



Audience Development and Film Education

Call CREA-MEDIA-2023-AUDFILMEDU

Presentation EFM Berlin 21 February 2023



EACEA European Education and Culture
Executive Agency

1. KEY ASPECTS

2. ELIGIBLE ACTIVITIES AND NOVELTIES

3. AWARD CRITERIA

4. BUDGET AND PAYMENTS

5. EXAMPLES OF WEAKNESSES IN PROPOSALS

6. TIPS FOR PROPOSALS PREPARATION



KEY ASPECTS

- **Available budget:** 6,5 M EUR
- **Co-financing rate:** 70%, budget-based
- **Multi-annual projects:** duration 24 - 36 months
- **Deadline:** 30 March 2023 @ 17.00.00 CET
- **Evaluation:** April 2023 – August 2023
- **Information on evaluation results:** September 2023
- **GA signature:** November - December 2023

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ACTIVITIES TO BE FUNDED

INNOVATIVE PROJECTS ENSURING PAN-EUROPEAN COOPERATION ESPECIALLY USING NEW DIGITAL TOOLS



INCREASING **INTEREST AND KNOWLEDGE OF AUDIENCES IN EUROPEAN FILMS** AND AUDIOVISUAL WORKS INCLUDING SPECIFIC PROGRAMMES ON **FILM HERITAGE**

INCREASING **PAN-EUROPEAN IMPACT AND AUDIENCE OUTREACH**



ADEQUATE STRATEGIES TO ENSURE A **MORE SUSTAINABLE AND MORE ENVIRONMENTALLY-RESPECTFUL INDUSTRY**



ADEQUATE STRATEGIES TO ENSURE **GENDER BALANCE, INCLUSION, DIVERSITY AND REPRESENTATIVENESS.**



PROMOTING AND INCREASING THE CONTRIBUTION THAT EXISTING EUROPEAN FILMS AND AUDIOVISUAL WORKS, INCLUDING **CURATED CATALOGUES OF FILMS**, MAKE TOWARDS **AUDIENCE DEVELOPMENT, FILM EDUCATION AND FILM LITERACY**

ELIGIBLE ACTIVITIES

- FILMS AND AUDIOVISUAL WORKS OF THE PROJECT MUST BE AT LEAST **50%** FROM A COUNTRY PARTICIPATING IN THE MEDIA STRAND.
- PROJECT ACTIVITIES MUST HAVE A PAN-EUROPEAN AUDIENCE REACH REACHING **AT LEAST 5 COUNTRIES** PARTICIPATING IN THE MEDIA STRAND.

ELIGIBLE COUNTRIES OF MEDIA STRAND FOR THIS CALL

- **EU 27**
- EFTA countries which are part of the European Economic Area (EEA): **Iceland - Norway – Liechtenstein**
- Acceding countries, candidate countries and potential candidates: **Albania, Bosnia and Herzegovina, Montenegro, Serbia, North-Macedonia**
- European Neighbourhood Policy countries: **Georgia, Tunisia, Ukraine**

** List of non-EU Participating Countries in the Creative Europe Programme @ https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/crea/guidance/list-3rd-country-participation_crea_en.pdf (or follow hyperlink in the call for proposals document)*

FOCUS OF THE CALL

AUDIENCE ENGAGEMENT

STIMULATE INTEREST AND
INCREASE KNOWLEDGE OF AUDIENCES
IN EUROPEAN FILMS

BROADER AUDIENCE ORIENTED EVENTS

INNOVATIVE AUDIENCE DEVELOPMENT
WITH PAN-EUROPEAN AUDIENCE REACH

GREENING

DIVERSITY AND INCLUSION

EMPHASIS ON:

AUDIENCE DEVELOPMENT

FILM EDUCATION

FILM HERITAGE

WHAT'S NEW?

- SCORING OF THE **AWARD CRITERIA** HAS CHANGED
- NO MORE **ANNEXES** TO UPLOAD

ALSO GOOD TO KNOW:

- No minimum requested grant
- No specific target audience
- Applications via Tender and Funding Opportunities portal.

WHO CAN APPLY?

- **SINGLE APPLICANTS** (SINGLE BENEFICIARIES)
- **A CONSORTIUM OF AT LEAST TWO APPLICANTS** (BENEFICIARIES, NOT AFFILIATED ENTITIES)
- **NO OBLIGATION TO BE A CONSORTIUM**
- **NO MINIMUM AMOUNT OF PARTNERS IN THE PROJECT**

HOWEVER, THE PROJECT MUST PRESENT A PAN-EUROPEAN AUDIENCE REACH INVOLVING AT LEAST 5 COUNTRIES PARTICIPATING IN THE MEDIA STRAND

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RELEVANCE OF ACTIVITIES (35 pts)



10

Potential of the project to promote, stimulate and increase **audience's interest in European films and audiovisual works**, including non-national films.

5

Potential of the project to promote awareness and knowledge of **heritage films**, and to increase interest of European films and audiovisual works among **new and young audiences**.

5

Adequacy of the strategies presented to ensure a more **sustainable and environmentally-respectful industry**.

European dimension and added value of the project in terms of partnerships, level of **pan-European cooperation and exchange of knowledge, geographic coverage** (including efforts to broaden participation), **content and cultural diversity** of European films and audiovisual works. The European added value of the project **compared to the core activities of the applicants and partners** will also be taken into account.

Adequacy of the strategies to ensure **gender balance, inclusion, diversity and representativeness**, either in the project/content or in the way of managing the activity.

10

5

QUALITY OF CONTENT AND ACTIVITIES (40 pts)

20

Overall quality of the project, including its:

- **format**,
- **methodology**,
- **selection process**,
- **target groups/territories**,
- **educational and pedagogical methods** (if applicable),
- **coherence of needs' analysis** and
- **evaluation of the aimed outputs** in terms of pan-European audience reach.

Feasibility and cost-efficiency in relation to the pan-European objectives to be reached.

10

Innovation of the project, in particular the strategic use of **digital technology and new tools**.

10

PROJECT MANAGEMENT (10 pts)

10

The distribution of the **roles and responsibilities** vis-à-vis the objectives of the action.

DISSEMINATION (15 pts)

10

Impact of the strategy for **promoting the project** and for the **dissemination of its results**, in particular in relation with pan-European exchange of knowledge and best practices.

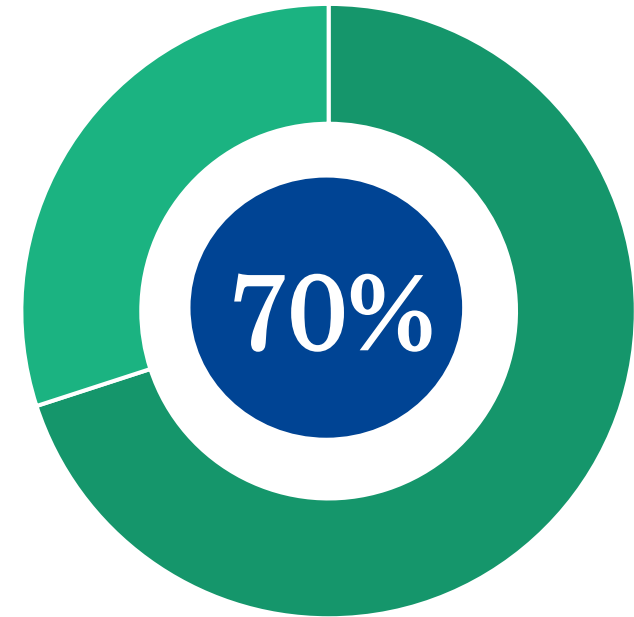
Strategies and sustainable methods for **collecting and analyzing quantitative and qualitative data on the project's results and impact** in terms of pan-European audience reach

5

QUALITY THRESHOLD

70/100 PTS

- FOLLOWING THE ASSESSMENT OF THE AWARD CRITERIA
- **NO individual thresholds per criterion**



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BUDGET AVAILABLE

6,5M €



- FOR TWO YEARS → NO CALL FOR PROPOSALS EXPECTED IN 2024
- MAXIMUM **CO-FINANCING RATE: 70%** OF ELIGIBLE COSTS
- COSTS INCURRED ARE ELIGIBLE AS OF THE DATE OF PROPOSAL SUBMISSION
- GRANTS NOT AWARDED RETROACTIVELY FOR ACTIONS ALREADY COMPLETED
- **PAYMENT: 40% PREFINANCING + 40% 2ND PREFINANCING + 20% FINAL PAYMENT**

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RELEVANCE OF THE PROJECT: Weaknesses

- **Unclear structure** of the application.
- Many **general statements**, and not enough concrete facts
- Many **repetitions and redundancies** of non-essential information
- **Important elements are missing** or are **explained in a too elliptical way**.
- **Failure to demonstrate the potential of the project** for audience development of European films and / or for film education.
- The proposal **does not explain in sufficient detail how the project fits into the strategic development of the individual partners**.
- The **size and the proportion of the European programming devoted to non-national films is not clear**.
- There is **no sufficient information on the selection criteria and type of films** envisioned for the foreseen catalogue of films.
- Selected films have a **limited European diversity**.

RELEVANCE OF THE PROJECT: Weaknesses

- **No concrete plans for expanding the audience nor for scalability of the project** in order to achieve pan-European reach.
- **The project will be implemented in other European countries without local partners** who could promote the project within their networks.
- **Gender balance, inclusion, diversity and representativeness are considered a priority** but **not sufficient detail** is provided to better understand the particular proposed strategies.
- Same for **sustainable and environmentally friendly strategies**

QUALITY OF CONTENT AND ACTIVITIES:

Weaknesses

- **Educational and pedagogical methods are not outlined**, even if film education is mentioned as part of the project.
- **Limited information on the format, methodology, selection process, target groups, and the implemented educational methods.**
- The activities proposed **towards the audiences are vague or very standard.**
- The proposal refers to the employment of the digital technology, but it **does not foresee adequate and strategic digital innovation.**
- The project deals with **heritage films**, most of which should be European, but a **tentative list is not clearly mentioned**, and **the number of films is limited in specific countries over a limited amount of time.**
- **No sufficient details** regarding other **partnerships**, the level of **pan-European cooperation, exchange of knowledge** and **geographic coverage.**

QUALITY OF CONTENT AND ACTIVITIES:

Weaknesses

- **No demonstration of European partners**, making the European dimension of the proposal limited together with the diversity of languages.
- The **work packages are not coherent** with the described activities.
- The number of **persons/months is not coherent** with the general scope of the project.
- Failure to **establish the feasibility and the cost-efficiency of the project**.
- The **budget of the action is limited** and its feasibility is not ensured due to limited information on whether co-financing is in place.
- The **cost-effectiveness of the project cannot be properly assessed** as the intended audience reach in numbers is not clear.

PROJECT MANAGEMENT: Weaknesses

- **No clear distribution of roles between the partners.**
- **No adequate evidence of the previous collaboration** between the project partners.
- The **tasks** of the individual persons **are not described in sufficient detail.**
- **Limited information** is presented **on the management** of the project.
- The work plan **lacks information on the exact activities of the different project partners.**

DISSEMINATION: Weaknesses

- Failure to describe **sufficient details** regarding the **pan-European exchange of knowledge and best practices**.
- Very generic **strategy for promotion and dissemination which does not go beyond standard activities**, making the Europe-wide impact poor.
- **No clear promotion plan** (with objectives, measures, and targeted audiences per measure and country).
- The presented **dissemination strategy is very local**, fitting to its national context.
- **No long-term strategies**.
- **No clear communication strategy**.
- **No or limited information on the strategies to analyse relevant data and disseminate results**.
- **No proper analysis of quantitative and qualitative data**
- **Insufficient description of the impact of a project**.

RELEVANCE OF THE PROJECT: Strengths

- Are the proposed activities in line with the objectives of the call?
- Is the content and diversity carefully curated?
- How high is the outreach to your target audience? Is the target audience segmented?
- How large is the number of active users and regional partners?
- How developed is your young audience strategy?.
- To what extent do you include heritage films?
- Has attention been paid to equal gender balance?
 - Discussion and awareness opportunities to apprehend diversity, inclusion and representativeness?
 - Editorial and educational content on those topics?
 - Inclusion of these issues in the development strategy both in terms of organization and content?

RELEVANCE OF THE PROJECT: Strengths

- How is the European dimension of the proposal? What proportion of European films in the catalogue and how many European languages? Which and how many territories do you reach?
- Do you emphasize environmental sustainability through clear and efficient measures? Charter, Eco sensitive films?
- How effective are your social media campaigns?
- To what extent do you make use of digital tools to expand the attractiveness of the project?

QUALITY OF CONTENT AND ACTIVITIES:

Strengths

- Is the methodology of the action appropriate to the objectives of the project?
- Has the selection of films and pedagogical approach been decided in collaboration with the partners? Which criteria did you use?
- Are the educational methods appropriate to the selected target groups? How clear are your pedagogical methods described? How detailed are the working tools?
- Is the proposal financially feasible? Is the financing strategy well-developed? Did you make a feasibility study? Is the percentage of personnel costs in line with the scale of the activity?
- How do you maintain user participation and communication building?
- Which interactive functionalities are you offering? Are you using the latest digital tools?
- Is the strategy to promote the project well-structured?

PROJECT MANAGEMENT: Strengths

- What is the expertise of your team and consortium partners?
- Is the coordinator's distribution of responsibilities is efficient?
- How clear is the distribution of the roles among the partners and associates?
- How wide is the network of associated partners, if any?
- Is there an organisation chart?

DISSEMINATION: Strengths

- How strong is your communication strategy?
- Do you combine strategies specific to each partner? Do you have a joint communication strategy?
- How broad is your range of communication activities? Do you use both online measures as well as physical events? Who carries out the communication activities? Who and how big is your network of partners and activities?
- Which are your main communication and promotional tools?
- How do you demonstrate the impact of the activity? Do you keep accurate and complete records of your results? How high is the number of active participants?
- How large is the consortium of partners from different countries?

DISSEMINATION: Strengths

- What measures did you put in place to collect and analyse existing data? How extensive is your collection of data? Where are they generated?
- Do you centralise data in accordance with the EU regulations on privacy and use of personal data?
- Do you demonstrate proactivity in assessing the impact of the project?
- The applicant keeps an accurate and complete records of its results through the social media campaigns numbers which are the main communication and promotional tools of the proposal.

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TIPS FOR PROPOSALS PREPARATION

BE FAMILIAR WITH

- THE CALL FOR PROPOSALS DOCUMENT
 - REFERENCE DOCUMENTS IN THE PORTAL
 - PROPOSAL TEMPLATE
- (=PART B = DESCRIPTION OF ACTION)*

- WORK PACKAGES (AND RELATED PERSON MONTHS)
- TASKS
- DELIVERABLES
- MILESTONES

* *WORD TEMPLATE IN THE SUBMISSION SECTION*

Thank you for your attention!

Feel free to ask any questions!



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• Slide 5, 24 and 38, source: pixabay.com