

MEDIA



Creative
Europe

INTRODUCTION TO
Creative Europe MEDIA





Figlia mia | Daughter of Mine by Laura Bispuri

Wonderful Losers. A Different World (Nuostabieji lūzeriai. Kita planeta) by Arūnas Matelis

How Creative Europe MEDIA supports the audiovisual sector

The Cultural and Creative industries are among Europe's most precious assets. They promote our cultural and linguistic diversity, and are also an impressive driver of economic growth. The Commission's Digital Single Market Strategy aims to improve access to digital and audiovisual content. Creative Europe, a programme of the EU, supports culture and audiovisual – not only in the EU, but in countries from Iceland to the Ukraine. It runs from 2014-2020 with an investment of €1.46 billion.

The EU invests some €100 million each year in the European film and audiovisual industries through Creative Europe MEDIA, the sub-programme of Creative Europe. Creative Europe MEDIA enables European films and audiovisual works to be seen and find markets beyond national and European borders and it nurtures innovation like new technologies.



ROHELM FACTORY / PROKINO / PETER HARTWIG



3 Days in Quiberon (3 Tage in Quiberon) by Emily Atef

Babylon Berlin by Tom Tykwer, Achim von Borries, Henk Handloegten

What does Creative Europe MEDIA support?

DEVELOPMENT

- > **single projects** or a **slate** of 3-5 fiction, creative documentaries or animation projects intended for cinema release, TV or digital platforms;
- > **video games** for any platform and distribution channel, provided they are intended for commercial exploitation.

INTERNATIONAL CO-PRODUCTION

- > **co-production funds** supporting, at the production or distribution stage, joint projects of European and non-European producers intended primarily for cinema release.

TV PROGRAMMING

- > **television works** involving at least three broadcasting companies from different Creative Europe MEDIA countries and with international distribution potential.

DISTRIBUTION

of European films outside their country of origin

- > **automatic funding** for *distributors* based on paying admission tickets sold – to be reinvested in the co-production, acquisition of distribution rights or editing, promotion and publicity costs;
- > **automatic funding** for *sales agents* based on sales and results – to be reinvested in international sales rights or in promotion, marketing and advertising;
- > **selective funding** for *distributors* for distribution campaigns by groupings of at least seven distributors coordinated by the sales agent.

PROMOTION OF WORKS ONLINE

- > **VOD services**: to improve the presence, the visibility and the global audience of European audiovisual works;
- > **sales agents or aggregators**: to deliver catalogues of digital packages of European films in countries where these works are not available on any distribution platform;
- > **innovative strategies** for distributing and promoting European works, aiming at developing new business models and new audience development initiatives within the digital environment.

MARKET ACCESS

- > activities providing **access to markets and events** for European professionals;
- > **online tools** for audiovisual professionals and **European promotional** activities;
- > an **umbrella stand** at the European Film Market (Berlin), Marché du Film (Cannes), MIFA, MIPCOM, MIPTV and Séries Mania (see media-stands.eu).

TRAINING

- > **capacity-building** programmes offering expertise in audience development; marketing, distribution and exploitation; financial and commercial management; development and production of audiovisual works, in particular the integration of digital technologies.



Revoltig Rhymes by Jan Lachauer, Jakob Schuh

REACHING THE AUDIENCE

- > **festivals** with a majority of their programming from at least from 15 different Creative Europe MEDIA countries, and a strong audience outreach and film literacy dimension;
- > **film education**: cooperation between European film literacy initiatives (in at least three different languages) in order to increase the knowledge and interest in European works.
- > through the **cinema network**, Europa Cinemas, almost 1 000 independent cinemas across Europe promoting European films outside their country of origin.

Creative Europe Desks

There are Creative Europe Desks in each country which is a part of the Creative Europe programme.

These desks are one-stop shops for information on the various types of support available, and advice and technical assistance when applying for funding. A full list of these Desks and information about their Creative Europe MEDIA specialists can be found at:
http://ec.europa.eu/programmes/creative-europe/tools/creative-desks_en.htm.

CULTURAL AND CREATIVE SECTOR GUARANTEE FACILITY

In the context of limited access to finance for the cultural and creative sectors, the Creative Europe programme (2014-2020) of the European Commission earmarked €121 million to a financial mechanism acting as insurance to financial intermediaries (e.g. banks) offering financing to cultural and creative sector initiatives. Due to a strong market response, an additional €60 million was allocated in 2017. The programme is expected to create €600 million in loans and other financial products through a catalyst effect. In addition, financial intermediaries will be provided with training to better understand the needs of cultural and creative sector projects.

The guarantee scheme is managed by the European Investment Fund, on behalf of the European Commission, and aims to strengthen cultural and creative sector companies' financial capacity and competitiveness.

<https://ec.europa.eu/digital-single-market/en/financial-guarantee-facility-culture-creative>

FIND OUT MORE

This leaflet is for general guidance only. More detail on eligibility rules as well as calls for proposals can be found
http://eacea.ec.europa.eu/creative-europe/funding_en.

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