CREATIVE EUROPE

MEDIA Sub-programme

CALLS FOR PROPOSALS – WORK PROGRAMME 2020

GUIDELINES

This guide contains two main parts:

Part A gives general information about the objectives, priorities, criteria and general rules applicable to all calls for proposals.

Part B provides information and criteria per specific call for proposals.
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8) Support for the Distribution of non-national films – Distribution and Sales Agents Automatic Scheme (call EACEA 22/2019)

9) Promotion of European Audiovisual Works Online (call EACEA/23/2019)

10) Support to Cinema Networks (call EACEA 24/2019)

11) Film Education (call EACEA 25/2019)

12) Support to Festivals (call EACEA 26/2019)

13) Support to Market Access (call EACEA 27/2019)
PART A: GENERAL INFORMATION

1. INTRODUCTION - BACKGROUND

These guidelines are based on Regulation No 1295/2013 of the European Parliament and of the Council of 11/12/2013 concerning the implementation of a programme of support for the European cultural and creative sector (CREATIVE EUROPE).\(^1\)

The European Commission is responsible for the implementation of the Creative Europe Programme and for the decision to award European Union support.

The Education, Audiovisual and Culture Executive Agency hereafter "the Agency" manages the Culture and MEDIA Sub-programme on behalf and under the supervision of the European Commission.

General background information about the Creative Europe programme can be found on the following link: [http://ec.europa.eu/creative-europe/] http://ec.europa.eu/creative-europe/

Part A covers the sections that are common to all MEDIA schemes.

2. OBJECTIVES – PRIORITIES

2.1 General Objective of the Programme

The general objectives of the Programme shall be:

(a) to safeguard, develop and promote European cultural and linguistic diversity and to promote Europe's cultural heritage;

(b) to strengthen the competitiveness of the European cultural and creative sectors, in particular of the audiovisual sector, with a view to promoting smart, sustainable and inclusive growth.

2.2 Specific objectives

The specific objectives of the Programme shall be:

(a) to support the capacity of the European cultural and creative sectors to operate transnationally and internationally;

(b) to promote the transnational circulation of cultural and creative works and transnational mobility of cultural and creative players, in particular artists, as well as to reach new and enlarged audiences and improve access to cultural and creative works in the Union and beyond, with a particular focus on children, young people, people with disabilities and under-represented groups;

\(^1\) Regulation No 1295/2013 published in the Official Journal of the European Union on the 20/12/2013 (OJL347/221) and 27/06/2014 (OJL189/260) (corrigendum).
(c) 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 endeavouring to ensure a balanced geographical coverage and sector representation;

(d) to foster policy development, innovation, creativity, audience development and new business and management models through support for transnational policy cooperation.

2.3 Priorities of the MEDIA Sub-programme

1. The priorities in the field of reinforcing the European audiovisual sector's capacity to operate transnationally shall be the following:

   (a) facilitating the acquisition and improvement of skills and competences of audiovisual professionals and the development of networks, including the use of digital technologies to ensure adaptation to market development, testing new approaches to audience development and testing new business models;

   (b) increasing 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;

   (c) encouraging business-to-business exchanges by facilitating access to markets and business tools enabling audiovisual operators to increase the visibility of their projects on Union and international markets.

2. The priorities in the field of promoting transnational circulation shall be the following:

   (a) supporting theatrical distribution through transnational marketing, branding, distribution and exhibition of audiovisual works;

   (b) promoting transnational marketing, branding and distribution of audiovisual works on all other non-theatrical platforms;

   (c) 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;

   (d) promoting new distribution modes in order to allow the emergence of new business models.

2.4 Support measures of the MEDIA Sub-programme

In order to implement the priorities set out in section 2.3, the MEDIA Sub-programme shall provide support for:

   (a) the development of a comprehensive range of training measures promoting the acquisition and improvement of skills and competences by audiovisual professionals, knowledge-sharing and networking initiatives, including the integration of digital technologies;

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

   (c) 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;
(d) 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;

(e) facilitating access to professional audiovisual trade events and markets and the use of online business tools inside and outside the Union;

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

(g) facilitating the circulation of European films worldwide and of international films in the Union on all distribution platforms, via international cooperation projects in the audiovisual sector;

(h) a European cinema operators’ network screening a significant proportion of non-national European films;

(i) initiatives presenting and promoting a diversity of European audiovisual works, including short films, such as festivals and other promotional events;

(j) 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;

(k) innovative actions testing new business models and tools in areas likely to be influenced by the introduction and use of digital technologies.

2.5 Creative Europe annual Work Programme

https://ec.europa.eu/programmes/creative-europe/annual-work-programmes_en

2.6 Specific calls for proposals (see Part B)

1) Support to training (call EACEA 16/2019)

Link to the specific part: Training


No new Framework Partnerships will be awarded in 2020. Only a call for proposals for the third year of activities for the partners selectionned under the call for proposals EACEA/09/2018 will be launched.

2) Development of Audiovisual content - Single projects (call EACEA 17/2019)

Link to the specific part: Single

3) Development of Audiovisual content - Slate Funding (call EACEA 18/2019)

Link to the specific part: Slate

4) Development of European Video Games (call EACEA 19/2019)

Link to the specific part: Videogames
5) Support to Television Programming of Audiovisual European Works (call EACEA 20/2019)

Link to the specific part: TV

6) Support to international co-production funds (call EACEA 29/2019)

Link to the specific part: Coprod


Link to the specific part: Distribution Selective

8) Support for the Distribution of non-national films – Distribution and Sales Agent Automatic Scheme (call EACEA 22/2019)

Link to the specific part: Distribution and Sales Agents Automatic

9) Promotion of European Audiovisual Works Online (EACEA 23/2019)

Link to the specific part: Online

10) Cinema Networks (call EACEA 24/2019)

Link to the specific part: Cinema_Networks

11) Film Education (EACEA 25/2019)

Link to the specific part: Film Education

12) Support to Festivals (EACEA 26/2019)

Link to the specific part: Festivals

13) Support to Market Access (EACEA 27/2019)

Link to the specific part: Market Access
3. **TIMETABLE**

For the detailed timetable of each action, please refer to Part B.

<table>
<thead>
<tr>
<th>Action</th>
<th>Publication</th>
<th>Deadline(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support to training</td>
<td></td>
<td>28 May 2020 (SGA 3rd year)</td>
</tr>
<tr>
<td>Development of Audiovisual Content – Single projects</td>
<td></td>
<td>1st deadline 13 November 2019 – 17:00 (Brussels time) 2nd deadline 12 May 2020 - 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Development of Audiovisual Content - Slate Funding</td>
<td></td>
<td>4 February 2020 – 17:00 (Brussels time)</td>
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<tr>
<td>Support for Development of European Video Games</td>
<td></td>
<td>12 February 2020 – 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Support to Television Programming of Audiovisual European Works</td>
<td>September 2019</td>
<td>1st deadline 28 November 2019 - 17:00 (Brussels Time) 2nd deadline 14 May 2020 - 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Support for Development of European Works</td>
<td></td>
<td>15 January 2020 - 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Support for the Distribution of non-national films – The Distribution Selective scheme</td>
<td></td>
<td>1st deadline 10 December 2019, 17:00 (Brussels time) 2nd deadline 16 June 2020 - 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Support for the Distribution of non-national films – The Distribution and Sales Agents Automatic Scheme</td>
<td></td>
<td>Action 1 8 September 2020 - 17:00 (Brussels Time) Action 2 29 October 2020 - 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Promotion of European Audiovisual Works Online</td>
<td></td>
<td>7 April 2020 – 17:00 (Brussels Time)</td>
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<tr>
<td>Cinema Networks</td>
<td></td>
<td>28 May 2020 (postmark date)</td>
</tr>
<tr>
<td>Film Education</td>
<td></td>
<td>12 March 2020, 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Support to Festivals</td>
<td></td>
<td>1st deadline Action 1 21 November 2019, 17:00 (Brussels Time) 2nd deadline Action 1 and deadline for Action 2 23 April 2020 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Support to Market Access</td>
<td></td>
<td>6 February 2020 - 17:00 (Brussels Time)</td>
</tr>
</tbody>
</table>
4. **BUDGET AVAILABLE**

See Part B for the allocation of the budget per action.

This amount indicated for each action in Part B is subject to the availability of the appropriations provided for in the draft budget for 2020 after the adoption of the budget for 2020 by the budgetary authority or provided for in the provisional twelfths.

The Agency reserves the right not to distribute all the funds available.

5. **ADMISSIBILITY REQUIREMENTS**

In order to be admissible, applications must be:

- sent no later than the deadlines for submitting applications referred to in section 3 of part B of each specific action/call for proposals;
- submitted in writing (see section 14) using the application form and the electronic submission system available at [https://eacea.ec.europa.eu/PPMT/](https://eacea.ec.europa.eu/PPMT/) except for Training and Cinema Network actions (see Part B);
- drafted in one of the EU official languages, preferably in English or French.

Failure to comply with those requirements will lead to the rejection of the application.

The application form must be accompanied by a balanced budget and all the other documents referred to in the Annexes section of Part B of the specific call and in the application form.

Mandatory information to be included in the annexes cannot be provided under the form of downloadable documents through internet links.

In order to submit an application, applicants and co-applicants must provide their Participant Identification Code (PIC) in the application form. The PIC can be obtained by registering the organisation in the Participant's Register hosted in the Funding & Tender opportunities Portal. The Participant Register is a tool shared by other services of the European Commission. If an applicant or co-applicant already has a PIC that has been used for other programmes (for example the Research programmes), the same PIC is valid for the present call for proposals.

The Funding & Tender Portal allows applicants and co-applicants to upload or update the information related to their legal status and attach the requested legal and financial documents (see section 14.2 for more information).

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

See also Part B for additional specific criteria per action, if any.

Proposals may be submitted by any of the following applicants:

- non-profit organisation (private or public);
public authorities (national, regional, local);
- international organisations;
- universities;
- educational institutions;
- research centres;
- profit making entities;
- natural persons are not eligible 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.

Only applications from legal entities established in one of the following countries are eligible as long as all conditions referred to in Article 8 of the Regulation establishing the Creative Europe Programme are met:

- EU Member States and overseas countries and territories which are eligible to participate in the Programme pursuant to Article 58 of Council Decision 2001/822/EC;
- Accession countries, candidate countries and potential candidates benefiting from a pre-accession strategy, in accordance with the general principles and general terms and conditions for the participation of those countries in Union programmes established in the respective Framework Agreements, Association Council Decisions or similar agreements;
- EFTA countries which are members of the EEA, in accordance with the provisions of the EEA Agreement;
- The Swiss Confederation, on the basis of a bilateral agreement to be concluded with that country;
- Countries covered by the European Neighbourhood Policy in accordance with the procedures established with those countries following the framework agreements providing for their participation in Union programmes.

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

The Programme shall permit cooperation and joint actions with countries not participating in the Programme and with international organisations which are active in the cultural and creative sectors such as UNESCO, the Council of Europe, the Organisation for Economic Co-operation and Development or the World Intellectual Property Organisation on the basis of joint contributions for the realisation of the Programme's objectives.

Proposals from applicants in non EU countries may be selected, provided that, on the date of the award decision, agreements have been signed setting out the arrangements for the participation of those countries in the programme established by the Regulation referred to above.

(Updated list of countries that fulfil the conditions referred to in Article 8 of the Regulation and that the Commission has started negotiations with can be found on the following link:

For British applicants: Please be aware that eligibility criteria must be complied with for the entire duration of the grant. If the United Kingdom withdraws from the EU during the grant period without concluding an agreement with the EU ensuring in particular that British applicants continue to be eligible, you will cease to receive EU funding (while continuing, where possible, to participate) or be
required to leave the project on the basis of Article II.17.2.1(a) of the mono-beneficiary grant agreement Article II.17.3.1(a) of the multi-beneficiary grant agreement or Article 17.2.1 (a) of the grant decision.

Supporting documents

In order to assess the applicants’ eligibility, the following supporting documents are requested:

- **private entity**: extract from the official journal, copy of articles of association, extract of trade or association register, certificate of liability to VAT (if, as in certain countries, the trade register number and VAT number are identical, only one of these documents is required);
- **public entity**: copy of the resolution, decision or other official document establishing the public-law entity;
- **natural persons**: photocopy of identity card and/or passport; certificate of liability to VAT, if applicable (e.g. some self-employed persons);
- **entities without legal personality**: documents providing evidence that their representative(s) have the capacity to undertake legal obligations on their behalf;
- **consortium**: in addition to the supporting documents referring to their legal status, consortium members will submit letters confirming their participation to the project.

6.2 Eligible activities

See Part B.

7. EXCLUSION CRITERIA

7.1 Exclusion

The authorising officer shall exclude an applicant from participating in call for proposals procedures where:

(a) the applicant is bankrupt, subject to insolvency or winding-up procedures, where its assets are being administered by a liquidator or by a court, it is in an arrangement with creditors, where its business activities are suspended, or where it is in any analogous situation arising from a similar procedure provided for under EU or national laws or regulations;

(b) it has been established by a final judgment or a final administrative decision that the applicant is in breach of its obligations relating to the payment of taxes or social security contributions in accordance with the applicable law;

(c) it has been established by a final judgment or a final administrative decision that the applicant is guilty of grave professional misconduct by having violated applicable laws or regulations or ethical standards of the profession to which the applicant belongs, or by having engaged in any wrongful intent or gross negligence, including, in particular, any of the following:

   (i) fraudulently or negligently misrepresenting information required for the verification of the absence of grounds for exclusion or the fulfilment of eligibility or selection criteria or in the performance of a contract, a grant agreement or a grant decision;

   (ii) entering into agreement with other applicants with the aim of distorting competition;

   (iii) violating intellectual property rights;
(iv) attempting to influence the decision-making process of the Agency during the award procedure;

(v) attempting to obtain confidential information that may confer upon it undue advantages in the award procedure;

(d) it has been established by a final judgment that the applicant is guilty of any of the following:


(ii) corruption, as defined in Article 4(2) of Directive (EU) 2017/1371 or Article 3 of the Convention on the fight against corruption involving officials of the European Communities or officials of Member States of the European Union, drawn up by the Council Act of 26 May 1997, or conduct referred to in Article 2(1) of Council Framework Decision 2003/568/JHA, or corruption as defined in the applicable law;

(iii) conduct related to a criminal organisation, as referred to in Article 2 of Council Framework Decision 2008/841/JHA;

(iv) money laundering or terrorist financing within the meaning of Article 1(3), (4) and (5) of Directive (EU) 2015/849 of the European Parliament and of the Council;

(v) terrorist offences or offences linked to terrorist activities, as defined in Articles 1 and 3 of Council Framework Decision 2002/475/JHA, respectively, or inciting, aiding, abetting or attempting to commit such offences, as referred to in Article 4 of that Decision;

(vi) child labour or other offenses concerning trafficking in human beings as referred to in Article 2 of Directive 2011/36/EU of the European Parliament and of the Council;

(e) the applicant has shown significant deficiencies in complying with main obligations in the performance of a contract, a grant agreement or a grant decision financed by the Union's budget, which has led to its early termination or to the application of liquidated damages or other contractual penalties, or which has been discovered following checks, audits or investigations by an authorising officer, OLAF or the Court of Auditors;

(f) it has been established by a final judgment or final administrative decision that the applicant has committed an irregularity within the meaning of Article 1(2) of Council Regulation (EC, Euratom) No 2988/95.

(g) it has been established by a final judgment or final administrative decision that the applicant has created an entity in a different jurisdiction with the intent to circumvent fiscal, social or any other legal obligations of mandatory application in the jurisdiction of its registered office central administration or principal place of business;

(h) it has been established by a final judgment or final administrative decision that an entity has been created with the intent referred to un point (g);

(i) for the situation referred to in points (c) to (h) above, the applicant is subject to:

(i) facts established in the context of audits or investigations carried out by European Public Prosecutor's Office after its establishment, the Court of Auditors, the European Anti-Fraud Office or the internal auditor, or any other check, audit or control performed under the responsibility of an authorising officer of an EU institution, of a European office or of an EU agency or body;

(ii) non-final judgments or non-final administrative decisions which may include disciplinary measures taken by the competent supervisory body responsible for the verification of the application of standards of professional ethics;
(iii) facts referred to in decisions of persons or entities being entrusted with EU budget implementation tasks;
(iv) information transmitted by Member States implementing Union funds;
(v) decisions of the Commission relating to the infringement of Union competition law or of a national competent authority relating to the infringement of Union or national competition law; or
(vi) decisions of exclusion by an authorising officer of an EU institution, of a European office or of an EU agency or body.

7.2 Remedial measures

If an applicant declares one of the situations of exclusion listed above (see section 7.1), it must indicate the measures it has taken to remedy the exclusion situation, thus demonstrating its reliability. This may include e.g. technical, organisational and personnel measures to correct the conduct and to prevent further occurrence, compensation of damage or payment of fines or of any taxes or social security contribution. The relevant documentary evidence which illustrates the remedial measures taken must be provided in annex to the declaration. This does not apply for the situations referred in point (d) of section 7.1.

7.3 Rejection from the call for proposals

The authorising officer shall not award a grant to an applicant who:

(a) is in an exclusion situation established in accordance with the above section 7.1; or

(b) has misrepresented the information required as a condition for participating in the procedure or has failed to supply that information; or

(c) was previously involved in the preparation of documents used in the award procedure where this entails a breach of the principle of equal treatment including distortion of competition that cannot be remedied otherwise.

Administrative sanctions (exclusion) may be imposed on applicants, if any of the declaration or information provided as a condition for participating in this procedure proves to be false.

7.4 Supporting documents

Applicants must provide a declaration on their honour certifying that they are not in one of the situations referred to in Article 136(1) and 141 FR, by filling in the relevant form attached to the application form accompanying the specific call for proposals/invitation to submit a proposal.

This obligation may be fulfilled in one of the following ways:

a) for mono beneficiary grants, the applicant signs a declaration in its name;

b) for multi beneficiaries grants

(i) the coordinator of a consortium signs a declaration on behalf of all applicant; or

(ii) each applicant in the consortium signs a declaration in its name.
8. SELECTION CRITERIA

Applicants must submit a declaration on their honour, completed and signed, attesting to their financial and operational capacity to complete the proposed activities.

8.1. Financial capacity

Applicants must have stable and sufficient sources of funding to maintain their activity throughout the duration of the grant and to participate in its funding. The applicants’ financial capacity will be assessed on the basis of the following supporting documents that will be submitted with the application or (in case of grants > 60,000 EUR) requested from selected applicants by Research Executive Agency Validation Services:

a) Low value grants (≤ EUR 60 000):
   - a declaration on their honour.

b) Grants > EUR 60 000:
   - a declaration on their honour and
   - the profit and loss account as well as the balance sheet for the last financial year for which the accounts were closed;
   - for newly created entities, the business plan might replace the above documents;

c) Grants for an action > EUR 750 000:
   (i) the information and supporting documents mentioned in point b) above and
   (ii) an audit report produced by an approved external auditor certifying the accounts for the last financial year available, where such an audit report is available or whenever a statutory report is required by law.

If the audit report is not available AND a statutory report is not required by law, a self-declaration signed by the applicant’s authorised representative certifying the validity of its account for the last financial year available must be provided.

In the event of an application grouping several applicants (consortium), the above thresholds apply to each applicant.

Upon communication of the applicant’s PIC, the EU Validation Services (Research Executive Agency Validation Services) will contact the applicant (via the messaging system embedded in the Participant Register) and request the latter to provide the supporting documents necessary to prove the legal existence and the status and the financial capacity of the organisation. All necessary details and instructions will be provided via this separate notification.

On the basis of the documents submitted, if the Responsible Authorising Officer (hereinafter "RAO") considers that financial capacity is weak, s/he may:
   - request further information;
   - decide not to give pre-financing
   - decide to give pre-financing paid in instalments
   - decide to give pre-financing covered by a bank guarantee (see section 11.6.2 below);
   - propose a grant agreement/decision without pre-financing but an interim payment based on expenses already occurred;
- where applicable, require the joint and several financial liability of all the co-beneficiaries;

If the RAO considered that the financial capacity is insufficient s/he may reject the application.

8.2 Operational capacity

Applicants must have the professional competencies as well as appropriate qualifications necessary to complete the proposed action. In this respect, applicants have to submit a declaration on their honour.

For those applying for a grant above EUR 60,000 please refer to the specific action/calls of proposals (Part B) for the additional supporting documents to be provided.

9. AWARD CRITERIA

See Part B.

10. LEGAL COMMITMENTS

For grant agreements and grant decisions: In the event of a grant awarded by the Agency, a grant agreement or a grant decision, drawn up in euro and detailing the conditions and level of funding will be sent to the applicant, as well as the information on the procedure to formalise the agreement of the parties.

- If grant agreements are used:

  Two copies of the original agreement must be signed first by the beneficiary or by the coordinator on behalf of the consortium and returned to the Agency immediately. The Agency will sign them last.

- If grant decisions are used:

  The decision must not be returned to the Agency.

11. FINANCIAL PROVISIONS

11.1 Forms of the grant

11.1.1 Reimbursement of costs actually incurred

The grant shall take the form of reimbursement of a specified proportion (see Part B) of eligible costs actually incurred and declared by the beneficiary.

Supporting documents (See Part B, section 11.6.1) for specific relevant supporting documents to be provided)

The final amount of the grant to be awarded to the beneficiary is established after completion of the action, upon approval of the request for payment containing the following documents:

- a final report providing details of the implementation and results of the action;

- the final financial statement of costs actually incurred.
Except if specified differently in Part B, the following rule applies:

In case of

(a) grants for an action of less than EUR 750,000, the beneficiary is required to submit, in support of the final payment, a “Report of Factual Findings on the Final Financial Report - Type I” produced by an approved auditor or, in case of public bodies, by a competent and independent public officer. The procedure and the format to be followed by an approved auditor or in case of public bodies, by a competent and independent public officer, are detailed in the following “Guidance Notes”: [http://eacea.ec.europa.eu/about-eacea/document-register_en#audit](http://eacea.ec.europa.eu/about-eacea/document-register_en#audit)
The use of the report format set by the “Guidance Notes” is compulsory.

(b) grants for an action of EUR 750,000 or more, when the cumulative amounts of request for payment is at least EUR 325,000, the beneficiary is required to submit, in support of the final payment, a “Report of Factual Findings on the Final Financial Report - Type II” produced by an approved auditor or, in case of public bodies, by a competent and independent public officer. The certificate shall certify, in accordance with a methodology approved by the Agency, that the costs declared by the beneficiary in the financial statements on which the request for payment is based are real, accurately recorded and eligible in accordance with the grant agreement/decision.

The procedure and the format to be followed by an approved auditor or in case of public bodies, by a competent and independent public officer, are detailed in the following “Guidance Notes”:

The use of the report format set by the “Guidance Notes” is compulsory.

If the eligible costs actually incurred by the beneficiary are lower than anticipated, the Agency will apply the rate of co-financing stated in the grant agreement or grant decision to the expenditure actually incurred.

In the event of non-execution or clearly inadequate execution of an activity planned in the application attached to the funding decision, the final grant will be reduced accordingly.

For details on eligibility of costs, please refer to section 11.2 of Part A. and Part B.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rate(s)

The grant will be defined by applying a maximum co-financing rate specified in Part B to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

See the following calls for proposals:

- *Support to the Development of Audiovisual Content - Single Project (call EACEA 17/2019)*
- *Support to Festivals (call EACEA 26/2019)*
11.1.4 Payment conditions, checks and audits for lump sums and flat rate

- Contributions based on lump sum and flat rate will be paid in full provided the action is implemented properly (with the required quality, fully and on time). If the action is not properly implemented the amount of the grant will be reduced proportionately. See also step 4 of section 11.6.

The fulfilment of the above conditions and/or results triggering the payment of the lump sum, and flat rate as specified in section 11.1.2 and 11.1.3, including where required the achievement of outputs and/or results, will be checked at the latest before the payment of the balance. In addition, the fulfilment of those conditions and/or results may be subject to ex post controls.

- For this purpose, in case of verifications, checks or audits, the beneficiary will be required to provide the supporting documents proving:
  - the proper implementation of the corresponding part of the action
  - the eligible costs to which the flat rate applies

- Where the grant takes the form specified in section 11.1.3, the beneficiary will not be required to report on the costs actually incurred for the implementation.

- If sections 11.1.2 and 11.1.3 apply: The amounts of flat-rate and lump sum as specified in section 11.1.2 and 11.1.3 will not be challenged by ex-post controls. This does not affect the possibility to reduce the grant as specified above or in the case of irregularity, fraud or a breach of other obligations.

- Payment of the grant on the basis of lump sums and flat-rates as specified in section 11.1.2 and 11.1.3 does not affect the right of access to the statutory records of the beneficiaries for the purposes of:
  o reviewing them for future grants, or
  o protecting the Union financial interests, e.g. detection of fraud, irregularities or breach of obligations.

11.2 Eligible costs

Eligible costs shall meet the following criteria:

a) they are incurred by the beneficiary.

b) They are incurred during the duration of the action, with the exception of costs relating to final reports and audit certificates:
   a. The period of eligibility of costs will start as specified in the grant agreement/decision.
   b. If a beneficiary can demonstrate the need to start the action before the agreement is signed, the costs eligibility period may start before that signature. Under no circumstances can the eligibility period start before the date of submission of the grant application.
c) they are indicated in the estimated budget of the action; 

d) they are necessary for the implementation of the action which is the subject of the grant; 

e) they are identifiable and verifiable, in particular being recorded in the accounting records of 

the beneficiary and determined according to the applicable accounting standards of the 

country where the beneficiary is established and according to the usual cost-accounting 

practices of the beneficiary; 

f) they comply with the requirements of applicable tax and social legislation; 

g) they are reasonable, justified, and comply with the principle of sound financial management, 

in particular regarding economy and efficiency. 

The beneficiary's internal accounting and auditing procedures must permit direct reconciliation of the 

costs and revenue declared in respect of the action/project with the corresponding accounting 

statements and supporting documents. 

Eligible costs may be direct or indirect. 

11.2.1 Eligible direct costs 

(please refer to Part B for additional requirements): 

This section does not apply to the schemes "Support for the Distribution of non-national films – The 

Distribution Automatic and Sales Agents Scheme" and "Support for the Distribution of non-national 

films – The Distribution Selective scheme". For these actions please refer to Part B. 

The eligible direct costs for the action are those costs which, with due regard for the conditions of 

eligibility set out above, are identifiable as specific costs directly linked to the performance of the 

action and which can therefore be booked to it directly, such as: 

(a) the costs of personnel working under an employment contract with the beneficiary or an 

equivalent appointing act and assigned to the action, provided that these costs are in line with the 

beneficiary's usual policy on remuneration. 

Those costs include actual salaries plus social security contributions and other statutory costs 

included in the remuneration. They may also comprise additional remunerations, including 

payments on the basis of supplementary contracts regardless of the nature of those contracts, 

provided that they are paid in a consistent manner whenever the same kind of work or expertise is 

required, independently from the source of funding used; 

The costs of natural persons working under a contract with the beneficiary other than an 

employment contract or who are seconded to the beneficiary by a third party against payment 

may also be included under such personnel costs, provided that the following conditions are 

fulfilled: 

\[(i) \quad \text{the person works under conditions similar to those of an employee (in particular} \]

\[\text{regarding the way the work is organised, the tasks that are performed and the} \]

\[\text{premises where they are performed)}; \]

\[(ii) \quad \text{the result of the work belongs to the beneficiary (unless exceptionally agreed} \]

\[\text{otherwise)}; \] and
(iii) the costs are not significantly different from the costs of staff performing similar tasks under an employment contract with the beneficiary;

The recommended methods for the calculation of direct personnel costs are provided in Appendix.

(b) costs of travel and related subsistence allowances, provided that they are in line with the beneficiary's usual practices on travel;

(c) the depreciation costs of equipment or other assets (new or second-hand) as recorded in the beneficiary's accounting statement, provided that the asset:

(i) is written off in accordance with the international accounting standards and the beneficiary's usual accounting practices; and

(ii) has been purchased in accordance with the rules on implementation contracts laid down in the grant agreement, if the purchase occurred within the implementation period;

The costs of renting or leasing equipment or other assets are also eligible, provided that these costs do not exceed the depreciation costs of similar equipment or assets and are exclusive of any finance fee;

Only the portion of the equipment’s depreciation, rental or lease costs corresponding to the implementation period and the rate of actual use for the purposes of the action may be taken into account when determining the eligible costs. By way of exception, the full cost of purchase of equipment may be eligible under the Special Conditions, if this is justified by the nature of the action and the context of the use of the equipment or assets;

(d) costs of consumables and supplies, provided that they:

(i) are purchased in accordance with the rules on implementation contracts laid down in the grant agreement/decision; and

(ii) are directly assigned to the action;

(e) costs arising directly from requirements imposed by the Agreement (dissemination of information, specific evaluation of the action, audits, translations, reproduction), including the costs of requested financial guarantees, provided that the corresponding services are purchased in accordance with the rules on implementation contracts laid down in the grant agreement/decision;

(f) costs derived from subcontracts, provided that specific conditions on subcontracting as laid down in the grant agreement/decision are met;

(g) costs of financial support to third parties provided that the conditions laid down in the grant agreement/decision are met;

(h) duties, taxes and charges paid by the beneficiary, notably value added tax (VAT), provided that they are included in eligible direct costs, and unless specified otherwise in the grant agreement/decision.
11.2.2 Eligible indirect costs (overheads)

Indirect costs are costs that are not directly linked to the action implementation and therefore cannot be attributed directly to it.

A flat-rate amount of 7% of the total eligible direct costs of the action is eligible as indirect costs, representing the beneficiary’s general administrative costs which can be regarded as chargeable to the action.

Indirect costs may not include costs entered under another budget heading.

For the "Support for the Distribution of non-national films – The Distribution Selective scheme" and for "Cinema Networks", the flat-rate does not apply to the support to third parties.

Applicants’ attention is drawn to the fact that if they are receiving an operating grant financed by the EU or Euratom budget, they may not declare indirect costs for the period(s) covered by the operating grant, unless they can demonstrate that the operating grant does not cover any costs of the action.

In order to demonstrate this, in principle, the beneficiary should:

a. use analytical cost accounting that allows to separate all costs (including overheads) attributable to the operating grant and the action grant. For that purpose the beneficiary should use reliable accounting codes and allocation keys ensuring that the allocation of the costs is done in a fair, objective and realistic way.

b. record separately:
   – all costs incurred for the operating grants (i.e. personnel, general running costs and other operating costs linked to the part of its usual annual activities), and
   – all costs incurred for the action grants (including the actual indirect costs linked to the action)

If the operating grant covers the entire usual annual activity and budget of the beneficiary, the latter is not entitled to receive any indirect costs under the action grant.

11.3 Ineligible costs

The following items are not considered as eligible costs:

a) return on capital and dividends paid by a beneficiary;

b) debt and debt service charges;

c) provisions for losses or debts;

d) interest owed;

e) doubtful debts;

f) exchange losses;
g) costs of transfer from the Agency charged by the bank of the beneficiary;

h) costs declared by the beneficiary under another action receiving a grant financed from the Union budget. Such grants include grants awarded by a Member State and financed from the Union budget and grants awarded by bodies other than the Agency for the purpose of implementing the Union budget. In particular, beneficiaries receiving an operating grant financed by the EU or Euratom budget cannot declare indirect costs for the period(s) covered by the operating grant, unless they can demonstrate that the operating grant does not cover any costs of the action;

i) contribution in kind from third parties;

j) excessive or reckless expenditure;

k) deductible VAT;

l) others (See Part B.)

11.4 Balanced budget

The estimated budget of the action must be attached to the application form. It must have revenue and expenditure in balance.

The budget must be drawn up in euros.

Applicants for whom costs will not be incurred in euros should use the exchange rate published on the Inforeuro website available at:


The applicant must ensure that the resources which are necessary to carry out the action are not entirely provided by the EU grant.

Co-financing of the action may take the form of:

- the beneficiary's own resources,
- income generated by the action
- financial contributions from third parties.

11.5 Calculation of the final grant amount

The final amount of the grant is calculated by the Agency at the time of the payment of the balance. The calculation involves the following steps:

Step 1 - Application of the reimbursement rate to the eligible costs

*If the grant takes the form of reimbursement of eligible costs:*

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The amount under step 1 is obtained by applying the reimbursement rate specified for each action in section 11.1.1 of Part B to the eligible costs actually incurred and accepted by the Agency, including costs declared in the form of flat rates to which the co-financing rate applies in accordance with section 11.1.2.

*If the grant takes the form of reimbursement of lump sum contribution:*

**See Part B. of the following calls for proposals:**

- Support to the Development of Audiovisual Content - Single Project (call EACEA 17/2019)
- Support to Festivals (call EACEA 26/2019)

**Step 2 — Limit to the maximum amount of the grant**

The total amount paid to the beneficiaries by the Agency may in no circumstances exceed the maximum amount of the grant as indicated in the grant agreement. If the amount obtained following Step 1 is higher than this maximum amount, the final amount of the grant is limited to the latter.

**Step 3 — Reduction due to the no-profit rule**

This section does not apply to:

- grants taking the form of financing not linked to costs
- low value grants (i.e. ≤ EUR 60,000)

‘Profit’ means the surplus of receipts over the total eligible costs of the action, where receipts are the amount obtained following Steps 1 and 2 plus the revenue generated by the action for beneficiaries other than non-profit organisations.

In-kind and financial contributions by third parties are not considered receipts.

The total eligible costs of the action are the consolidated total eligible costs approved by the Agency. The revenue generated by the action is the consolidated revenue established, generated or confirmed for beneficiaries other than non-profit organisations on the date on which the request for payment of the balance is drawn up.

If there is a profit, it will be deducted in proportion to the final rate of reimbursement of the actual eligible costs of the action approved by the Agency.

**Step 4 — Reduction due to improper implementation or breach of other obligations**

The Agency may reduce the maximum amount of the grant if the action has not been implemented properly (i.e. if it has not been implemented or has been implemented poorly, partially or late), or if another obligation under the agreement/decision has been breached.

The amount of the reduction will be proportionate to the degree to which the action has been implemented improperly or to the seriousness of the breach.
11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

See part B.

11.6.2 Pre-financing guarantee

In the event that the applicant’s financial capacity is not satisfactory, a pre-financing guarantee for up to the same amount as the pre-financing may be requested in order to limit the financial risks linked to the pre-financing payment.

The financial guarantee, in euro, shall be provided by an approved bank or financial institution established in one of the EU Member States. When the beneficiary is established in a third country, the Agency may agree that a bank or financial institution established in that third country may provide the guarantee if it considers that the bank or financial institution offers equivalent security and characteristics as those offered by a bank or financial institution established in a Member State. Amounts blocked in bank accounts shall not be accepted as financial guarantees.

The guarantee may be replaced by:

- a joint and several guarantee by a third party or,

- a joint guarantee of the beneficiaries of an action who are parties to the same grant agreement/decision.

The guarantee shall be released as the pre-financing is gradually cleared against interim payments or the payment of the balance, in accordance with the conditions laid down in the grant agreement/decision.

As an alternative to requesting a guarantee on pre-financing, the Agency may decide to split the payment of pre-financing into several instalments.

11.7 Other financial conditions

a) Non-cumulative award

An action may only receive one grant from the EU budget.

Under no circumstances shall the same costs be financed twice by the Union budget. To ensure this, applicants shall indicate in the grant application the sources and amounts of Union funding received or applied for the same action or part of the action or for its (the applicant’s) functioning during the same financial year as well as any other funding received or applied for the same action.

Subsidised actions may not benefit from Eurimages funding for the same activity.

b) Non-retroactivity

No grant may be awarded retrospectively for actions already completed.
A grant may be awarded for an action which has already begun only where the applicant can demonstrate the need to start the action before the grant agreement is signed or the grant decision is notified.

In such cases, costs eligible for financing may not have been incurred prior to the date of submission of the grant application.

c) **Implementation contracts/subcontracting**

Where the implementation of the action requires the award of procurement contracts (implementation contracts), the beneficiary may award the contract in accordance with its usual purchasing practices provided that the contract is awarded to the tender offering best value for money or the lowest price (as appropriate), avoiding conflicts of interests.

The beneficiary is expected to clearly document the tendering procedure and retain the documentation in the event of an audit.

Beneficiaries may subcontract tasks forming part of the action. If they do so, they must ensure that, in addition to the above-mentioned conditions of best value for money and absence of conflicts of interests, the following conditions are also complied with:

(a) subcontracting does not cover core tasks of the action;
(b) recourse to subcontracting is justified because of the nature of the action and what is necessary for its implementation;
(c) the estimated costs of the subcontracting are clearly identifiable in the estimated budget;
(d) any recourse to subcontracting, if not provided for in description of the action, is communicated by the beneficiary and approved by the Agency. The Agency may grant approval:
   (i) before any recourse to subcontracting, if the beneficiaries requests an amendment
   (ii) after recourse to subcontracting if the subcontracting:
      – is specifically justified in the interim or final technical report and
      – does not entail changes to the grant agreement/decision which would call into question the decision awarding the grant or be contrary to the equal treatment of applicants;
(e) the beneficiaries ensure that certain conditions applicable to beneficiaries, enumerated in the grant agreement/decision (e.g. visibility, confidentiality, etc.), are also applicable to the subcontractors.

d) **Financial support to third parties**

See Part B.

12. **PUBLICITY**

12.1 **By the beneficiaries**

Beneficiaries must clearly acknowledge the European Union’s contribution in all publications or in conjunction with activities for which the grant is used.

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In this respect, beneficiaries are required to give prominence to the name and logo of the programme on all their publications, posters, programmes and other products realised under the co-financed project.

To do this they must use the text, the logo and the disclaimer available at https://eacea.ec.europa.eu/about-eacea/visual-identity_en which will be provided by the Agency.

If this requirement is not fully complied with, the beneficiary’s grant may be reduced in accordance with the provisions of the grant agreement/decision.

See additional specific requirements in Part B.

12.2 By the Agency and/or the Commission

With the exception of scholarships paid to natural persons and other direct support paid to natural persons in most need, all information relating to grants awarded in the course of a financial year shall be published on an Internet site of the European Union institutions no later than the 30 June of the year following the financial year in which the grants were awarded.

The Agency and/or the Commission will publish the following information:

- name of the beneficiary;
- address of the beneficiary when the latter is a legal person, region when the beneficiary is a natural person, as defined on NUTS 2 level\(^2\) if he/she is domiciled within the EU or equivalent if domiciled outside the EU;
- subject of the grant;
- nature and amount awarded.

Upon a reasoned and duly substantiated request by the beneficiary, the publication shall be waived if such disclosure risks threatening the rights and freedoms of individuals concerned as protected by the Charter of Fundamental Rights of the European Union or harm the commercial interests of the beneficiaries.

12.3 Communication and dissemination

To maximise impact, projects should have a clear and strong strategy for communication and dissemination of their activities and results, and applicants must provide enough time and resources to communicate and interact appropriately with peers, audiences and local communities as appropriate.

At the final report stage, (as stipulated in the grant agreement/decision) beneficiaries will be required to produce an updated summary/report of the project. In addition, the beneficiaries will be able to upload the project results to the Creative Europe project results platform. This information may be used by the Commission to provide information on the results of the projects.

The Commission together with the Agency may identify good practices and prepare relevant dissemination materials to be shared within and across all participating countries and beyond.

Data and results from projects will be made freely available to be used by stakeholders, policy makers and others in a wide range of ways.

Beneficiaries may be required to attend and to participate in events organised by the European Commission or the Agency to share their experience with other participants and/or policy makers.

13. PROCESSING OF PERSONAL DATA

The reply to any call for proposals involves the recording and processing of personal data (such as name, address and CV). Such data will be processed pursuant to Regulation (EU) 2018/1725 of the European Parliament and of the Council of 23 October 2018 on the protection of natural persons with regard to the processing of personal data by the Union institutions, bodies, offices and agencies and on the free movement of such data, and repealing Regulation (EC) No 45/2001 and Decision No 1247/2002/EC9.

Unless indicated otherwise, the questions and any personal data requested that are required to evaluate the application in accordance with the call for proposal will be processed solely for that purpose by the Agency.

Personal data may be registered in the Early Detection and Exclusion System by the Commission, should the beneficiary be in one of the situations mentioned in Articles 136 and 141 of Regulation (EU, Euratom) 2018/1046. For more information see the Privacy Statement on: https://eacea.ec.europa.eu/sites/eacea-site/files/privacy_statement-eacea_grants.pdf

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is published on the Funding & Tender Opportunity Portal (FTOP) at the following address: https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/home and on the EACEA website on the programme funding page:

https://eacea.ec.europa.eu/creative-europe/funding_en

14.2 Registration in the Participant Portal/Funding & Tender Portal

Before submitting an application, applicants and co-applicants will have to register their organisation in the Participant Portal hosted in the Funding & Tender opportunities Portal and receive a Participant Identification Code (PIC). The PIC will be requested in the application form.

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The Participant register hosted in the Funding & Tender Opportunity Portal is the tool through which all legal and financial information related to organisations will be managed. Information on how to register can be found in the portal under the following address:

https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/how-to-participate/participant-register

The tool also allows applicants to upload documents related to their organisation (such as registration documents, legal status, annual accounts). These documents have to be uploaded once and will not be requested again for subsequent applications by the same organisation.

Details on the supporting documents that need to be uploaded in the portal can be found in section 6.1 Eligible applicants.

14.3 Submission of the grant application

Proposals must be submitted in accordance with the admissibility requirements set out under section 5 and by the deadline set out in section 3 of each specific action/call for proposals (see Part B).

No modification to the application is allowed once the deadline for submission has elapsed. However, if there is a need to clarify certain aspects or to correct clerical mistakes, the Agency may contact the applicant during the evaluation process.

Applicants will be informed in writing about the results of the selection process.

Electronic submission:

Except for Training and Cinema Network actions (see Part B), applicants are requested to log in at https://eacea.ec.europa.eu/PPMT/ and follow the procedure for submitting an application.

The assessment is made solely on the basis of the documents sent by the relevant deadline.

Applicants submitting projects for different actions should provide separate applications for each action.

An online application system has been set up. Grant applications must be drawn up in one of the official EU languages, using the online form (eForm) specifically designed for this purpose. To facilitate the assessment of the application, additional documents relevant to the assessment of the project should be submitted preferably in English or French.

The eForm can be obtained on the Internet at the following address: https://eacea.ec.europa.eu/PPMT/

Proposals must be submitted by the deadline mentioned in the call for proposals before 17:00 CET/CEST (Brussels time), using the online application form.

Applicants should note that no applications received after 17:00 CET/CEST of the deadline will be accepted. They are very strongly encouraged not to wait until the final day to submit their application.

Please note that no other method of submission of an application will be accepted. Applications submitted in any other way will be automatically rejected. No exceptions will be made.
Make sure that you have officially submitted your electronic application form and that you have received an e-mail acknowledging receipt of your submission with a project reference number.

Applicants shall ensure that all the documents requested and mentioned in the eForm are provided electronically and if available, the proposed templates shall be used for the annexes.

14.4 Notification and publication of the evaluation results

Applicants shall be notified individually of the outcome of the evaluation procedure by a letter signed by the Authorising Officer sent as registered document to the legal Representative through the Funding & Tender Portal at the latest six months after the application deadline. During these six months assessment and selection of applications take place, followed by the adoption of the award decision. Only when these procedures are completed, the lists of selected projects will be published on the Agency website: [https://eacea.ec.europa.eu/creative-europe/selection-results_en](https://eacea.ec.europa.eu/creative-europe/selection-results_en)

The Legal representative of the applicant organisation will receive an email explaining when the notification letter is available in the Funding & Tender Opportunities Portal. Information on how to access the notification letter is available on the following website:

https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/home

It is responsibility of the applicant to submit in the application the correct email address of the Legal Representative.

If the formal notification in the Funding & Tender Opportunities Portal isn’t opened for a period of more than 10 days (for projects), the Agency will consider the formal notification acknowledged.

14.5 Rules applicable


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14.6 Contacts

For specific contacts see Part B.

For any further information please contact your Creative Europe desk: http://ec.europa.eu/culture/creative-europe/creative-europe-desks_en.htm

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Telephone: +32 229 90705

The EACEA Helpdesk service is available from 08:30 to 17:30 Monday to Thursday and from 08:30 to 17:00 on Fridays (all times are Brussels time). The service is not available on Belgian public holidays or on official Commission holidays.

When contacting the Helpdesk, please have the following information to hand or include it in your email message: Your telephone number and your email address; The programme and funding opportunity you are applying under;

The following details for the computer that you are using to complete and submit your application: The version of Adobe Reader (or Adobe Acrobat) that is installed; The internet browser and version you are using; The operating system and version installed on the computer; Details of any error messages / error codes that you encountered; Screenshots of the problem (if contacting the Helpdesk by email)

Annexes: See Part B.
APPENDIX

Specific conditions for direct personnel costs

1. Calculation

The ways of calculating eligible direct personnel costs laid down in points (a) and (b) below are recommended and accepted as offering assurance as to the costs declared being actual.

The Agency may accept a different method of calculating personnel costs used by the beneficiary, if it considers that it offers an adequate level of assurance of the costs declared being actual.

a) for persons working exclusively on the action:

\[
\text{monthly rate for the person} \\
multiplied by \\
\text{number of actual months worked on the action}
\]

The months declared for these persons may not be declared for any other EU or Euratom grant.

The monthly rate is calculated as follows:

\[
\text{annual personnel costs for the person} \\
divided by 12
\]

using the personnel costs for each full financial year covered by the reporting period concerned.

If a financial year is not closed at the end of the reporting period, the beneficiaries must use the monthly rate of the last closed financial year available;

b) for persons working part time on the action

(i) If the person is assigned to the action at a fixed pro-rata of their working time:

\[
\text{monthly rate for the person multiplied by pro-rata assigned to the action} \\
multiplied by \\
\text{number of actual months worked on the action}
\]

The working time pro-rata declared for these persons may not be declared for any other EU or Euratom grant.

The monthly rate is calculated as above.
(ii) In other cases:

{hourly rate for the person multiplied by number of actual hours worked on the action}

or

{daily rate for the person multiplied by number of actual days worked on the action}

(rounded up or down to the nearest half-day)

The number of actual hours/days declared for a person must be identifiable and verifiable.

The total number of hours/days declared in EU or Euratom grants, for a person for a year, cannot be higher than the annual productive hours/days used for the calculations of the hourly/daily rate. Therefore, the maximum numbers of hours/days that can be declared for the grant are:

{number of annual productive hours/days for the year (see below) minus total number of hours and days declared by the beneficiary, for that person for that year, for other EU or Euratom grants}.

The ‘hourly/daily rate’ is calculated as follows:

{annual personnel costs for the person divided by number of individual annual productive hours/days} using the personnel costs and the number of annual productive hours/days for each full financial year covered by the reporting period concerned.

If a financial year is not closed at the end of the reporting period, the beneficiaries must use the hourly/daily rate of the last closed financial year available.

The ‘number of individual annual productive hours/days’ is the total actual hours/days worked by the person in the year. It may not include holidays and other absences (such as sick leave, maternity leave, special leave, etc). However, it may include overtime and time spent in meetings, and other similar activities.

2. Documentation to support personnel costs declared as actual costs

For persons working exclusively on the action, where the direct personnel costs are calculated following point (a), there is no need to keep time records, if the beneficiary signs a declaration confirming that the persons concerned have worked exclusively on the action.
For **persons assigned to the action at a fixed pro-rata of their working time**, where the direct personnel costs are calculated following **point (b)(i)**, there is no need to keep time records, if the beneficiary signs a declaration that the persons concerned have effectively worked at the fixed pro-rata on the action.

For **persons working part time on the action**, where direct personnel costs are calculated following **point (b)(ii)**, the beneficiaries must keep **time records** for the number of hours/days declared. The time records must be in writing and approved by the persons working on the action and their supervisors, at least monthly.

In the absence of reliable time records of the hours worked on the action, the Agency may accept alternative evidence supporting the number of hours/days declared, if it considers that it offers an adequate level of assurance.
PART B – SPECIFIC INFORMATION ABOUT THE ACTIONS COVERED BY THESE GUIDELINES

1) SUPPORT TO TRAINING (CALL EACEA 16/2019)

Candidates eligible are partners of the call for proposals EACEA/09/2018 who were awarded a three-year Framework Partnership Agreement in 2018. The Executive Agency will launch an invitation to submit a proposal for its partners for the third year of activities.

Under the conditions established in the Framework Partnership Agreement and the Guidelines of the Call for Proposals under which they were selected (available at https://eacea.ec.europa.eu/creative-europe/funding/support-training-2018-eacea092018_en), Specific Agreements are to be signed annually with each of them to ensure the implementation of the FPA.

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – PRIORITIES

2.1 Objectives

Within the field of reinforcing the European audiovisual sector’s capacity to operate transnationally, one of the priorities shall be the following:

- facilitating the acquisition and improvement of skills and competences of audiovisual professionals and the development of networks including the use of digital technologies to ensure the adaptation to market development, testing new approaches to audience development and testing of new business models.

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

The expected results and impact are:

- 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.

2.2 Targeted projects

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

a) facilitating the learning and acquisition of new skills and expertise including in the field of animation; knowledge sharing from peers and senior professionals, notably via mentoring, with a focus on women, and best practices of dissemination among participating professionals;

b) enabling access to European and international professional markets, developing new business models and strengthening international cooperation in the audiovisual sector;

c) fostering co-operation between players from different groups of countries to ensure knowledge transfer and relevant mentorship opportunities and reinforcing the capacity of professionals from low production capacity countries.

Low capacity countries are: 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.

Applicants shall be applying for one of the three following categories of supported actions depending on the scale, needs, objectives and dimension:

1. European actions: actions aimed at the acquisition and improvement of skills and competences for professionals to operate mainly in Europe;

2. 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;

3. Regional actions: actions aimed at reinforcing the capacity of professionals from low production capacity countries.

3. TIMETABLE
### Stages and Date and Time or Indicative Period

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>28 May 2020</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>June – August 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>September 2020</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>September – November 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Between date of the signature of the specific grant agreement and 31 August 2021</td>
</tr>
<tr>
<td>Duration of the action</td>
<td>12 months from the starting date of the action</td>
</tr>
</tbody>
</table>

#### 4. BUDGET AVAILABLE

The total budget earmarked for the co-financing of projects is estimated at EUR 7.5 M of which a maximum of 20% can be awarded to "International Actions".

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

#### 5. ADMISSIBILITY REQUIREMENTS

Applications shall comply with the following requirements:

- they must be sent no later than the deadline for submitting applications referred to in section 3 of the present guidelines

- using the official application form and budget (see annexes), duly completed, dated and signed as required (signatures of the person authorised to enter into legally binding commitments on behalf of the applicant organisations);

- documents to apply must be sent by e-mail to the functional mailbox:

EACEA-MEDIA-TRAINING@ec.europa.eu

#### 6. ELIGIBILITY CRITERIA

##### 6.1 Eligible applicants

In addition to the rules described in Part A, the following specific rules shall apply:

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 (see section 6.1 of Part A) 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.

Candidates eligible for this restricted consultation are partners of the call for proposals EACEA/09/2018 who were awarded a three-year Framework Partnership Agreement in 2018.

##### 6.2 Eligible activities
Activities have to be in line with the FPA and comply with the provisions laid under Call for Proposals EACEA/09/2018, under which they were selected. Activities must be aimed at developing the capacity of audiovisual professionals to understand and integrate a European and international dimension in their work by improving expertise in the following fields:

- Training in audience development, marketing, promotion, new modes of distribution and exploitation including those relying on the latest digital technologies in particular in ways to reach young audiences;

- Training in financial and commercial management with a view to enhance the capacity to access to finance, financial instruments and new business models;

- 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.

The action/period of eligibility of costs can start between the date of the signature of the grant agreement and 31 August 2021. The period of eligibility of costs should not exceed 12 months.

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.

7. EXCLUSION CRITERIA

7.1 Exclusion from participation
See Part A.

7.2 Rejection from the award procedure

See Part A.

8. SELECTION CRITERIA

Since the selection criteria stipulated in the call for proposals EACEA/09/2018 remain valid for the duration of the partnership, partners do not need to prove again their financial and operational capacity. However, any changes to the elements of the selection criteria should be immediately notified to the Executive Agency; consequently in responding to this consultation, partners will only have to certify that their organisation still fulfils all selection criteria valid for the call for proposals EACEA/09/2018 and that they are not in any of the situations described in Articles 196 of the Financial Regulation of 18 July 2018 on the financial rules applicable to the general budget of the Union.

Applicants must submit a declaration on their honour, completed and signed, attesting to their financial and operational capacity to complete the proposed activities.

8.1 Financial capacity

See Part A.

8.2 Operational capacity

See Part A.

9. AWARD CRITERIA

Eligible applications will be assessed on the basis of a 100-point score on the basis of the following criteria and weighting:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relevance and European added value</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>Quality of the content and activities</td>
<td>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</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th></th>
<th>Dissemination of project results, and impact and sustainability</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Organisation of the project team</td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>20</td>
</tr>
</tbody>
</table>

For proposed actions which contain two or more activities, the Agency reserves the right to refuse activities on the basis of the award criteria.

Detailed description of the award criteria and breakdown of points:

**Relevance and European added value (30 points)**

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).

**Quality of the activities (40 points)**

This criterion will take into account:

* adequacy of the content of the action (subjects, skills taught and 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).

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

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).

Organisation of the project team (10 points)

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).

10. LEGAL COMMITMENTS

See Part A.

11. FINANCIAL PROVISIONS

11.1 Forms of the grant

11.1.1 Reimbursement of costs actually incurred

The grant shall take the form of reimbursement of a specified proportion of eligible costs actually incurred and declared by the beneficiary.

The maximum co-financing rates applicable under this call for proposals are as follows:
(a) For European actions: 60% of the total eligible costs of the action
(b) For International and regional actions: 80% of the total eligible costs of the action.

Supporting documents:

See part A.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rate(s)

The grant will be defined by applying a maximum co-financing rate of 60% (European actions) or 80% (International or regional actions) to the eligible costs declared by the beneficiary on the basis of:
- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.


11.1.3 Lump sum
Not applicable

11.1.4 Payment conditions, checks and audits for flat rate(s)
See part A.

11.2 Eligible costs
See Part A.

11.2.1 Eligible direct costs
See Part A.

11.2.2 Eligible indirect costs
See Part A.

11.3 Ineligible costs
See Part A.

11.4 Balanced budget
See Part A.

11.5 Calculation of the final grant amount
See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement:

<table>
<thead>
<tr>
<th>A pre-financing payment</th>
<th>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment*</td>
<td>A pre-financing payment* corresponding to 30% of the maximum grant amount.</td>
</tr>
<tr>
<td>A second pre-financing payment*</td>
<td>A second pre-financing payment* corresponding to 20% of the maximum grant amount. If the statement on the use of the previous pre-financing instalment submitted shows that less than 70% of</td>
</tr>
<tr>
<td></td>
<td>Only if specified in the grant agreement: (a) technical report on progress</td>
</tr>
</tbody>
</table>
the previous pre-financing instalment paid has been used to cover costs of the **action**, the amount of the new pre-financing to be paid must be reduced by the difference between the 70% ceiling and the amount used.

<table>
<thead>
<tr>
<th>(b) statement on the use of the previous pre-financing instalment</th>
</tr>
</thead>
</table>

**Interim payment**

For the purpose of determining the amount due as interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement. The interim payment shall not exceed 70% of the maximum grant amount.

| Only if specified in the grant agreement: |
| (a) interim technical report |
| (b) interim financial statement |
| (c) a certificate on the financial statements and underlying accounts |

**Payment of the balance**

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

| (a) final technical report |
| (b) final financial statement |
| (c) a certificate on the financial statements and underlying accounts |

* Only if on the basis of the assessment of the financial capacity, the Agency decides to split the payment of pre-financing into several instalments.

** Only if on the basis of the assessment of the financial capacity, the Agency decides not to pay any pre-financing payment.

### 11.6.2 Pre-financing guarantee

See Part A.

### 11.7 Other financial conditions

#### a) non-cumulative award

See Part A.

#### b) Non-retroactivity

See Part A.

#### c) Implementation contracts/subcontracting

See Part A.
d) Financial support to third parties

The applications may not envisage provision of financial support to third parties.

12. PUBLICITY

12.1 By the beneficiaries

See Part A.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

See Part A.

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A and Section 5 above.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

Contact within the Agency: EACEA-MEDIA-TRAINING@ec.europa.eu

Annexes:
• **ANNEX 1 - APPLICATION FORM (INCLUDING DECLARATION ON APPLICANT’S HONOUR)**

• **ANNEX 2 – BUDGET FORM**
2) Development of Audiovisual Content - Single Projects (Call EACEA 17/2019)

1. Introduction – Background

See Part A.

2. Objectives – Priorities

2.1 Objectives

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.

2.2 Targeted projects

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.
If projects have an interoperable standard identifier, such as ISAN or EIDR, it must be indicated in the application. In any case, for all projects selected for funding, such an identifier must be created before the end of the action.

3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; deadline</td>
</tr>
<tr>
<td></td>
<td>13 November 2019 – 17:00 (Brussels time)</td>
</tr>
<tr>
<td></td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; deadline</td>
</tr>
<tr>
<td></td>
<td>12 May 2020 - 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>December 2020 – April 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>May 2020</td>
</tr>
<tr>
<td>Signature of grant decision/agreement</td>
<td>June - July 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Date of the signature of the grant agreement or notification of the grant decision&lt;sup&gt;6&lt;/sup&gt;</td>
</tr>
<tr>
<td>Duration of the action</td>
<td>30 months from the starting date of the action.</td>
</tr>
<tr>
<td></td>
<td>If the project enters into production before the end of this period, the action ends on the date of entry into production of the project.</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 5,4 M.

An indicative amount of EUR 2,7 M is available for each of the two deadlines.

The contribution per action under these guidelines is:

- a lump sum of EUR 60.000 in case of animation,
- a lump sum of EUR 25.000 in case of creative documentary,
- a lump sum of EUR 50.000 in case of fiction if the estimated production budget is equal to/above EUR 1.5 M
- a lump sum of EUR 30.000 in case of fiction if the estimated production budget is below EUR 1.5 M.

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<sup>7</sup>, provided that the applications reach a minimum score under the award criteria of 75/100.

<sup>6</sup>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.

<sup>7</sup>
5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

Please consult the Annexes section of the specific action/call for proposals for details on the documents that must be attached to the application form.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the rules described in Part A, the following specific rules shall apply:

**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.**

A **European company** is a company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Members 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 object and activity is audiovisual production.

A **legally constituted company** is a company which is founded by a legal act compliant with the relevant legislation.

A **company with a recent success** is understood as follows: The applicant must prove it has produced a previous work in the five years preceding the submission of the application that:

a. fulfils the same eligibility conditions in terms of genre, type and minimum length that apply to the works proposed for funding;

b. 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 (after

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7 The low production capacity countries are all MEDIA participating countries except France, Germany, Italy, Spain, UK (i.e. the high production capacity countries) and Austria, Belgium, Denmark, Finland, Ireland, Norway, the Netherlands, Poland, Sweden, Switzerland (the medium production capacity countries).
01/01/2017 and before the date of submission of the application for funding) 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).

c. 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.

6.2 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 non-linear 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 photography8 (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

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8 For creative documentary the first day of principal photography can be defined as the day on which the filming starts, with the contracted crew present on set/location, within the framework of an established period of employment, as stated and confirmed in written agreements. Activities aimed at the acquisition of footage and preliminary shooting are eligible.
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.

6.3 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 proposals for Single Projects and Slate Funding annually. Applicants may make only one application either for Slate Funding (call for proposals EACEA 18/2019) or for one of the two deadlines of the Single Project Call (call for proposals EACEA 17/2019).

7. EXCLUSION CRITERIA

7.1 Exclusion

See Part A.

7.2 Remedial measures

See Part A.

7.3 Rejection from the call for proposals

9 The following types of contracts will be accepted:

- an option agreement concerning the transfer of rights between the author and the applicant company, of an adequate duration to cover the whole development schedule and clearly setting out the conditions for exercising the option; or
- a contract transferring the rights from the author to the applicant company.

The option agreement or transfer of rights contract can be replaced by:

- a unilateral declaration of the transfer of rights to the applicant company where the author is the producer, a shareholder or an employee of the company;
- a co-production or co-development agreement duly dated and signed by the parties and clearly showing that the applicant company holds the majority of the rights at the date of the application.
See Part A.

7.4 Supporting documents
See Part A.

8. SELECTION CRITERIA
See Part A.

8.1 Financial capacity
See Part A.

8.2 Operational capacity
See Part A.

9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relevance and European added-value</td>
<td>Quality of the project and the potential for European distribution and audience reach</td>
</tr>
<tr>
<td>2</td>
<td>Quality of the content and activities</td>
<td>Quality of the development strategy</td>
</tr>
<tr>
<td>3</td>
<td>Dissemination of project results</td>
<td>The European and international distribution and marketing strategy</td>
</tr>
<tr>
<td>4</td>
<td>Impact and sustainability</td>
<td>Quality of the financing strategy and feasibility potential of the project</td>
</tr>
</tbody>
</table>

Additional points (only for fiction and creative documentary, not for animation):

<table>
<thead>
<tr>
<th>Description</th>
<th>Extra points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A project 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</td>
<td>5</td>
</tr>
</tbody>
</table>

Detailed description of the award criteria and breakdown of points:

<p>| 1. Quality of the project and the potential for European distribution and audience reach | 55 points |
| Fiction and animation: | 10 points |
| 1a) Quality, premise, strength and distinctiveness of idea and dramatic potential of the project | |
| Creative documentary: | |
| 1a) Strength and distinctiveness of the subject matter, purpose and quality of the project | |</p>
<table>
<thead>
<tr>
<th>1b)</th>
<th>Quality of the writing, narrative choices, character development and the world of the story</th>
<th>10 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiction and Creative documentary:</td>
<td>1c) Creative potential of the project</td>
<td>10 points</td>
</tr>
<tr>
<td>Animation:</td>
<td>1c) Quality of the visual approach and art work as well as creative potential of the project</td>
<td></td>
</tr>
<tr>
<td>1d)</td>
<td>Potential to reach audiences at European and international level</td>
<td>25 points</td>
</tr>
<tr>
<td>-</td>
<td>Transnational appeal of the concept/subject of the project</td>
<td></td>
</tr>
<tr>
<td>-</td>
<td>Potential to cross borders taking into account</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- the creative team,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- the cast,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- the proposed execution and the strategies and collaboration methodology presented, especially with non-national co-production partners</td>
<td></td>
</tr>
</tbody>
</table>

### 2. Quality of the development strategy
10 points

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

### 3. The European and international distribution and marketing strategy
25 points

3a) The European and international distribution strategy
- 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
- 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 points

- 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

### 10. LEGAL COMMITMENTS

See Part A.

### 11. FINANCIAL PROVISIONS
11.1 Forms of the grants

11.1.1 Reimbursement of costs actually incurred

Not applicable

11.1.2 Reimbursement of eligible costs declared on the basis of flat rates

Not applicable

11.1.3 Lump sum

The grant shall take the form of:

A lump sum for the different genres of projects for which the support is sought for and established by way of Commission decision.\(^ {10} \)

The grant requested is calculated on the basis of the genre of the project:

- a lump sum of EUR 60,000 in case of animation;
- a lump sum of EUR 25,000 in case of creative documentary;
- a lump sum of EUR 50,000 in case of fiction if the estimated production budget is equal to/above EUR 1.5 M
- a lump sum of EUR 30,000 in case of fiction if the estimated production budget is below EUR 1.5 M.

The amount requested must be based on the list above, in accordance with the activities/deliverables planned in the application.

The grant amount may not exceed the amount requested. Amounts are indicated in euros. Acceptance of an application by the Executive Agency does not constitute an undertaking to award a grant equal to the amount requested by the beneficiary.

11.1.4 Payment conditions, checks and audit for lump sum

See part A.

11.2 Eligible costs

See Part A.

11.3 Ineligible costs

See Part A.

11.4 Balanced budget

See Part A.

11.5 Calculation of the final grant amount

The final amount of the grant is calculated by the Agency at the time of the payment of the balance. The calculation involves the following steps:

Step 1 – Lump sum contribution

The total value of the lump sum contribution is calculated as follows:

- The Agency applies the lump sum contribution amount specified in section 11.1.3 if the corresponding tasks of the action were deemed to be implemented properly.

Step 2 – Limit to the maximum amount of the grant

The total amount paid to the beneficiaries by the Agency may in no circumstances exceed the maximum amount of the grant as indicated in the grant agreement. If the amount obtained following Step 1 is higher than this maximum amount, the final amount of the grant is limited to the latter.

Step 3 – Reduction due to the no-profit rule

Not applicable

Step 4 – Reduction due to improper implementation or breach of other obligations

The Agency may reduce the maximum amount of the grant if the action has not been implemented properly (i.e. if it has not been implemented or has been implemented poorly, partially or late), or if another obligation under the Agreement has been breached.

The amount of the reduction will be proportionate to the degree to which the action has been implemented improperly or to the seriousness of the breach.

Whereas the beneficiary delivers outputs in both categories of Creative Development and Financing and Marketing Research, and that the total reaches

- at least 70% of the outputs as weighted below, 100% of the grant shall be paid;
- between 50 and 69% of the outputs as weighted below, 70% of the grant shall be paid.

Under this threshold and/or if the applicant delivers outputs in only one of the two categories below (even if in full), the beneficiary is deemed to have failed to prove the proper implementation of the corresponding tasks or part of the action, and the Agency reserves the right to terminate the grant agreement/decision.

OUTPUTS to be delivered:
1. CREATIVE DEVELOPMENT

<table>
<thead>
<tr>
<th>Activity</th>
<th>Weighting (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Updated creative development (treatment, script, bible, episodes outline or others)</td>
<td>50%</td>
</tr>
<tr>
<td>Research work undertaken and visual material</td>
<td>10%</td>
</tr>
<tr>
<td>Key artistic crew/casting involved</td>
<td>10%</td>
</tr>
</tbody>
</table>

2. FINANCING AND MARKETING RESEARCH

<table>
<thead>
<tr>
<th>Activity</th>
<th>Weighting (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Updated financing and production budgets and schedules</td>
<td>10%</td>
</tr>
<tr>
<td>Distribution and marketing strategies described</td>
<td>20%</td>
</tr>
</tbody>
</table>

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A pre-financing payment</strong> corresponding to 70% of the maximum grant amount</td>
<td>(a) final technical report</td>
</tr>
<tr>
<td><strong>Payment of the balance</strong></td>
<td></td>
</tr>
<tr>
<td>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.</td>
<td></td>
</tr>
</tbody>
</table>

11.6.2 Pre-financing guarantee

Not applicable

11.7 Other financial conditions

a) non-cumulative award

See Part A.

b) Non-retroactivity
See Part A.

c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third parties

The applications may not envisage provision of financial support to third parties.

12. PUBLICITY

12.1 By the beneficiaries

In addition to the rules described in Part A, the following specific rules shall apply:

Next to the requirement to give prominence to the name and logo of the Creative Europe - MEDIA Sub-programme on all publications, posters, programmes and other products realised under the co-financed project, the applicant must also include a mention of the development support on onscreen credits of the final produced project when applicable.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is published on the Internet site of the Agency at the following address:

14.2 Registration in the Participant Portal & Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

14.4 Notification and publication of the evaluation results
14.5 **Rules applicable**

See Part A.

14.6 **Contacts**

For any further information please contact your Creative Europe desk: [http://ec.europa.eu/culture/tools/creative-desks_en.htm](http://ec.europa.eu/culture/tools/creative-desks_en.htm)

Contact within the Agency: EACEA-MEDIA-DEVELOPMENT@ec.europa.eu

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: EACEA-HELPDESK@ec.europa.eu

**Annexes:**

All the annexes are available on the EACEA/MEDIA website: [https://eacea.ec.europa.eu/creative-europe/funding/support-for development-single-project-2020_en](https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-single-project-2020_en)

For details on the annexes to be attached to the online application form (mandatory templates to be used and limitations that apply) and the documents to be uploaded to the Participant Portal, please consult the Guide for Applicants, available on the call webpage: [https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-single-project-2020_en](https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-single-project-2020_en)

**Annexes to be included in the application form:**

- Annex 1 - Detailed description of the project
  (A word or pdf document following the standard template and containing the artistic material related to the project must be attached to the eForm)

- Annex 2 - Declaration on applicant's honour
  (The declaration on the applicant's honour on the standard template must be attached to the eForm)

- Annex 3 – Detailed budget and sources of financing
  (The budget form on the standard template must be attached to the eForm)

- Annex 4 - Track record of the applicant company/producer
  (The track record of the applicant company on the standard template must be attached to the eForm)

- Annex 5 – Relevant supporting documents of co-production and financing, and proof of production and international commercial distribution of the previous work
  (A word or pdf document following the standard template and containing the relevant supporting documents and proofs must be attached to the eForm)

**Additional annexes published with the call:**

Expert guide

Sample Grant agreement/decision
3) DEVELOPMENT OF AUDIOVISUAL CONTENT - SLATE FUNDING (CALL EACEA 18/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – PRIORITIES

2.1 Objectives

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.

2.2 Targeted projects

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.

If projects have an interoperable standard identifier, such as ISAN or EIDR, it must be indicated in the application. In any case, for all projects selected for funding, such an identifier must be created before the end of the action.

3. TIMETABLE

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>4 February 2020 – 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>February – June 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>August 2020</td>
</tr>
<tr>
<td>Signature of grant decision/agreement</td>
<td>September - October 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Date of the signature of the grant agreement or notification of the grant decision¹¹</td>
</tr>
<tr>
<td>Duration of the action</td>
<td>36 months from the starting date of the action.</td>
</tr>
</tbody>
</table>

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

4. BUDGET AVAILABLE

The total budget earmarked for the co-financing of projects is estimated at EUR 12,5 M.

The minimum contribution per action under these guidelines is of EUR 70,000.

The maximum contribution per action under these guidelines is of:

- EUR 200,000 for a Slate without a short film project;

¹¹ 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.
- 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.

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.

5. ADMISSION REQUIREMENTS

See Part A.

Please consult the Annexes section of the specific action/call for proposals for details on the documents that must be attached to the application form.

6. ELIGIBILITY CRITERIA

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 Eligible applicants

In addition to the rules described in Part A, the following specific rules shall apply:

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.

A European company is a company owned, whether directly or by majority participation (i.e. majority of shares), by nationals of Members 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 object and activity is audiovisual production.

A legally constituted company is a company which has been founded by a legal act compliant with the relevant legislation.

A company with a recent success is understood as follows: The applicant must prove that 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 in the period 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 (after 01/01/2017 and before the date of submission of the application for funding) is the date on which the international commercial exploitation took place (proof of the 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 (France, Germany, Italy, Spain and United Kingdom) 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.

6.2 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 non-linear 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\textsuperscript{12} (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\textsuperscript{13} (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 also 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\textsuperscript{14} 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.

\textsuperscript{12} For creative documentary the first day of principal photography can be defined as the day on which the filming starts, with the contracted crew present on set/location, within the framework of an established period of employment, as stated and confirmed in written agreements. Activities aimed at the acquisition of footage and preliminary shooting are allowed.

\textsuperscript{13} For creative documentary the first day of principal photography can be defined as the day on which the filming starts, with the contracted crew present on set/location, within the framework of an established period of employment, as stated and confirmed in written agreements. Activities aimed at the acquisition of footage and preliminary shooting are allowed.

\textsuperscript{14} The following types of contracts will be accepted:
- an option agreement concerning the transfer of rights between the author and the applicant company, of an adequate duration to cover the whole development schedule and clearly setting out the conditions for exercising the option; or
- a contract transferring the rights from the author to the applicant company.

The option agreement or transfer of rights contract can be replaced by:
- a unilateral declaration of the transfer of rights to the applicant company where the author is the producer, a shareholder or an employee of the company;
- a co-production or co-development agreement duly dated and signed by the parties and clearly showing that the applicant company holds the majority of the rights at the date of the application.
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.

6.3 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 (2019) cannot apply.

Creative Europe MEDIA publishes calls for proposals for Single Projects and Slate Funding annually. Applicants may make only one application either for Slate Funding (call for proposals EACEA 18/2019) or for one of the two deadlines of the Single Project Call (call for proposals EACEA 17/2019).

7. EXCLUSION CRITERIA

7.1 Exclusion

See Part A.

7.2 Remedial measures

See Part A.

7.3 Rejection from the call for proposals

See Part A.

7.4 Supporting documents

See Part A.

8. SELECTION CRITERIA

See Part A.

8.1 Financial capacity
See Part A.

8.2 Operational capacity

Applicants must have the professional competencies as well as appropriate qualifications necessary to complete the proposed action. In this respect, applicants have to submit a declaration on their honour and the following information:

- a presentation of the structure of the company and its management, its activities since it was incorporated, the company’s present position in the national and European markets, its editorial line in terms of development and production, its development plans and its present and forecast financial status;
- a presentation of the experience of the members of the applicant company, its management and the division of responsibilities.

9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European</td>
<td>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</td>
<td>30</td>
</tr>
<tr>
<td>added-value</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Quality of the content and</td>
<td>Quality of the slate of projects and the quality of the development strategy</td>
<td>15</td>
</tr>
<tr>
<td>activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Dissemination of projects</td>
<td>The potential to reach audiences at European and international level, and the European and international distribution and marketing strategy</td>
<td>35</td>
</tr>
<tr>
<td>results</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Impact and sustainability</td>
<td>Quality of the financing strategy and its European dimension and feasibility potential of the slate of projects</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Additional "automatic" points:

<table>
<thead>
<tr>
<th>Description</th>
<th>Extra points</th>
</tr>
</thead>
<tbody>
<tr>
<td>An applicant company established in a country with low production capacity</td>
<td>10</td>
</tr>
<tr>
<td>An applicant company established in a country with medium production capacity</td>
<td>5</td>
</tr>
</tbody>
</table>

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**

   - Relevance and added value of the proposed slate to improve the company's position on the European and international market in relation to its:
     - co-production approach,
     - presence on foreign markets,
     - visibility at major film festivals,
     - financial position,
     - ability to develop several projects in parallel

   20 points

   - 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**

   - Quality and creative potential of each project
     - 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

   15 points

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

---

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

The following MEDIA participating countries are considered as medium production capacity countries: Austria, Belgium, Denmark, Finland, Ireland, Norway, the Netherlands, Poland, Sweden, Switzerland.

All the other MEDIA participating countries are considered as low production capacity countries.

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

The following MEDIA participating countries are considered as medium production capacity countries: Austria, Belgium, Denmark, Finland, Ireland, Norway, the Netherlands, Poland, Sweden, Switzerland.

All the other MEDIA participating countries are considered as low production capacity countries.
3. **The potential to reach audiences at European and international level, and the European and international distribution and marketing strategy**

<table>
<thead>
<tr>
<th>3a) Potential to reach audiences at European and international level</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Transnational appeal of the concept/subject of the projects</td>
</tr>
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<th>3b) The European and international distribution strategy</th>
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</thead>
<tbody>
<tr>
<td>• Relevance of the distribution strategy regarding</td>
</tr>
<tr>
<td>- the identified target audience,</td>
</tr>
<tr>
<td>- distribution methods foreseen,</td>
</tr>
<tr>
<td>- partners in place or envisaged,</td>
</tr>
<tr>
<td>- awareness of the markets, European/international vision,</td>
</tr>
<tr>
<td>- relevance of choice of territories (neighbouring countries and regions, Europe, other continents)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3c) The European and international marketing strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Relevance of the marketing strategy in terms of</td>
</tr>
<tr>
<td>- the distribution strategy,</td>
</tr>
<tr>
<td>- segments targeted,</td>
</tr>
<tr>
<td>- unique selling points,</td>
</tr>
<tr>
<td>- the marketing channels,</td>
</tr>
<tr>
<td>- the benefits to the selected market,</td>
</tr>
<tr>
<td>- the promotional activities planned</td>
</tr>
<tr>
<td>• Adequacy of the communication and marketing plan and tools</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. <strong>Quality of the financing strategy and its European dimension and feasibility potential of the slate of projects</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>4a) Quality of the financing strategy and its European dimension</td>
</tr>
<tr>
<td>• Awareness of the suitable potential partners and territories targeted</td>
</tr>
<tr>
<td>• Sufficiency and realism of the financing plan</td>
</tr>
<tr>
<td>• Diversity of sources of funding foreseen</td>
</tr>
<tr>
<td>• Level of commitment and the share of non-national financing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4b) Feasibility potential of the slate of projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Adequacy of the production costs</td>
</tr>
<tr>
<td>• Adequacy of the financing strategy compared to the estimated production costs</td>
</tr>
</tbody>
</table>

10. **LEGAL COMMITMENTS**

See Part A.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grant**

11.1.1 **Reimbursement of costs actually incurred**

The grant shall take the form of reimbursement of a specified proportion of eligible costs actually incurred and declared by the beneficiary.

The maximum co-financing rates applicable under this call for proposals are as follows:
(a) For the Slate Funding projects: 50% of the total eligible development costs (the minimum allocated to a project of the Slate is EUR 10.000 and the maximum is up to EUR 60.000);
(b) For the short film: 80% of the total eligible costs for the production (including development costs) and the EU grant shall not exceed EUR 10.000.

Supporting documents
See Part A.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rate(s)

The grant will be defined by applying a maximum co-financing rate of 50% (for the Slate Funding projects) and 80% (for the short film) to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

See ‘Eligible costs’ in Part A

In addition, if the global authors’ rights contract has been signed before the start of the eligibility period, costs will only be eligible for work (e.g. development of the synopsis, treatment or screenplay) and related authors’ rights delivered, accepted and paid within the eligibility period.

11.2.1 Eligible direct costs

See ‘Eligible direct costs’ in Part A

11.2.2 Eligible indirect costs (overheads)

See ‘Eligible indirect costs (overheads)’ in Part A.

11.3 Ineligible costs

See ‘Ineligible costs’ in Part A.

In addition, any costs incurred by the beneficiary but re-invoiced to third parties are ineligible.

11.4 Balanced budget
See Part A.

11.5 Calculation of the final grant amount

See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to 70% of the maximum grant amount</td>
<td>Only if specified in the grant agreement/decision: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
<tr>
<td><strong>Interim payment</strong>*</td>
<td></td>
</tr>
<tr>
<td>For the purpose of determining the amount due as interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement/decision. The interim payment shall not exceed 70% of the maximum grant amount.</td>
<td>Only if specified in the grant agreement/decision:</td>
</tr>
<tr>
<td></td>
<td>(a) interim technical report</td>
</tr>
<tr>
<td></td>
<td>(b) interim financial statement</td>
</tr>
<tr>
<td></td>
<td>(c) a certificate on the financial statements and underlying accounts</td>
</tr>
<tr>
<td><strong>Payment of the balance</strong></td>
<td></td>
</tr>
<tr>
<td>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.</td>
<td>(a) final technical report</td>
</tr>
<tr>
<td></td>
<td>(b) final financial statement</td>
</tr>
<tr>
<td></td>
<td>(c) a certificate on the financial statements and underlying accounts</td>
</tr>
</tbody>
</table>

* Only if on the basis of the assessment of the financial capacity, the Agency decides not to pay any pre-financing payment.

11.6.2 Pre-financing guarantee

See Part A.

11.7 Other financial conditions

**a) non-cumulative award**
See Part A.

**b) Non-retroactivity**

See Part A.

In relation to author rights, if the global author rights contract has been signed before the start of the eligibility period of the action, costs will be eligible for work (e.g. development of synopsis, treatment or screenplay) and related authors’ rights delivered, accepted and paid within the eligibility period.

**c) Implementation contracts/subcontracting**

See Part A.

**d) Financial support to third parties**

The applications may not envisage provision of financial support to third parties.

12. **PUBLICITY**

12.1 **By the beneficiaries**

See Part A.

Next to the requirement to give prominence to the name and logo of the Creative Europe - MEDIA Sub-programme on all publications, posters, programmes and other products realised under the co-financed project, the applicant must also include a mention of the development support on onscreen credits of the final produced project when applicable.

12.2 **By the Agency and/or the Commission**

See Part A.

12.3 **Communication and dissemination**

See Part A.

13. **PROCESSING OF PERSONAL DATA**

See Part A.

14. **PROCEDURE FOR THE SUBMISSION OF PROPOSALS**

14.1 **Publication**

The call for proposals is being published on the Internet site of the Agency at the following address: [https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-slate-funding-2020_en](https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-slate-funding-2020_en)

14.2 **Registration in the Participant Portal/Funding & Tender Portal**
See Part A.

14.3 Submission of the grant application

See Part A.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk: http://ec.europa.eu/culture/tools/creative-desks_en.htm

Contact within the Agency: EACEA-MEDIA-DEVELOPMENT@ec.europa.eu

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: EACEA-HELPDESK@ec.europa.eu

Annexes:

All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-slate-funding-2020_en

For details on the annexes to be attached to the online application form (mandatory templates to be used and limitations that apply) and the documents to be uploaded to the Participant Portal, please consult the Guide for Applicants, available on the call webpage: https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-slate-funding-2020_en

Annexes to be included in the application form:

- Annex 1 - Detailed description of the project
  (A word or pdf document following the standard template containing the artistic material related to the projects must be attached to the eForm)

- Annex 2 - Declaration on applicant's honour
  (The declaration on the applicant’s honour on the standard template must be attached to the eForm)

- Annex 3 – Detailed budget and sources of financing
  (The budget form on the standard template must be attached to the eForm)

- Annex 4 - Track record of the applicant company/producer
  (The track record of the applicant company on the standard template must be attached to the eForm)
• Annex 5 – Relevant supporting documents of co-production and financing, and proof of production and international commercial distribution of previous work(s)
   (A word or pdf document following the standard template and containing the relevant supporting documents and proofs must be attached to the eForm)

Additional annexes published with the call:
Expert guide
Sample Grant agreement/decision
4) SUPPORT FOR DEVELOPMENT OF EUROPEAN VIDEO GAMES (CALL EACEA 19/2019)

DEFINITIONS

For the purpose of this call for proposals the following definitions shall apply:

**Accessibility features**: specific game features which enhance the accessibility for gamers with disabilities and other impairments.

**Alpha version**: one of the first iterations of a video game. The Alpha version is usually not complete and most likely unstable and comes before the **Beta version**.

**Beta version**: an improved and more stable iteration of the **Alpha version** of a video game after a first phase of **testing and debugging**. The Beta version usually contains most features of a video game, but still needs **testing and debugging**. The Beta version can be closed (restricted group of invited testers) or open (to a larger public).

**Commercial distribution**: the video game must have generated revenues, i.e. a financial income. These revenues can be generated, for example, from the retail sales of the game, from the sales of in-game items or from advertising. However, being commissioned and paid by a client to produce a video game does not constitute a commercial exploitation/distribution per se. Early Access is not accepted as commercial distribution because an Early Access game is an unfinished version of the game (prototype).

**Development**: the phase starting from the first idea until the production of the first **playable prototype** or first **trial version**, whichever comes first.

**Game**: an activity played according to rules in a specific game environment and whose achievement is a victory.

**Game Design Document (GDD)**: a document created by the development team describing amongst others the story, the characters, the design (level, sound, artworks…), the **gameplay**, the **GUI**, the target audience, etc.

**Game mechanics**: all the different rules and commands programmed in the game and creating the game experience.

**Gameplay**: How the game is played. The gameplay is based on the game mechanics and on the game design.

**Gold Master**: the completed final version of a video game from which physical and/or digital copies will be made. The Gold Master is equivalent to Release to Manufacturing or Ready to Market (RTM) and to Release Candidate.

**Graphical User Interface (GUI)**: a type of interface allowing users to interact with a device through the use of images / icons in conjunction with text.

**Head-up Display (HUD)**: the display of the most important elements of a video game on the screen. The purpose of the HUD is to quickly and easily access the main information of the game (score, health bar, mini-map, experience points, money, etc.) while focusing on the gameplay.

**Intellectual Property (IP)**: intangible property resulting from a creation and protected by law from being copied or plagiarised.

**Medium**: a means of storage of a video game. It can be physical or dematerialised.

**Narration/storytelling**: the process of narrating or telling a story.

**Platform**: electronic device on which a video game can be played.
**Playable Prototype**: is understood under the current guidelines as *Alpha version, Beta version* or *Trial version*.

**Production**: the phase starting from the testing and debugging of the first *playable prototype* or *trial version* until the end the production of the *Gold Master* or equivalent.

**Story**: a description of real or imaginary, inter-connected, characters and events, written with a view to be told or shown.

**Testing and debugging**: stage of the *production* phase of a video game aimed at finding problems and solving them.

**Trial version**: the first iteration of the first playable level of a video game. It can be played, tested and used for seeking financial partners.

**Video game**: a type of game played on a computer, a game console or other electronic devices.
1. **INTRODUCTION – BACKGROUND**

See Part A.

2. **OBJECTIVES– PRIORITIES**

2.1 **Objectives**

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 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

2.2 **Targeted projects**

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.

3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>12 February 2020 – 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>March –July 2020</td>
</tr>
</tbody>
</table>
4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 3,78 M.

The financial contribution under these Guidelines is between EUR 10,000 and EUR 150,000 provided the amount does not exceed 50% of the total eligible costs of the action.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

Please consult the Annexes section of the specific action/call for proposals for details on the documents that must be attached to the application form.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the rules described in Part A, the following specific rules shall apply:

*This call for proposals is open to 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.*

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

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17 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.
countries. When a company is publicly listed, the location of the stock exchange will be taken into account to determine its nationality.

A **video game production company** is a 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.

A **legally constituted company** is a company which is founded by a legal act compliant with the relevant legislation.

A **company with a recent success is understood as follows**: The applicant must prove that it has produced or developed a previous video game that is eligible under the terms described in Section 6.2 and that has been commercially distributed after 01/01/2017 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.

### 6.2 Eligible activities

**Only the activities relating to the development phase for the following projects are eligible:** 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 video 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 also own the majority of rights related to the submitted project.** No later than on the date of submission, the applicant must have a duly dated and signed contract

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18 The following types of contracts will be accepted:
- an option agreement concerning the transfer of rights between the author and the applicant company, of an adequate duration to cover the whole development schedule and clearly setting out the conditions for exercising the option; or
- a contract transferring the rights from the author to the applicant company.

The option agreement or transfer of rights contract can be replaced by:
- a unilateral declaration of the transfer of rights to the applicant company where the author is the producer, a shareholder or an employee of the company;
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.\(^{19}\)

**The production phase (see definition) 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.

**6.3 Eligible applications**

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

Applications requesting a financial contribution of less than EUR 10,000 are ineligible.

**7. EXCLUSION CRITERIA**

**7.1 Exclusion**

See Part A.

**7.2 Remedial measures**

See Part A.

**7.3 Rejection from the call for proposals**

- a co-production or co-development agreement duly dated and signed by the parties and clearly showing that the applicant company holds the majority of the rights at the date of the application.

\(^{19}\) Option agreement or transfer of rights contract duly dated and signed.
See Part A.

7.4 Supporting documents

See Part A.

8. SELECTION CRITERIA

See Part A.

8.1 Financial capacity

See Part A.

8.2 Operational capacity

Applicants must have the professional competencies as well as appropriate qualifications necessary to complete the proposed action. In this respect, applicants have to submit a declaration on their honour and for those applying for a grant above EUR 60,000 the following supporting information:

- a presentation of the company's management, the company's activities since it was incorporated, its present position in the market, its editorial line in terms of development and production.
- a presentation of the experience of the members of the applicant company who will be working directly on the development of the submitted project.

9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Quality of the content and activities</td>
<td>Quality of the content, the storytelling of the project and originality of the concept against existing works</td>
<td>30</td>
</tr>
<tr>
<td>2 Innovative character of the project</td>
<td>Innovation i.e. the extent to which the project pushes the boundaries of the existing offer proposing &quot;cutting edge&quot; techniques and content</td>
<td>20</td>
</tr>
<tr>
<td>3 Relevance and European added-value</td>
<td>The development strategy and potential for European/international exploitation (including management of IP rights)</td>
<td>20</td>
</tr>
<tr>
<td>4 Dissemination of project results</td>
<td>The distribution, communication and marketing strategy and suitability for the target audience including accessibility features</td>
<td>20</td>
</tr>
<tr>
<td>5 Impact and sustainability</td>
<td>The financing strategy for the development and production and the feasibility potential of the project</td>
<td>10</td>
</tr>
</tbody>
</table>

Additional points for:

<table>
<thead>
<tr>
<th>Description</th>
<th>Extra points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A project specifically targeted at children up to the age of 12 years old as evidenced by the content being suitable for and the strategies being specifically targeted at this</td>
<td>5</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a. Quality of the story and storytelling and originality of the concept</td>
<td>10</td>
</tr>
<tr>
<td>1b. Quality of the content</td>
<td></td>
</tr>
<tr>
<td>• quality of the graphic and sound design</td>
<td></td>
</tr>
<tr>
<td>• quality of the level and character design</td>
<td></td>
</tr>
<tr>
<td>• visual approach (as shown through e.g. artwork, mock-ups, sketches, mood boards, etc.)</td>
<td></td>
</tr>
<tr>
<td>1c. Quality and originality of the gameplay and integration between gameplay and storytelling</td>
<td>10</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Points</th>
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<tbody>
<tr>
<td>2a. Innovative techniques</td>
<td></td>
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<tr>
<td>• innovative aspects in terms of</td>
<td></td>
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<tr>
<td>• gameplay</td>
<td></td>
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<tr>
<td>• use of new technologies or new platforms</td>
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<tr>
<td>• Graphical User Interface</td>
<td></td>
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<tr>
<td>• Head-up Display (or HUD)</td>
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<tr>
<td>2b. Innovative content</td>
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<tr>
<td>• innovative aspects in terms of</td>
<td></td>
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<tr>
<td>• storytelling</td>
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<tr>
<td>• visual/graphic approach</td>
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<tr>
<td>• musical/sound approach</td>
<td></td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Points</th>
</tr>
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<tbody>
<tr>
<td>3a. The development strategy</td>
<td></td>
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<tr>
<td>• adequacy of the development plan to the needs of the project</td>
<td></td>
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<tr>
<td>• sufficiency of detail</td>
<td></td>
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<tr>
<td>• adequacy of development schedule planned</td>
<td></td>
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<tr>
<td>3b. Potential for European/international exploitation</td>
<td></td>
</tr>
<tr>
<td>• transnational appeal taking into account</td>
<td></td>
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<tr>
<td>• the subject,</td>
<td></td>
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<tr>
<td>• the type of game</td>
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<tr>
<td>• potential to cross borders taking into account</td>
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<tr>
<td>• the creative team,</td>
<td></td>
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<tr>
<td>• the story and characters</td>
<td></td>
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<tr>
<td>• the strategies presented</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>4a. The distribution strategy</td>
<td></td>
</tr>
<tr>
<td>• relevance of the distribution strategy in terms of:</td>
<td></td>
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<tr>
<td>• distribution methods foreseen,</td>
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<tr>
<td>• choice of platform/media</td>
<td></td>
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<tr>
<td>• partners in place or envisaged</td>
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<tr>
<td>• awareness of the markets, European/international vision</td>
<td></td>
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<tr>
<td>• choice of territories (local, European, international)</td>
<td></td>
</tr>
<tr>
<td>4b. The communication and marketing strategy</td>
<td>5</td>
</tr>
</tbody>
</table>
• relevance of the marketing strategy in terms of:
  o marketing channels and promotional activities
  o adequacy of the communication and marketing plan
  o unique selling points (USP)

4c. Suitability for the target audience
• identified target audience taking into account
  o gender
  o age
  o game rating (PEGI or equivalent)
  o type of users and platform
• project adapted to the target audience
• project encouraging accessibility for gamers with disabilities and other impairments

5 points

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

5a. The financing strategy
• 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

5 points

5b. Feasibility potential of the project
• likelihood of success due to artistic qualities
• potential to attract distributor(s)/publisher(s)
• potential to go into production
• sales potential and revenue streams

5 points

10. LEGAL COMMITMENTS

See Part A.

11. FINANCIAL PROVISIONS

11.1 Forms of the grant

11.1.1 Reimbursement of costs actually incurred

The grant will be defined by applying a maximum co-financing rate of 50% to the eligible costs actually incurred and declared by the beneficiary.

The financial contribution under these Guidelines is between EUR 10.000 and EUR 150.000.

Supporting documents:

See part A.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rate(s)

The grant will be defined by applying a maximum co-financing rate of 50% to the eligible costs declared by the beneficiary on the basis of:
- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

See Part A.

11.2.1 Eligible direct costs

See ‘Eligible direct costs’ in Part A

Note, however, that costs of financial support to third parties are not eligible under this call.

11.2.2 Eligible indirect costs

See Part A.

11.3 Ineligible costs

See ‘Ineligible costs’ in Part A

In addition, any costs incurred by the beneficiary but re-invoiced to third parties are ineligible.

11.4 Balanced budget

See Part A.

11.5 Calculation of the final grant amount

See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:
<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A pre-financing payment</strong> corresponding to 70% of the maximum grant amount</td>
<td>Only if specified in the grant agreement/decision: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
<tr>
<td><strong>Interim payment</strong>*</td>
<td>Only if specified in the grant agreement/decision:</td>
</tr>
<tr>
<td>For the purpose of determining the amount due as interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement. The interim payment shall not exceed 70% of the maximum grant amount.</td>
<td>(a) interim technical report</td>
</tr>
<tr>
<td>(b) interim financial statement</td>
<td></td>
</tr>
<tr>
<td>(c) a certificate on the financial statements and underlying accounts</td>
<td></td>
</tr>
<tr>
<td><strong>Payment of the balance</strong></td>
<td>(a) final technical report</td>
</tr>
<tr>
<td>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.</td>
<td>(b) final financial statement</td>
</tr>
<tr>
<td>(c) a certificate on the financial statements and underlying accounts</td>
<td></td>
</tr>
</tbody>
</table>

* Only if on the basis of the assessment of the financial capacity, the Agency decides not to pay any pre-financing payment.

**11.6.2 Pre-financing guarantee**

See Part A.

**11.7 Other financial conditions**

a) **non-cumulative award**

See Part A.

b) **Non-retroactivity**

See Part A.

c) **Implementation contracts/subcontracting**

See Part A.

d) Financial support to third parties

The applications may not envisage provision of financial support to third parties.

**12. PUBLICITY**
12.1 By the beneficiaries

In addition to the rules described in Part A, the following specific rules shall apply:

Next to the requirement to give prominence to the name and logo of the Creative Europe - MEDIA Sub-programme on all publications, posters, programmes and other products realised under the co-financed project, the applicant must also include a mention of the development support on onscreen credits of the final produced project when applicable.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is being published on the Internet site of the EACEA Agency at the following address: https://eacea.ec.europa.eu/creative-europe/funding/development-video-games-2020_en

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk: http://ec.europa.eu/culture/tools/creative-desks_en.htm
Contact within the Agency: EACEA-MEDIA-DEVELOPMENT@ec.europa.eu

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: EACEA-HELPDESK@ec.europa.eu

Annexes:

All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/support-for-development-european-video-games-2020_en

For details on the annexes to be attached to the online application form (mandatory templates to be used and limitations that apply) and the documents to be uploaded to the Participant Portal, please consult the Guide for Applicants, available on the call webpage:


Annexes to be included in the application form:

- Annex 1 - Detailed description of the project
  (A word or pdf document containing the artistic material related to the project must be attached to the eForm)
- Annex 2 - Declaration on applicant's honour
  (The declaration on the applicant's honour on the standard template must be attached to the eForm)
- Annex 3 – Detailed budget and sources of financing
  (The budget form on the standard template must be attached to the eForm)
- Annex 4 - Track record of the applicant company/producer
  (The track record of the applicant company on the standard template must be attached to the eForm)
- Annex 5 – Proof related to previous work and miscellaneous
  (A word or pdf document containing the production/development credit and sales report to the previous work and additional material about the submitted project must be attached to the eForm)

Additional annexes published with the call:

Expert guide
Sample Grant agreement/decision
5) SUPPORT TO TELEVISION PROGRAMMING OF AUDIOVISUAL EUROPEAN WORKS (CALL EACEA 20/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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.

2.2 Targeted projects

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.

3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>28 November 2019 - 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>December 2019 – April 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>May 2020</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>June 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Date of signature of grant agreement</td>
</tr>
<tr>
<td>Duration of the action / Period of eligibility</td>
<td>24 months (or 36 months for series)</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 13.5M.

For drama and animation works the financial contribution awarded may not exceed EUR 500.000 or 12.50% of the total eligible costs, whichever is the lower.

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 10.000.000), an amount of maximum of EUR 1.000.000 or 10% of total eligible costs, whichever is the lower, can be requested.

The Agency reserves the right not to grant the full requested amount based on the budget availabilities, in particular when a EUR 1.000.000 grant is requested for second seasons of existing drama series.

For creative documentary, the financial contribution awarded may not exceed EUR 300.000 or 20% of the total eligible costs whichever is the lower.

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20 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.

21 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.
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.

An indicative amount of EUR 6M is available for the first of the two deadlines and EUR 7,5M for the second.

5. ADMISSIBILITY REQUIREMENTS

See Part A.

6. ELIGIBILITY CRITERIA

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 Eligible applicants

In addition to the rules described in Part A, the following specific rules shall apply:

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. In case of a 50% - 50% co-production, the applicant should be designated by the partners as delegate producer.

6.2 Eligible activities

Only the activities for the following projects are eligible:

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.

Works which are designed to be a series with a joint marketing strategy have to be submitted as a series. Single episodes of a series cannot be split into separate applications.

In order to qualify for a grant of EUR 1.000.000 the project must meet the following criteria:

- the work must be the first or second season of drama series consisting of at least 6 episodes
- the total eligible production budget must be at least EUR 10.000.000
- the series must be co-produced between two production companies from different countries participating in the MEDIA Sub-programme.

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. ‘Significant participation’ is defined as having more than 50% of the points on the basis of the tables below:

<table>
<thead>
<tr>
<th>Drama / Documentary</th>
<th>Points</th>
<th>Animation</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>3</td>
<td>Director</td>
<td>3</td>
</tr>
<tr>
<td>Scriptwriter</td>
<td>3</td>
<td>Scriptwriter</td>
<td>3</td>
</tr>
<tr>
<td>Composer</td>
<td>1</td>
<td>Composer</td>
<td>1</td>
</tr>
<tr>
<td>Actor 1 / Voice over artist</td>
<td>2</td>
<td>Storyboard Artist</td>
<td>2</td>
</tr>
<tr>
<td>Actor 2 / Voice over artist</td>
<td>2</td>
<td>Character Designer</td>
<td>2</td>
</tr>
<tr>
<td>Actor 3 / Voice over artist</td>
<td>2</td>
<td>Animation Supervisor</td>
<td>2</td>
</tr>
<tr>
<td>Artistic Director</td>
<td>1</td>
<td>Artistic Director</td>
<td>1</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>1</td>
<td>Technical Director</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
<td>1</td>
<td>Editor</td>
<td>1</td>
</tr>
<tr>
<td>Sound</td>
<td>1</td>
<td>Sound</td>
<td>1</td>
</tr>
<tr>
<td>Shooting location</td>
<td>1</td>
<td>Studio Location</td>
<td>1</td>
</tr>
<tr>
<td>Laboratory / Post-Production</td>
<td>1</td>
<td>Laboratory / Post-Production</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>

If the work has an interoperable standard identifier, such as ISAN or EIDR, it must be indicated in the application. In any case, for all projects selected for funding such an identifier must be created before the end of the action period.

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

Within the meaning of these Guidelines, a “broadcasting company” is considered any broadcaster (linear audiovisual media service provider) or on-demand audiovisual media service (non-linear audiovisual media service provider) as defined in Article 1(1) of the Audiovisual Media Service Directive (DIR 2010/13/EU and DIR 2018/1808/EU amending DIR 2010/13/EU).

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. In this case, the contract between the producer and the broadcaster must clearly specify the price and licence term for the pre-sale of the exploitation rights and the conditions for the co-production. A co-production between a broadcaster and a TV producer is accepted only if the broadcaster makes a financial investment higher than the average investment of the other partners and is involved in the organisation and economic handling of the production. In any case, 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.

The broadcasters’ involvement must be supported by contracts or recent signed binding letters of commitment. These contracts or letters of commitment must clearly specify the licence price and licence period.

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). Third party sources of finance must be proven by recent signed binding letters of commitment, mentioning the action title, the exact amount of the financial contribution, the nature of the rights sold and the licence period. Contributions from broadcasters, distributors, funds, equity investors or co-producers are considered as third party sources of financing. Tax shelter might be accepted as third party source of finance only if confirmed by supporting documents from the competent bodies. The producer’s own investment and the requested MEDIA grant are not considered as a third party source of finance and do not enter in the calculation of the minimum 50% of the financing in place.

If the action is co-produced by several production companies, a co-production contract (or deal-memo) indicating the share of financing, share of rights, share of costs and share of revenues, has to be submitted with the application. Simple letters indicating a co-producer’s financial contribution without further details concerning the co-production deal will not be taken into consideration.

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

The duration of projects is 24 months (or 36 months for series of more than 2 episodes).

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).

7. EXCLUSION CRITERIA

7.1 Exclusion
See Part A.

7.2 Remedial measures

See Part A.

7.3 Rejection from the call for proposals

See Part A.

7.4 Supporting documents

See Part A.

8. SELECTION CRITERIA

See Part A.

8.1 Financial capacity

See Part A.

8.2 Operational capacity

In addition to the rules described in Part A, the following specific rules shall apply:

Applicants applying for a grant above EUR 60,000 must provide the following supporting documents:
- a presentation of the activities of the company.
- a description of the experience and curriculum of the producer and director of the work.

9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relevance and European added-value</td>
<td>European dimension of the financing of the project</td>
</tr>
<tr>
<td>2</td>
<td>Quality of the content and activities</td>
<td>Quality of the project and quality of the distribution and promotion strategies</td>
</tr>
<tr>
<td>3</td>
<td>Dissemination of project results</td>
<td>Broadcaster’s involvement and potential for international circulation on both linear and non-linear services</td>
</tr>
<tr>
<td>4</td>
<td>Organisation of the project team</td>
<td>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</td>
</tr>
</tbody>
</table>

Detailed description of the award criteria and breakdown of points:
1. Relevance and European added value (20 points)

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: 0-15 points**
- percentage of non-national financing;
- strategies of the producer and efforts made to reach the confirmed financing;
- originality and innovation of the financing structure.

**European co-production: 0-5 points;**
- 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.

2. Quality of the content and activities (55 points)

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: 0-15 points.**
- 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.

**Overall quality and financing of the project: 0-5 points**
- feasibility of the project;
- adequacy of the budget towards the type of project;
- coherence between the budget and the financing.

**Quality of the distributor's involvement: 0-15 points**
- Experience and track record of the distributor involved with similar projects;
- Financial involvement and risk taken by the distributor (i.e. amount of the MG);
- If applicable and if the production company is acting as distributor: experience and track record of the producer as distributor.

**Quality of the distribution strategy: 0-10 points**
- coherence and relevance of the distribution strategy;
- coherence of the sales estimates.

**Quality of the promotion and marketing strategy: 0-10 points**
- 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.

3. Dissemination of project results (20 points)

This criterion evaluates the broadcaster’s involvement and potential for international circulation on both linear and non-linear services.

The scores have to respect the following structure:\(^{22}\):

<table>
<thead>
<tr>
<th>For works from France, Germany, Italy, Spain and United Kingdom</th>
<th>For works from Austria, Belgium, Denmark, Finland, Ireland, Norway, Netherlands, Poland, Sweden, Switzerland</th>
<th>For works from Albania, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Estonia, North Macedonia, Greece, Hungary, Iceland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Portugal, Romania, Republic of Serbia, Slovakia, Slovenia(^{23})</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-20 points</td>
<td>5 - 20 points</td>
<td>10 - 20 points</td>
</tr>
</tbody>
</table>

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, letters of commitment, letters of intent);
- the potential audience reach.

4. Organisation of the project team (5 points)

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**

<table>
<thead>
<tr>
<th>Description</th>
<th>Extra points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projects specifically targeted at young audience(^{24})</td>
<td>5</td>
</tr>
<tr>
<td>An applicant company established in a country with a medium or low production capacity (^{25})</td>
<td>5</td>
</tr>
</tbody>
</table>

\(^{22}\) The application of this grid is subject to the condition of fulfilment of the conditions set out in section 6.1 Eligible applicants.

\(^{23}\) And any other participating country not listed but fulfilling the conditions set out in section 6.1 Eligible applicants.

\(^{24}\) Young audience is intended up to 16 years old.

\(^{25}\) All MEDIA countries with the exception of France, Germany, Italy, Spain and the United Kingdom.
10. **LEGAL COMMITMENTS**

See Part A.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grant**

11.1.1 **Reimbursement of costs actually incurred**

The grant shall take the form of reimbursement of a specified proportion of eligible costs actually incurred and declared by the beneficiary.

The maximum co-financing rates applicable under this call for proposals are as follows:

(a) For drama and animation works: 12.50 % of the eligible costs or EUR 500,000, whichever is the lower;
(b) For high budget co-produced TV drama series (see section 6.2): 10 % of the total eligible costs or EUR 1,000,000, whichever is the lower;
(c) For documentaries: 20% of the total eligible costs or EUR 300,000, whichever is the lower.

**Supporting documents:**

See part A.

11.1.2 **Reimbursement of eligible costs declared on the basis of flat rate(s)**

The grant will be defined by applying a maximum co-financing rate of 12.5% (for drama and animation works), 10% (for high budget co-produced TV drama series) or 20% (for documentaries) to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 **Lump sum**

Not applicable

11.1.4 **Payment conditions, checks and audit for flat rate(s)**

See part A.

11.2 **Eligible costs**

See Part A.

11.2.1 **Eligible direct costs**
In addition to the rules described in Part A, the following specific rules shall apply:

The applicant company has to indicate in the application form if in the framework of a co-production contract, costs linked to the action are incurred and/or invoiced to a co-producer and if these costs have to be included in the eligible budget. In this case, the information about the co-producer will have to be submitted by adding the co-producer’s PIC in the application form and in case of selection the co-producer will be part of the agreement as a co-beneficiary. Only European independent production companies (see section 6.1) may be co-beneficiaries and therefore bring eligible costs to the action.

11.2.2 Eligible indirect costs

See Part A.

11.3 Ineligible costs

In addition to the ineligible costs specified in Part A

Applicants are invited to pay particular attention to the following ineligible costs, which must not figure on the eligible cost column of the budget:

- Costs incurred before the start of the eligibility period;
- Development costs that have been co-financed by MEDIA Development (The total development budget presented to MEDIA Development is ineligible);
- Costs incurred by a co-producer who will not be a co-beneficiary of an agreement in case of selection;
- Indirect producers’ fees and contingencies;
- Contributions in kind (such as professional/industry credits and deferred salaries).

Production services offered by the broadcasters are not considered as being in kind.

11.4 Balanced budget

See Part A

11.5 Calculation of the final grant amount

See Part A

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to 60 % of the maximum grant amount will be transferred to the beneficiary within 30 days from the written confirmation of the start of principal</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
</tbody>
</table>
For the purpose of determining the amount due as interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement. The interim payment shall not exceed 60% of the maximum grant amount.

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

<table>
<thead>
<tr>
<th>Interim Payment*</th>
<th>Payment of the balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>For the purpose of determining the amount due as interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement. The interim payment shall not exceed 60% of the maximum grant amount.</td>
<td>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.</td>
</tr>
<tr>
<td>(a) interim technical report</td>
<td>(a) final technical report</td>
</tr>
<tr>
<td>(b) interim financial statement</td>
<td>(b) final financial statement</td>
</tr>
<tr>
<td>(c) a certificate on the financial statements and underlying accounts</td>
<td>(c) a certificate on the financial statements and underlying accounts</td>
</tr>
<tr>
<td></td>
<td>(d) Copy of the contract signed with the main broadcaster</td>
</tr>
<tr>
<td></td>
<td>(e) Acceptance letter of the material from the main broadcaster</td>
</tr>
<tr>
<td></td>
<td>(f) Most recent royalty statement from sales agent / distributor</td>
</tr>
</tbody>
</table>

* Only if on the basis of the assessment of the financial capacity, the Agency decides not to pay any pre-financing payment.

11.6.2 Pre-financing guarantee

See Part A.

11.7 Other financial conditions

a) non-cumulative award

See Part A.

b) Non-retroactivity

See Part A.

c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third parties

The applications may not envisage provision of financial support to third parties.
12. PUBLICITY

12.1 By the beneficiaries

In addition to the rules described in the part A, the following specific rules shall apply:

For a grant equal to or above EUR 300,000 and/or for a grant equal to or above 10% of the eligible budget, the wording "with the support of Creative Europe – MEDIA Programme of the European Union", shall be present in the opening and end credits of the work. The wording "with the support of Creative Europe – MEDIA Programme of the European Union” and the Creative Europe MEDIA logo shall in any case be present in the end credits of the work.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is being published on the Internet site of the Agency at the following address: https://eacea.ec.europa.eu/creative-europe/funding/tv-programming-2020_en/

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.
14.6 Contacts

For any further information please contact your Creative Europe desk:
http://ec.europa.eu/culture/tools/creative-desks_en.htm

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Contact within the Agency: EACEA-MEDIA-TV@ec.europa.eu

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

 Annexes:

All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/tv-programming-2020_en/

Annexes to be included in the application form:

- Annex 1: Detailed description of the action
  (a free word or pdf document containing the artistic material related to the project must be attached to the eForm)
- Annex 2 – Declaration on applicant's honour
  (the declaration on the applicant's honour must be attached to the eForm)
- Annex 3 – Detailed budget and sources of financing
  (the Budget and Financing Plan Form on the standard template must be attached to the eForm)
- Annex 4 – Proofs of financing
  (letters of commitment, agreements, other financial commitments from financing partners must be attached to the eForm)
- Annex 5 – Track record of the applicant company
  (the track record of the applicant company must be attached to the eForm)

Additional annexes published with the call:

Expert Guide

Sample of grant agreement
6) SUPPORT TO INTERNATIONAL CO-PRODUCTION FUNDS (CALL EACEA 29/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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

2.2 Targeted projects

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

3. TIMETABLE
4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 500,000.

The financial contribution of the Union cannot exceed 80% of the total eligible costs of the action.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the criteria mentioned in Part A, the additional criteria shall apply:

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.

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

Within the meaning of these guidelines, "international co-production" is considered a co-production between a company based in a country participating to the Creative Europe MEDIA programme and a company based in a non-European country.

6.2 **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 coproduction 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.

In the opening and closing credits of the funded film, as well as in all promotional and advertising material, the Creative Europe MEDIA support is to be named.

The recipient of MEDIA co-production fund funding agrees to give the European Union certain non-commercial rights which will be stipulated in detail in the funding agreement.

The guidelines to third parties must contain the above information as well as any other necessary element in order to avoid the exercise of discretion by the beneficiary in determining the final grant to third parties. Upon selection, these guidelines will be attached to the agreement.

The following audiovisual 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.

The action must start on 01/06/2020 and end on 31/06/2023. The duration of the action is 37 months. The selection process of the projects supported by the fund must be completed at the latest before the 31/12/2021 in order to finalize the support within the period of the action.

7. EXCLUSION CRITERIA

7.1 Exclusion

See Part A.
7.2 Remedial measures

See Part A.

7.3 Rejection from the call for proposals

See Part A.

7.4 Supporting documents

See Part A.

8. SELECTION CRITERIA

See Part A.

8.1 Financial capacity

See Part A.

8.2 Operational capacity

In addition to the rules described in the part A, the following specific rules shall apply:

Applicants applying for a grant above EUR 60,000 must provide the following supporting documents:
- a summary of the activities of the applicant over the last two years;
- description of the profile of the people primarily responsible for managing and implementing the operation.
9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European added value</td>
<td>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.</td>
<td>40</td>
</tr>
<tr>
<td>2 Quality of the content and activities</td>
<td>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.</td>
<td>30</td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>This criterion evaluates the impact on the promotion and circulation of co-productions and the audiences to be reached.</td>
<td>25</td>
</tr>
<tr>
<td>4 Organisation of the project team</td>
<td>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.</td>
<td>5</td>
</tr>
</tbody>
</table>

Detailed description of the award criteria and breakdown of points

**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).

10. **LEGAL COMMITMENTS**

See Part A.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grants**

11.1.1 **Reimbursement of costs actually incurred**

The grant will be defined by applying a maximum co-financing rate of 80% to the eligible costs actually incurred and declared by the beneficiary.

**Supporting documents:**

See part A.

11.1.2 **Reimbursement of eligible costs declared on the basis of flat rate(s)**

The grant will be defined by applying a maximum co-financing rate of 80% to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).
The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

See Part A.

11.2.1 Eligible direct costs

In addition to the rules described in Part A, the following specific rules shall apply:

The eligible direct costs for the action are those costs which, with due regard for the conditions of eligibility set out above, are identifiable as specific costs directly linked to the performance of the action and which can therefore be booked to it directly, such as:

- implementation of concrete distribution strategies by third parties aiming at the better circulation of the supported works. The film should be distributed in at least 3 territories out of which at least one participating in the MEDIA Sub-programme and at least one third country. Please note that no distribution support can be awarded to an entity established outside the countries participating in the MEDIA sub-programme (see section 6.1).
- other costs related to the implementation of the action such as personnel costs, promotion costs or expert costs for the selection committees. These costs shall be limited to 15% of the total eligible costs.

11.2.2 Eligible indirect costs

See Part A.

11.3 Ineligible costs

In addition to the ineligible costs specified in Part A, the following costs shall not be eligible:

- Travel and subsistence of staff

11.4 Balanced budget

See Part A.

11.5 Calculation of the final grant amount

See Part A.

11.6 Reporting and payment arrangements
11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to 10% of the maximum grant amount.</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
</tbody>
</table>
| A second pre-financing payment corresponding to 60% of the maximum grant amount. | (a) technical report on progress  
(b) statement on the use of the previous pre-financing instalment  
(c) Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.) |
| Payment of the balance                                                          | (a) final technical report  
(b) final financial statement  
(c) a certificate on the financial statements and underlying accounts |
| The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order. | |
See Part A.

d) Financial support to third parties

The applications may envisage provision of financial support to third parties in accordance with the criteria defined in section 6.2 of the present Guidelines. In such case the applications must include:

- an exhaustive list of the types of activities for which a third party may receive financial support;
- the definition of the persons or categories of persons which may receive financial support;
- the criteria for awarding financial support;
- the maximum amount to be granted to each third party and the criteria for determining it.

The amount of financial support per third party must not exceed EUR 60,000.

12.  PUBLICITY

12.1  By the beneficiaries

See Part A.

In addition to the rules described in Part A, the following specific rule shall apply for projects implemented by third parties and supported by the fund:

In the opening and closing credits of the funded film, as well as in all promotional and advertising material, the Creative Europe MEDIA support is to be named.

12.2  By the Agency and/or the Commission

See Part A.

12.3  Communication and dissemination

See Part A.

13.  PROCESSING OF PERSONAL DATA

See Part A.

14.  PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1  Publication

The call for proposals is being published on the Internet site of the Agency at the following address: https://eacea.ec.europa.eu/creative-europe/funding/international-coproduction-funds-2020_en

14.2  Registration in the Participant Portal/Funding & Tender Portal
See Part A.

14.3 Submission of the grant application
See Part A.

14.4 Notification and publication of the evaluation results
See Part A.

14.5 Rules applicable
See Part A.

14.6 Contacts
For any further information please contact your Creative Europe desk: http://ec.europa.eu/culture/creative-europe/creative-europe-desks_en.htm

Contact within the Agency: EACEA-MEDIA-COPROD-FUNDS@ec.europa.eu

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Annexes:
All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/international-coproduction-funds-2020_en

Annexes to be included in the application form:

- Annex 1: Application Form / Detailed description of the action
  (The Application form on the standard template must be attached to the E-Form)

- Annex 2 – Declaration on applicant's honour
  (The declaration on the applicant's honour must be attached to the E-Form)

- Annex 3 – Detailed budget and sources of financing
  (The Budget Form on the standard template must be attached to the E-Form)

Additional annexes published with the call:
Expert Guide
Sample of Grant Agreement
7) SUPPORT FOR THE DISTRIBUTION OF NON-NATIONAL FILMS – THE DISTRIBUTION SELECTIVE SCHEME (CALL FACEA 21/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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.

The aim of the “Selective scheme” is to 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.

The scheme also aims to 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.

2.2 Targeted projects

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.

As the financial support is the primary aim of the EU grant, the maximum amount of the grant that can be allocated to third parties is fixed at the limit of 150,000€.
3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>10 Dec 2019, 17:00 (Brussels time)</td>
</tr>
<tr>
<td></td>
<td>16 June 2020, 17:00 (Brussels time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>Dec 2019 - April 2020</td>
</tr>
<tr>
<td></td>
<td>June 2020 - October 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>June 2020</td>
</tr>
<tr>
<td></td>
<td>November 2020</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>July-Sept 2020</td>
</tr>
<tr>
<td></td>
<td>Nov-Dec 2020</td>
</tr>
<tr>
<td>Starting date of the action/period of eligibility of costs</td>
<td>Date of signature of the grant agreement(^{26})</td>
</tr>
<tr>
<td>Duration of the action/period of eligibility of costs</td>
<td>24 months from the starting date of the action</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 9,85 M.

A maximum of 25% of the budget will be allocated to films with a production budget superior to EUR 10M.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the rules described in Part A, the following specific rules shall apply:

Applicants shall be European sales agent 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.

\(^{26}\) 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.
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 have been over the last 3 years\(^{27}\) 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.

6.2 Eligible activities

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

A minimum of 7 different distributors must be attached to the project. Out of the 7 distributors: at least 3 from high/medium capacity countries\(^{28}\) and at least 2 from small/very small capacity countries\(^{29}\)

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 for the costs to be eligible:

- between 1\(^{st}\) March 2020 and 1\(^{st}\) September 2021 (first deadline)
- between 1\(^{st}\) September 2020 and 1\(^{st}\) March 2022 (second deadline)

The film must comply with the following criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes.
- it must have its first copyright established in 2019 at the earliest.
- it must not consist of alternative content (operas, concerts, performances, etc.), advertising, pornographic or racist material or advocate violence.
- The production budget of the film cannot exceed EUR 15M\(^{30}\)
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as 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 participation (as per the credits) of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme. (see section 6.1). ‘Significant participation’ is defined as having more than 50% of the points on

\(^{27}\) Calculated from the deadline for submission.
\(^{28}\) FR, DE, IT, ES, UK, AT, BE, PL, NL.
\(^{29}\) All eligible territories except FR, DE, IT, ES, UK, AT, BE, PL, NL.
\(^{30}\) The monthly rate applicable at the time of publication must be used.
the basis of the table below. The total can vary depending on the type of work (animation, documentary, etc). When roles are shared, points are shared accordingly. In the event of a tie (i.e. where the points are equal for a given nationality) the nationality of the director (or the following talent in the list below) shall be decisive.

<table>
<thead>
<tr>
<th>Role</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>3</td>
</tr>
<tr>
<td>Scriptwriter</td>
<td>3</td>
</tr>
<tr>
<td>Composer</td>
<td>1</td>
</tr>
<tr>
<td>Actor 1</td>
<td>2</td>
</tr>
<tr>
<td>Actor 2</td>
<td>2</td>
</tr>
<tr>
<td>Actor 3</td>
<td>2</td>
</tr>
<tr>
<td>Production Design</td>
<td>1</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
<td>1</td>
</tr>
<tr>
<td>Sound</td>
<td>1</td>
</tr>
<tr>
<td>Shooting location</td>
<td>1</td>
</tr>
<tr>
<td>Post Production location</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>

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

If the film is produced at the time of submission, a hard copy (or an access to an online screening room) of the film for which support is sought must be provided. Failure to do so, will lead to the ineligibility of the proposal. This requirement is waived only if the film is not produced at the time of application. In such case, the applicant commits to submit the film as soon as it is available. In any event, it will be part of the deliverables of the final report.

**National / Non-national European film:**

Countries participating in the Media sub-programme are defined under Part A section 6.1.

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.

7. **EXCLUSION CRITERIA**

7.1 **Exclusion**

See Part A.

7.2 **Remedial measures**

See Part A.

7.3 **Rejection from the call for proposals**
See Part A.

7.4 Supporting documents

See Part A.

8. SELECTION CRITERIA

See Part A.

8.1 Financial capacity

See Part A.

8.2 Operational capacity

Applicants applying for a grant above EUR 60,000 must provide the following supporting documents:

- the curriculum vitae of the legal representative of the company and
- the curriculum vitae of the Head of International Sales (if they are not the same person).

9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European added-value</td>
<td>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.</td>
<td>30</td>
</tr>
<tr>
<td>2 Quality of the content and activities</td>
<td>This criterion evaluates the quality of the project in terms of content and distribution strategies.</td>
<td>45</td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>This criterion evaluates the sales agent plan to expand the project with a view to increase the impact and sustainability of the funded action.</td>
<td>15</td>
</tr>
<tr>
<td>4 Coordination</td>
<td>This criterion evaluates the methodology in place by the applicant to distribute the fund to third parties, to collect results and to report.</td>
<td>10</td>
</tr>
</tbody>
</table>

1. Relevance and European added value (30 points)

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 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 points)

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 points)

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 points)

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

10. **LEGAL COMMITMENTS**

See Part A.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grant**

11.1.1 **Reimbursement of costs actually incurred**

The grant will be defined by applying a maximum co-financing rate of 50% to the eligible costs actually incurred and declared by the beneficiary.

The investment by third parties needs to be estimated in the “revenue part” of the budget.

**Supporting documents:**

See part A.

11.1.2 **Reimbursement of eligible costs declared on the basis of flat rate(s)**

The grant will be defined by applying a maximum co-financing rate of 50% to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the coordination costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.
11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

11.2.1 Eligible direct costs

The eligible direct costs for the action are those costs which, with due regard for the conditions of eligibility set out above, are identifiable as specific costs directly linked to the performance of the action and which can therefore be booked to it directly.

Heading 1 – coordination costs

These costs represent the costs incurred directly by the applicant to carry out the action.

Costs incurred by the applicant for:

- the print and advertising costs of the film
- the monitoring, coordination, analysis of the third parties activities
- dissemination of results and allocation of the financial support to third parties

\* Sub-heading 1.1. Salaries of Personnel and fees

The costs of personnel working under an employment contract with the beneficiary or an equivalent appointing act and assigned to the action, provided that these costs are in line with the beneficiary’s usual policy on remuneration.

Those costs include actual salaries plus social security contributions and other statutory costs included in the remuneration. They may also comprise additional remunerations, including payments on the basis of supplementary contracts regardless of the nature of those contracts, provided that they are paid in a consistent manner whenever the same kind of work or expertise is required, independently from the source of funding used;

The costs of natural persons working under a contract with the beneficiary other than an employment contract or who are seconded to the beneficiary by a third party against payment may also be included under such personnel costs, provided that the following conditions are fulfilled:

(i) the person works under conditions similar to those of an employee (in particular regarding the way the work is organised, the tasks that are performed and the premises where they are performed);

(ii) the result of the work belongs to the beneficiary (unless exceptionally agreed otherwise); and

(iii) the costs are not significantly different from the costs of staff performing similar tasks under an employment contract with the beneficiary;
The recommended methods for the calculation of direct personnel costs are provided in Appendix.

- **Sub-heading 1.2: Prints and advertising costs**

Costs related to the print and advertising of the film (trailer, design and production of promotion material, social network campaign, advertising, press agency, etc…).

No staff cost can be declared under this sub-heading.

- **Sub-heading 1.3: Other Costs**

**Data analytics:** costs related to the market analysis to design pan-European release campaign.

**Audit Fees:** In the framework of the execution of an eventual financial support, the Agency requires the beneficiary to produce a statement of the final costs of the action in case of a grant for an action of more than EUR 60,000. This document must be certified by an independent approved auditor, external to the company on the basis of justifying documents and the accountancy records of the beneficiary. Therefore the costs of this certification are the only costs eligible beyond the eligibility period.

**Financial costs:** cost related to the creation of a bank account dedicated to the project.

**Heading 2 - Promotion and release of non-national European films:**

The P&A costs incurred by third parties to carry out the eligible activities.

11.2.2 Eligible indirect costs

See Part A.

Indirect costs cannot exceed a flat-rate amount of 7% of the coordination costs (heading 1).

11.3 Ineligible costs

In addition to the ineligible costs specified in Part A, the following costs shall not be eligible:
- purchase of equipment

**Source of income**

The revenue section of the sales agent budget must show:
- The direct monetary contribution from the applicant (own resources).
- The investment by the third parties (release costs of distributors)
- The financial contribution from other fund providers (public and/or private).
- The contribution applied for to the MEDIA Sub-programme.

11.4 Balanced budget

See Part A.
11.5 Calculation of the final grant amount

See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

If specified in the grant agreement, the beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to 30% of the maximum grant amount.</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
<tr>
<td>Up to two interim payments:</td>
<td>(a) an interim technical report - activity report</td>
</tr>
<tr>
<td>For the purpose of determining the amount due as interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement.</td>
<td>(b) an interim financial statement</td>
</tr>
<tr>
<td>The first interim payment shall clear 100% of the amount of the pre-financing previously paid.</td>
<td>(c) a certificate on the financial statements and underlying accounts</td>
</tr>
<tr>
<td>Interim payment(s) shall not exceed 60% of the maximum grant amount.</td>
<td>(d) a payment request signed by the beneficiary</td>
</tr>
<tr>
<td>Third parties costs declared must be final.</td>
<td>(e) payment requests with final costs of the action signed by third parties</td>
</tr>
</tbody>
</table>

**Payment of the balance**

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(a) final technical report</td>
</tr>
<tr>
<td></td>
<td>(b) final financial statement</td>
</tr>
<tr>
<td></td>
<td>(c) a certificate on the financial statements and underlying accounts</td>
</tr>
<tr>
<td></td>
<td>(d) a payment request signed by the beneficiary</td>
</tr>
<tr>
<td></td>
<td>(e) payment requests signed by third parties</td>
</tr>
</tbody>
</table>
11.6.2 Pre-financing guarantee

See Part A.

11.7 Other financial conditions

a) Non-cumulative award

In addition to the rules described in Part A, the following specific rules shall apply:

The support can not be cumulated with a support under the MEDIA Sub-programme sales agent or distribution automatic scheme for the promotion of the same film.

b) Non-retroactivity

See Part A.

c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third parties

The applications may envisage provision of financial support to third parties for the release of the film outside its country of origin (see section 6 eligible film). In such case the applications must include:

1. an exhaustive list of the types of activities for which a third party may receive financial support:

The support to third parties is dedicated solely for the promotion and theatrical release, outside its country of origin, of the film for which a support is sought. The release by third parties must take place within the timeframe set under section 6.2.

2. the definition of the persons or categories of persons which may receive financial support

The third parties must fulfil the following criteria:

- be a European company as per the criteria set out under section 6.1
- be the holder of the theatrical distribution rights for the film in the country concerned;
- carry out the theatrical distribution of the film in the country (determines the release date, plans, controls and executes the distribution and promotion campaign);
- pay directly the associated distribution costs;

The application must list the third parties that are already secured at the time of application. A maximum of 15% of the global budget can be foreseen for eligible territories where no agreement has been reached.

31 see section 6.2
been reached with third parties at the time of submission, as long as it is foreseen in the budget of the project. The beneficiary will be requested to confirm the name of all third parties before the end of the evaluation process.

All third parties will be listed in the grant agreement.

3. the criteria for awarding financial support

The application shall indicate the criteria used to select the third parties. The minimum criteria shall be:

- experience in release of European non-national films
- release strategy and associated budget
- acquisition of the film
- commitment to report on costs and results
- commitment to respect the applicable rules regarding the visibility of the programme

4. the maximum amount to be granted to each third party and the criteria for determining it

The support is limited to 50% of the P&A incurred by the third parties.

Within the following limits:

Max 150,000€ for FR, UK, ES, IT and DE

Max 60,000€ for AT, BE, NL, PL

Max 30,000€ for CZ, DK, FI, EL, HU, NO, PT, SE

Max 10,000€ for all the other territories.

The maximum support allocated to third parties and to the sales agent will be listed in the grant agreement.

The support to third parties is considered as an incentive to distributors to promote and release the film. The sales agent has to confirm that the support will not be considered as revenue for the film or be used to reduce recoupable distribution costs.

The sales agent will have to ensure that the language versions obtained with the MEDIA support in the frame of this scheme should be available for use by all potentially interested platforms of distribution (cinema, VOD, TV, etc.) and ensures that distributors put them at their disposal upon request irrespective of the territory where they are offering their services.

e) Special condition applying to the MEDIA Sub-programme

Any support from the MEDIA Sub-programme shall remain the exclusive property of the beneficiary and cannot be considered as a revenue for the film or be used to reduce recoupable distribution costs.
12. PUBLICITY

12.1 By the beneficiaries

In addition to the rules described in Part A, the following specific rules shall apply:

Beneficiaries are required to give prominence to the name and logo of the MEDIA sub-programme on the main page or sponsor page of their website and on all their publications, posters, programmes and other products realised under the co-financed project.

Beneficiaries must add the logo of the MEDIA Sub-Programme, as provided by the Agency, to their own distributor’s clip presenting the film in the cinemas or straight after.

To do this they must use the text, the logo and the disclaimer available at https://eacea.ec.europa.eu/about-eacea/visual-identity_en which will be provided by the Agency.

The specifications regarding the logo and the distribution schemes are detailed at https://eacea.ec.europa.eu/about-eacea/visual-identity-and-logos-eacea/creative-europe-visual-identity-and-logos_en

If this requirement is not fully complied with, the beneficiary’s grant may be reduced in accordance with the provisions of the grant agreement or grant decision.

When the film is presented in cinemas or online, beneficiaries must ensure that third parties show the logo or trailer of the MEDIA Sub-Programme, as provided by the Agency.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is published on the Internet site of the EACEA at the following address: https://eacea.ec.europa.eu/creative-europe/funding/distribution-selective-scheme-support-for-transnational-distribution-european-films-2020_en
14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

A copy of the film (DVD or any other format) for which support is sought is compulsory. It must be sent to:

**Education, Audiovisual & Culture Executive Agency**
Creative Europe Programme (2014–2020)
MEDIA Sub-programme – SELECTIVE SCHEME
Avenue du Bourget 1
Office J59 03/52
BE – 1049 Brussels
Belgium

If no hard copy is available, an access to the online screening room will have to be provided. The link must be active and accessible during the entire evaluation period.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk:

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: [eacea-helpdesk@ec.europa.eu](mailto:eacea-helpdesk@ec.europa.eu)

Contact within the Agency: [EACEA-DISTRIBUTION-SELECTIVE@ec.europa.eu](mailto:EACEA-DISTRIBUTION-SELECTIVE@ec.europa.eu)

**Annexes to be included in the application form:**

Annex 1: Application form / detailed description of the project/action
(The template must be completed and attached to the E-Form)

Annex 2: Declaration on applicant’s honour and Distributors’ letter of intent
(the templates must be completed, dated, signed and attached to the E-Form)

Annex 3: Detailed budget forms and sources of financing
(the templates must be duly completed and attached to the E-Form)
Annex 4: Track record of the applicant company (to be attached to the E-Form) 
(the templates must be duly completed and attached to the E-Form)

Annex 5: Financing plan of the film 
(no template, a financial plan of the film signed by the delegated producer of the film must be attached to the E-Form)

Annex 6: Sales agent agreement 
(a complete copy of the sales agreement, with annexes and without any deletion with hand written statement “Copy certified as conforming to the original” signed by the statutory legal representative of the company must be attached to the E-Form)

Additional annexes published with the call:

Expert guide

Sample Grant agreement
8) Support for the Distribution of non-national films – Distribution and Sales Agents Automatic Scheme (call EACEA 22/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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

- supporting theatrical distribution through transnational 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.

The aim of the “Automatic Distribution and Sales Agents Scheme” is to 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.

The scheme also aims to 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.

2.2 Targeted projects

The support scheme works in two phases:

1. The generation of a potential fund which will be calculated according to the performance of the company on the European market during the reference period.

2. The implementation of the action: the potential fund thus generated by each company must be reinvested in:

Action 1 – Support to 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 – Support to 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

Based on the amount of the grant that the applicant has calculated (section 9 – award criteria), the applicant is requested to submit a strategy to implement the action. The beneficiary will have 18 months to carry out the project.

**3. TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date or indicative period Action 1</th>
<th>Date or indicative period Action 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>8 September 2020 - 17:00</td>
<td>29 October 2020 - 17:00</td>
</tr>
<tr>
<td></td>
<td>(Brussels Time)</td>
<td>(Brussels Time)</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>March 2021</td>
<td>April 2021</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>April-June 2021</td>
<td>May-July 2021</td>
</tr>
<tr>
<td>Starting date of the action/period of eligibility of costs</td>
<td>Date of signature of the grant agreement³²</td>
<td>18 months from the starting date of the action</td>
</tr>
</tbody>
</table>

Only those costs incurred by the beneficiary during the period of eligibility of costs will be eligible.

**4. BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 27,85 M. This budget is subject to the availability of the funds after the adoption of the budget and the Work Programme for 2021 by the budgetary authority.

Of which, a support of 24,35M€ will be allocated to action 1 – Support to Distributors

³² 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.
Of which, a support of 3,5M€ will be allocated to action 2 – Support to Sales Agents

5. ADMISSIBILITY REQUIREMENTS

See Part A.

6. ELIGIBILITY CRITERIA

Applications which comply with the following criteria will be subject to an in-depth evaluation.

6.1 Eligible applicants

In addition to the rules described in Part A, the following specific rules shall apply:

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.

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:
- be the holder of the theatrical distribution rights for the film in the country concerned;
- carry out the theatrical distribution of the film in the country (determines the release date, plans, controls and executes the distribution and promotion campaign);
- pay directly the associated distribution costs; and
- be registered and have theatrical distribution operations in the country for which a grant is requested.

Booking and billing, is allowed, provided that:
- it has been disclosed to the Agency.
- it is substantiated by receipted invoices.
- it complies with the sub-contracting rule set out in section 11.7.c.

____________________________

33 This requirement is waived for the following countries as they are linked for distribution purpose: Belgium and Luxembourg; Greece and Cyprus; United Kingdom and Ireland.
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. The decision of the Agency will be final.

**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.

**6.2 Eligible activities**

To generate the potential fund and to qualify for reinvestment measures, 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 2016 at the earliest.
- it must not consist of alternative content (operas, concerts, performances, 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 (see section 6.1). To be considered as the actual producers the production companies must be credited as such. Elements such as opening credits, copyright appearing on the rolling credits, creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is.
- it must be produced with the significant participation (as per the credits) of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme and credited as such (see section 6.1). ‘Significant participation’ is defined as having more than 50% of the points on the basis of the table below. The total can vary depending on the type of work (animation, documentary, etc). When roles are shared, points are shared accordingly. In the event of a tie (i.e. where the points are equal for a given nationality) the nationality of the director (or the following talent in the list below) shall be decisive.

<table>
<thead>
<tr>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
</tr>
<tr>
<td>Scriptwriter</td>
</tr>
<tr>
<td>Composer</td>
</tr>
<tr>
<td>Actor 1</td>
</tr>
</tbody>
</table>
The film must have an interoperable standard identifier, such as ISAN or EIDR for the costs to be eligible.

**National / Non-national European film:**

Countries participating in the MEDIA Sub-Programme are defined under section 6.1.

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, on the basis of the points table shown above. 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 1\textsuperscript{st} January and 31\textsuperscript{st} December 2019;
- a normal ticket price\textsuperscript{34} was actually paid to the relevant exhibitor (including any special offers or discounts) but explicitly excluding those admissions where no fee was paid;
- they must be clearly identifiable and certified by the national authority designated by the Member States;
- they must be declared by distributors who are eligible in the country (see section 6.1);
- the films must be eligible non-national European films in the country of distribution.

For action 2: only eligible admissions submitted by eligible distributors under action 1 are taken into account for the calculation of the fund.

\textsuperscript{34} “normal ticket price” is understood as the average price on the territory for commercial release. It can depend on the audience category: youth, senior, unemployed. This excludes special tickets for school or club screenings where the amount paid does not correspond to commercial screenings.

<table>
<thead>
<tr>
<th>Actor 2</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor 3</td>
<td>2</td>
</tr>
<tr>
<td>Production Design</td>
<td>1</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
<td>1</td>
</tr>
<tr>
<td>Sound</td>
<td>1</td>
</tr>
<tr>
<td>Shooting location</td>
<td>1</td>
</tr>
<tr>
<td>Post Production location</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>
Group or club screenings where an individual ticket price is not levied, or where the price is far below the normal ticket price, will not be eligible.

All admissions must be certified by the designated national authority. It is the responsibility of the distributor to have its admissions certified by the submission date. In absence of certification, admissions will be ineligible and no support will be awarded. The admissions will be published on the website of EACEA.

The calculation of the potential fund for Action 1 and 2 is detailed under Section 9.

2. Reinvestment (eligible costs)

The project is made up of a strategy and a budget that define how the potential fund will be reinvested.

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

Action 1 – Support to Distributors

Film Financing:

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

Promotion & Advertising:

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

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.
7. **EXCLUSION CRITERIA**

7.1 **Exclusion**

See Part A.

7.2 **Remedial measures**

See Part A.

7.3 **Rejection from the call for proposals**

See Part A.

7.4 **Supporting documents**

See Part A.

8. **SELECTION CRITERIA**

8.1 **Financial capacity**

See Part A.

8.2 **Operational capacity**

Applicants applying for a grant above EUR 60,000 must provide the following supporting documents:

- results on the films distributed in the previous year.

9. **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. Shall 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 detailed below.

The potential fund will be 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 will be calculated on the following basis:
Action 1 - Support to Distributors

For each film declared, the distributor must comply with the eligibility criteria defined under section 6.1.

Eligible admissions are generated by eligible non-national European films up to a limit fixed per film and per country\(^{35}\).

<table>
<thead>
<tr>
<th>Country of distribution</th>
<th>Maximum threshold (nr of admissions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany, Spain, France, Italy</td>
<td>300.000</td>
</tr>
<tr>
<td>Austria, Belgium, The Netherlands, Poland, United Kingdom</td>
<td>100.000</td>
</tr>
<tr>
<td>Czech Republic, Denmark, Finland, Greece, Hungary, Norway, Portugal, Sweden</td>
<td>75.000</td>
</tr>
<tr>
<td>Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Estonia, North Macedonia, Iceland, Ireland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Romania, Republic of Serbia, Slovakia, Slovenia, and any other new country participating to the programme</td>
<td>16.000</td>
</tr>
</tbody>
</table>

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

Amount per eligible admission (in EUR)

<table>
<thead>
<tr>
<th>Country of distribution</th>
<th>Nationality of the film (as per section 6.2)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>France UK</td>
</tr>
<tr>
<td>Germany, Spain, France, Italy</td>
<td>0,45</td>
</tr>
<tr>
<td>Austria, Belgium, The Netherlands, Poland, UK</td>
<td>0,50</td>
</tr>
<tr>
<td>Czech Republic, Denmark, Finland, Greece, Hungary, Norway, Portugal, Sweden</td>
<td>0,70</td>
</tr>
<tr>
<td>Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Estonia, North Macedonia, Iceland, Ireland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Romania, Republic of Serbia, Slovakia, Slovenia, and any other new country participating to the programme</td>
<td>0,80</td>
</tr>
</tbody>
</table>

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

\(^{35}\) 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.
One of the principal objectives of the Automatic Scheme is to have a significant effect upon the marketing of European films. Thus, and for reasons of efficiency, minimum availability thresholds have been defined. Availability threshold means that in the event that the fund in a given year does not reach the minimum threshold, the fund will not be available.

<table>
<thead>
<tr>
<th>Country of distribution</th>
<th>Availability Threshold of the potential fund (in EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany, Spain, France, Italy</td>
<td>30.000</td>
</tr>
<tr>
<td>Austria, Belgium, The Netherlands, Poland, United Kingdom</td>
<td>15.000</td>
</tr>
<tr>
<td>Czech Republic, Denmark, Finland, Greece, Hungary, Norway, Portugal, Sweden</td>
<td>10.000</td>
</tr>
<tr>
<td>Albania, Bosnia &amp; Herzegovina, Bulgaria, Croatia, Cyprus, Estonia, North Macedonia, Iceland, Ireland, Latvia, Lithuania, Luxembourg, Malta, Montenegro, Romania, Republic of Serbia, Slovakia, Slovenia, and any other new country participating to the programme</td>
<td>5.000</td>
</tr>
</tbody>
</table>

**Action 2 – Support to Sales Agents**

For each film declared, the sales agent must comply with the eligibility criteria defined under section 6.1. 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 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).

Step 1:

A fund of EUR 10.000 is allocated if:

- in 2019 the applicant has acquired the theatrical rights for 2 films, and
- in 2019 2 films of its catalogue have been released in 2 non-national territories for which it has the theatrical rights, as declared by the distributors under action 1 of the present call.

Step 2

If the applicant meets the criteria under Step 1, an additional fund will be calculated by multiplying the number of eligible admissions approved under action 1 by a fixed amount per admission.

<table>
<thead>
<tr>
<th>Nationality of the film</th>
<th>Amount per eligible admission (in EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany, Spain, France, Italy, UK</td>
<td>0.3</td>
</tr>
<tr>
<td>Others</td>
<td>0.4</td>
</tr>
</tbody>
</table>
A maximum support of 75,000€ will be allocated per film.  

10. **LEGAL COMMITMENTS**

See Part A.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grants**

11.1.1 **Reimbursement of costs actually incurred**

The grant will be defined by applying a maximum co-financing rate of 60% to the eligible costs actually incurred and declared by the beneficiary.

**Supporting documents:**

See part A.

In case of grants for an action of less than or equal to EUR 60,000, and upon request by the Agency, the beneficiary can be required to submit, in support of the final payment, a copy of the following underlying documents:

**Heading 1 - Sub-heading 1 and 2:**

The invoices and/or a copy of the proofs of payments.

**Heading 2:**

A breakdown of all costs and relevant invoices, royalty statements and/or promotion material.

**Heading 3:**

Invoices related to booking & billing.

11.1.2 **Reimbursement of eligible costs declared on the basis of flat rate(s)**

The grant will be defined by applying a maximum co-financing rate of 60% to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

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36 Support awarded under a previous call for a same film are taken into account to determine the maximum support under this call.
The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

11.2.1 Eligible direct costs

The eligible direct costs for the action are those costs which, with due regard for the conditions of eligibility set out above, are identifiable as specific costs directly linked to the performance of the action and which can therefore be booked to it directly.

Action 1 – Support to Distributors

The reinvestment can be made on a maximum of 10 different eligible non-national films.

Reinvestment on the same film in different categories of costs is allowed.

The films declared must comply with the criteria set out under 6.1 and 6.2 and must be non-national for the applicant. Costs on national films or on films that do not comply with all criteria under section 6.1 and 6.2 will be rejected.

Heading 1: Film financing

- Sub-Heading 1: investment in co-production

Only those contributions linked to the investment of the distributor in the co-production and which are set out in the co-production contract signed with the producer and / or co-producer of the film will be eligible.

- Sub-Heading 2: investment in minimum guarantee

Only the costs of the Minimum Guarantee set out in the distribution contract signed with the producer or sales agent of the film will be eligible.

It is common that distribution rights are acquired by distributors for multiple territories and that the amount of the minimum guarantee is defined for all these territories. The Agency can only co-finance the minimum guarantee for the territory of the distributor concerned.

In case of a multi-territory acquisition by a distributor or by any related company, the amount of the eligible Minimum Guarantee will be reduced following the methods established based on historical data and set out below.

-132-
<table>
<thead>
<tr>
<th>Countries</th>
<th>Division of the MG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany – Austria</td>
<td>- Germany: 90%</td>
</tr>
<tr>
<td></td>
<td>- Austria: 10%</td>
</tr>
<tr>
<td>Belgium – Luxemburg</td>
<td>- Belgium: 97.5%</td>
</tr>
<tr>
<td></td>
<td>- Luxemburg: 2.5%</td>
</tr>
</tbody>
</table>
| BENELUX (Belgium - Netherlands - Luxemburg) | For French language films:  
- Belgium: 73%  
- Luxemburg: 2%  
- Netherlands: 25%  
For other films:  
- Belgium: 48% (without LU: 50%)  
- Luxemburg: 2%  
- Netherlands: 50% |
| Greece – Cyprus           | - Greece: 97.5%                                                                   |
|                           | - Cyprus: 2.5%                                                                    |
| United Kingdom – Ireland  | - United Kingdom: 95%                                                             |
|                           | - Ireland: 5%                                                                     |
| Scandinavia (Denmark - Finland - Iceland - Norway - Sweden) | - Sweden: 35%  
- Norway: 25%  
- Denmark: 25%  
- Finland: 14% (without Iceland: 15%)  
- Iceland: 1% |
| Czech Republic - Slovak Republic | - Czech Republic: 75%  
- Slovak Republic: 25% |
| Estonia - Latvia – Lithuania | - Estonia: 30%  
- Latvia: 30%  
- Lithuania: 40% |
| Balkan countries and Albania | - Croatia: 35%  
- Serbia: 25%  
- Slovenia: 22%  
- Bosnia and Herzegovina: 7%  
- North Macedonia: 3%  
- Montenegro: 2%  
- Kosovo: 1%  
- Albania: 5% |

The other cases of multi-country acquisitions will be treated individually on the basis of the share of admissions per territory available as per national statistics.

In case of a sub-license deal, the actual contract amount may be taken into account provided that the complete chain of rights has been disclosed to the Agency.

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

**Heading 2: Prints & Advertising**

- **Sub-Heading 1: Advertising costs and promotion costs**
- **Sub-Heading 2: Optical and Digital Costs**

**Heading 3: Other Costs**
• **Audit Fees:** In the framework of the execution of a possible financial support, the Agency requires the beneficiary to produce a statement of the final costs of the action in case of a grant for an action of more than EUR 60,000. This document must be certified by an independent approved auditor, external to the company on the basis of justifying documents and the accountancy records of the beneficiary.

• **Booking and Billing (action 1 only):** If these services are outsourced to a third party, these costs must be declared.

**Action 2 – Support to Sales Agents:**

The reinvestment can be made on a maximum of 5 different eligible non-national films.

Reinvestment on the same film in different categories of costs is allowed.

The films declared must comply with the criteria set out under 6.1 and 6.2 and must be non-national for the applicant. Costs on national films or on films that do not comply with all criteria under section 6.1 and 6.2 will be rejected.

**Heading 1: investment in minimum guarantee**

Only the costs of the minimum guarantee or advance set out in the international sales contract/agreement signed between the sales agent and the producer of the film will be eligible.

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 to the MEDIA Sub-programme.

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

**Heading 2: Prints & Advertising**

- **Sub-Heading 1: Advertising costs and promotion costs**
- **Sub-Heading 2: Optical and Digital Costs**

**Heading 3: Other Costs**

- **Audit Fees:** In the framework of the execution of a possible financial support, the Agency requires the beneficiary to produce a statement of the final costs of the action in case of a grant for an action of more than EUR 60,000. This document must be certified by an independent approved auditor, external to the company on the basis of justifying documents and the accountancy records of the beneficiary.

**11.2.2 Eligible indirect costs**

See Part A.

**11.3 Ineligible costs**

In addition to the ineligible costs specified in Part A, the following costs shall not be eligible:
- personnel costs
- travel and subsistence of staff
- purchase of equipment

11.4 Balanced budget

See Part A.

When drafting their budget, applicants must assess the amount of the potential grant based on the parameters and thresholds set out under section 9 – award criteria. The final grant is subject to the availability of the budget. If necessary, applicants will be required to correct their budget.

11.5 Calculation of the final grant amount

See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to 30% of the maximum grant amount.</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
</tbody>
</table>
| A second pre-financing payment corresponding to 30% of the maximum grant amount. | (a) technical report on progress  
(b) statement on the use of the previous pre-financing instalment  
(c) Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)  
(d) the co-production or distribution agreement with the producer and/or sales agent, with a handwritten statement "Copy certified as true" signed by the legal representative of the company, (for Action 1 - Heading 1 and Action 2 only) |
| Payment of the balance | (a) final technical report;  
(b) final financial statement  
(c) certificate on the financial statements |
grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

and underlying accounts (if applicable)

(d) the co-production or distribution agreement with the producer and/or sales agent, with a handwritten statement “Copy certified as true” signed by the legal representative of the company; (for Action 1 - Heading 1 and Action 2 only)

In case of grants for an action of less than or equal to EUR 60,000, and upon request by EACEA, the beneficiary can be required to submit, in support of the final payment, a copy of the following underlying documents:

Heading 1 - Sub-heading 1 and 2:

The invoices and/or a copy of the proofs of payments.

Heading 2:

A breakdown of all costs and relevant invoices, royalty statements and/or promotion material.

Heading 3:

Invoices related to booking & billing.

11.6.2 Prefinancing guarantee

See Part A.

11.7 Other financial conditions

a) non-cumulative award

See Part A.

Applicants must ensure that the distribution of the film is not supported under the Selective scheme or through a direct or indirect support under any other scheme.

b) Non-retroactivity

See Part A.
c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third parties

The applications may not envisage provision of financial support to third parties.

e) Special condition applying to the MEDIA Sub-programme

Any support from the MEDIA Sub-programme shall remain the exclusive property of the beneficiary and cannot be considered as a revenue for the film or be used to reduce recoupable distribution costs.

12. PUBLICITY

12.1 By the beneficiaries

Beneficiaries are required to give prominence to the name and logo of the MEDIA sub-programme on the main page or sponsor page of their website and on all their publications, posters, programmes and other products realised under the co-financed project.

Beneficiaries must add the logo of the MEDIA Sub-Programme, as provided by the Agency, to their own distributor’s clip presenting the film in the cinemas or straight after.

To do this they must use the text, the logo and the disclaimer available at https://eacea.ec.europa.eu/about-eacea/visual-identity_en which will be provided by the Agency.

The specifications regarding the logo and the distribution schemes are detailed at https://eacea.ec.europa.eu/about-eacea/visual-identity-and-logos-eacea/creative-europe-visual-identity-and-logos_en

If this requirement is not fully complied with, the beneficiary’s grant may be reduced in accordance with the provisions of the grant agreement or grant decision.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication
The call for proposals is published on the Internet site of the Agency at the following address: https://eacea.ec.europa.eu/creative-europe/funding/distribution-automatic-support-2020_en

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

When drafting their budget, applicants must assess the amount of the potential grant based on the parameters and thresholds set out under section 9 – award criteria. The final grant is subject to the availability of the budget. If necessary, applicants will be required to correct their budget.

The following document must be at the applicant's disposal for each film declared, in case of verification by the EACEA:

The sales/distribution agreement with the producer and/or sales agent with the hand written statement “Copy certified as true” signed by the legal representative of the company (the date of contract must be on or before 31/12/2019).

The applicant shall provide this information upon request by the Agency, in the context of verification of the eligibility of the declared admissions (see section 6.2). In the event the applicant fails to submit the requested documents, the relevant admissions will not be taken into account in the calculation of the potential fund.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk: https://ec.europa.eu/programmes/creative-europe/contact_en

Contact within the Agency:

Action 1: EACEA-DISTRIBUTION-AUTOMATIC@ec.europa.eu

Action 2: EACEA-DISTRIBUTION-SALESAGENTS@ec.europa.eu

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu.
Annexes to be included in the application form:

Detailed description of the action
(The strategy/project description must be completed and attached to the E-Form)

Declaration on applicant's honour
(the declaration on the applicant's honour must be dated and signed and attached to the E-Form)

Detailed budget and sources of financing
(the Budget Form must be duly filled in, using the standard template and attached to the E-Form)

Financing plan
(the financing plan for films to be qualified must be attached to the E-Form)

Certification of the admissions by the national correspondent (the certification of the admissions by the national correspondent must be attached to the E-Form)

Additional annexes published with the call:

Sample of grant agreement
9) Promotion of European Audiovisual Works Online (call EACEA/23/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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

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

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;

2.2 Targeted projects

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

Action 1: Actions such as digital promotion, marketing, branding, tagging and development of new offers by existing VOD services offering a majority of European 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

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37 ‘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.
innovative and participatory strategies reaching out to wider audiences with European films;

3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>7 April 2020</td>
</tr>
<tr>
<td></td>
<td>17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>April-July 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>August 2020</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>August - September 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Between the 01/10/2020 and the 01/01/2021</td>
</tr>
<tr>
<td>Duration of the action / period of eligibility of costs</td>
<td>12 months</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 10,100,000.

The indicative split between the three actions will be the following:

- Action 1: an indicative amount of EUR 2.5 M.
- Action 2: an indicative amount of EUR 2.5 M.
- Action 3: an indicative amount of EUR 5.1 M.

In case, within any of the actions 1, 2 and 3, the number of received high quality proposals fulfilling all the criteria of the call is not sufficient to allocate the full indicative budget for the action, the remaining funds may be reallocated to the other actions.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the rules described in Part A, the following specific rules shall apply:

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.
6.2 Eligible activities

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

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

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

The activities should present innovative, coherent and focused strategies in order to increase the global audience of the platforms and valorise their European catalogue. Clear requirements in terms of indicators, quantification and sharing of results should be part of the activities.

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

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

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

**Minimum European Dimension:**

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

- It must be constituted by at least a total of 500 available audiovisual works.
- It must be constituted by at least 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; and
- Produced with the significant participation of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme. ‘Significant participation’ is defined as having more than 50% of the points on the basis of the table below, (e.g. having 10 or more points in the case of a work of fiction or the biggest share of points if the total is less than 19
as is normally the case for documentaries or animation films where all of the categories are not usually included in the credits):

<table>
<thead>
<tr>
<th>Nationals/residents of countries participating in the MEDIA sub-programme</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>3</td>
</tr>
<tr>
<td>Scriptwriter</td>
<td>3</td>
</tr>
<tr>
<td>Composer</td>
<td>1</td>
</tr>
<tr>
<td>Actor 1</td>
<td>2</td>
</tr>
<tr>
<td>Actor 2</td>
<td>2</td>
</tr>
<tr>
<td>Actor 3</td>
<td>2</td>
</tr>
<tr>
<td>Artistic Director/Production Design</td>
<td>1</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
<td>1</td>
</tr>
<tr>
<td>Sound</td>
<td>1</td>
</tr>
<tr>
<td>Shooting location</td>
<td>1</td>
</tr>
<tr>
<td>Post-Production location</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>

**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.

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.

**Eligible content: European audiovisual works**

European content should comply with the following conditions:

- The audiovisual work must be a fiction, animation and creative documentary, including feature films (i.e. feature length films), TV films or series and short films.
- Majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as creative control, ownership of exploitation rights and share of profits may also be taken into account to determine who the actual producer is; and
- Produced with the significant participation of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme. ‘Significant participation’ is defined as having more than 50% of the points on the basis of the table below, (e.g. having 10 or more points in the case of a work of fiction or the biggest share of points if the total is less than 19 as is normally the case for documentaries or animation films where all of the categories are not usually included in the credits):

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</tr>
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<td>Actor 1</td>
<td>2</td>
</tr>
<tr>
<td>Actor 2</td>
<td>2</td>
</tr>
<tr>
<td>Actor 3</td>
<td>2</td>
</tr>
<tr>
<td>Artistic Director/Production Design</td>
<td>1</td>
</tr>
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<td>Director of Photography</td>
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</tr>
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<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>

**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.**

-144-
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; and

- Produced with the significant participation of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme. ‘Significant participation’ is defined as having more than 50% of the points on the basis of the table below, (e.g. having 10 or more points in the case of a work of fiction or the biggest share of points if the total is less than 19 as is normally the case for documentaries or animation films where all of the categories are not usually included in the credits):

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</tr>
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<td>Actor 2</td>
<td>2</td>
</tr>
<tr>
<td>Actor 3</td>
<td>2</td>
</tr>
<tr>
<td>Artistic Director/Production Design</td>
<td>1</td>
</tr>
<tr>
<td>Director of Photography</td>
<td>1</td>
</tr>
<tr>
<td>Editor</td>
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<td>Sound</td>
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</tr>
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<td>Post-Production location</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19</strong></td>
</tr>
</tbody>
</table>
7. **EXCLUSION CRITERIA**

7.1 **Exclusion**

See Part A.

7.2 **Remedial measures**

See Part A.

7.3 **Rejection from the call for proposals**

See Part A.

7.4 **Supporting documents**

See Part A.

8. **SELECTION CRITERIA**

See Part A.

8.1 **Financial capacity**

See Part A.

8.2 **Operational capacity**

In addition to the rules described in Part A, the following specific rules shall apply:

Applicants applying for a grant above EUR 60.000 must provide the following supporting documents:

- a summary of the activities of the applicant
- description of the profile of the people primarily responsible for managing and implementing the operation.

9. **AWARD CRITERIA**

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

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relevance and European added value</td>
<td>This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.</td>
</tr>
</tbody>
</table>
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. Collaboration across borders between European VOD services

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European added value</td>
<td>This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.</td>
<td>40</td>
</tr>
<tr>
<td>2 Quality of the activities</td>
<td>This criterion evaluates the adequacy of the methodology to the objectives, the quality coherence of the implemented activities, the innovative aspects, the feasibility and cost-efficiency.</td>
<td>35</td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>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.</td>
<td>15</td>
</tr>
<tr>
<td>4 Organisation of the project team and/or the grouping</td>
<td>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.</td>
<td>10</td>
</tr>
</tbody>
</table>

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. 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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European added value</td>
<td>This criterion evaluates the relevance of the content of the action including European dimension vis-à-vis the objectives of the call for proposals.</td>
<td>30</td>
</tr>
<tr>
<td>2 Quality of the activities</td>
<td>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.</td>
<td>40</td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>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.</td>
<td>20</td>
</tr>
<tr>
<td>4 Organisation of the project team and/or the grouping</td>
<td>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.</td>
<td>10</td>
</tr>
</tbody>
</table>

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.

This criterion will take into account:

- 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).
10. LEGAL COMMITMENTS

See Part A.

11. FINANCIAL PROVISIONS

11.1 Forms of the grants

11.1.1 Reimbursement of costs actually incurred

The grant will be defined by applying a maximum co-financing rate of 40% for Action 1 and 60% for Actions 2 and 3 to the total eligible costs actually incurred and declared by the beneficiary.

Supporting documents:

See part A.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rate(s)

The grant will be defined by applying a maximum co-financing rate of 40% for Action 1 and 60% for Actions 2 and 3 to the total eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

See Part A.

11.2.1 Eligible direct costs

In addition to the rules described in Part A, the following specific rules shall apply:

- Personnel costs cannot exceed 25% for Action 1 and 30% for Action 2 and 3 of the total eligible costs.

Costs of financial support to third parties are not eligible under this call.

11.2.2 Eligible indirect costs
See Part A.

11.3 **Ineligible costs**

In addition to the ineligible costs specified in Part A, the following costs shall not be eligible:

- any costs incurred by the beneficiary but re-invoiced to third parties;
- Acquisition of film rights.

11.4 **Balanced budget**

See Part A.

11.5 **Calculation of the final grant amount**

See Part A.

11.6 **Reporting and payment arrangements**

11.6.1 **Payment arrangements**

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th><strong>Pre-financing payment</strong></th>
<th><strong>Pre-financing payment</strong>*</th>
<th><strong>Second pre-financing payment</strong>*</th>
<th><strong>Interim payment</strong>**</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to a percentage between 50% and 80% of the maximum grant amount.</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
<td>Only if specified in the grant agreement: (a) technical report on progress (b) statement on the use of the previous pre-financing instalment</td>
<td>Only if specified in the grant agreement: (a) interim technical report (b) interim financial statement (c) a certificate on the financial</td>
</tr>
</tbody>
</table>
**Payment of the balance**

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

<table>
<thead>
<tr>
<th>Maximum grant amount.</th>
<th>Statements and underlying accounts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(a) final technical report</td>
</tr>
<tr>
<td></td>
<td>(b) final financial statement</td>
</tr>
<tr>
<td></td>
<td>(c) a certificate on the financial statements and underlying accounts</td>
</tr>
</tbody>
</table>

* Only if on the basis of the assessment of the financial capacity, the Agency decides to split the payment of pre-financing into several instalments.

** Only if on the basis of the assessment of the financial capacity, the Agency decides not to pay any pre-financing payment.

11.6.2 Prefinancing guarantee

See Part A.

11.7 Other financial conditions

See Part A.

a) Non-cumulative award

See Part A.

b) Non-retroactivity

See Part A.

c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third parties

The applications may not envisage provision of financial support to third parties

12. PUBLICITY

12.1 By the beneficiaries

In addition to the rules described in part A, the following specific rules shall apply:
For Action 3 projects, when the screening of film(s) is the core of the project, the animated logo of the MEDIA Sub-programme must appear before the film.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is being published on the Internet site of the Agency at the following address:

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk:
http://ec.europa.eu/culture/creative-europe/creative-europe-desks_en.htm

Contact within the Agency: EACEA-MEDIA-ONLINE@ec.europa.eu

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Annexes:
All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/promotion-european-works-online-eacea-2020_en

**Annexes to be included in the application form:**

- Annex 1: Application Form / Detailed description of the action
  
  (The Application form on the standard template must be attached to the E-Form)

- Annex 2 – Declaration on applicant's honour
  
  (The declaration on the applicant's honour must be attached to the E-Form)

- Annex 3 – Detailed budget and sources of financing
  
  (The Budget Form on the standard template must be attached to the E-Form)

**Additional annexes published with the call:**

Expert Guide

Sample of Grant Agreement
10) Support to Cinema Networks (call EACEA 24/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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.

2.2 Targeted projects

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

It is addressed to European cinemas grouped in a network whose activities contribute to the aforementioned objectives.

The applications may envisage provision of financial support to third parties.
3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Deadline for submitting applications</td>
<td>28 May 2020 (postmark date)</td>
</tr>
<tr>
<td>b) Evaluation period</td>
<td>June-Sept 2020</td>
</tr>
<tr>
<td>c) Information to applicants</td>
<td>November 2020</td>
</tr>
<tr>
<td>d) Signature of grant agreement</td>
<td>December 2020</td>
</tr>
<tr>
<td>e) Starting date of the action</td>
<td>1st January 2021</td>
</tr>
<tr>
<td>f) Duration of the action / Period of eligibility</td>
<td>12 months</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 10.9 M.

Only one beneficiary will be selected and funded.

The Financial contribution of the EU cannot exceed 50% of the total eligible costs of the action. The Agency reserves the right not to distribute all the funds available.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

Applications must be received no later than the deadline for submitting applications referred to in section 3 of the present guidelines.

Applications must be submitted in writing using the application form published on the Agency website.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

See Part A.

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 to 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.

6.2 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 of the first specific agreement and of the period of eligibility of costs is 12 months, running from 1st January until 31st December 2021.

No extension to the eligibility period beyond the maximum duration will be granted.

Only actions and their activities taking place in the MEDIA countries are eligible (see section 6.1).

Eligible film:

The films must comply with the following criteria:

- it must be a work of fiction (including animated films) or documentary, with a minimum duration of 60 minutes.
- it must not consist of alternative content (operas, concerts, performances, etc.), advertising, pornographic or racist material or advocate violence.
- it must be majority produced by a producer or producers established in the countries participating in the MEDIA Sub-programme. To be considered as the actual producers the production companies must be credited as such. Other elements such as 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 participation (as per the credits) of professionals who are nationals/residents of countries participating in the MEDIA Sub-programme. (see section 6.1). ‘Significant participation’ is defined as having more than 50% of the points on the basis of the table below. The total can vary depending on the type of work (animation, documentary, etc). When roles are shared, points are shared accordingly. In the event of a tie (i.e. where the points are equal for a given nationality) the nationality of the director (or the following talent in the above list) shall be decisive.

<table>
<thead>
<tr>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
</tr>
<tr>
<td>Scriptwriter</td>
</tr>
<tr>
<td>Composer</td>
</tr>
<tr>
<td>Actor 1</td>
</tr>
<tr>
<td>Actor 2</td>
</tr>
<tr>
<td>Actor 3</td>
</tr>
<tr>
<td>Production Design</td>
</tr>
<tr>
<td>Director of Photography</td>
</tr>
<tr>
<td>Editor</td>
</tr>
<tr>
<td>Sound</td>
</tr>
<tr>
<td>Shooting location</td>
</tr>
<tr>
<td>Post Production location</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

National / Non-national European film:

Countries participating in the Media sub-programme are defined under section 6.1.

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.

Only applications that fulfil the eligibility criteria will be considered for a grant. If an application is deemed ineligible, a letter indicating the reasons will be sent to the applicant.

7. **EXCLUSION CRITERIA**

7.1 Exclusion

See Part A.

7.2 Remedial measures
7.3 Rejection from the call for proposals

See Part A.

7.4 Supporting documents

See Part A.

8. SELECTION CRITERIA

See Part A.

8.1 Financial capacity

See Part A.

8.2 Operational capacity

Applicants must have the professional competencies as well as appropriate qualifications necessary to complete the proposed action. In this respect, applicants have to submit a declaration on their honour and the following supporting documents:

- A summary of the activities of the applicant (and of its partners, when applicable) together with an evaluation of the results achieved over the previous three years.

9. AWARD CRITERIA

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European added-value</td>
<td>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.</td>
<td>35</td>
</tr>
<tr>
<td>2 Quality of the content and activities</td>
<td>Potential efficiency and effectiveness of the activities to be implemented and the extent to which they are embedded in the strategy of the network including via a clear intervention logic.</td>
<td>20</td>
</tr>
<tr>
<td>3 Communication and dissemination</td>
<td>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.</td>
<td>40</td>
</tr>
<tr>
<td>4 Quality of the Network</td>
<td>Extent to which the governance, management and organisation of the network will ensure the effective implementation of its strategy and activities.</td>
<td>5</td>
</tr>
</tbody>
</table>
1. Relevance and European added-value

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

The following will be assessed:

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

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

The following will be assessed:
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, principle, 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.

10. **LEGAL COMMITMENTS**

See Part A.

Once approved by the Agency, the guidelines for the support to third parties, will be attached to the grant agreement.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grant**

11.1.1 **Reimbursement of costs actually incurred**

The grant will be defined by applying a maximum co-financing rate of 50% to the eligible costs actually incurred and declared by the beneficiary.

The investment by third parties needs to be estimated in the “revenue part” of the budget.

**Supporting documents:**

See part A.

11.1.2 **Reimbursement of eligible costs declared on the basis of flat rate(s)**

The grant will be defined by applying a maximum co-financing rate of 50% to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the network costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 **Lump sum**
Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

11.2.1 Eligible direct costs

The eligible direct costs for the action are those costs which, with due regard for the conditions of eligibility set out above, are identifiable as specific costs directly linked to the performance of the action and which can therefore be booked to it directly.

Heading 1 - Network costs

The total of this budget heading cannot exceed 2,000,000€.

These costs represent the costs incurred by the network organisation to run the action.

Costs incurred by the co-ordination entity for:

- the monitoring, coordination, analysis of the network members programming,
- dissemination of results and allocation of the financial support to third parties
- the coordination entity to carry out common activities for the members of the network
  
  - Sub-heading 1.1. Salaries of Personnel and fees

See Part A.

- Sub-heading 1.2 Operating costs:

Operating costs include travel and subsistence costs for Personnel and Project Management, costs for the seminars and experts groups as well as the costs for bank guarantee.

Heading 2 - Screening and promotion of European films by the member cinemas:

It is accepted that 50% of the box office income from screening European films is returned to the Rights Holder as Rentals. The maximum amount allowed as direct costs for the programming of said films shall be 50% of these rentals or 25% of the Gross Box Office.

11.2.2 Eligible indirect costs

See Part A.

Indirect costs cannot exceed a flat-rate amount of 7% of the network costs (heading 1).

11.3 Ineligible costs
See Part A.

**Source of income**

The revenue section of the budget must show:

- The direct monetary contribution from the applicant (own resources).
- The investment by the network.
- The financial contribution from other fund providers (public and/or private).
- The contribution applied for to the MEDIA Sub-programme.

The part 1 of the Estimated Budget (sheet 1 – Financing Plan) should show:

The maximum amount allowed for the calculation of the investment by the network shall be the accepted direct costs for the screening of non-national films minus the support received for this activity from the network.

Where possible, the calculation of the investment by the network will have to be based on the average results of the network over the last four years.

**11.4 Balanced budget**

See Part A.

**11.5 Calculation of the final grant amount**

See Part A.

**11.6 Reporting and payment arrangements**

**11.6.1 Payment arrangements**

If specified in the grant agreement, the beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A <strong>pre-financing payment</strong> corresponding to a percentage between 25 and 70% of the Network costs.</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
<tr>
<td>A <strong>second pre-financing payment</strong> corresponding to a percentage between 30 and 75% of the Network costs.</td>
<td>(a) technical report on progress &lt;br&gt;(b) statement on the use of the previous pre-financing instalment &lt;br&gt;(c) Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
</tbody>
</table>
costs of the action, the amount of the new pre-financing to be paid must be reduced by the difference between the 70% ceiling and the amount used.

### Payment of the balance

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

| (a) final technical report | (b) final financial statement |
| (c) a certificate on the financial statements and underlying accounts |

### 11.6.2 Pre-financing guarantee

See Part A.

### 11.7 Other financial conditions

e) **Non-cumulative award**

See Part A.

f) **Non-retroactivity**

See Part A.

g) **Implementation contracts/subcontracting**

See Part A.

h) **Financial support to third parties**

The applications may envisage provision of financial support to third parties.

In such case the applications must include:

- an exhaustive list of the types of activities for which a third party may receive financial support as detailed in Section 6 of this call
- the definition of the persons or categories of persons which may receive financial support,
- the criteria for awarding financial support,
- the maximum amount to be granted to each third party and the criteria for determining it
The guidelines to third parties must contain the above information as well as any other necessary element in order to avoid the exercise of discretion by the beneficiary in determining the final grant to third parties. Upon selection, these guidelines will be attached to the specific agreement.

The amount of financial support per third party must not exceed 60,000€. The amount allocated to each cinema cannot, under any circumstances, be higher than 50% of the costs committed by each cinema for the screening and promotion of non-national European films.

12. PUBLICITY

12.1 By the beneficiaries

In addition to the rules described in Part A, the following specific rules shall apply:

The beneficiary must ensure that third parties give visibility to the Creative Europe MEDIA Programme on their premises.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is published on the Internet site of the EACEA at the following address: https://eacea.ec.europa.eu/creative-europe/funding_en

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

Proposals must be submitted in accordance with the admissibility requirements set out under section 5 and by the deadline set out under section 3.

Submission on paper

Application forms are available at: https://eacea.ec.europa.eu/creative-europe/funding_en
Applications shall be submitted on the correct form, duly completed, dated, showing a balanced budget (revenue/expenditure), submitted in one original clearly identified as such and signed by the person authorised to enter into legally binding commitments on behalf of the applicant organisation.

Applicants must ensure that all the documents requested and mentioned in the Guidelines and application form are included in the application package.

The application package must include:

- **Annex I**: Application form
- **Annex II**: Estimated Budget of the action
  - Annex II.1: Financing plan
  - Annex II.2: Summary budget
  - Annex II.3: Detailed budget
  - Annex II.4: Budget cost per activity
  - Annex II.5: Forecast support per cinema
- **Annex III**: Declaration on the applicant’s honour
- **Annex IV**: Financial capacity form
- **Annex V**: Network’s Statistics and evolution
- **Annex VI**: A summary of the activities of the applicant (and of its partners, when applicable) together with an evaluation of the results achieved over the previous three years.

The application package must include an electronic version of the application and annexes.

Applications must be sent to the following address:

**Education, Audiovisual & Culture Executive Agency**  
Creative Europe Programme (2014–2020)  
MEDIA Sub-programme – CINEMA NETWORK  
Avenue du Bourget 1  
J59 – 3/48  
BE – 1049 Brussels  
Belgium

- by post, date as postmark;  
- by courier service, date of receipt by the courier service.

- Applications sent by fax or e-mail will not be accepted unless they are backed up by an original (signed) application received before the deadline.

Applicants will be informed of the receipt of their proposal within 10 working days.

14.4 **Notification and publication of the evaluation results**

See Part A.

14.5 **Rules applicable**
See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk:
http://ec.europa.eu/culture/tools/creative-desks_en.htm

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Contact within the Agency: EACEA-CINEMA-DISTRIBUTION@ec.europa.eu

Additional annexes published with the call:

Sample Grant agreement
11) Film Education (call EACEA 25/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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

2.2 Targeted projects

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 under 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.

3. TIMETABLE

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>12 March 2020</td>
</tr>
</tbody>
</table>
### Evaluation period

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information to applicants</td>
<td>July 2020</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>August 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Between the 01/09/2020 and the 01/01/2021</td>
</tr>
<tr>
<td>Duration of the action / Period of eligibility</td>
<td>24 months</td>
</tr>
</tbody>
</table>

### Section 4: Budget Available

The total budget available for the co-financing of actions under this scheme is estimated at EUR 1.9 M.

The financial contribution of the Union cannot exceed 70% of the total eligible costs of the action.

The minimum EU requested grant shall be EUR 200,000.

### Section 5: Admissibility Requirements

See Part A.

### Section 6: Eligibility Criteria

Applications which comply with the following criteria will be subject of an in-depth evaluation.

#### 6.1 Eligible applicants

In addition to the criteria mentioned in part A, the additional criteria shall apply:

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.

#### 6.2 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.

7. **EXCLUSION CRITERIA**

7.1 **Exclusion**

See Part A.

7.2 **Remedial measures**

See Part A.

7.3 **Rejection from the call for proposals**

See Part A.

7.4 **Supporting documents**

See Part A.

8. **SELECTION CRITERIA**

8.1 **Financial capacity**

See Part A.

8.2 **Operational capacity**

Applicants must provide the following supporting documents:
- a summary of the applicant’s activities over the last two years
- the Curriculum Vitae of the main people involved in the project.

9. **AWARD CRITERIA**

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relevance and European added value</td>
<td>This criterion assesses the relevance of the content of the action vis-à-vis the objectives of the Call for proposals. It will assess in particular the European dimension of the project and the capacity of the project to reach the targeted audiences.</td>
</tr>
<tr>
<td>2</td>
<td>Quality of the content</td>
<td>This criterion will assess the overall quality of the project.</td>
</tr>
<tr>
<td>and activities</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>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. 20</td>
<td></td>
</tr>
<tr>
<td>4 Organisation of the project team and the grouping</td>
<td>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. 10</td>
<td></td>
</tr>
</tbody>
</table>

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 analysing 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.

10. LEGAL COMMITMENTS

See Part A.

11. FINANCIAL PROVISIONS

11.1 Forms of the grant

11.1.1 Reimbursement of costs actually incurred

The grant will be defined by applying a maximum co-financing rate of 70% to the eligible costs actually incurred and declared by the beneficiary.

Supporting documents:
11.1.2 **Reimbursement of eligible costs declared on the basis of flat rate(s)**

The grant will be defined by applying a maximum co-financing rate of 70% to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 **Lump sum**

Not applicable

11.1.4 **Payment conditions, checks and audit for flat rate(s)**

See Part A.

11.2 **Eligible costs**

See Part A.

11.2.1 **Eligible direct costs**

See Part A.

11.2.2 **Eligible indirect costs**

See Part A.

11.3 **Ineligible costs**

See Part A.

11.4 **Balanced budget**

See Part A.

11.5 **Calculation of the final grant amount**

See Part A.

11.6 **Reporting and payment arrangements**

11.6.1 **Payment arrangements**
The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment request</th>
<th>Accompanying documents</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment corresponding to 70% of the maximum grant amount.</td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
</tbody>
</table>

**Payment of the balance**

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

(a) final technical report
(b) final financial statement
(c) a certificate on the financial statements and underlying accounts

11.6.2 Pre-financing guarantee

See Part A.

11.7 Other financial conditions

a) Non-cumulative award

See Part A.

b) Non-retroactivity

See Part A.

c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third parties

The applications may not envisage provision of financial support to third parties.

12. PUBLICITY

12.1 By the beneficiaries

See Part A.

12.2 By the Agency and/or the Commission
See Part A.

12.3 Communication and dissemination
See Part A.

13. PROCESSING OF PERSONAL DATA
See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The specific calls for proposals are published on the Internet site of the Agency: https://eacea.ec.europa.eu/creative-europe/funding/support-for-film-education-2020_en

14.2 Registration in the Participant Portal/Funding & Tender Portal
See Part A.

14.3 Submission of the grant application
See Part A.

14.4 Notification and publication of the evaluation results
See Part A.

14.5 Rules applicable
See Part A.

14.6 Contacts

For any further information please contact your Creative Europe desk: http://ec.europa.eu/culture/creative-europe/creative-europe-desks_en.htm.

Contact within the Agency: EACEA-MEDIA-FILM-EDUCATION@ec.europa.eu

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Annexes:

All the annexes are available on the EACEA website: https://eacea.ec.europa.eu/creative-europe/funding/support-for-film-education-2020_en

Annexes to be included in the application form:
- Annex 1: Application Form / Detailed description of the action
  
  (The Application form on the standard template must be attached to the eForm)

- Annex 2: Declaration on the applicant's honour
  
  (The declaration on the applicant's honour must be attached to the eForm)

- Annex 3: Detailed budget and sources of financing
  
  (The Budget Form on the standard template must be attached to the eForm)

**Additional annexes published with the call:**

Expert Guide

Sample grant agreement
12) Support to Festivals (call EACEA 26/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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

- support 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 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

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

2.2 Targeted projects

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.

**3. TIMETABLE**

The indicative timetable is the following:

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
</table>
| Deadline for submitting applications | 1st deadline Action 1  
21 November 2019, 17:00  
(Brussels Time)  
2nd deadline Action 1 and deadline for Action 2  
23 April 2020  
17:00  
(Brussels Time) |
| Evaluation period | December 2019 – March 2020  
May 2020 – August 2020 |
<table>
<thead>
<tr>
<th>Information to applicants</th>
<th>1st deadline Action 1</th>
<th>2nd deadline Action 1 and deadline for Action 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>April 2020</td>
<td>September 2020</td>
</tr>
<tr>
<td>Signature of grant agreement or notification of grant decision</td>
<td>1st deadline Action 1</td>
<td>2nd deadline Action 1 and deadline for Action 2</td>
</tr>
<tr>
<td></td>
<td>April 2020</td>
<td>October 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>1st deadline Action 1</td>
<td>2nd deadline Action 1 and deadline for Action 2</td>
</tr>
<tr>
<td></td>
<td>Date of the signature of the grant agreement or notification of grant decision</td>
<td>Date of the signature of the grant agreement or notification of grant decision</td>
</tr>
<tr>
<td>Duration of the action</td>
<td>1st deadline Action 1</td>
<td>2nd deadline Action 1 and deadline for Action 2</td>
</tr>
<tr>
<td></td>
<td>12 months</td>
<td>12 months</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 3.2 M for **Action 1** and EUR 500.000 for **Action 2**.

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

For **Action 1** the EU financial contribution will take the form of a lump sum between EUR 19.000 and EUR 75.000.

For **Action 2** 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.

The Agency reserves the right not to distribute all the funds available.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject to an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the rules described in Part A, the following specific rules shall apply:

This call for proposals is open to European entities (private companies, non-profit organisations, associations, charities, foundations, municipalities/Town Councils, etc.) established in one of the countries participating in the MEDIA Sub-programme (see section 6.1 of Part A) 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.

**Action 1 - Support to Festivals** is open to one European entity.

**Action 2 - Support to European Networks of Festivals** 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.

### 6.2 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 (see section 6.1) hereinafter referred to as “European Films”.

Within this "MEDIA Sub-programme countries" programming:

- At least 50% of the films must be non-national.
- At least 15 such countries must be represented.

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, video games, 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 - Support to Festivals** activities must start during the following periods:
| Proposals submitted on 21 November 2019 | Between 1/05/2020 and 31/10/2020 |
| Proposals submitted on 23 April 2020 | Between 1/11/2020 and 30/04/2021 |

**For Action 2 - Support to European Networks of Festivals**

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)

**7. EXCLUSION CRITERIA**

**7.1 Exclusion**

See Part A.

**7.2 Remedial measures**

See Part A.

**7.3 Rejection from the call for proposals**

See Part A.

**7.4 Supporting documents**

See Part A.

**8. SELECTION CRITERIA**

See Part A.

**8.1 Financial capacity**

See Part A.

**8.2 Operational capacity**

See Part A.
Applicants applying for a grant above EUR 60,000 must provide the following supporting documents:
- a summary of the activities of the applicant over the last two years (if not fully available, an organisation chart of the applicant showing the structure of the organisation and the functions of the main staff).

9. AWARD CRITERIA

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

For Action 1 - Support to Festivals

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance</td>
<td>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.</td>
<td>30</td>
</tr>
<tr>
<td>2 Quality of the content and activities</td>
<td>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.</td>
<td>35</td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>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).</td>
<td>30</td>
</tr>
<tr>
<td>4 Organisation of the Team</td>
<td>This criterion assesses the distribution of the roles and responsibilities of the Team vis-à-vis the specific objectives of the proposed action.</td>
<td>5</td>
</tr>
</tbody>
</table>

Detailed description of the award criteria and breakdown of points:

1. Relevance (30 points)

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 points)

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, and impact and sustainability (30 points)

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 points)

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)

For Action 2 - Support to European Networks of Festivals

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance</td>
<td>This criterion assesses the relevance of the network to achieve the objectives of this call.</td>
<td>30</td>
</tr>
<tr>
<td>2 Quality of the content and activities</td>
<td>This criterion assesses the quality of the strategies for joint activities, the potential of intended deliverables, the cost-efficiency of the working arrangements.</td>
<td>30</td>
</tr>
<tr>
<td>3 Dissemination of project results, impact and sustainability</td>
<td>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.</td>
<td>20</td>
</tr>
<tr>
<td>4 Quality of the network</td>
<td>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.</td>
<td>20</td>
</tr>
</tbody>
</table>

Detailed description of the award criteria and breakdown of points:

1. Relevance (30)

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 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 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 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)

10. **LEGAL COMMITMENTS**

See Part A.

11. **FINANCIAL PROVISIONS**

11.1 **Forms of the grant**

11.1.1 **Reimbursement of costs actually incurred**

**Action 1 - Support to Festivals**

Not applicable
Action 2 - Support to European Networks of Festivals

The grant shall take the form of reimbursement of a specified proportion of eligible costs actually incurred and declared by the beneficiary. The maximum co-financing rate applicable under this call for proposals for Action 2 is 80% of the eligible costs.

Supporting documents:

See part A.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rates

Action 1 - Support to Festivals

Not applicable

Action 2 - Support to European Networks of Festivals

The grant will be defined by applying a maximum co-financing rate of 80% to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Action 1 - Support to Festivals

A single lump sum covering the entire eligible costs of the action.

Under this system, approved by Commission Decision no C(2013)9199 of 18 December 2013, the grant is calculated on the basis of the following criteria: the number of European films in the programming, considering that 4 short films equal one long film.

- Calculation of the grant

  - For all film festivals (except short films festivals):

A lump sum is set according to the number of European films in the programming, considering that 4 short films (films of less than 50 minutes) equal one long film.

The grant is calculated on the basis of the following grid:

### Number of European films and Lump Sum in Euros

<table>
<thead>
<tr>
<th>Number of European films</th>
<th>Lump Sum in Euros</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt; 40 European films</td>
<td>27,000</td>
</tr>
<tr>
<td>40 - 60 European films</td>
<td>35,000</td>
</tr>
<tr>
<td>61 - 80 European films</td>
<td>41,000</td>
</tr>
<tr>
<td>81 - 100 European films</td>
<td>46,000</td>
</tr>
<tr>
<td>101 - 120 European films</td>
<td>55,000</td>
</tr>
<tr>
<td>121 - 200 European films</td>
<td>63,000</td>
</tr>
<tr>
<td>&gt; 200 European films</td>
<td>75,000</td>
</tr>
</tbody>
</table>

- For **short** film festivals:

A lump sum is set according to the number of European short films in the programming.

The grant is calculated on the basis of the following grid:

<table>
<thead>
<tr>
<th>Number of European films</th>
<th>Lump Sum in Euros</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt; 150 European films</td>
<td>19,000</td>
</tr>
<tr>
<td>150 - 250 European films</td>
<td>25,000</td>
</tr>
<tr>
<td>&gt; 250 European films</td>
<td>33,000</td>
</tr>
</tbody>
</table>

The amount requested must be based on the above formulas, in accordance with the activities/deliverables planned in the application.

### Action 2 - Support to European Networks of Festivals

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s) and lump sum

See Part A.

11.2 Eligible costs

See Part A.

11.2.1 Eligible direct costs

See Part A.

11.2.2 Eligible indirect costs

See Part A.

11.3 Ineligible costs

See Part A.

11.4 Balanced budget

See Part A
11.5 Calculation of the final grant amount

Action 1 - Support to Festivals

The final amount of the grant is calculated by the Agency at the time of the payment of the balance. The calculation involves the following steps:

Step 1 – Lump sum contribution

The total value of the lump sum contribution is calculated as follows:

- The Agency applies the lump sum contribution amount specified in section 11.1.3 if the corresponding tasks of the action were deemed to be implemented properly.

Step 2 – Limit to the maximum amount of the grant

The total amount paid to the beneficiaries by the Agency may in no circumstances exceed the maximum amount of the grant as indicated in the grant agreement. If the amount obtained following Step 1 is higher than this maximum amount, the final amount of the grant is limited to the latter.

Step 3 – Reduction due to the no-profit rule

Not applicable

Step 4 – Reduction due to improper implementation or breach of other obligations

The Agency may reduce the maximum amount of the grant if the action has not been implemented properly (i.e. if it has not been implemented or has been implemented poorly, partially or late), or if another obligation under the Agreement has been breached.

The amount of the reduction will be proportionate to the degree to which the action has been implemented improperly or to the seriousness of the breach.

The final amount of the grant to be awarded to the beneficiary is established after completion of the action, upon:

- Reception of the final report on the implementation of the action and related documentation, and any other additional evidence that the Agency might request in order to validate the final report and determine the final grant;
- Verification of the implementation of the action which will be focused in case of Action 1 on the number of European films in the programming and the conditions mentioned in section 6.2.

In the event of non-execution or clearly inadequate execution of an activity planned in the application attached to the funding agreement/decision, the final grant will be reduced accordingly.

Action 2 - Support to European Networks of Festivals

See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements
The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th><strong>A pre-financing payment</strong> corresponding to 50% of the maximum grant amount.</th>
<th>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A pre-financing payment</strong>* corresponding to 30% of the maximum grant amount.</td>
<td></td>
</tr>
<tr>
<td><strong>A second pre-financing payment</strong>* corresponding to 20% of the maximum grant amount. If the statement on the use of the previous pre-financing instalment submitted shows that less than 70% of the previous pre-financing instalment paid has been used to cover costs of the action, the amount of the new pre-financing to be paid must be reduced by the difference between the 70% ceiling and the amount used.</td>
<td>Only if specified in the grant agreement: (a) technical report on progress (b) statement on the use of the previous pre-financing instalment</td>
</tr>
</tbody>
</table>

**Payment of the balance**

The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.

(a) final technical report (b) final financial statement (c) a certificate on the financial statements and underlying accounts

* Only if on the basis of the assessment of the financial capacity, the Agency decides to split the payment of pre-financing into several instalments.

**11.6.2 Pre-financing guarantee**

See Part A.

**11.7 Other financial conditions**

a) **Non-cumulative award**

See Part A.

b) **Non-retroactivity**

See Part A.

c) **Implementation contracts/sub-contracting**
d) Financial support to third parties

Action 1 - Support to Festivals

The applications may not envisage provision of financial support to third parties.

Action 2 - Support to European Networks of Festivals

The applications may envisage provision of financial support to third parties in accordance with the criteria defined in section 6.2 of the present Guidelines. In such case the applications must include:

- an exhaustive list of the types of activities for which a third party may receive financial support;
- the criteria for awarding financial support;
- the maximum amount to be granted to each third party and the criteria for determining it.

The amount of financial support per third party must not exceed EUR 30,000.

12. PUBLICITY

12.1 By the beneficiaries

See Part A.

In addition to the rules described in the part A, the following specific rule shall apply:

The animated logo is available at https://eacea.ec.europa.eu/creative-europe-media-animated-logo_en.

For Action 1 - Support to Festivals

The animated logo must be shown at least at the Festival opening and closing events.

For Action 2 - Support to European Networks of Festivals

The animated logo must be shown if relevant with the supported network activities.

12.2 By the Agency and/or the Commission

See Part A.

12.3 Communication and dissemination

See Part A.

13. PROCESSING OF PERSONAL DATA

See Part A.
14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication

The call for proposals is being published on the Internet site of the EACEA Agency at the following address: https://eacea.ec.europa.eu/creative-europe/funding/support-festivals-2020_en

14.2 Registration in the Participant Portal/Funding & Tender Portal

See Part A.

14.3 Submission of the grant application

See Part A.

14.4 Notification and publication of the evaluation results

See Part A.

14.5 Rules applicable

See Part A.

14.6 Contacts

See Part A.

For any further information please contact your Creative Europe desk: http://ec.europa.eu/culture/creative-europe/creative-europe-desks_en.htm

Contact within the Agency: EACEA-MEDIA-FESTIVALS@ec.europa.eu

If you encounter a technical problem in relation to the e-Form, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu

Annexes:

All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/support-festivals-2020_en

Annexes to be included in the application form:

- Annex 1 - Detailed description of the action (must be attached to the E-Form)
- Annex 2 - Declaration on applicant's honour (must be attached to the E-Form)
- Annex 3 - Detailed budget and sources of financing (must be attached to the E-Form)

Additional annexes published with the call:

Expert Guide

Sample Grant agreement/decision
13) Support to Market Access (call EACEA 27/2019)

1. INTRODUCTION – BACKGROUND

See Part A.

2. OBJECTIVES – THEMES – PRIORITIES

2.1 Objectives

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;

2.2 Targeted projects

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.
Please note that this scheme is not intended to cater for the individual action(s) of a single company in support of their own products.

3. **TIMETABLE**

<table>
<thead>
<tr>
<th>Stages</th>
<th>Date and time or indicative period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deadline for submitting applications</td>
<td>6 February 17:00 (Brussels Time)</td>
</tr>
<tr>
<td>Evaluation period</td>
<td>February-May 2020</td>
</tr>
<tr>
<td>Information to applicants</td>
<td>June 2020</td>
</tr>
<tr>
<td>Signature of grant agreement</td>
<td>July-September 2020</td>
</tr>
<tr>
<td>Starting date of the action</td>
<td>Date of the signature of the grant agreement</td>
</tr>
<tr>
<td>Duration of the action / period of eligibility of costs</td>
<td>12 months from the starting date of the action</td>
</tr>
</tbody>
</table>

4. **BUDGET AVAILABLE**

The total budget earmarked for the co-financing of projects is estimated at EUR 6.8 M.

The financial contribution of the Union cannot exceed 60% of the total eligible costs of the European actions (actions taking place inside eligible countries defined under point 6.1). In case of International actions taking place outside countries Participating in the MEDIA Sub-programme, the financial contribution may go up to a maximum of 80% of the total eligible costs of the action if duly justified.

5. **ADMISSIBILITY REQUIREMENTS**

See Part A.

6. **ELIGIBILITY CRITERIA**

Applications which comply with the following criteria will be subject of an in-depth evaluation.

6.1 **Eligible applicants**

In addition to the rules described in Part A, the following specific rules shall apply:

This call for proposals is open to 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 (see section 6.1 of Part A) 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.

6.2 **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.
Applicants will have to clearly explain, detail and demonstrate the various mechanisms put in place to enable a greater geographic representation of the audiovisual works and professionals participating in the activity/ies and describe their results and impact on the circulation of European works in the European Union and worldwide.

European audiovisual works should be understood as an audiovisual work or project (being short film, television series, cinematographic or video games), originating from an eligible country defined in section 6.1 of Part A or produced by a majority of producer(s) registered in and owned by nationals of an eligible country.

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.

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

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.

**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, video games, cross media and television series.

Financial support cannot be requested to cover attendance at the eligible activities above mentioned (co-production and financing initiatives, industry events and markets for finished works).

**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 audiovisual 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 1 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.
NB: These actions are also open to the attendance of participants from countries which are not participating in the MEDIA Sub-programme.

Activities must **start** between 01/07/2020 and 30/06/2021.³⁹

The duration of actions is 12 months. The period of eligibility of costs will start as specified in the grant agreement and ends 12 months after the start of the period.

7. **EXCLUSION CRITERIA**

7.1 **Exclusion**

See Part A.

7.2 **Remedial measures**

See Part A.

7.3 **Rejection from the call for proposals**

See Part A.

7.4 **Supporting documents**

See Part A.

8. **SELECTION CRITERIA**

See Part A.

8.1 **Financial capacity**

See Part A.

8.2 **Operational capacity**

See Part A.

Applicants applying for a grant above EUR 60,000 must provide the following supporting documents:

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³⁹ **Activity** is defined by a specific content for a specific group of participants, at a specific time, in a specific location (e.g. professional events such as markets, fairs, forums etc…).

⁴⁰ **Action** covers the preparation and implementation stages related to an activity, as well as its follow-up, evaluation and dissemination of results.
- a summary of the activities of the applicant over the last two years (if not fully available, an organisation chart of the applicant showing the structure of the organisation and the functions of the main staff).

9. AWARD CRITERIA

Eligible applications will be assessed on the basis of a 100-point score on the basis of the criteria and weighting mentioned below.

For proposed actions which contain two or more activities, the Agency reserves the right to refuse activities on the basis of the award criteria.

Action 1

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Relevance and European added value</td>
<td>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.</td>
<td>30</td>
</tr>
<tr>
<td>2 Quality of the content and activities</td>
<td>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.</td>
<td>30</td>
</tr>
<tr>
<td>3 Dissemination of project results, and impact and sustainability</td>
<td>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.</td>
<td>30</td>
</tr>
<tr>
<td>4 Organisation of the project team</td>
<td>This criterion assesses the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action.</td>
<td>10</td>
</tr>
</tbody>
</table>

Detailed description of the award criteria and breakdown of points:

1. Relevance and European added value (30 points)

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 points)

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 points)

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 points)

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Definitions</th>
<th>Max. points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Relevance and European added value</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>Quality of the content and activities</td>
<td>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.</td>
</tr>
<tr>
<td>3</td>
<td>Dissemination of project results, and impact and</td>
<td>This criterion assesses the systemic impact in terms of increased visibility, circulation and audience</td>
</tr>
<tr>
<td>sustainability</td>
<td>reach, the effectiveness in terms of structuring effects on the European audiovisual industry and the added value to enter new market opportunities.</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Organisation of the project team</td>
<td>This criterion assesses the distribution of the roles and responsibilities of the team vis-à-vis the specific objectives of the action.</td>
</tr>
</tbody>
</table>

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

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

   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 points)**

   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 in 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 points)**

   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 points)**

   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.

10. LEGAL COMMITMENTS

See Part A.

11. FINANCIAL PROVISIONS

11.1 Forms of the grant

11.1.1 Reimbursement of costs actually incurred

The grant shall take the form of reimbursement of a specified proportion of eligible costs actually incurred and declared by the beneficiary.

The maximum co-financing rates applicable under this call for proposals are as follows:

(a) For the actions taking place in participating countries: 60% of the eligible costs;
(b) For the activities taking place outside participating countries: 80% of the eligible costs.

Supporting documents:

See part A.

11.1.2 Reimbursement of eligible costs declared on the basis of flat rate(s)

The grant will be defined by applying a maximum co-financing rate of 60% (for actions taking place in participating countries) or 80% (for activities taking place outside participating countries) to the eligible costs declared by the beneficiary on the basis of:

- a flat rate of 7% of the eligible direct costs (‘reimbursement of flat-rate costs’).

The flat rate will be paid following acceptance of the costs to which the flat rate is to be applied.

11.1.3 Lump sum

Not applicable

11.1.4 Payment conditions, checks and audit for flat rate(s)

See part A.

11.2 Eligible costs

See Part A.

11.2.1 Eligible direct costs

In addition to the rules described in Part A, the following specific rule shall apply:
Personnel costs cannot exceed 40% of total eligible costs of the action. The actual number of working days in a year should be supported by time sheets and due evidence (annual salary statements, accounting records, internal rules of the organisation, if any).

11.2.2 Eligible indirect costs

See Part A.

11.3 Ineligible costs

See Part A.

In addition, any costs incurred by the beneficiary but re-invoiced to third parties are ineligible.

11.4 Balanced budget

See Part A.

11.5 Calculation of the final grant amount

See Part A.

11.6 Reporting and payment arrangements

11.6.1 Payment arrangements

The beneficiary may request the following payments provided that the conditions of the grant agreement/decision are fulfilled (e.g. payment deadlines, ceilings, etc.). The payment requests shall be accompanied by the documents provided below and detailed in the grant agreement/decision:

<table>
<thead>
<tr>
<th>Payment Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pre-financing payment</td>
<td>Corresponding to 70% of the maximum grant amount.</td>
</tr>
<tr>
<td></td>
<td>Only if specified in the grant agreement: financial guarantee (see section 11.6.2 of Part A.)</td>
</tr>
<tr>
<td>A pre-financing payment*</td>
<td>Corresponding to 30% of the maximum grant amount.</td>
</tr>
<tr>
<td>A second pre-financing payment*</td>
<td>Corresponding to 20% of the maximum grant amount. If the statement on the use of the previous pre-financing instalment submitted shows that less than 70% of the previous pre-financing instalment paid has been used to cover costs of the action, the amount of the new pre-financing to be paid must be reduced by the difference between the 70% ceiling and the amount used.</td>
</tr>
<tr>
<td></td>
<td>Only if specified in the grant agreement: (a) technical report on progress (b) statement on the use of the previous pre-financing instalment</td>
</tr>
<tr>
<td>Interim payment**</td>
<td>For the purpose of determining the amount due as</td>
</tr>
<tr>
<td></td>
<td>Only if specified in the grant agreement:</td>
</tr>
</tbody>
</table>
interim payment, the reimbursement rate to be applied to the eligible costs approved by the Agency shall be specified in the grant agreement. The interim payment shall not exceed 70% of the maximum grant amount.

<table>
<thead>
<tr>
<th>Payment of the balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Agency will establish the amount of this payment on the basis of the calculation of the final grant amount (see section 11.5 Part A and B (calculation of the final grant) and section 11.1.1 Part A and B (supporting documents)). If the total of earlier payments is higher than the final grant amount, the beneficiary will be required to reimburse the amount paid in excess through a recovery order.</td>
</tr>
</tbody>
</table>

| (a) interim technical report |
| (b) interim financial statement |
| (c) a certificate on the financial statements and underlying accounts |

| (a) final technical report |
| (b) final financial statement |
| (c) a certificate on the financial statements and underlying accounts |

* Only if on the basis of the assessment of the financial capacity, the Agency decides to split the payment of pre-financing into several instalments.

** Only if on the basis of the assessment of the financial capacity, the Agency decides not to pay any pre-financing payment.

11.6.2 Pre-financing guarantee

See Part A.

11.7 Other financial conditions

a) Non-cumulative award

See Part A.

b) Non-retroactivity

See Part A.

c) Implementation contracts/subcontracting

See Part A.

d) Financial support to third Parties

The applications may not envisage provision of financial support to third Parties.

12. PUBLICITY
12.1 By the beneficiaries
See Part A.

12.2 By the Agency and/or the Commission
See Part A.

12.3 Communication and dissemination
See Part A.

13. PROCESSING OF PERSONAL DATA
See Part A.

14. PROCEDURE FOR THE SUBMISSION OF PROPOSALS

14.1 Publication
The call for proposals is being published on the Internet site of the EACEA Agency at the following address: https://eacea.ec.europa.eu/creative-europe/funding/support-for-access-markets-eacea-2020_en

14.2 Registration in the Participant Portal/Funding & Tender Portal
See Part A.

14.3 Submission of the grant application
See Part A.

14.4 Notification and publication of the evaluation results
See Part A.

14.5 Rules applicable
See Part A.

14.6 Contacts
For any further information please contact your Creative Europe desk:
http://ec.europa.eu/culture/tools/creative-desks_en.htm

If you encounter a technical problem in relation to the eForm, please ensure that you contact the HelpDesk well in advance of the deadline for submission: eacea-helpdesk@ec.europa.eu
Contact within the Agency: EACEA-MEDIA-MARKETS@ec.europa.eu

Annexes:

All the annexes are available on the EACEA/MEDIA website: https://eacea.ec.europa.eu/creative-europe/funding/support-for-access-markets-eacea-2020_en

Annexes to be included in the application form:

- Annex 1 - Detailed description of the action (must be attached to the E-Form)
- Annex 2 - Declaration on applicant’s honour (must be attached to the E-Form)
- Annex 3 - Detailed budget and sources of financing (must be attached to the E-Form)

Additional annexes published with the call:

- Expert Guide
- Sample Grant Agreement (mono and multi-beneficiary)