MAIN DATA

Beneficiary: ____________
Name of the Festival: ____________
Edition: ____________
Start and end date: ____________

DECLARATION ON HONOUR AND PAYMENT REQUEST

I, the undersigned, representing the beneficiary of the Grant Decision/Agreement number ________________________________, hereby certify that:

- the information contained in this final technical report, submitted in accordance with the provisions of Article 4 of the above-mentioned Grant Decision/Article I.4 of the above-mentioned Grant Agreement, is correct and complete;

- the beneficiary is fully eligible in accordance with the criteria set out in the guidelines of the specific call for proposals EACEA/16/2015;

- all relevant documents to support the information listed and acknowledged for are at the disposal of and kept by the beneficiary, and can be provided upon request, under the terms of General Condition nr. 27. of the Grant Decision / II.27 of the Grant Agreement;

I hereby request the payment of the balance of the grant.

Signature……………………………….. Date:

Name of Legal representative ………………… Done at (state location):
EXPLANATORY NOTE TO THE FINAL TECHNICAL REPORT

Support for Film Festivals

The request for payment of the balance shall be accompanied by the following documents justifying the final determination of the lump sum:

- **E-Report and signed declaration on honour/payment request**, to be submitted through the Participant Portal: http://ec.europa.eu/research/participants/portal/desktop/en/home.html

- **Official catalogue, programme** and poster as well as any other promotional material prepared for the event, to return to the following address:

  Education, Audiovisual and Culture Executive Agency
  Ms Soon-Mi Peten
  Creative Europe - MEDIA Unit/B2
  BOUR 03/59
  Avenue du Bourget, 1
  1049 Brussels
  BELGIUM

These documents should be provided within 60 days following the end of the action.

Please check that:

- Company's details (name, address, other details)
- Legal representative
- Bank account
- Dates of the event

remain the same. If any changes, please inform us.

PLEASE READ CAREFULLY THE FOLLOWING SPECIFIC INSTRUCTIONS ON HOW TO FILL THE FILM FESTIVALS SCHEME E-REPORT:

(We also strongly recommend you to read carefully the user guide "how to complete and submit a project report using eReports", available in the beneficiaries space of the Film Festivals scheme (+ link))

1. **General Information**: this tab cannot be changed
2. **Contractual Data**: this tab cannot be changed

___________________________

1 The action starts 8 months before the start date of the activities and ends 4 months after this date.
3. 'Final Activity Report':

Please note that all the questions below relate to the supported event and edition only, so should the answers. The report covers the whole duration of the action (12 months).

- **Project Description**: please give a short description (preferably not more than 5 lines) of your festival in English (mandatory field). Please note that this description may be published on the Creative Europe Project Results Platform.

- **Activity Report**: please fill the 8 following sections (mandatory fields), you will find below a list of relevant questions which could be answered for each section:

  • Relevance (1/3) Please describe the impact of the Creative Europe – MEDIA support on the improvement of your activities towards the audience:

    Type of activities proposed (programming/sections, Q&As, conferences, live events, open air screenings, etc).

    How were they organised and what was the attendance?

    Did you collaborate with third parties for the implementation of these activities?

    What are your year-long activities?

    An innovation or a new initiative you introduced during this edition

  • Relevance (2/3) Please describe the impact of the Creative Europe – MEDIA support on the improvement of film literacy initiatives:

    What was proposed (workshops, masterclasses, school screenings, etc) and who was the target audience?

    Which were the methods used?

    Any special attention paid to young audience?

    Did you collaborate with schools, universities or other type of educational institutions?

    Did you provide any special publications, educational material etc.? 

    Were these initiatives well attended?

    Please make the distinction between the activities during the festival and all year long film literacy events

  • Relevance (3/3) Please describe the impact of the Creative Europe – MEDIA support on the improvement of outreach mechanisms:

    What were the methods used for the promotion of the event (press, media, social media, other use of digital technologies)?

    Was there a communication strategy in place? If yes, how was this developed? What were the resources used (external or internal)?
Did you organise decentralised screenings?

Was there a strategy to reach new audiences/non-attendees and was this successful

• Quality of the content and activities (1/2) Please describe the impact of the Creative Europe – MEDIA support on the evolution of the European dimension and the geographic diversity of the programming.

• Quality of the content and activities (2/2) How did the programme structure enhance the visibility of European non-national films and films from countries with low audiovisual production capacity? (all countries participating in the Creative Europe – MEDIA Sub-Programme with the exception of France, Germany, Italy, Spain, UK)

• Dissemination of project results, impact and sustainability (1/2) Please comment on the level of the audience reached:

  What was the size of the audience (general) and audience at screenings? Please indicate also the size of the audience at satellite and decentralised events.

  Was there an increase or decrease?

  Explain the method applied to measure the scale of the audience at screenings. Are you aware of its profile? Do you keep any statistics on this after the event?

  How many venues were used, what was their capacity and how were they equipped? Did you meet any challenges with the projections?

• Dissemination of project results, impact and sustainability (2/2) Please describe the impact of the Creative Europe – MEDIA support on mechanisms for promotion and circulation of the European films presented at the festival (including sales that have been generated):

  Were there professionals attending your event? How many?

  Did you have foreign visitors? What are their profiles and their role in the event?

  Did you provide them with any special screening facilities?

  Did you organise special events/networking events for them?

  Were there any activities targeting young talents?

  What were the measures taken for the promotion and circulation of the European films? Is there a market event in place? Sales follow-up? TV interest?

  Is there collaboration with other film festivals and how does this work? Presence of other festival programmer
• Organisation of the team. Please describe how the team is organised and the role of its members in the activities held:

4. 'Statistics and list of films:

- 'List of Films': please ensure that you ONLY include European* narrative films, fictional or non-fictional, detailed in the official catalogue and shown to the audience. Do NOT include commercial and promotional works, music videos, videogames, non-narrative artistic works or works focusing on the themes as listed in section 6.2 of the Guidelines ([https://eacea.ec.europa.eu/sites/eacea-site/files/guidelines_film_festivals_eacea_16-2015_en.pdf](https://eacea.ec.europa.eu/sites/eacea-site/files/guidelines_film_festivals_eacea_16-2015_en.pdf))

(*) European films, for the purpose of the Film Festivals scheme, are films produced or co-produced in a country participating in the Creative Europe – MEDIA Sub-programme.

For each film, please indicate:

- the title used in the catalogue;

- the page in the catalogue;

- the programme section;

- the producing country (please select one European country);

- the category (please select one of the three categories);

- the length (please select one of the two categories)

Please also indicate the total number of European short films (less than 50 minutes) and the total number of European feature length films (50 minutes or more).

All the fields are mandatory fields.

- 'Statistics':

  • Films presented at the Festival: please ensure that you ONLY include narrative audiovisual works, fictional or non-fictional, detailed in the official catalogue and shown to the audience. Do NOT include commercial and promotional works, music videos, videogames, non-narrative artistic works or works focusing on the themes as listed in section 6.2 of the Guidelines ([https://eacea.ec.europa.eu/sites/eacea-site/files/guidelines_film_festivals_eacea_16-2015_en.pdf](https://eacea.ec.europa.eu/sites/eacea-site/files/guidelines_film_festivals_eacea_16-2015_en.pdf)).

  NB: For the purpose of the Film Festivals scheme, 'European countries with a low audiovisual production capacity' are all countries participating in the Creative Europe – MEDIA Sub-programme with the exception of France, Germany, Italy, Spain and UK).
• **Audience**: the statistics can only take into account the audience at the screenings (not the public present on the premises for side events). A distinction must be made between the audience of the main event and audience at decentralised screening (i.e. in other cities).

All the fields are mandatory fields.

4. **Attachments**: please upload the present 'Final Technical Report' form (saved as PDF file), duly dated and signed by the Legal Representative of your organisation.

5. **Submission**

- Please note that if there are any mandatory fields not filled, these will be listed in red in this tab. When all mandatory fields are filled, you will be able to submit the e-report.
- **Important**: once you have submitted the e-report:
  - it is not possible to edit it anymore;
  - you will receive an acknowledgment of receipt on your e-mail address.

**We strongly recommend you to read carefully the user guide "how to complete and submit a project report using eReports", available in the beneficiaries space of the Film Festivals scheme (+ link)**
**Part 1 - EUROPEAN FILMS PRESENTED AT THE FESTIVAL**

Please ensure that you ONLY include European* narrative films, fictional or non-fictional, detailed in the official catalogue and shown to the audience.

Do NOT include commercial and promotional works, music videos, videogames, non-narrative artistic works or works focusing on the themes as listed in section 6.2 of the Guidelines.

* European films for the purpose of the Film Festivals scheme are films produced or co-produced in a country participating to the Creative Europe - MEDIA sub-programme.

<table>
<thead>
<tr>
<th>IDENTITY OF THE FILM</th>
<th>CATEGORY (dropdown list with the 3 categories)</th>
<th>LENGTH (dropdown list with the 2 categories)</th>
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</thead>
</table>

| Title of film  
(title used in the catalogue)  
Please follow the order of the catalogue | Programme section | Producing country (see attached list) | Live-action Drama | Animation | Documentary | short films (less than 50') | feature length films (50' or more) |
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Part 2 - STATISTICS

FILMS PRESENTED AT THE FESTIVAL

Please ensure that you only include narrative audiovisual works, fictional or non-fictional, detailed in the official catalogue and shown to the audience.

Do NOT include commercial and promotional works, music videos, videogames, non-narrative artistic works or works focusing on the themes listed in section 6.2 of the Guidelines.

<table>
<thead>
<tr>
<th>Provisional statistics as foreseen in the application</th>
<th>Final Statistics</th>
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<tbody>
<tr>
<td>Number of films</td>
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<td>Number of European films</td>
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<td>Number of European feature films (=50’ or 50’&gt;)</td>
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<td>Number of European shorts films (&lt;50’)</td>
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<td>Number of European non-national films</td>
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<td>Number of films from European countries with a low audiovisual production capacity*</td>
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<td>Number of MEDIA countries represented</td>
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<tr>
<td>Number of screenings</td>
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AUDIENCE

The statistics can only take into account the audience at the screenings (not the public present on the premises for side events). A distinction must be made between the audience of the main event and audience at decentralised screenings (i.e. in other cities).

<table>
<thead>
<tr>
<th>Provisional statistics</th>
<th>Final Statistics</th>
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<tbody>
<tr>
<td>Size of the audience</td>
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<td>- main festival screenings</td>
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<td>- decentralised screenings</td>
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<td>Number of individual tickets sold</td>
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<td>Number of festival pass sold</td>
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<td>Number of professional accreditations</td>
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</table>

INTERNET LINK TO THE FESTIVAL’S WEBSITE (mandatory): .........................

* All Creative Europe - MEDIA countries with the exception of France, Germany, Italy, Spain, UK AND except national films
The questions below relate to the above event & edition only, so should the answers. The report covers the whole duration of the action (12 months).

Project Description in English only: (max. 2000 characters)

1. RELEVANCE

Please describe the impact of the Creative Europe – MEDIA support on the improvement of:

- your activities towards the audience (max. 3500 characters)

Here is a list of relevant questions which could be answered:

Type of activities proposed (programming/sections, Q&As, conferences, live events, open air screenings, etc).

How they were organised and what was the attendance?

Did you collaborate with third parties for the realisation of these activities?

What are your year-long activities?

Any innovation or a new initiative you introduced during this edition?
- **film literacy initiatives (max. 3500 characters)**
  Here is a list of relevant questions which could be answered:
  What was proposed (workshops, masterclasses, school screenings, etc) and who was the target audience?
  Which were the methods used?
  Any special attention paid to young audience?
  Did you collaborate with schools, universities or other type of educational institutions?
  Did you provide any special publications, educational material etc.?
  Were these initiatives well attended?
  Please make the distinction between the activities during the festival and all year long film literacy events.

- **outreach mechanisms (max. 3500 characters)**
  Here is a list of relevant questions which could be answered:
  What were the methods used for the promotion of the event (press, media, social media, other use of digital technologies)?
  Was there a communication strategy in place? If yes, how was this developed? What were the resources used (external or internal)?
  Did you organise decentralised screenings?
  Was there a strategy to reach new audiences/non-attendees and was this successful?

2. **Quality of the content and activities**
Please describe the impact of the Creative Europe – MEDIA support on the evolution of the European dimension and the geographic diversity of the programming. (max. 3500 characters)

How the programme structure enhanced the visibility of European non-national films and films from countries with low audiovisual production capacity? (max. 3500 characters)

3. DISSEMINATION OF PROJECT RESULTS, AND IMPACT AND SUSTAINABILITY

Please comment on the level of the audience reached (max. 3500 characters)

Here is a list of relevant questions which could be answered:

What was the size of the audience (general) and audience at screenings? Please indicate also the size of the audience at satellite and decentralised events.

Was there an increase or decrease?

Explain the method applied to measure the scale of the audience at screenings. Are you aware of its profile?

Do you keep any statistics on this after the event?

How many venues were used, what was their capacity and how were they equipped? Did you meet any challenges with the projections?
Please describe the impact of the Creative Europe – MEDIA support on mechanisms for promotion and circulation of the European films presented at the festival (including sales that have been generated) (max. 3500 characters)

Here is a list of relevant questions which could be answered:

- Were there professionals attending your event? How many?
- Did you have foreign visitors? What are their profiles and their role in the event?
- Did you provide them with any special screening facilities?
- Did you organise special events/networking events for them?
- Were there any activities targeting young talents?
- What were the measures taken for the promotion and circulation of the European films? Is there a market event in place? Sales follow-up? TV interest?
- Is there collaboration with other film festivals and how this is expressed? Presence of other festival programmers?

4. ORGANISATION OF THE TEAM
Please describe how the team is organised and the role of its members in the activities held (max. 3500 characters)