- Sectorial support to the theatre sector: Theatre is an art form, which expresses European values, European cultural heritage and European creativity. Even though theatre has received substantial support from Creative Europe (85 projects for 40 million euros between 2014 and 2018 – the second sector after music), there has been so far no strategic approach to European support to theatre. This action implements the New European Agenda for Culture, which announced specific initiatives in the most mature sectors. It is therefore proposed to replicate the two-step approach followed with music in its project “Music Moves Europe”: first identify problems this sector faces in relation to the overarching objectives of the programme, and second, design responses at European level such as support to circulation, training, professionalization, digital theatre, data collection, education, social integration, audience development, international promotion, etc.). In 2020, the project will consist in a general study of the theatre ecosystem, including existing support schemes, followed by a first dialogue with the sector to agree on the problem identification, before testing support actions, based on the experience of “Music Moves Europe”.

The mobility scheme for artists and professionals of the culture and creative sectors, initiated in 2018 and continued in 2019 will be consolidated in 2020. A continuity of the platform will be ensured but no specific budget for mobilities will be required in 2020 as the call for the first year of this action under the future programme should be launched.

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 2020:

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

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

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

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

Support for literary translation projects is regularly enhanced, building on feedback from Member States, publishers and the book sector as well as on the experience of the first five years of implementation. The main objectives of the action are to support cultural and linguistic diversity, to strengthen the transnational circulation of literature and to provide readers with better access to quality literature from languages other than their own. Within these main objectives, the action strives to encourage translations of literature from lesser used languages, translations of literature of less represented genres and has also proved a valuable tool for promoting winners of the EU Prize for Literature (EUPL). In 2020, support is provided for 2-year projects with a defined editorial strategy, proposing translation, publication and promotion of 'packages' of 3 – 10 literary works.

New calls for Networks, Platforms and the 3-year Literary Translation FPAs (Framework Partnership Agreements) are not foreseen before the end of the Programme. This creates the need for targeted activities aimed at increasing the visibility and impact of these actions and disseminating their results, as well as facilitating synergies.

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

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

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

The organisations in charge of the 4 EU Prizes (cultural heritage, architecture, music, literature)

were renewed in 2018 via new Framework Partnership Agreements and will continue their implementation in 2020 until end 2020/2021. In times of a rapidly changing communication context, it is important to maximise the Prizes' impact by raising their visibility beyond specialised target groups and the award ceremonies.

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

The EUPL has earned a name as a unique multinational and multilingual literary prize and achieved a primary recognized standard. This is a very good base from which to develop the EUPL further within the new framework agreement for the prize organisation established for the period 2019-2021. New methodologies and procedures, for example regarding the organisation of juries, may be considered and introduced, for example regarding the organization of the juries, where some changes have already been introduced in the 2019 edition. Promotion, communication and activities for authors and books will be increased and reinforced, for example with a stronger presence at the book fairs. By closer monitoring of publishers, authors, books and markets, for example as regards number of rights sold, translations produced and sales figures, the added value of the EUPL can be demonstrated.

European Capitals of Culture (ECOC) remain a flagship EU action with a positive effect on local economies and societies. They form a resourceful laboratory for policy reflection and experimentation on culture and Europe at city level. The Commission will continue promoting this action through the award of the Melina Mercouri Prize to designated cities as well as support given during the selection and monitoring of ECOC cities. In this respect, encouraging peer learning is an ongoing effort, and an initiative aiming at reinforcing the capacity building of ECOC delivery teams, which initiated in 2019 with the selection of a consortium following the publication of a call for tenders, will continue in 2020.

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

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

Given the broad range of stakeholders concerned by the Culture Sub-programme, there is a need to

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

Building on the "Music Moves Europe" structured dialogue with the music sector launched in May 2019 and which addresses the sector's specific needs in the short and medium-term, will continue in 2020. It will complement other actions in the framework of "Music Moves Europe", in terms of funding, including projects funded under Creative Europe and the implementation of the 2019 Preparatory Action, in terms of policy, through the actions on music in the new Council Work Plan for Culture (2019-2022). Based on small and medium businesses with a strong potential for growth and job creation, this sector has been strongly influenced by the digital shift: new distribution channels, powerful digital players, innovative start-ups, business models and consumption patterns have emerged. Music is also a powerful tool for cultural diversity, social inclusion and soft power diplomacy. In line with the programme's objectives, the support to the music sector will focus on distribution of European work in order to increase citizens' access to music in all its diversity, both offline (live performances) and online (streaming platforms). This focus on distribution, accompanied by actions to boost the mobility of artists and cross-border circulation of European repertoire, is intended to promote European cultural diversity as well as the competitiveness of a cultural sector which remains very strong on the global markets.

Finally, dialogues with stakeholders from other sectors (i.e. architecture, cultural heritage, book, high end, fashion) present an avenue that will be also pursued further in 2020, in the context of preparing the future programme supporting the cultural and creative sectors as from 2021.

4.3 Cross-Sectoral Strand

General overview

The Cross-sectoral Strand addresses common challenges and opportunities of the cultural and audio-visual sectors in the context of the digital shift, market fragmentation, and limited access to finance as well as limited exploitation of data by cultural operators. The strand supports both recurrent and innovative activities. In 2020, this strand will continue to be developed, building on the experience acquired so far.

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

Other activities funded under this strand react to (technological) innovation or to unexpected policy developments and will support the implementation of the new European Agenda for Culture and the Digital Single Market. 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.

The Cultural and Creative Sectors Guarantee facility was launched in July 2016. With a total budgetary appropriation for CCS GF of EUR 181m (EUR 121 million from Creative Europe budget and a top up of EUR 60 million from EFSI) in the 2016-2020 period and a targeted leverage effect of 5,7 the financial instrument may leverage over EUR 1 billion of additional funding for the cultural and creative industries.

Due to a continuous market demand and a positive market response, a second EFSI top-up of EUR 70 million has been agreed in order to increase the risk-bearing capacity of the CCS Guarantee Facility.

In 2020, the **Guarantee Facility** will build on the progress made so far. There has been strong market demand so that by the end of 2018, a total of 12 agreements with Financial Intermediaries were signed. The banks provided so far more than EUR 166.4 million in financing to 804 SMEs, accounting for more than EUR 523 million of investments. Those 12 transactions are expected to generate further EUR 900 million of leveraged financing over the next years.

The financial instrument is coupled with Capacity Building, which helps financial intermediaries better serve creative and cultural SMEs by providing high-level personalised consultancy and support. A framework agreement on capacity building was signed in May 2018. The delivery of the capacity building is currently underway.

Data analysis

The EU's participation as a member of the European Audiovisual Observatory (EAO) provides the relevant legal and statistical information as well as data and market analysis that are useful for the preparation of the action lines of the MEDIA Sub-programme and for the evaluation of their impact on the market.

The Commission will deepen cooperation with the European Audiovisual Observatory¹¹ to enable it to continue to build its knowledge base and competence whilst allowing the Commission to have at its disposal the relevant data that are essential to pursue policy development in the audiovisual field.

In 2020 activities of that was launched successfully in 2019 including IT development allowing a regular update of the data and ease of access by users. The Observatory will also work on the AVMS database and on extending data collection on TV content and gender. Other projects concern the MAVISE database of audiovisual media services and media literacy.

¹¹ Article 11 of the Regulation 1295/2013 of 11 December 2013 establishing the Creative Europe Programme 2014 to 2020.

Communication

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

Policy cooperation and innovation

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

In 2020, support will be renewed to bridging cultural and audiovisual content through digital means. Support will be given to pilot projects which will explore the potential for cross-sectoral collaboration in view of the launch of the Creative Innovation Lab in 2021 put forward by the Commission in the proposal for the successor Creative Europe post-2020. This action will implement project(s) at the cross roads between different cultural and creative sectors, including audiovisual), through the use of innovative technologies. It will also foster innovative cross-sectoral approaches and tools to facilitate access, distribution, promotion and monetisation of culture and creativity.

A workshop held in February 2019 with a variety of stakeholders from the cultural and creative sectors showed there was great interest in taking up this approach. The rich discussions allowed a set of design principles for the Creative Innovation Lab to be formulated, which the pilot projects should also follow:

- a problem solving approach should be taken towards addressing challenges for the cultural and creative sectors;
- audiences and the user experience are of paramount importance in scoping the problem;
- technology is an enabler in addressing key problems, rather than an objective on its own and support should be “tech neutral”;
- innovation will be supported as regards the creation, distribution and promotion of creative content, addressing cross-sectoral collaboration as well as the use of enabling technologies.

Studies and Evaluations

Following the European Expert Network on Culture and Audiovisual (EENCA), policy support will be needed with respect to the cultural and creative sectors in connection with the implementation of the New European Agenda for Culture and the Digital Single Market; a new tender needs to be launched. As foreseen in the relevant Decision (1622/2006/EC), an independent ex-post evaluation (launched in 2019) will be finalised in December 2020 on the two 2019 European Capitals of Culture, Matera (Italy) and Plovdiv (Bulgaria).

A general study, including a stakeholder consultation, will explore and propose actions under the successor programme to tackle issues, challenges and opportunities connected with new technologies, including artificial intelligence, blockchain and immersive technologies, fueled by the increasing availability of vast amounts of data. It will focus on opportunities such as developing new content and reaching wider audiences as well as issues such as the supply and demand of cultural products, including the protection of the freedom of choice for cultural and creative consumers.

Part II - Implementation of the Programme

This part details how the different sections of the programme will be implemented in 2020.

Budget Lines and Basic Act

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

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-205/05¹² apply for all actions referred to under this Work Programme, including with respect to third parties receiving financial support in the cases where the respective action involves financial support to third parties by grant beneficiaries in accordance with article articles 204 and 205 of the Financial Regulation (FR)¹³.

Countries other than EU Member States and EFTA/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:

¹² OJ EU C-205 of 19.07.2013.

¹³ Regulation (EU, Euratom) 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012, OJ L 193 of 30.7.2018, p.1.

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

The list of participating countries is found in the Programme Guide, where the conditions for their individual participation are specified¹⁴.

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

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

However, when a specific reference is made in the text to countries considered as having a medium production capacity, they shall be the following: Austria, Belgium, Denmark, Finland, Ireland, Norway, Netherlands, Poland, Sweden, and Switzerland¹⁵.

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

Bodies Implementing the Programme

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

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

The Commission is assisted by a Programme committee, within the meaning of Regulation 182/2011¹⁶, which adopts the annual work programme proposed by the Commission.

¹⁴ https://eacea.ec.europa.eu/creative-europe/library/eligibility-organisations-non-eu-countries_en.

¹⁵ Article 5 of the Creative Europe Regulation calls for a more level playing field taking account of low production capacity countries and/or countries or regions with restricted geographical and/or linguistic area. Therefore, since the entry into force of the Creative Europe Regulation, the annual Work Programmes refer to low, medium or high capacity countries. The information in the 2020 Work Programme reflects the revised level playing field arrangements adopted under the 2018 Annual Work Programme of Creative Europe, C(2017)6002 of 6 September 2017.

¹⁶ Regulation (EU) No 182/2011 of the European Parliament and of the Council of 16 February 2011 laying down the rules and general principles concerning mechanisms for control by Member States of the Commission's exercise of implementing powers, OJ L 55, 28.2.2011

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

Methods of Intervention

Grants

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

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

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

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.

For actions implemented through framework contracts (FWC), in case existing FWC cannot be used, the Commission will consider publishing calls for tender to award new FWC.

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 Article 209 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.

Methods of Intervention – Media Sub-programme

Grants

2.01 Support to Training

Index reference in budget table (WPI): 2.01

Priorities of the year and objectives pursued:

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

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

Expected results:

- To improve the capacity of the A/V sector to operate transnationally and internationally including knowledge-sharing, networking capabilities, talent development, marketing, promotion and innovation
- To improve the competitiveness of the A/V sector on European and international markets and to have a structural effect on European companies including testing new business models and enhancing the capacity to access finance, as well as through linkages with financial instruments
- To improve the circulation of European A/V works on international markets including audience development and new distribution models in particular in ways to reach new and young audiences
- To improve the capacity of the A/V sector to integrate digital and new technologies, including in the field of animation.
- To facilitate the sharing of knowledge and know-how amongst peers, notably via the support to mentoring initiatives.
- The support of 49 initiatives.

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

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

- a) Facilitating the learning and acquisition of new skills and expertise including in the field of animation; knowledge sharing from peers and senior professionals, notably via mentoring, with a focus on women, and best practices of dissemination among participating professionals;
- b) Enabling access to European and international professional markets, developing new business models and strengthening international cooperation in the audiovisual sector;
- c) Fostering co-operation between players from different groups of countries to ensure knowledge transfer and relevant mentorship opportunities and reinforcing the capacity of professionals from low production capacity countries¹⁷.

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

Eligible activities

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

¹⁷ Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Estonia, Greece, Hungary, Iceland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Portugal, Romania, Slovakia, Slovenia and any other participating country not listed but fulfilling the conditions referred to in Article 8 of the Regulation establishing the Creative Europe Programme.

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

Eligible Target Group(s):

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

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

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

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

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

B. Award criteria:

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

1. Relevance and European added value (30)

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

This criterion will take into account:

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

2. Quality of the content and activities (40)

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

This criterion will take into account:

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

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

This criterion evaluates the mechanisms to disseminate good practice and results beyond participants, the impact on participating professionals, single companies, the audiovisual sector and the digital distribution of works as well as impact on access to international networks and markets of individuals and companies.

This criterion will take into account:

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

4. Organisation of the project team (10)

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

This criterion will take into account:

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/X/2019	Third Quarter 2019	EUR 7.5M of which a maximum of 20% can be awarded to "International Actions"

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

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

production capacity countries) the EU grant is limited to a maximum co-financing rate of 80% of the total eligible costs.

2.02 Development of Audiovisual content – Single projects

Index reference in budget table (WPI): 2.02

Priorities of the year and objectives pursued

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

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

- the development of European audiovisual works, in particular films and television works such as fiction, documentaries, children's and animated films, as well as interactive works such as videogames and multimedia with enhanced cross-border circulation potential;
- activities aiming to support European audiovisual production companies, in particular independent production companies, with a view to facilitating European and international co-productions of audiovisual works including television works

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

Expected results

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

Description of the activities to be funded

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

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

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

Eligibility and award criteria

A. Eligibility criteria

Eligible applicants

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

European company:

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

Independent company:

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

Audiovisual production company:

Company whose main object and activity is audiovisual production.

Legally constituted company:

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

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

Company with a recent success:

The applicant must prove it has produced a previous work in the five years preceding the submission of the application that:

1. fulfils the same eligibility conditions in terms of genre, type and minimum length that apply to the works proposed for funding,
2. has been released or broadcast in at least one country other than that of the applicant after 01/01/2017 and before the date of submission of the application. The date taken into

account in verifying that commercial exploitation has taken place during this reference period is the date on which the international commercial exploitation took place (proof of date of official release in cinema, broadcast date or date of online distribution must be provided).

3. and for which the commercial nature of the distribution within the reference period can be proven. Commercial distribution online and distribution from international sales agent are accepted only if duly documented by a revenues report related to the reference period. In the case where no revenue reports are contractually available, the original agreement/proof of sale will be accepted. Screenings during festivals will not be accepted as a commercial distribution.

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.

Applicants must provide the requested information about the previous eligible work in the dedicated section of the electronic application form. In case the previous work in the application form is not eligible, the application will be ineligible even if the applicant is able to provide information on another previous work that respects the eligibility criteria.

Eligible activities

Only the development activities for the following projects are eligible:

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

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

The applicant company must own the majority of rights related to the project. No later than on the date of submission, the applicant must have a duly dated and signed contract covering the rights to

the artistic material included in the application. This must include at least: concept, subject, treatment, script or bible. The contract must be duly dated and signed by the author(s). If the project is an adaptation of an existing work (novel, biography etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation to this work with an option agreement or transfer of rights contract duly dated and signed.

The following projects are ineligible:

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

Eligible applications

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 (55): This criterion evaluates the quality of the project and the potential for European distribution and audience reach.

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

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

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

Detailed description of the award criteria and breakdown of points:

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

1a)

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

OR

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

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

1c)

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

OR

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

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

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

2. Quality of the development strategy (10)

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

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

3a) The European and international distribution strategy (15 points)

Relevance of the distribution strategy regarding

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

3b) The European and international marketing strategy (10 points)

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

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

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

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/XX/2019	Third Quarter 2019	EUR 5.4M

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

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

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

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

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

2.02 Development of Audiovisual Content – Slate Funding

Index reference in budget table (WPI): 2.02

Priorities of the year and objectives pursued

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

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

- the development of European audiovisual works, in particular films and television works such as fiction, documentaries, children's and animated films, as well as interactive works such as videogames and multimedia with enhanced cross-border circulation potential;
- activities aiming to support European audiovisual production companies, in particular independent production companies, with a view to facilitating European and international co-productions of audiovisual works including television works.

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

The scheme will also provide an entry point for emerging talent, giving them the opportunity to produce a short film supported by the strong foundation provided by experienced companies.

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 73 Slate Funding proposals.

Description of the activities to be funded

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

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

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

Eligibility and award criteria

A. Eligibility criteria

Eligible applicants

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

European company:

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

Independent company:

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

Audiovisual production company:

Company whose main object and activity is audiovisual production.

Legally constituted company:

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

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

Company with a recent success:

The applicant must prove it has produced a previous work in the five years preceding the submission of the application that:

1. fulfils the same eligibility conditions in terms of genre, type and minimum length that apply to the works proposed for funding,
2. has been released or broadcast in at least three countries other than that of the applicant after 01/01/2017 and before the date of submission of the application. In case of linear broadcast, 3 different broadcasters are necessary. The date taken into account in verifying that commercial exploitation has taken place during this reference period is the date on which the international commercial exploitation took place (proof of date of official release in cinema, broadcast date or date of online distribution must be provided).
3. and for which the commercial nature of the distribution within the reference period can be proven. Commercial distribution online and distribution from international sales agent are accepted only if duly documented by a revenues report related to the reference period. In

the case where no revenue reports are contractually available, the original agreement/proof of sale will be accepted. Screenings during festivals will not be accepted as a commercial distribution.

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.

Applicants must provide the requested information about the previous eligible work(s) in the dedicated section of the electronic application form. In case the previous work(s) in the application form is (are) not eligible, the application will be ineligible even if the applicant is able to provide information on another previous work that respects the eligibility criteria.

Eligible activities

Only the development activities for the following projects are eligible:

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

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

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

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

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

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

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

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

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

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

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

Eligible applications

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

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

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

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

B. Award criteria

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

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

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

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

Detailed description of the award criteria and breakdown of points:

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

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

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

1b) Ability of the company to adapt to a competitive and changing audiovisual landscape and to improve its market position by being innovative in its activities in terms of genres, formats, platforms, emerging talents or new territories (10 points)

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

- Quality and creative potential of each projects
 - strength and distinctiveness of idea/subject matter/project focus
 - premise
 - dramatic potential
 - narrative choices
 - quality of the writing
 - character development
 - world of story
 - visual approach

- art work
- Adequacy of the development plan and development budget to the needs of each project
- Sufficiency of detail
- Adequacy of development schedules planned

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

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

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

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

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

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

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

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

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

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

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

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

Additional "automatic" points for:

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2019	Third Quarter 2019	EUR 12.5M

The minimum contribution per action is of EUR 70.000.

The maximum contribution per action is of:

- EUR 200.000 for a Slate without a short film project.
- EUR 210.000 for a Slate with the addition of a short film project.
- EUR 150.000 for a Slate with only creative documentaries and without a short film project.
- EUR 160.000 for a Slate with only creative documentaries and with the addition of a short film project.

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

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

2.03 Support for Development of European Video Games

Index reference in budget table (WPI): 2.03

Priorities of the year and objectives pursued

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

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

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

- the development of European audiovisual works in particular films and television works such as fiction, documentaries, children's and animated films, as well as interactive works such as video games and multimedia with enhanced cross-border circulation potential.

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

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 32 Video Games projects

Description of the activities to be funded

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

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

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

Video Game production company:

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

Legally constituted company:

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

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

Company with a recent success:

The applicant must prove it has produced or developed a previous eligible video game that has been commercially distributed after 01/1/2017 and before the date of submission of the application. Concerning the production of a previous video game, having been sub-contracted to develop and/or produce a previous eligible video game is not considered as a track record for a recent success. Personal credits cannot be considered as track records either. An Early Access game is not eligible as a recent success because it is not a completed video game yet and is still being developed. To prove the commercial distribution of a previous eligible video game, the applicant must provide a relevant sales report over the reference period.

Applicants must provide the requested information about the previous eligible video game in the dedicated section of the electronic application form. In case the previous video game in the application form is not eligible, the application will be ineligible even if the applicant is able to provide information on another previous video game that respects the eligibility criteria.

Eligible activities

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

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

The applicant company must own the majority of rights related to the project. No later than on the

date of submission, the applicant must have a duly dated and signed contract covering the rights to the artistic material included in the application. If the project is an adaptation of an existing work (literary, audiovisual, comic-strip etc.), the applicant must also hold the majority of the rights relating to the rights of adaptation to this work.

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

The following projects are ineligible:

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

Eligible applications

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

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

B. Award criteria

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

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

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

4. Dissemination of project results (20): This criterion evaluates the distribution, communication and

marketing strategy and suitability for the target audience including accessibility features.

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

Detailed description of the award criteria and breakdown of points:

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

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

1b) Quality of the content (10 points)

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

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

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

2a) Innovative techniques (10 points)

Innovative aspects in terms of

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

2b) Innovative content (10 points)

Innovative aspects in terms of

- storytelling
- visual/graphic approach
- musical/sound approach

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

3a) The development strategy (10 points)

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

3b) Potential for European/international exploitation (10 points)

- Transnational appeal taking into account
 - the subject,
 - the type of game

- Potential to cross borders taking into account
 - the creative team,
 - the story and characters,
 - the strategies presented

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

4a) The distribution strategy (10 points)

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

4b) The communication and marketing strategy (5 points)

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

4c) Suitability for the target audience (5 points)

- Identified target audience taking into account
 - gender,
 - age,
 - game rating (PEGI or equivalent),
 - type of users and platforms
- Project adapted to the target audience
- Project encouraging accessibility for gamers with disabilities and other impairments

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

5a) The financing strategy (5 points)

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

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

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

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2019	Third Quarter 2019	EUR 3.78M

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

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

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

2.04 Support to Television Programming of Audiovisual European Works

Index reference in budget table (WPI): 2.04

Priorities of the year and objectives pursued:

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

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

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

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

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

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

Expected results:

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

Description of the activities to be funded

The TV Programming scheme supports television works presenting:

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

These works can be Dramas, Animations or Creative Documentaries.

Eligibility and award criteria

A. Eligibility criteria:

Eligible applicants

Applicants shall be independent European audiovisual production companies.

A European company is a company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other

European countries participating in the MEDIA Sub-programme and registered in one of these countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

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

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

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

Eligible activities

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

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

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

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

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

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

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

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

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

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

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

The following projects are ineligible:

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

B. Award criteria:

1. Relevance and European added-value (20)

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

This criterion will take into account:

- European dimension of the financing of the project: percentage of non-national financing, strategies of the producer and efforts made to reach the confirmed financing, originality and innovation of the financing structure: **0-15 points**;
- European co-production: existence of European co-production between two production companies from different countries; level of cooperation on creative aspects, level of cooperation between countries with different market sizes, including distribution of MEDIA grant among co-producers: **0-5 points**;

2. Quality of the content and activities (55)

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

This criterion will take into account:

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

3. Dissemination of project results (20)

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

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

The scores have to respect the following structure:

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

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

For works from Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Estonia, FYROM, Greece, Hungary, Iceland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Portugal, Romania, Republic of Serbia, Slovakia, Slovenia¹⁸: **10-20 points**

4. Organisation of the project team (5)

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

Additional "automatic" points are awarded for:

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2019	Third Quarter 2019	EUR 13.5M

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

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

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

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

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

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the

¹⁸ And any other eligible country not specified here.

project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

2.05 Support to International co-production funds

Index reference in budget table (WPI): 2.05

Priorities of the year and objectives pursued:

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

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

The MEDIA Sub-programme shall provide support for:

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

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

- Support international co-production funds based in a country participating in the MEDIA Sub-programme in order to facilitate the 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.

Expected results:

- Strengthening the cooperation between European and international operators
- The support of 1 international co-production fund that support some 5-10 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:

- strengthening circulation and distribution of international co-productions

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

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

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

Eligible activities

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

- Implementation of concrete distribution strategy aiming at the better circulation of the supported works. The film shall be distributed in at least 3 territories out of which at least one country participating in MEDIA Sub-programme and at least one Third country.

Projects supported by funds should comply with the following:

- Projects must be submitted by audiovisual entities established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries.
- Projects must be co-produced with at least one producer from a country which is participating neither in the MEDIA Sub-programme nor member of Eurimages.
- The share of the co-producer(s) coming from countries participating in the MEDIA Sub-programme must amount to a minimum of 20%. Under no circumstances the share of the

co-producer(s) coming from countries participating in the MEDIA Sub-programme can exceed 70%.

- No other eligibility criteria can be proposed by the funds, except when related to the definition of lists of third party countries. The funding of projects cannot in any way be limited to operators of the country in which the co-production fund is based.
- The maximum amount of funding per project is EUR 60,000 for distribution.
- The funding agreement offered by the fund can only be concluded with an entity from a country participating in the MEDIA Sub-programme. The funding does not need to be spent in Europe.

B. Award criteria

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

Relevance and European added value (40 points)

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

This criterion will take into account:

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

Quality of the content and activities (30 points)

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

This criterion will take into account:

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

- The cost-efficiency of the action (**5 points**).

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

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

This criterion will take into account:

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

Organisation of the project team (5 points)

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

This criterion will take into account:

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/X/2019	Fourth Quarter 2019	EUR 0.5M

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

2.06 Support for the Distribution of non-national films - The Cinema Selective Scheme

Index reference in budget table (WPI): 2.06

Priorities of the year and objectives pursued:

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

- supporting theatrical distribution through non-national marketing, branding, distribution and exhibition of audiovisual works.

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

- establishing systems of support for the distribution of non-national European films through theatrical distribution and on all other platforms as well as for international sales activities; in particular the subtitling, dubbing and audio-description of audiovisual works.

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

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

Expected results:

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

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

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

Support for some 20 projects.

Description of the activities to be funded

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

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

A. Eligibility criteria:

Eligible applicants

Applicants shall be European sales agents companies.

European company

Company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Member States of the European Union or nationals of the other European countries participating in the MEDIA Sub-programme and registered in one of these countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

European sales agents

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

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

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

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

Eligible activities

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

A minimum of 7 different distributors must be attached to the project. Out of the 7 distributors: at least 3 from high/medium capacity countries¹⁹ and at least 2 from small/very small capacity countries²⁰.

The distributors must commit to carry out the distribution of the film on their territories via a letter of intent.

The film must be released

- between 1st March 2020 and 1st September 2021 (first deadline)
- between 1st September 2020 and 1st March 2022 (second deadline)

for the costs to be eligible.

The film must comply with the following eligibility 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 2019 at the earliest;

¹⁹ FR, DE, IT, ES, UK, AT, BE, PL, NL

²⁰ All eligible territories except FR, DE, IT, ES, UK, AT, BE, PL, NL

- it must not consist of alternative content (operas, concerts, performance, etc.), advertising, pornographic or racist material or advocate violence;
- films must have a production budget of maximum EUR 15M²¹ ;
- 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. Elements such as opening credits, 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 participation²² of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme and credited as such;
- the film must have an interoperable standard identifier, such as ISAN or EIDR, to be provided by the coordinator.

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

B. Award criteria:

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

1. Relevance and European added value (30)

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

In particular, the following will be assessed:

- The quality of the grouping: experience of the sales agent on pan-European projects, number of distributors involved, taking into account their experience and involvement in the project. (10 points)
- The European and international dimension of the project: global strategy by the sales agent, geographic coverage, cultural and linguistic diversity, taking into account the nationality of the film. This sub-criteria will take into account the entire outreach of the project: European dimension of the grouping of third parties, but also confirmed theatrical releases and

²¹ The monthly rates applicable at the time of submission must be used.

²² The guidelines will specify how the participation of professionals is calculated.

partnerships with online platforms or festivals that are outside the support to third parties but which expand the scope of the project. (10 points)

- The promotion and coordination activities by the sales agent to foster coordinated pan-European release such as cooperation with the production company, production of common material, release date coordination, market events, cross border strategy, etc. This sub-criteria will look at the action plan as part of the project but also at all other actions already carried out in preparation of the application (10 points)
-

2. Quality of the content and activities (45)

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

- The potential of the film to reach a European audience. This sub-criteria will look at the market potential of the film, taking into account the quality of the SA promotion campaign and material submitted, and potential for additional visibility (such as awards, festival selection, adaptation of best-seller, etc) (15 points)
- National promotion strategies. This sub-criteria will look at the quality of the national distribution strategies submitted by the third parties: taking into account the targeted audience and expected results, and their feasibility in light of the involvement of the distributors, their budget and the potential of the film (15 points)
- Cost-effectiveness of the project: this sub-criteria will look at the cost-effectiveness of the SA's promotion and coordination of each national campaign, in light of the potential of the film. Elements such as sharing of material and economy of scale will be taken into account (15 points)

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

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

In particular, the following will be assessed:

- Other activities that would bring additional revenues for the film and strategy to reach markets that are not part of the project, whether European or non-European, in theatres or online (5 points)
- Production of an international trailer (5 points)
- Dissemination of results to the programme (5 points)

4. Coordination (10)

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

In particular, the following will be assessed:

- Methodology to gather third parties output (strategy, results and costs)
- Methodology regarding the monitoring of third parties costs

- Methodology regarding the allocation of the funds
- Transparency on the management of the support to third parties

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA xx/2019	Third Quarter 2019	EUR 9.85 M A maximum 25% of the budget will be allocated to films with a production budget superior to EUR 10M

Maximum possible rate of co-financing of the costs:

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

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

2.07 Support for the Distribution of non-national films - Distribution and Sales Agent Automatic Scheme

Index reference in budget table (WPI): 2.07

Priorities of the year and objectives pursued:

Encourage and support the wider transnational distribution of recent European films by providing funds to distributors and sales agents, based upon their performance on the market, for further reinvestment in the acquisition, 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 340 actions in favour of recent non-national European Films.

Description of the activities to be funded

The support works in two phases:

1. The generation of a potential fund which will be calculated according to the performance of the company on the European market during the reference period.
2. The implementation of the action: the potential fund thus generated by each company must be reinvested in:

Action 1 - Distributors

- 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.

Action 2 – Sales Agents

- 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.

Eligibility and award criteria:

A. Eligibility criteria:

Eligible applicants

The scheme is opened to European companies active in the audiovisual sector.

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

Natural persons may not apply for a grant except self-employed persons or equivalent (i.e. sole

traders) where the company does not possess legal personality separate from that of the natural person.

Action 1 – Support to Distributors:

The applicant must be a cinema / theatrical distributor 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.

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 requested²³.

In the event that distribution activities are shared between several companies, the contracts/agreements between these companies must be disclosed to the Agency. The Agency will consider as compliant the company which meets all the criteria and actually executes the distribution of the film in the country in line with the above conditions. 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.

Action 2 – Support to Sales Agents:

The applicant company must be a European Sales Agent.

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

The sales agent must be appointed by the producer of each film declared or supported 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.

²³ 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.

Eligible activities

To generate the potential fund and to qualify for re-investment measures, films must comply with the following eligibility 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 2016 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. Elements such as opening credits, 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 participation²⁴ of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme and credited as such.

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

1. Generation of a potential fund

The potential fund is proportional to the number of paying admission tickets sold for non-national European films in countries participating in the MEDIA Sub-programme, up to a fixed ceiling per film and adjusted for each country, in the reference period (2019).

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

- they must be achieved between 1st January and 31st December 2019;
- 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;

²⁴ The guidelines will specify how the participation of professionals is calculated.

- they must be clearly identifiable and certified by the national authority designated by the Member States;
- they must be declared by distributors who are eligible in the country;
- the films must be eligible non-national European films in the country of distribution.

For Action 2 – Support to Sales Agents: only eligible admissions submitted by eligible distributors under action 1 are taken into account for the calculation of the fund.

2. Reinvestment (eligible cost):

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

Action 1 – Support to Distributors

Film financing:

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

Promotion & Advertising:

- the release of eligible non-national European films (promotion and advertising, digitisation and transcoding cost).

Costs related to film financing can be eligible up to 75% of the total direct reinvestment budget.

Action 2 – Support to Sales Agents:

Film financing:

- minimum guarantees or advances paid for the international sales rights on eligible non-national European films;

Promotion & Advertising:

- the promotion, marketing and advertising on the market of eligible non-national European films.

Costs related to film financing can be eligible up to 75% of the total direct reinvestment budget.

B. Award criteria:

A potential fund will be attributed on the basis of the eligible admissions achieved by the European non-national films distributed by eligible distributors in the reference year as set out in the call for proposal (i.e. 2019).

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

The support will take the form of a potential fund available to distributors and sales agents 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:

Action 1 - Support to Distributors

Eligible admissions are generated by eligible non-national European films up to a limit fixed per film and per country²⁵.

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

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

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

Action 2 – Support to Sales Agents

Admissions must be achieved by European non-national films and declared by eligible distributors under action 1.

The amount of the potential fund will be calculated by valorising the activities of the sales agent

²⁵ Admissions declared under a previous call for a same film are taken into account to determine the maximum number of admissions eligible under this call

during the reference year (step 1) and by multiplying the number of eligible admissions approved under action 1 by a fixed amount per admission (step 2).

A maximum support of 75.000€ will be allocated per film.²⁶

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA/27/2018	October 2018	EUR 24,35M
Call for Proposals EACEA/29/2018	October 2018	EUR 3.5M
Call for Proposals EACEA xx/2019	3rd Quarter 2019 ²⁷	

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.

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form.

2.08 Promotion of European audiovisual works online

Index reference in budget table (WPI): 2.08

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;

²⁶ Support awarded under a previous call for a same film are taken into account to determine the maximum support under this call

²⁷ The indicative allocation of 27.5M€ for this call is subject to the inclusion of this call in the 2021 Work Programme.

- to promote new distribution modes in order to foster the development of new business models.

Expected results:

- Strengthen the attractiveness of legally provided European Video On Demand (VOD) services,
- Increase the collaboration across borders between European VOD services and, potentially, the network effect,
- Improve the digital circulation of European audiovisual works,
- Increase the supply and the visibility and prominence of European audiovisual works on VOD services,
- Increase the audience of European films online
- Develop new business models.
- The support to 37 projects.

Description of the activities to be funded

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

Action 1: Actions such as digital promotion, marketing, branding, tagging and development of new offers by existing VOD services offering a majority of European²⁸ films. The aim of the action is to improve the visibility, discoverability and global audience of European audiovisual works.

Action 2: Collaboration across borders between European VOD services;

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

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

²⁸ '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.

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

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

Taking into account these results, it seems appropriate to provide a more stable support to the circulation of factual cultural content on line, through a new action aimed at supporting the provision of subtitles to European cultural TV programming across Europe. As such, this action contributes to the objectives of the promotion of EU works on line scheme.

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

For Action 4:

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

ARTE is a key player in the European cultural audiovisual environment. The quality of its programming, its efforts in investment in new technologies, as well as its clear transnational dimension and multilingual offer are well recognized across Europe. Since 2014, ARTE has been developing a multilingual offer in English, Spanish, Polish and Italian for a selection of the programmes they broadcast in Germany and France, with support from the EP pilot projects and preparatory actions. The programmes are currently available online in six languages on the channel's website (www.artetv), connected TV and mobile apps for smartphones and tablets. Through this

linguistic choice ARTE has the potential to reach almost 70% (i.e. about 350 million people) of Europe's 508 million citizens in their mother tongue. ARTE cross border cultural offer is unmatched by any other European broadcaster.

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

ARTE GEIE

Address, entity registration number:

4 quai du Chanoine Winterer

67 000 Strasbourg

FRANCE

Entity registration number: 382865624

Eligible activities

Only those applications corresponding to one of the four 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 40% 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.

The VOD services should guarantee prominence of European audiovisual works.

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

European content should comply with the following conditions:

- The audiovisual work must be a fiction, an animation or a creative documentary, including feature films (i.e. feature length films), TV films or series and short films.
- Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is.
- Produced with the significant participation²⁹ of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

Action 2. Collaboration across borders between European VOD services

The aim of the action is to increase cross-border collaboration between existing European VOD services. This cooperation should aim at improving the quality and the competitiveness of the European VOD services in order to strengthen the visibility, discoverability and the global audience of European audiovisual works. Projects should propose collaborative actions with the objective of mutualising and sharing costs on activities such as technological development, editorial line, collective intelligence, etc.

The proposal must be submitted by a group of applicants (consortium) involving at least three VOD services coming from three countries participating in the MEDIA Sub-programme.

²⁹ '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.

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 **aggregated catalogue** of titles of the VOD services involved in the grouping must meet the following requirements:

- It must be constituted by at least a total of 1000 available audiovisual works.
- It must be constituted by at least 40%_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.

The VOD services should guarantee prominence of European audiovisual works.

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

European content should comply with the following conditions:

- The audiovisual work must be a fiction, an animation or a creative documentary, including feature films (i.e. feature length films), TV films or series and short films.
- Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is.
- Produced with the significant participation³⁰ of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

³⁰ '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

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

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

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

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

Eligible content: European audiovisual work

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

European content must comply with the following conditions:

- Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is;
- Produced with the significant participation³¹ of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme.

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

accompanying the call for proposal.

³¹ 'Significant participation' is defined as having more than 50% of the points on the basis of a table listing the major participants of an audiovisual work (e.g. director, scriptwriter, actor) which will be included in the guidelines accompanying the call for proposal.

The purpose of this action is to provide support to the provision of subtitles (covering at least five MEDIA countries' languages) for a minimum of 300 hours of diverse European factual cultural content. It must also aim at guaranteeing the online dissemination of this subtitled content in at least 10 countries (including at least 5 different speaking-language MEDIA territories). The content covered by the action must have a strong cultural added value (for instance it might include feature films, TV series, documentaries, TV magazines, and programmes with a culture dimension on a wide variety of topics – like history, travel, investigations, the arts, culture, science, geopolitics and society).

B. Award criteria

Action 1

1. Relevance and European added value (40 points)

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

This criterion will take into account:

- The added-value of the project compared to the current activities of the VOD service (**15 points**),
- The relevance of the project vis-à-vis the objectives and the targeted projects of the call for proposals, in particular the objective to improve the visibility, discoverability and global audience of European works (**15 points**),
- The extent, European dimension and scope of the programmes in the catalogue (**10 points**),

2. Quality of the activities (40 points)

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

This criterion will take into account:

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

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

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

This criterion will take into account:

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

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

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

Action 2

1. Relevance and European added value (40 points)

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

This criterion will take into account:

- The added-value of the project compared to the current position of the VOD services involved in the grouping **(15 points)**,
- The relevance of the project vis-à-vis the objectives and the targeted projects of the call for proposals, in particular the objective to increase the quality and competitiveness of the VOD services involved in the grouping **(10 points)**,
- The scope, size, cross-border dimension of the grouping **(15 points)**,

2. Quality of the activities (35 points)

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

This criterion will take into account:

- The adequacy of the methodology to the objectives pursued by the project, including the market analysis, the terms of the collaboration, the timing of the activities **(15 points)**,
- The quality and the innovative aspects of the implemented activities in order to increase the quality and competitiveness of the VOD services involved in the grouping **(15 points)**,
- The feasibility and cost-efficiency of the project **(5 points)**.

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

This criterion assesses the impact of the support on the quality and competitiveness of the VOD services involved in the grouping and the strategies for developing their sustainability.

This criterion will take into account:

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

4. Organisation of the grouping (10 points)

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

Action 3

1. Relevance and European added value (30 points)

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

This criterion will take into account:

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

2. Quality of the activities (40 points)

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

This criterion will take into account:

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

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

This criterion assesses the dissemination of the project's results in view of ensuring the share of information / transparency, the impact of the action on the potential audience of European audiovisual works and the strategies for developing the sustainability of the action.

- The impact of the project on the potential audience and/or the potential circulation's level of European audiovisual works **(5 points)**,
- The capacity to improve the efficiency of relationships between the various sectors of the European audiovisual industry (producers, distributors, sales agents, festivals, cinemas, VOD services...) **(5 points)**,
- The methodology proposed for collecting, analysing and disseminating data in order to share the results, to guarantee the transparency of the project, to propose an exchange of knowledge and best practices and to optimise the visibility of the EU support **(10 points)**.

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

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

This criterion will take into account:

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

Action 4

1. The relevance of the project and its expected results to the objectives of the call **(20 points)**
2. European added value in terms of language diversity, geographic coverage and coverage of multiple viewpoints **(20 points)**
3. Quality of the proposed methodologies & organisation of the project team **(30 points)**
4. Expected audience figures, substantiated by an outreach plan **(20 points)**
5. Efficient use of financial resources **(10 points)**

Implementation by EACEA

Indicative timetable and indicative amount

For Actions 1, 2, 3

Reference	Date	Amount
-----------	------	--------

Call for Proposals EACEA/XX/2019	Third quarter 2019	EUR 10.1M
-------------------------------------	--------------------	-----------

For Action 1 an indicative amount of EUR 2.5M.

For Action 2 an indicative amount of EUR 2.5M.

For Action 3 an indicative amount of EUR 5.1M.

Maximum possible rate of co-financing of the eligible costsTV - The EU grant is limited to a maximum co-financing rate of total eligible costs of 40% for Action 1 and 60% for Actions 2 and 3.

In case, within any of the three actions, the number of received proposals fulfilling all the criteria of the call is not sufficient to allocate the full indicative budget for the action, the remaining funds may be reallocated to one of the other actions.

For Action 4

Reference	Date	Amount
Grant for action (Article 195 f of Financial Regulation)	Second quarter 2020	EUR 2M

For Action 4 an indicative amount of 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.

2.09 Cinema Networks

Index reference in budget table (WPI): 2.09

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.

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 2021.

B. Award criteria:

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

1. Relevance and European added value (35)

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

The following will be assessed:

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

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

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

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

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

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

- Efficiency
- Effectiveness
- Intervention logic
- Monitoring of results

3. Communication and dissemination (40)

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

The following will be assessed:

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

4. Quality of the network (5)

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

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

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

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA XX/2019	Third Quarter 2019	EUR 10.9M

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

2.10 Film Education

Index reference in budget table (WPI): 2.10

Priorities of the year and objectives pursued:

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

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

The MEDIA Sub-programme shall provide support to:

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

The objective of the 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 8 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 to increase the contribution that existing European films and audiovisual works, including curated catalogues of films, make towards education.

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

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

Eligible activities

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 to increase the contribution that existing European films and audiovisual works, including curated catalogues of films, make towards education. The project should be based on a significant proportion (at least 50%) of European films.

Projects require at least 3 partners, of which at least 2 must come from the film education sector. The partners must be based in 3 countries participating in the MEDIA Sub-programme and cover at least 3 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 the targeted audiences.

- Relevance:

Assessment of the potential of the project to promote and increase audience's interest in, awareness and knowledge of European films, including non-national and heritage films, in particular among young audiences.

Evaluation of the project's capacity to increase the overall educational contribution of existing European films and audiovisual works **(15 points)**.

- European dimension/European added value:

Assessment of the European dimension of the project in terms of partnership, content, geographic and cultural diversity of European films.

Assessment of the European added value of the project compared to the core activities of the applicants and their partners. **(15 points)**

2. Quality of the content and activities (40)

This criterion will assess the overall quality of the project, including its format, its methodology, the films' selection process, its target group, its educational and pedagogical methods, feasibility, cost-efficiency and innovative aspects, including the strategic use of digital technology and different distribution platforms.

- Overall quality of the project:

Assessment of the overall methodology of the project, including the format, the coherence, the needs' analysis and the evaluation of the desired outputs. Assessment of the target groups/territories, film selection and pedagogical methods **(25 points)**;

-Feasibility and cost-efficiency:

Assessment of the feasibility of the project and its cost-efficiency in relation to the objectives to be reached **(5 points)**;

- Innovation:

Assessment of the innovative aspects of the project, in particular the strategic use of digital technology **(10 points)**.

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

This criterion will assess 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.

- Dissemination of knowledge and impact:

Assessment of the strategy for promoting the project and for the dissemination of its results, in particular the exchange of knowledge and best practices. Assessment of the project's impact and capacity to raise the overall interest in European films and to inform policy and practice within the film education sector **(15 points)**.

- Sustainability and strategies for collecting and analysing the results obtained:
Assessment of the methods for collecting and analyzing data on the project's results and strategies to ensure the sustainability of the project (**5 points**).

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, as well as the distribution of the roles and responsibilities vis-à-vis the objectives of the action.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA/XX/2019	Third quarter 2019	EUR 1.9M

Maximum possible rate of co-financing of the eligible costs - The EU grant is limited to a maximum co-financing rate of 70% of total eligible costs.

The minimum EU requested grant shall be EUR 200.000.

2.11 Support to Festivals

Index reference in budget table (WPI): 2.11

Priorities of the year and objectives pursued:

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

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

Expected results:

Action 1 - Support to Festivals

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.

Action 2 - Support to European Networks of Festivals

- To reinforce sustainability of European networks of festivals aiming to enhance cooperation among members through joint activities strategies
- To increase the effectiveness and professionalization of European networks of festivals with the aim to increase promotion and circulation of European films to growing audiences across Europe
- To foster exchange of knowledge and good practices, achieve economies of scale and resource efficiency in a digital context
- The support of some 3 to 5 Networks of festivals fulfilling these goals.

Description of the activities to be funded

Action 1 - Support to Festivals

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

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

- place strong emphasis on European films in general and especially films from countries with a low audiovisual production capacity;
- place strong emphasis on non-national European programming and geographic diversity of non-national European programming;
- demonstrate interest to further develop collaboration and partnerships with other European film festivals across borders to increase resource efficiency including subtitling/dubbing, online viewing platforms etc.

Action 2 - Support to European Networks of Festivals

European Networks of Festivals taking place in countries participating in the MEDIA Sub-programme aiming to further develop effective collaboration and partnerships across borders and to elaborate strategies for joint activities in order to expand interest for European audiovisual works.

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. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

Action 1 is open to one European entity.

Action 2 is open to a European network comprising of a coordination entity and a minimum of 3 member organisations. Coordination entity and member organisations must be legally established in different participating countries.

The coordination entity submits the application on behalf of all member organisations and has to be capable to represent the members of the network in any contractual relationship with the Agency that may be concluded if the network is selected. Applications must include letters of intent from member organisation confirming their participation.

Eligible activities

For Action 1 and 2:

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

By audiovisual festival is understood an event:

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

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

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

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

Activities must start during the following periods:

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.

For Action 1

Activities must start during the following periods:

- For proposals submitted under the first deadline the activity start date must be between 01/05/2020 and 31/10/2020.
- For proposals submitted under the second deadline the activity start date must be between 01/11/2020 and 30/04/2021.

For Action 2

The eligible activities for the network are those in relation to:

- Coordination of the network members and activities relating to its sustainable structured development (e.g. collaborative events; sharing of know-how and information; communication among members)
- Provision of financial support to third parties (members of the network) for the implementation of joint activities in line with the priorities and objectives of the call (the maximum amount of funding per member is EUR 30,000)

B. Award criteria:

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

Action 1 - Support to Festivals

1. Relevance (30)

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

This criterion will take into account:

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

2. Quality of the content and activities (35)

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

This criterion will take into account:

- The quality and impact of actions put in place towards collaboration and partnerships with other European film festivals across borders (20 points).
- The European dimension and the festival's strategy to put forward/ highlight the programming devoted to European non-national films and the programming originating from countries with low audiovisual production capacity (10 points)
- The geographic diversity and the festival's strategy to extend the number of eligible countries represented (5 points)

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

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

This criterion will take into account:

- The size of the audience taking into account the overall size of the festival and the potential audiences (10 points)

- The level of participation of the professional community, partnerships with other festivals, the efficiency of the mechanisms facilitating commercial or alternative circulation of the featured European films and the use of digital technologies (10 points)
- The efficiency and quality of the actions implemented to promote the programming and the European talents during and beyond the event (10 points)

4. Organisation of the team (5)

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

This criterion will take into account:

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

Action 2 - Support to European Networks of Festivals

1. Relevance (30)

This criterion assesses the relevance of the network to achieve the objectives of this call.

This criterion will take into account:

- Clarity and relevance of the scope of the network (10 points)
- Relevance of the network strategy to reach a structured effective and sustainable coordination including economies of scale and resource efficiency (10 points)
- Added-value of the scope of the network beyond the sole interest of the members (10 points)

2. Quality of the content and activities (30)

This criterion assesses the quality of the strategies for joint activities, the potential of intended deliverables, the cost-efficiency of the working arrangements.

This criterion will take into account:

- Quality, clarity and robustness of the strategies for joint activities (10 points)
- Potential of the strategies for joint activities to increase the interest of audiences in European audiovisual works (10 points)
- Cost-efficiency of the working arrangements in terms of appropriate allocation of the budget and human resources (for this purpose the estimated budget will be taken into account) (10 points)

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

This criterion assesses the network's approach to promoting, communicating and disseminating its joint activities and to foster knowledge sharing and sharing of best practices.

This criterion will take into account:

- Efficiency of the mechanisms to communicate among the members and share knowledge and best practices (10 points)
- Efficiency and adequacy of the strategy to disseminate network results of joint activities (10 points)

4. Quality of the network (20)

This criterion assesses the geographical composition of the network and the distribution of the roles and responsibilities regarding the specific objectives of the proposed action.

This criterion will take into account:

- Geographical coverage within the network (10 points)
- Coherence and complementarity of the coordination entity and member teams in terms of distribution of the roles and responsibilities in the activities described in the application (10 points)

Implementation by EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for Proposals EACEA/XX/2019	Third quarter 2019	EUR 3.7M

For Action 1 an indicative amount of EUR 1.6M is available for each of the two deadlines.

The financial contribution per project is between EUR 19.000 and EUR 75.000.

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

For Action 2 an indicative amount of EUR 500.000 is available.

The maximum contribution per selected network is EUR 180.000.

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

2.12 Support to Market access

Index reference in budget table (WPI): 2.12

Priorities of the year and objectives pursued:

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

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

Expected results:

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

Description of the activities to be funded

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

- Facilitating European and international co-productions including short films, video games, television series and cross media;
- Facilitating access to professional audiovisual trade events and markets and the use of online business tools inside and outside Europe;
- Facilitating the circulation of European works, including shorts, in Europe and worldwide on all platforms in all formats.

Eligibility and award criteria

A. Eligibility criteria

Eligible applicants

Entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.), established in one of the countries participating in the MEDIA Sub-programme and owned directly or by majority participation, by nationals from such countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

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

Eligible activities

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

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

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

Online tools encouraging business to business exchanges as well as VOD and digital cinema distribution platforms are not eligible.

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

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

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

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

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

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

different MEDIA Sub-programme countries. Attention should be given to promoting the uptake of new digital tools and business methods.

Activities shall take place from between mid-2020 and mid-2021. The action should last for a period of 12 months.

B. Award criteria

Action 1

1. Relevance and European added-value (30)

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

This criterion will take into account:

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

2. Quality of the content and activities (30)

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

This criterion will take into account:

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

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

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

This criterion will take into account:

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

4. Organisation of the project team (10)

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

This criterion will take into account:

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

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

Action 2

1. Relevance and European added-value (30)

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

This criterion will take into account:

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

- Innovation and deployment of digital technologies (10 points)

2. Quality of the content and activities (30)

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

This criterion will take into account:

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

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

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

This criterion will take into account:

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

4. Organisation of the project team (10)

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

This criterion will take into account:

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

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

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for Proposals EACEA xx/2019	Third Quarter 2019	EUR 6.8 M

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

Procurements

3.01 Stands

Index reference in budget table (WPI): 3.01

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

The MEDIA Umbrella stands shall:

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

Specific contract based on an existing FWC N° 2017-01-01 signed on 11/08/2017.

Reference	Date	Amount
Specific contracts	N/A	EUR 2.6M

The overall amount allocated for 2020 is EUR 2.6M. Specific contract amounts depend on the event to be covered. Indicative number of specific contracts envisaged: 6

Implementation by EACEA

4.01 Support to Project selection

Index reference in budget table (WPI): 4.01

The costs related to the experts involved in the assessment of projects of the Media Sub-programme are included in the Work Programme. This item will be implemented through recourse to experts based on existing lists established following Calls for Expression of Interest in compliance with Art. 237 FR. The indicative daily remuneration by expert is set at 450 €/day.

Type of procurement: Service

Reference	Date	Amount
Specific contract	N/A	EUR 854.000

Implementation: EACEA

Methods of intervention – Culture Sub-Programme

Grants

2.14 Support to European cooperation projects

Index reference in budget table (WPI): 2.14

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

Category 1 - Smaller scale cooperation projects

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

Category 2 - Larger scale cooperation projects

This category of projects involves a project leader and at least five other partners active in the cultural and creative sectors and having their legal seat in at least six different participating countries. This category has a flexible, interdisciplinary approach. Projects can either focus on one or more priority in one or more cultural and creative sectors.

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

Objectives, priorities and expected results

The main objectives are:

- To strengthen the capacity of the European cultural and creative sectors to operate transnationally and internationally
-
- To promote the transnational circulation of cultural and creative works and cultural and creative players, in particular artists.
- To contribute to audience development 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 to enabling them to cooperate internationally and to internationalise their careers;
- Strengthen audience development and improve access to European cultural and creative

works with a particular focus on children, young people, people with disabilities and underrepresented groups.

- Improve capacity building by developing new skills for cultural professionals and promoting innovative approaches to creation, new and innovative models of revenue, management and marketing for the cultural sectors, in particular as regards the digital shift,
- contribute to the social integration of migrants and refugees by Enhancing intercultural dialogue, promote shared EU values and mutual understanding and respect for other cultures,
- As a legacy to the European Year of Cultural Heritage, raise awareness of common history and values, and reinforce a sense of belonging to a common European space.

Expected results:

Support will be given to around 100 cooperation projects. With a view to establishing an appropriate representation of small scale cooperation projects (Category 1), an indicative envelope of about 18,9 million EUR is foreseen for this purpose ($\pm 40\%$ of the overall budget of the action).

A. Eligibility criteria

Eligible projects

Depending on the scale, needs, nature, objectives and priorities of the project, the applicants must choose to apply under either category 1 - Smaller scale cooperation projects, or, under category 2 - Larger scale cooperation projects.

In any event, a project can be submitted under one category only.

The project leader can apply only once a year under a sole category, either category 1 or under category 2.

- For both categories, the maximum duration of a project is 48 months (eligibility period).
- Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form

Category 1 - Smaller scale cooperation projects. This category includes projects that:

- shall involve a project leader and at least two other partners active in the cultural and creative sectors and having all their legal seat in at least three different countries taking part in the Creative Europe – Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one EU Member State or EFTA country;
- are the subject of an application requesting an EU grant of no more than EUR 200 000 representing maximum 60% of the total eligible budget.

Category 2 - Larger scale cooperation projects. This category includes projects that:

- shall involve a project leader and at least five other partners active in the cultural and creative sectors and having all their legal seat in at least six different countries taking part in the

Creative Europe – Culture Sub-programme. Either the project leader or one of the partners must have its legal seat in one EU Member State or EFTA country;

- are the subject of an application requesting an EU grant of no more than EUR 2 000 000 representing maximum 50% of the total eligible budget.

Eligible applicants

- Applicant organisations must be legally established in one of the countries participating in the Culture Sub-programme. Natural persons may not apply for a grant.
- In addition the project leader and the minimum number of partners per category must be a cultural operator active in the cultural and creative sectors, as defined in article 2 of the Regulation. Furthermore the project leader must have had a legal personality for at least 2 years on the date of the deadline for submission of applications.

Eligible projects

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

B. Award criteria

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)

2. Quality of the content and activities (30)

This criterion evaluates how the project will be implemented in practice (quality of the activities and deliverables, methodology, timetable, appropriateness of the budget) and how likely it will reach its objectives.

3. Communication and dissemination (20)

This criterion evaluates the project's approach to communicating its activities and disseminating its 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, and to ensure the sustainability of the impact beyond the project's lifetime.

4. Quality of the partnership (20)

This criterion evaluates the relevance of the partnership to the project as well as the extent to

which the structure and management of the project will ensure the effective implementation of the project.

Implementation EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Call for proposals	Fourth quarter 2019	EUR 48.944.567

2.15 Support to Literary translation projects

Index reference in budget table (WPI): 2.15

Objectives, priorities and expected results

The objectives of the action are:

- to support cultural and linguistic diversity in the EU and in countries participating in the Culture Sub-programme;
- to strengthen the transnational circulation and diversity of European³² literary works in the long term;
- to improve access to European literary works in Europe and beyond and reach new audiences.

Within the above objectives, the priorities of the action are:

- to support the promotion of European translated literature;
- to encourage the translations from lesser used languages³³ into English, German, French and Spanish (Castilian) as these contribute to a wider circulation of the works;
- to encourage the translation of less represented genres such as works for young public (children, adolescents and young adult), comics/graphic novels, short stories or poetry;
- to encourage the appropriate use of digital technologies in both the distribution and promotion of the works;
- to encourage the translation and promotion of books which have won the EU Prize for Literature³⁴
- to increase the visibility of translators. For that reason, publishers will be required to include a biography of the translators in each translated book.

- ³² includes EU countries and other countries participating in the Culture Sub-programme;

³³ Lesser used languages include all the languages officially recognised in participating countries, except English, German, French and Spanish (Castilian).

³⁴ <http://www.euprizeliterature.eu>.

Expected results: support of about 60 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

For the call published in 2020, applicants can only apply under category 1 – 2 year projects.

Applications from organizations under framework partnership agreements signed in 2018 within the literary translation scheme are not eligible

Activities may not start before the date of signature of the grant agreement (or notification of the grant decision). However, if the applicant is in a situation where he cannot put the project on hold for the duration of the selection procedure for duly justified reasons inherent to the nature of the project's process, the period of eligibility of costs related to the project can start on the date of submission of the application if requested by the applicant in the application form

Category 1 - Two-year projects

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

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

Category 2 - Framework partnership agreements

In 2018, a Call for proposals (EACEA 13/2018) was launched for establishing 3-year Framework partnership agreements (FPAs) for literary translations. The beneficiaries of a FPA selected under the 2018 Call will be invited in 2020 to submit simplified proposals for their third year of activities, in line with the objectives and the eligibility, selection and award criteria set in the Call for proposals for FPAs.

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

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

Eligible languages

- The source language and target language must be "officially recognised languages" of the countries taking part in the Culture Sub-programme. "Officially recognised languages" are

those defined by the Constitution or the relevant national law of the respective country;

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

Eligible works

- Works in paper or digital formats (e-books and audio-books) are both eligible.
- The works must be works of fiction with a high literary value, irrespective of their literary genre, such as novels, short stories, plays, poetry, comic strips and children's fiction.
- Non-fiction works are not eligible, such as: autobiographies or biographies or essays without fictional elements; tourist guides; human science works (such as history, philosophy, economy, etc.) and works related to other sciences (such as physics, mathematics, etc.).
- The works must have been previously published.
- The works must be written by authors who are nationals of or residents in a country taking part in the Culture Sub-programme with the exception of works written in Latin and ancient Greek.
- The works must not have been previously translated into the target language, unless a new translation corresponds to a clearly assessed need. In this case applicants must explain the expected impact on new readers, and provide a convincing explanation of the need for a new translation into the specific target language.

Eligible activities

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

B. Award criteria

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

1. Relevance (40 points): This criterion evaluates how the project will contribute to transnational circulation and diversity of works of European literature and to improving access to it.
2. Quality of the content and activities (25 points): This criterion evaluates how the project is implemented.
3. Promotion and communication within Europe and beyond (25 points): This criteria evaluates how

translated books will be promoted.

4. Winners of the European Union Prize for Literature (10 points): Extra points are automatically granted to applications containing eligible EUPL winning books (1 point per book for maximum 10 books).

Implementation: EACEA

Indicative timetable and indicative amount of the call for proposals

Reference	Date	Amount
Call for proposals and specific agreements under existing FPAs	First quarter 2020	EUR 3.600.000

2.16 Support to Networks

Index reference in budget table (WPI): 2.16

A call for proposals EACEA 39/2016 was launched in 2017 for establishing 4-year Framework Partnership Agreements (FPAs). Selected Networks will be invited in 2020 to submit simplified proposals for their 4th year of activities, in line with the objectives, eligibility, selection and award criteria set in the call for proposals for the FPA. The specific annual grants awarded under the FPA shall not exceed EUR 250,000.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Specific agreement under existing FPAs	First quarter 2020	EUR 7.000.000

2.17 Support to Platforms

Index reference in budget table (WPI): 2.17

A call for proposals EACEA 06/2017 was launched in 2017 for establishing 4-year Framework Partnership Agreements (FPAs). Selected Platforms will be invited to submit proposals for their 4th year of activities, in line with the objectives, eligibility, selection and award criteria set in the call for proposals for the FPA. The specific annual grants awarded under the FPA shall not exceed EUR 500,000.

Implementation by EACEA

Indicative timetable and indicative amount

Reference	Date	Amount
Specific agreement under existing FPAs	First quarter 2020	EUR 7.500.000

2.18 Special actions - Organisation of EU prizes in the field of culture

Index reference in budget table (WPI): 2.18

Priorities, objectives and expected results

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

Four calls for proposals for Framework Partnership Agreements (FPAs) were published in 2017-2018 and framework partnerships were concluded for the following Prizes:

1) ***The European Union Prize for Literature (EUPL)***

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

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

1) ***The EU Prize for cultural heritage (European Heritage Awards)***

The EU Prize for cultural heritage is awarded to organisations and individuals and seeks to

- Highlight, celebrate and promote recent, outstanding achievements in the conservation, enhancement and adaptation to new uses, of cultural heritage;
- Foster educational aspects and build on the digital qualities of the winners;
- Showcase remarkable efforts made in raising awareness about cultural heritage and its value to the European society and economy.

2) ***The EU Prize for Popular and Contemporary music (Music Moves Europe Talent Awards)***

The features of the EU Prize in the field of music (popular and non-classical contemporary music) have been revised as from 2019. The EU Prize is a two-fold instrument intended to not only celebrate emerging talent but also concretely and strategically support artists at a very early stage, to help them incubate, develop and accelerate their international career.

The two very specific objectives of the Prize are:

- Skilling, nurturing and supporting emerging talent.
- Promoting and celebrating European contemporary repertoire.

3) ***The European Union Prize for contemporary architecture***

The aim of the EU Prize for contemporary architecture is:

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

The Prizes being supported under the Creative Europe Programme, the general framework is set out in the Regulation establishing this programme. In particular, the programme is open to EU Member States and to other countries as long as they meet the conditions referred to in article 8 of the Regulation.

Under the current FPAs, the EU Prizes will be awarded a grant by way of specific agreements (according to the following tentative timetable) to the partners with whom the FPA was signed.

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

Implementation DG EAC

Indicative timetable for the specific agreements under the existing FPAs

Reference	Date	Amount
Literature Prize - EUPL (2020 edition)	Second quarter 2020	EUR 500,000
European Heritage Awards (2021 edition)	Third quarter 2020	EUR 400,000
EU Prize for popular and contemporary music (Music Moves Europe Talent Awards) (2021 edition)	Second quarter 2020	EUR 500,000
EU contemporary architecture prize (Young Talent Architecture Award - YTAA 2020 and Prize 2021)	Third quarter 2020	EUR 350,000

2.19 Special actions - European Capitals of Culture (ECOC)

Index reference in budget table (WPI): 2.19

Priorities, objectives and expected results

For the ECOC titles 2020 to 2023, the European Capital of Culture action is governed by Decision 445/2014/EU of the European Parliament and the Council³⁵ as amended by Decision (EU) 2017/1545³⁶.

The competitions for the award of the ECOC title are launched by the publication of a call for submissions of applications at least six years ahead of the title-year. The call is also to be seen as the rules of the contest for the awarding of the Melina Mercouri Prize to ECOC designated cities, which is funded under the Creative Europe Programme in line with article 13 (e) of Regulation (EU) No 1295/2013 in connection with article 14 of Decision 445/2014/EU.

The objectives of this EU action are to promote the diversity of cultures in Europe, to highlight the common features they share and to foster the contribution of culture to the long-term development of cities.

Each year, two cities in two different Member States hold the title of European Capital of Culture in accordance with a chronological order agreed by the Council. A city from an EFTA/EEA country, from a candidate country or from a potential candidate can also hold the title every third year starting in 2021.

Expected results

A) Award of the Melina Mercouri Prize to the ECOC 2021 in Greece and in Romania as well as to the ECOC 2024 in an EFTA/EEA country, candidate country or potential candidate³⁷.

In accordance with Decision 445/2014/EU as amended by Decision (EU) 2017/1545, the cities of Elefsina and Timisoara were designated as European Capitals of Culture 2021 respectively in Greece and in Romania³⁸ while a city in an EFTA/EEA country, candidate country or potential candidate will be designated as European Capital of Culture 2024 by the end of 2019.

According to Decision 445/2014/EU as amended by Decision (EU) 2017/1545, a pecuniary prize of EUR 1.5 million (Melina Mercouri Prize) is awarded to all designated cities. The Prize is then paid to the ECOC concerned provided that the city in question continues to honour the commitments it made at the application stage, complies with the criteria of the Decision and

³⁵ Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014, OJ L 132, 3.5.2014

³⁶ Decision (EU) 2017/1545 of the European Parliament and of the Council of 13 September 2017, OJ L 237, 15.9.2017

³⁷ The Melina Mercouri Prize was awarded to the ECOC 2021 in a candidate country/potential candidate (i.e. Novi Sad) in 2019 and financed from the 2019 budget (Work Programme 2019). The Melina Mercouri Prize is awarded in 2020 to the ECOC 2024 in a city from an EFTA/EEA country, candidate country and potential candidate as the condition for the eligibility of cities from these countries is their respective country's participation in the current Creative Europe programme, which will end by 31 December 2020 (call EAC/A01/2017 published in October 2017).

³⁸ See Commission Communication in OJ 2017/C 32/01.

takes into account the recommendations contained in the selection and monitoring reports.

The award of the prize is connected with the contest that leads to the designation of a given city as European Capital of Culture while its payment intervenes at the latest by the end of March of the year of the ECOC title in line with article 14 of the abovementioned Decision.

The Melina Mercouri Prize will be awarded in 2020 to Elefsina 2021 and Timisoara 2021 and financed from the 2020 budget, while the payment will occur at the latest by the end of March 2021.

The Melina Mercouri Prize will be awarded in 2020 to a city from an EFTA/EEA country, candidate country or potential candidate for the ECOC 2024 title and financed from the 2020 budget, while its payment will occur at the latest by the end of March 2024.

Implementation by DG EAC

Indicative timetable and indicative amount of the Prizes awarded:

Reference	Date	Amount
Elefsina	Final quarter 2020	EUR 1.500.000
Timisoara	Final quarter 2020	EUR 1.500.000
A city from an EFTA/EEA country, candidate country or potential candidate	Final quarter 2020	EUR 1.500.000

B) Calls for submission of applications for the 2027 European Capitals of Culture

In line with the chronological order indicated in the Annex of Decision 445/2014/EU as amended by Decision (EU) 2017/1545, Latvia and Portugal will host an ECOC in 2027.

As a consequence, two calls for submission of applications will be published for these two ECOC titles (one in Latvia and one in Portugal). These calls cover the contest for the award of the ECOC title and for the award of the Melina Mercouri Prize.

Eligibility criteria

The competition is exclusively addressed to the cities of the countries designated in the Annex of the relevant Decision for the year 2027 (Latvia and Portugal).

Every application must be based on a cultural programme with a strong European dimension. The programme shall cover the year of the title and shall be created specifically for the title.

Exclusion criteria

The applicant city shall be excluded from receiving the prize if it is in one of the situations referred to in article 136(1) and articles 141 and 142 of the Financial Regulation.

Award criteria

The award criteria fall into six categories corresponding to the provisions of article 5 of Decision 445/2014/EU:

- Contribution to the long-term strategy,
- European dimension,
- Cultural and artistic content,
- Capacity to deliver,
- Outreach,
- Management.

The publication of these calls has no impact on the budgetary appropriations under this action in 2020. However, as indicated above and in the calls themselves, these calls have to be considered as the rules of the contest in the meaning of articles 206(2) and 207 of the Financial Regulation for the awarding of the Melina Mercouri Prize to the two ECOC 2027. Their publication will therefore lead to a budget appropriation at a later stage.

Implementation by DG EAC

2.20 Special actions - Cooperation with International Organisations

Index reference in budget table (WPI): 2.20

Priorities, objectives and expected results

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

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

- In order to cooperate in the organization of the European Heritage Days 2020, an agreement will be signed with the Council of Europe.
- Support a joint project with the Council of Europe on the promotion of the Convention on offences relating to cultural property (so-called Nicosia Convention)
-

Safeguarding cultural heritage is one of the five pillars of the 2018 European Framework for actions on cultural Heritage. More specifically, cluster 7 of the Framework is dedicated to the fight against illicit trafficking of cultural goods

The joint Council of Europe project will aim at promoting at international level and encourage the signature and ratification of the new Council of Europe Convention on offences relating to cultural property (so-called Nicosia Convention). The Convention aims to prevent and combat the illicit trafficking and destruction of cultural property. It is the only international treaty specifically dealing with the criminalisation of the illicit trafficking of cultural property. It establishes a number of criminal offences. It also aims to foster international co-operation to fight these crimes, which are destroying the world's cultural heritage. Its signature and ratification need to be promoted as even though the

Convention was adopted on 3 May 2017, it has not entered into force yet as it needs to be ratified by at least five countries to enter into force. To date, even though 11 countries have signed the convention, only two have ratified it (Cyprus and Mexico).

Award Criteria

- The proposals will be assessed on the basis of their relevance of the proposed action plan to the general objectives of the Programme (cultural diversity and competitiveness of the cultural and creative sectors).
- The grants will be awarded without a call for proposals on the basis of article 195 (d) of the Financial Regulation. The above mentioned international organizations are referred to in article 8(6) of the Creative Europe Regulation.

Maximum possible rate of co-financing of the eligible costs

- The EU grant is limited to a maximum co-financing rate of 80% of total eligible costs.
- For the joint project with the Council of Europe on the Nicosia convention, the co-financing rate is 50 %.

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 2020	EUR 400.000
Convention on offences relating to cultural property (so-called Nicosia Convention)	Third quarter 2019	EUR 150.000

3.07 Support for the European Union Youth Orchestra

Index reference in budget table (WPI): 3.07

Objectives, priorities and expected results

The action enables the European Union Youth Orchestra (EUYO) to continue operating as a body promoting European values, talent and diversity, with a specific focus on youth. EUYO was founded at the request of the European Parliament in 1976³⁹ and received the patronage of the successive Presidents of the European Commission. During the last forty years, EUYO has been playing a unique role in promoting artistic excellence, intercultural dialogue and mutual understanding through music.

EUYO unites Europe's most talented young musicians from the EU Member States in a world-class orchestra that transcends cultural boundaries, working together under internationally renowned

³⁹ Resolution of 8 March 1976, OJ C79 of 5 April 1976.

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 2020 in the meaning of Article 180(2) (b) as a body which has an objective forming part of and supporting, the EU cultural policy and in particular contributing to promoting intercultural dialogue, mutual respect and understanding through culture and the arts.

This grant will be awarded to EUYO as a "body identified by a basic act" within the meaning of Article 195 (d) FR⁴⁰.

Regulation (EU) N° 1295/2013⁴¹ establishing the Creative Europe Programme 2014-2020 has been amended to include the EUYO⁴². In line with this amended, the EUYO should be included among the measures benefitting from support from the Culture Sub-programme and the Cross sectoral strand.

Eligible activities

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

Award criteria

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

⁴⁰ Regulation (EU, Euratom) 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012 (1)

⁴¹ 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).

⁴² Regulation (EU) 2018/596 of the European Parliament and of the Council of 18 April 2018 amending Regulation (EU) No 1295/2013 establishing the Creative Europe Programme (2014 to 2020) - OJ L 103) of 23.04.2018.

how EUYO will communicate its activities and results and will share knowledge and experiences with other organisations or orchestras. It also helps assess the strategy to engage both existing and new audiences, in particular young people. Finally, it evaluates the appropriateness, clarity and impact of the planned communication activities.

Maximum possible rate of co-financing of the eligible costs

The operating grant is limited to a maximum co-financing rate of 80% of total eligible costs and to a maximum of EUR 600 000, of which EUR 400.000 will be covered under the Culture Sub-programme - (WPI 3.07) and EUR 200.000 will be covered under the Cross-sectoral Strand - (WPI 3.08).

Implementation by DG EAC

Reference	Date	Amount
Support for the European Union Youth Orchestra	2nd quarter 2020	EUR 400.000

Procurements

3.02 Special actions: European Heritage Label

Index reference in budget table (WPI): 3.02

Under the terms of article 17 of Decision No 1194/2011/EU⁴³, the Commission shall be responsible for the overall coherence and quality of the action, ensuring coordination between the Member States and the European panel, providing support to the European panel, as well as communicating information concerning the Label and ensuring its visibility at Union level and foster networking activities between the sites who have been awarded the Label.

One or, if necessary, more specific service contracts will be signed under the Commission's framework contracts to carry out a series of communication activities on the label and to ensure its visibility at Union level.

The overall amount allocated for 2020 is EUR 100.000.

Implementation by DG EAC

Reference	Date	Amount
European Heritage	1st and 4th quarter	EUR 100.000

⁴⁴ Regulation (EU) 2018/596 of the European Parliament and of the Council of 18 April 2018 amending Regulation (EU) No 1295/2013 establishing the Creative Europe Programme (2014 to 2020) – (OJ L 103) of 23.04.2018.

Label	2020	
-------	------	--

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

Index reference in budget table (WPI): 3.03

Under the terms of article 6 of Decision No 445/2014/EU as amended by Decision (EU) 2017/1545, a panel of independent experts shall be established for the selection and monitoring procedures of European Capitals of Culture 2020 to 2033.

Under the terms of article 17 of Decision No 1194/2011/EU, the Commission shall be responsible for providing support to the European panel in charge of the selection of European Heritage Label sites.

Both the European Capitals of Culture and the European Heritage Label are provided support through the Creative Europe Programme, pursuant to articles 13.1.e) and 24.4 of the Regulation.

The overall indicative amount allocated for 2020 is EUR 350,000

Implementation by DG EAC

Reference	Date	Amount
Support to European Capitals of Culture and European Heritage Label	1 st quarter 2020	EUR 450 000

3.08 Support to Music

Index reference in budget table (WPI): 3.08

The action will promote activities relating to music as a cultural and creative sector in transformation, in line with the general objectives of the Programme (promote cultural diversity and competitiveness of the cultural and creative sectors). In the context of "Music Moves Europe" – the framework for EU action in support of the music sector, the main focus will be on deepening the dialogue with music stakeholders in areas, such as mobility and distribution of European works, education and training and support for emerging artists and international careers, and on improving music-related data and analysis. Support under this action will also help to implement in 2020 the music-related activities in the Council Work Plan for Culture 2019-2022.

This action will be implemented through specific contracts based on existing framework contracts or on new calls for tender.

Implementation by DG EAC

Reference	Date	Amount
-----------	------	--------

Dialogue and cooperation in the context of "Music Moves Europe" (procurement)	1 st , 2 nd and 3 rd quarter 2020	EUR 300 000
---	--	-------------

3.09 Policy development

Index reference in budget table: 3.09

The action will allow the Commission to consult and engage with cultural and creative stakeholders in order to map emerging needs of specific sub-sectors and allow different stakeholders to provide ideas and messages that can feed into policy development and the reflection on and implementation of the existing and future funding schemes and supported actions. Ad-hoc activities targeting one or the other sub-sector such as targeted meetings with experts from these new sub-sectors at relevant sector events or in Brussels, exploratory actions such as short-term working groups or questionnaires, will be also envisaged, as appropriate, in line with the general objectives of the Programme (promote cultural diversity and competitiveness of the cultural and creative sectors).

This action will be implemented through specific contracts based on existing framework contracts or new calls for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
Policy development	2nd quarter 2020	EUR 250 000
Workshops (Work Plan for Culture)	1st, 2nd and 3rd quarter 2020	EUR 250 000

4.02 Support to Project selection

Index reference in budget table (WPI): 4.02

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

The overall amount allocated is EUR 750.000.

Implementation by EACEA

Reference	Date	Amount
Support to project selection	Third and fourth quarter of 2020	EUR 750 000

5.03 Mobility scheme for artists and creative people

Index reference in budget table (WPI): 5.03

Rationale:

Investing in a dedicated and flexible mobility scheme at EU level targeting artists' and culture professionals' capacity to co-create across borders to help address the shortcomings in existing mobility support schemes and unleash the potential of the sector to contribute to EU's ambitions and values.

Implementation:

The mobility scheme for artists and professionals of the culture and creative sector was launched in 2018 and continued in 2019 with the aim to allow the testing of a funding scheme to be activated on a regular basis from 2021 onwards, in the next generation of EU programmes.

In order to ensure the continuity of the project in 2020 the existing web platform needs to be maintained and managed.

Implementation by DG EAC

Indicative timetable and indicative amount:

Reference	Date	Amount
Negotiated procedure	1st quarter 2020	EUR 15 000

5.04 Cultural Heritage

Index reference in budget table (WPI): 5.04

The follow-up to the European Year of Cultural Heritage and the European Framework for actions on heritage is supported through various actions presented throughout this document (eg European Heritage Days, European Heritage Label, joint project with the Council of Europe on the Nicosia Convention etc). In addition, and as foreseen in the European Framework for actions it is proposed to support further peer learning activities on cultural heritage good practices.

Peer learning on cultural heritage good practices

The European Year of Cultural Heritage 2018 has demonstrated that peer learning between EU experts and officials at national and regional levels was in need on a number of cultural heritage policy issues. The Culture Work Plan 2019-2023 also foresees peer learning activities. A scheme will be put in place allowing to continue for peer learning through to take place through physical meetings and study visits on issues such as engagement with cultural heritage (audience development, policies to engage hard-to-reach audiences, participatory governance, etc.); sustainability of cultural heritage (looking for example at best practices of long-term cultural investment plans established prior to investing in cultural heritage restoration, good practices of sustainable cultural tourism, good practice of adaptive re-use of built heritage etc.) and protection of heritage (for example implementation of quality standards for the renovation of cultural heritage funded with EU support, fast reaction mechanism to protect heritage from natural and man-made disaster).

This action will be implemented through specific contracts based on existing framework contracts or on a new call for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
Call for Tender	3rd quarter 2019	EUR 500 000

5.05 Circulation of European Performing Arts

As announced in the New European Agenda for Culture, and symmetrically to the mobility scheme for artists and culture professionals, this action aims to facilitate cross-border circulation of performing arts performances (theatre plays, dance productions, circus, street art etc. excluding music). This support to live performance, which is based on the two overarching priorities of our programme (cultural diversity and competitiveness of the cultural and creative sectors), will focus on the critical obstacles which prevent performing arts to circulate beyond the national borders: language barriers for theatre, logistics, mounting and travel costs, insurance, copyright, etc. In 2020, the project will consist in a mapping of existing support schemes (including sur-titling for theatre productions) and in the design of a “Travelling Arts Fund” helping the performing arts sectors to bear the additional costs for the transnational staging of live performances. The new Fund should be complementary to existing support schemes and take the relevant lessons learned from past experiments into account.

Index reference in budget table (WPI): 5.05

This action will be implemented through a new call for tenders. Joint tenders will be given a priority. Consortia should include stakeholders of various performing arts and cover both regular venues and festivals.

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

- Mapping of existing schemes to support the circulation of performing arts works, in particular at transnational level
- Mapping and presentation of existing sur-/sub-titling systems in the performing arts sector
- Design and testing of a European support scheme to the cross-border circulation of performing arts works
- Formulate policy recommendations for future actions in the area of performing arts (including festivals)

Implementation by DG EAC

Reference	Date	Amount
Call for tenders	2nd quarter 2020	EUR 2 000 000

5.06 Sectorial support to the theatre sector

Sectorial support to the theatre sector: Theatre is an art form, which expresses European values, European cultural heritage and European creativity. Even though theatre has received substantial support from Creative Europe (85 projects for 40 million euros between 2014 and 2018 – the second sector after music), there has been so far no strategic approach to European support to theatre. This action implements the New European Agenda for Culture, which announced specific initiatives in the most mature sectors. It is therefore proposed to replicate the two-step approach followed with music in its project “Music Moves Europe”: first identify problems this sector faces in relation to the overarching objectives of the programme, and second, design responses at European level such as support to circulation, training, professionalization, digital theatre, data collection, education, social integration, audience development, international promotion, etc.). Based on the experience of “Music Moves Europe”, a preliminary study on the theatre ecosystem and existing support schemes as well as a first dialogue with the sector for problem identification, the project shall, in 2020, identify possible support actions. In order to create a more structured platform for dialogue in the sector bringing together organizations from different parts of the value chain or representing different traditions and focus, a first Theatre Forum should be organized. The options for re-launching a European Theatre Prize should be explored.

Index reference in budget table (WPI): 5.06

This action will be implemented through a new call for tender.

Implementation by DG EAC

Reference	Date	Amount
Call for tender	2nd quarter 2020	EUR 500 000

Methods of intervention – Cross-Sectoral Strand

Grants

2.21 Support to Creative Europe Desks

Index reference in budget table (WPI): 2.21

Priorities of the year, objectives pursued and expected results

- Promote Creative Europe Programme at national level;
- Assist the cultural and creative sectors regarding the Programme;
- Provide information on the various types of aid available under Union policy;
- Stimulate cross-border cooperation between professionals, institutions and networks;
- Support the Commission by providing assistance regarding the cultural and creative sectors in the Member States, for example through the provision of data on these sectors;
- Support the Commission in ensuring proper communication and dissemination of the results and impacts of the Programme. The Creative Europe Desks network shall ensure communication and dissemination of information concerning the Union funding awarded and results obtained for their country.

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

The Creative Europe Desks will receive financial support to carry out the following activities:

- Organize info days, at the national (or local, where appropriate) level to promote and to ensure wide publicity of the Creative Europe Programme, presenting the conditions of participation and the application deadlines.
- Present the Programme in the framework of events, conferences organised by the Creative Europe Desks or by other organisations.
- Facilitate cross-border cooperation and participation in the Creative Europe Programme by assisting the culture and creative sectors and by providing technical assistance measures (in workshops, meetings)
- Communication and dissemination of the selection results, results of finalised projects and the impact of the Programme in their country
- Ensure a continuous exchange of information between the information offices of other relevant programmes in their country and to ensuring networking activities

Award Criteria

The award of the Creative Europe Desks action grants shall be subject to the principles of transparency and equal treatment.

Applications shall be assessed against the following criteria up to a total of 100 points:

1. Relevance (80 points)

This criterion evaluates the relevance of the proposed action plan to the tasks assigned to the Creative Desks as laid down in Article 16 of the Regulation:

- provide information about, and promote, the Programme in the countries participating in the Programme;
- assist the cultural and creative sectors in relation to the Programme
- provide basic information on other relevant support opportunities available under Union policy; stimulate cross-border cooperation within the cultural and creative sectors.

2. Efficiency of the estimated budget (20 points)

This criterion evaluates the cost/efficiency of the action plan and budget proposed by the applicant.

Proposals which at the stage of the evaluation score 50 points or less will be rejected.

The action grants will be awarded without a call for proposals on the basis of article 195 d) FR, as Creative Europe Desks are referred to in article 16 of the Regulation.

The action will be implemented through a 3 year-FPA signed in 2018 and running till 2020.

The proposal of the budget breakdown is based on the population, GDP and price level of each country, with a cap of +20% and a floor of -10% compared to the 2012 commitments which are grouped in 9 categories:

- less than 15 points (allocation is max EUR 75 000),
- between 16 and 75 (EUR 82.500),
- between 76 and 100 (EUR 117.500),
- between 101-600 (EUR 145.000),
- between 601-1200 (EUR 175.000),
- between 1201-7000 (EUR 217.500),
- between 7001-20000 (EUR 355.000),
- between 20001-25000 (EUR 430.000)
- and as from 25.001 and higher (EUR 575.000).

The methodology of calculation is based on the following formula:

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

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

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

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

Implementation by EACEA

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

Reference	Date	Amount
Support to Creative Europe Desks (Guidance note EACEA/36/2017)	First quarter 2020	EUR 5.555.656

2.22 Support to Presidency events

Index reference in budget table (WPI): 2.22

Priorities, objectives and expected results

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

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

Description of the activities

Grants will be awarded to the Croatian and German Presidencies to organise conferences, seminars or meetings (e.g. 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 2019 and will be drawn from amongst the priorities defined in the New European Agenda for Culture and the Council Work Plan for Culture 2019-2022 or correspond to the priorities of the Commission with regard to strengthening the European creative and content industries in the digital single market. This includes the contribution of the cultural and creative sectors to growth and jobs, the role of culture in local and regional development strategies, cultural heritage and culture in EU external relations.

Award criteria

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

The grants will be awarded without a call for proposals on the basis of article 195 (c) FR.

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

Implementation by DG EAC and by DG CNECT

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

Reference	Date	Amount
Croatian Presidency	First quarter 2020	EUR 200,000
German Presidency	Third quarter 2020	EUR 200,000

2.24 European Audiovisual Observatory

Index reference in budget table (WPI): 2.24

Priorities of the year, objectives pursued and expected results

The European Audiovisual Observatory is an entity established by an enlarged partial agreement of the Council of Europe. The Regulation (EU) No 1295/2013 (Article 11.1) states that the EU shall be a member of the Observatory for the duration of the Programme.

The Union's participation in the Observatory shall contribute to the achievements of the MEDIA Sub-programme's priorities by:

- a) Encouraging transparency and the establishment of a level playing field in the accessibility of legal and financial/market information and contributing to the comparability of legal and statistical information;
- b) Providing data and market analysis useful for the elaboration of the action lines of the MEDIA Sub-programme and for the evaluation of their impact on the market.

Description of the activities to be funded

1. As all members of the European Audiovisual Observatory (EAO), the European Union contributes to its operating costs through an annual membership fee in accordance with Art 239 of the Financial Regulation. The membership gives the same rights to the Commission as to the members of the Council of Europe, namely voting rights in the Executive Council on the budget and work programmes.

The Observatory provides, as a Basic Service access to data, briefings and reports in the audiovisual field to cater for the specific needs of the Commission, notably in the context of the European Film Forum, the recently launched strategic dialogue with the national film funds (EFADs) and preparations of the Digital Single Market proposals in the audiovisual field.

2. In addition, the Commission will undertake cooperation activities with the Observatory. Support will be awarded for this purpose without a call for proposals on the basis of article 195 (d) FR, through a grant agreement with the Observatory implemented under the existing Framework Administrative Financial Agreement with the Council of Europe.

An action will be agreed with the Observatory to implement these activities. In 2020 activities of the Observatory will focus on VOD Lumière, the Directory of European films, that was launched successfully in 2019 including IT development allowing a regular update of the data and ease of access by users. The Observatory will also work on the AVMS database and on extending data collection on TV content and gender. Other projects concern the MAVISE database of audiovisual media services and media literacy. The co-financing rate will not exceed 80% of the eligible costs.

Award Criteria

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

- To strengthen the competitiveness of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.
- To safeguard, develop and promote European cultural and linguistic diversity
- Cost-effectiveness

Implementation by DG CNECT

Indicative timetable and indicative amounts

Reference	Date	Amount
One membership fee	First quarter 2020	EUR 265,000
One action grant	First quarter 2020	EUR 605,000

3.08 Support for the European Union Youth Orchestra (EUYO)

Index reference in budget table (WPI): 3.08

The description can be found under the (WPI 3.07) of the Culture Sub-programme.

Regulation (EU) N° 1295/2013 establishing the Creative Europe Programme 2014-2020 has been amended to include the EUYO. In line with this amendment⁴⁴, the EUYO should be included among the measures benefitting from support from the Culture Sub-programme and the Cross sectoral strand.

This single operating grant is limited to a maximum co-financing rate of 80% of total eligible costs and to a maximum of EUR 600 000 and, following the adoption of Regulation (EU) N° 1295/2013, EUR 400.000 shall be covered under the Culture Sub-programme (WPI 3.07) and EUR 200.000 will be covered under the Cross-sectoral Strand (WPI 3.08).

Implementation by DG EAC

Reference	Date	Amount
Support for the European Union Youth Orchestra	2nd quarter 2020	EUR 200 000

4.06 Bridging culture and audiovisual content through digital

Index reference in budget table (WPI): 4.06

Priorities of the year, objectives pursued and expected results

Within the specific objective to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation, the cross-sectoral strand of the Creative Europe Programme, shall provide support to testing of new and cross-sectoral business approaches to funding, distributing and monetising creation.

In its proposal for Creative Europe post-2020 the Commission proposed establishing a Creative Innovation Lab for cross-sectoral collaboration and innovation. In this light, and drawing on the results of a recent workshop with stakeholders, pilot projects will be supported in 2020 which explore the potential for cross-sectoral collaboration in view of the Creative Innovation Lab, by supporting activities at the cross roads between different cultural and creative sectors, including

⁴⁴ Regulation (EU) 2018/596 of the European Parliament and of the Council of 18 April 2018 amending Regulation (EU) No 1295/2013 establishing the Creative Europe Programme (2014 to 2020) – (OJ L 103) of 23.04.2018.

audiovisual), including through the use of innovative technologies.

This action is related to Article 15.1.(d) of the Creative Europe legal basis.

Expected results

Through enhancing the cooperation among different cultural and creative sectors and through the use of new technologies, the action is expected to bring positive and long-lasting effects on the production, access, distribution, promotion and monetisation of culture and creativity, including cultural heritage.

Description of the activities to be funded

This action will be implemented through support to projects

- a) featuring new forms of creation at the cross roads between different cultural and creative sectors, including the audiovisual sector, and through the use of innovative technologies, including virtual reality, or
- b) fostering innovative cross sectoral approaches and tools to facilitate access, distribution, promotion and/or monetisation of culture and creativity, including cultural heritage.

The focus should be on the following aspects:

- problem solving approach and addressing challenges for the cultural and creative sectors;
- audiences and the user experience are of paramount importance in scoping the problem;
- technology is an enabler in addressing key problems, rather than an objective on its own;
- support innovation as regards the creation, distribution and promotion of creative content, addressing cross-sectoral collaboration as well as the use of enabling technologies is also an objective.

The results of the undertaken actions should be shared with stakeholders and policy makers through the organisation of a public workshop and assessment of the impact of the action.

A. Eligibility criteria

Eligible applicants

The proposal must be submitted by a group of applicants (consortium) presenting a diverse range of expertise across several cultural and creative sectors, including audiovisual.

The applicants (or the consortium coordinator) must be established in a programme country.

Eligible activities

Projects including an audiovisual and new technology aspect to be implemented in at least one of the following areas: publishing, museums, live performance and/or cultural heritage.

Projects require at least 3 partners coming from three different countries participating in the Creative Europe programme and presenting a diverse range of expertise across several cultural and creative sectors, including audiovisual.

B. Award criteria

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

1. Relevance and European added-value of the project (40 points)

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

This criterion will take into account:

- The relevance, degree of innovation and added-value of the project compared to the current situation of the markets (15 points),
- Number and diversity of sectors (cultural and creative sectors, including audiovisual, other sectors including tech industry) covered by the action (10 points)
- European dimension of the partnership, number and complementary nature of the linguistic areas and territories covered by the action (15 points).

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

This criterion evaluates the quality of the proposed action, the adequacy of the methodology to the objectives, the feasibility and cost-efficiency.

This criterion will take into account:

- Quality, feasibility and cost/benefit of the proposed action, adequacy of the methodology to the objectives pursued by the project, including the market analysis, the target audience and target territories, the choice of the works and technology, the timing of activities (15 points)
- Feasibility and cost-efficiency (5 points)

3. Impact and Dissemination of project results (20 points)

This criterion assesses the dissemination of the project's results in view of ensuring the share of information / transparency, the impact of the support on the potential audience for cultural and creative goods and the strategies for developing the sustainability of the action.

This criterion will take into account:

- The impact of the project on the potential audience of European works (5 points)
- The capacity to improve the relationships among the various sectors of the creative and cultural industries (including audiovisual) and beyond and to make the most of the potential benefits of innovative technology (5 points)
- The methodology proposed for collecting, analysing and disseminating data in order to share and promote the results, to guarantee the transparency of the project, to propose an exchange of

knowledge and best practises and to optimise the visibility of the EU support (10 points).

4. Organisation of the project team (20 points)

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

This criterion will take into account:

- Quality of the project management plan, including quality of the personnel involved and governance structure (10 points);
- Adequacy of the track record of the team in relation to the objectives of the project (10 points)

The minimum contribution per action is of EUR 300.000.

The maximum EU co-financing rate will be 60%.

Implementation by EACEA

Indicative timetable and indicative amount of the grant awarded

Reference	Date	Amount
Call for proposals EACEA/XX/2019	Last quarter 2019	EUR 1.715.000

Financial Instruments

4.04 Cultural and Creative Sectors Guarantee Facility

Index reference in budget table (WPI): 4.04

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

Expected results

It is expected that over the period 2016-2022 several thousand CCS SMEs shall receive debt financing for a total value of up to EUR 1 billion. In addition a Capacity Building Scheme provides customized consultancy services to financial intermediaries to better serve companies from cultural and creative sectors.

Indicators

Indicators for the 2020 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 expression of 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.
- (i) Implementation mode

Indirect Management (Delegation Agreement signed with the European Investment Fund in year 2016) in conformity with Article 209 FR which set out the principles and conditions applicable to financial instruments.

Indicative timetable and indicative amounts

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

The budget for year 2020 equals EUR 29 490 000 (out of which maximum EUR 1,000,000 should be allocated for capacity building).

Implementation by DG CNECT

Reference	Date	Amount
Call for expression of interest for the selection of the Capacity Building Provider launched by the entrusted entity (EIF)	Capacity Builder selected and agreement signed in May 2018.	EUR 1M
Call for expression of interest for the selection of the financial intermediaries launched by the entrusted entity (EIF)	Call published in year 2016 and open for applications till September 2020	EUR 28,490,000

Procurements

3.05 Studies and evaluations

Index reference in budget table (WPI): 3.05

A general study will be undertaken on the opportunities and challenges of new technologies linked with AI for the cultural and creative sectors. The potential for innovation across the value chain will be explored, including developing new types of content and new business models for distribution and promotion of European works. The study shall also examine how AI can be developed in a way which respects Europe's cultural diversity and ethical values, including the protection of the freedom of choice for cultural and creative consumers will be addressed. The study will follow a human centric approach, with AI technology as a support to human creativity. On this basis the study will propose actions under Creative Europe. The study will include stakeholder consultations.

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 New European Agenda for Culture and the Digital Single Market; the respective contract needs to be renewed in 2020.

This action will be implemented through existing framework contracts or new calls for tender procedure.

Implementation by DG EAC

Reference	Date	Amount
Call for Tender (New technologies)	2nd quarter 2020	EUR 211 545
Call for tender (EENCA)	1 st quarter 2020	EUR 274 000

3.06 Communication and valorisation activities

Index reference in budget table (WPI): 3.06

Dissemination activities seeking to showcase the Programme and the supported actions in the field of culture and audiovisual, including for instance conferences, brochures and other communication actions, will be carried out during 2020.

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 2020, thus providing a platform for the promotion of the "LUX FILM PRIZE". These events shall take place in autumn 2020 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

The overall amount allocated for 2020 is EUR 829.000.

Implementation by DG CNECT

Reference	Date	Amount
Lux Prize	1 st quarter 2020	EUR 250.000
Communication on MEDIA	1 st quarter 2020	EUR 579.000

4.05 Corporate communication

Index reference in budget table (WPI): 4.05

In accordance with the Communication to the Commission on "Corporate Communication action in 2019-2020 under the Multi-annual Financial Framework 2014-2020"⁴⁵, 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(2018)4063, in 2020 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 45 000 is transferred as a contribution from the Creative Europe Programme to

⁴⁵ Communication to the Commission from President Juncker and Commissioner Oettinger of 4 July 2018 on Corporate communication action in 2019-2020 under the Multiannual Financial Framework 2014-2020.

the corporate communication activity of the European Commission under the responsibility of DG COMM.

Implementation by DG COMM

Reference	Date	Amount
Corporate Communication	Ongoing - 2020	EUR 45 000

4.07 Support to Project selection

Index reference in budget table (WPI): 4.07

The costs related to the experts involved in the assessment of projects of the Cross Sectoral action "Bridging Culture and audiovisual content through digital" 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 in compliance with Art. 237 FR. The indicative daily remuneration by expert is set at 450 €/day.

Type of procurement: Service

Reference	Date	Amount
Specific contract	Third and fourth quarter of 2020	EUR 35.000

Implementation: EACEA

Budget available and budget tables

Budget Lines: 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- Budget	EFTA/EEA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES	TOTAL
	38.241.000	921.608		462.593	39.625.201

WPI (*)	Actions	Budget 2020	Mode of implementation	Implementing Body	Indicative Number of grants / contracts	Average value of grants / contracts	Maximum rate of cofinancing	Publication of calls for proposals / calls for tenders or signature date of grant agreement
2.21	Support to Creative Europe Desks	5.555.656	D	EACEA	42	132.278	50%	1st quarter 2020
2.22	a) Support to Presidency events	200.000	MON	EAC	2	100.000	50%	4th quarter 2020
	b) Support to Presidency events	200.000	MON	CNECT	2	100.000	50%	1st quarter 2020
2.24	European Audiovisual Observatory	870.000	CONTR	CNECT	2	435.000	na	1st quarter 2020
3.05	Studies and evaluations	485.545	PP	EAC	1	485.545	na	3rd quarter 2020
3.06	Communication and valorisation activities	829.000	PP	EAC/CNECT	5	165.800	na	1st quarter 2020
3.08	Support for the European Union Youth Orchestra	200.000	D	EAC	1	200.000	80%	2nd quarter 2020
4.04	Cultural and Creative Sectors Guarantee Facility	29.490.000	FI	CNECT	n/a	n/a	n/a	n/a
4.05	Corporate communication	45.000	PP	COMM	1	45.000	n/a	n/a
4.06	Bridging culture and audiovisual content through	1.715.000	CFP	EACEA	n/a	n/a	60%	1st quarter 2020
4.07	Support to project selection	35.000	SE	EACEA	n/a	n/a	n/a	3rd and 4th quarter
	TOTAL	39.625.201						

39.625.201

(*) WPI : Work Programme Index

0

<<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. 195 (c) FR

D: Grants to bodies identified by a basic act - Art

195(d) FR

SPE: Grants for actions with specific characteristics - Art 195(f) FR

PP: Public Procurement

SE: Selection of experts - Art. 237 FR

CONTR: Contribution -Membership Art 239 FR

FI: Principles and conditions applicable to financial instruments Art.209 FR

<<Maximum rate of co-financing>>:

LS: Funding rules involving mainly flat-rates and/or lump sums

na: not applicable

Budget Lines: 15 04 02 - Culture sub-programme

Supporting cross-border actions and promoting transnational circulation and mobility	EUR 28	EFTA/EEA	INTERNAL ASSIGNED REVENUES	EXTERNAL ASSIGNED REVENUES (OTHER COUNTRIES)	TOTAL(**)
	75.246.000	1.813.429		1.800.138	78.859.567

WPI (*)	Actions	Budget 2020	Mode of implementation	Implementing Body	Indicative 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 1) small 40% 2) large 60%	48.444.567 19.377.827 29.066.740	CFP	EACEA	100	n/a	n/a 60% 50%	4th quarter 2019
2.15	Support to Literary translation projects	3.600.000	CFP	EACEA	60	60.000	n/a	1st quarter 2020
2.16	Support to Networks	7.000.000	CFP	EACEA	28	250.000	80%	1st quarter 2020
2.17	Support to Platforms	7.500.000	CFP	EACEA	15	500.000	80%	1st quarter 2020
2.18	Special actions - Organisation of EU prizes in the field of culture	1.750.000	CFP	EAC	4	437.500	80%	2nd - 3rd quarter 2020
2.19	Special actions - European Capitals of Culture (ECOC)	4.500.000	CFP	EAC	3	1.000.000	100%	3rd quarter 2020
2.20	Special actions - Co-operation with International organisations	550.000	D	EAC	2	550.000	80%-50%	1st - 3rd quarter 2020
3.02	Special actions - European Heritage Label	100.000	PP	EAC	2	50.000	n/a	1st - 4th quarter 2020
3.03	Support to European Capitals of Culture and European Heritage Label	450.000	PP	EAC	25	18.000	n/a	1st quarter 2020
3.07	Support for the European Union Youth Orchestra	400.000	D	EAC	1	400.000	80%	2nd quarter 2020
3.08	Support to Music	300.000	PP	EAC	4	75.000	n/a	1st, 2nd and 3rd quarter 2020
3.09	Policy development	500.000	PP	EAC	1	500.000	n/a	1st quarter 2020
4.02	Support to Project selection	750.000	SE	EACEA	n/a	n/a	n/a	3rd and 4th quarter 2020
5.03	Mobility scheme for artists and creative people	15.000	PP	EAC	1	15.000	n/a	1st quarter 2020
5.04	Cultural Heritage	500.000	PP	EAC	1	500.000	n/a	3rd quarter 2020
5.05	Circulation of European Performing Arts	2.000.000	PP	EAC	1	2.000.000	n/a	1st quarter 2020
5.06	Sectorial Support to the Theatre	500.000	PP	EAC	1	500.000	n/a	2nd quarter 2020
	TOTAL	78.859.567						

(*) WPI : Work Programme Index

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. 195 (e) FR
 D: Grants to bodies identified by a basic act - Art. 195 (d) FR
 SPE: Grants for actions with specific characteristics - Art. 195 (f) FR
 PP: Public Procurement
 SE: Selection of experts - Art. 237 FR

Maximum rate of co-financing:

LS: Funding rules involving mainly flat-rates and/or lump sums

na: not applicable

Budget Lines: 09 05 01 - MEDIA sub programme

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	49	153.061	80%	Third Quarter 2019
2.02	Development Audiovisual Content of Single Project and Slate Funding, of which:	17.900.000					
	Development of Audiovisual content – Single projects	5.400.000	CFP-EA	135	40.000	50%	Third Quarter 2019
	Development of Audiovisual content – Slate Funding	12.500.000	CFP-EA	73	171.233	80%	Third Quarter 2019
2.03	Support for Development of European Video Games	3.780.000	CFP-EA	32	118.125	50%	Third Quarter 2019
2.04	Support to TV Programming of Audiovisual European Works	13.500.000	CFP-EA	50	270.000	20%	Third Quarter 2019
2.05	Support to international co-production funds	500.000	CFP-EA	1	500.000	80%	Third Quarter 2019
2.06	Support for the Distribution of non-national films – The Cinema Selective Scheme	9.850.000	CFP-EA	20	492.500	75%	Third Quarter 2019
2.07	Support for the Distribution of non-national films – Distribution and Sales Agent Automatic Scheme	27.850.000					
	Automatic support to the distribution of non-national films	24.350.000	CFP-EA	300	81.167	60%	Third Quarter 2019
	Support to International Sales Agent of European Cinematographic films	3.500.000	CFP-EA	40	87.500	60%	Third Quarter 2019
2.08	Promotion of European audiovisual works online	12.100.000					
	Promotion of European audiovisual works online (Action 1, Action 2, Action 3)	10.100.000	CFP-EA	36	336.111	60%	Third Quarter 2019
	Promotion of European audiovisual works online (Action 4)	2.000.000	Grant (Art 195 f of FR) - EA	1	2.000.000	60%	Second Quarter 2020
2.09	Cinema Networks	10.900.000	CFP-EA	1	10.900.000	50%	Third Quarter 2019
2.10	Film Education	1.900.000	CFP-EA	8	237.500	70%	Third Quarter 2019
2.11	Support to Festivals	3.700.000	CFP-EA	73	50.685	80%	Third Quarter 2019
2.12	Support to Market Access	6.800.000	CFP-EA	50	136.000	80%	Third Quarter 2019
3.01	Stands	2.600.000	PP-EA	6	433.333	na	na
4.01	Support to Project selection	854.000	SE-EA		na	na	
	Sub-total	119.734.000					

2020 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	2020
	EU Member States	
1	Austria	135.138
2	Belgium	175.000
3	Bulgaria	82.500
4	Republic of Cyprus	75.000
5	Czech Republic	145.000
6	Germany	575.000
7	Denmark	145.000
8	Estonia	52.583
9	Spain	434.009
10	Finland	142.800
11	France	430.000
12	Greece	113.400
13	Croatia	82.500
14	Hungary	117.500
15	Ireland	184.700
16	Italy	355.000
17	Lithuania	75.000
18	Luxembourg	75.000
19	Latvia	65.892
20	Malta	56.525
21	the Netherlands	181.968
22	Poland	217.500
23	Portugal	77.547
24	Romania	69.562
25	Sweden	165.012
26	Slovenia	75.000
27	Slovakia	82.500
28	United Kingdom ⁴⁶	355.000
	Total	4.741.636

⁴⁶ If the United Kingdom withdraws from the EU during the grant period without concluding an agreement with the EU, the UK Creative Europe Desk will cease to receive EU funding.

	EEA/EFTA	
29	Norway	145.000
30	Iceland	75.663
	Sub-total (EEA/EFTA)	220.663
	Total (EU+EEA/EFTA)	4.962.299

	Third Countries	2020 (limit of 2/3 of entry ticket)
31	Serbia	75.141
32	Montenegro	40.000
33	North Macedonia	68.310
34	Albania	68.310
35	Bosnia-Herzegovina	68.310
36	Moldova	29.333
37	Georgia	49.333
38	Ukraine ⁴⁷	68.310
39	Tunisia	68.310
40	Armenia ⁴⁸	34.667
41	Kosovo*	23.333
	Sub-total	593.357
	Total (EU+EFTA+3rd Countries)	5.555.656

*This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence.

⁴⁷ Amounts based on estimations.

⁴⁸ Amounts based on estimations.