CREATIVE EUROPE MEDIA
MONITORING REPORT 2017
REACHING AUDIENCES ACROSS BORDERS
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Fire at Sea (Fuocoammare)
Introduction

This Report presents the results achieved by Creative Europe MEDIA during 2017. It draws on qualitative and quantitative evidence from a variety of sources, including beneficiaries, to show the impact MEDIA has had on the European audiovisual sector.

After presenting the policy developments over the year and the way in which the budget was spent, the results are then analysed in relation to the general objectives of Creative Europe. These are to safeguard cultural diversity and strengthen the competitiveness of the cultural and creative sectors, in particular the audiovisual sector.

The analysis is then further developed in relation to the specific objectives on how MEDIA can help the European audiovisual industry.

This Monitoring Report is a response to the recommendation in the mid-term evaluation of Creative Europe to strengthen the monitoring of results on an annual basis. It aims to shed further light on the strengths of the Programme and the areas for improvement in the context of the ongoing discussions on the successor Programme under the Multiannual Financial Framework 2021-2027.
Executive Summary

The European audiovisual sector makes an important contribution to Europe’s cultural diversity and creates jobs and economic growth. However, it faces key challenges, in particular fragmentation, tough international competition and the need to adapt to the digital shift.

European films are released on average in only four countries, while US films are released in ten. Only 47% of EU films released in cinema theatres are available on video on demand (VOD) compared to 87% of US films.

Against this background, MEDIA was adapted to ensure alignment with the Digital Single Market strategy.

First, dialogue with the Member States, industry and the national film funds focused on three key areas:

- The cross-border circulation of works: The use of the standard identifiers and the sharing of subtitling and dubbing were supported to facilitate circulation in the Digital Single Market. Also, a European Animation Plan was adopted to build on the track record of success of this sector.

- Renewed dialogue with stakeholders: The European Film Forum (EFF) made a crucial contribution to shaping MEDIA’s priorities and the way it operates in order to maximise impact and to start the reflection on the future Programme. There were seven EFF events, each integrated in a major international film festival.

- The “level playing field” arrangements, which are designed to take into account the needs of lower capacity countries, were reviewed and principles were developed to achieve a more level playing field.

Second, a mid-term evaluation of Creative Europe was undertaken. This drew on an independent assessment, thematic studies, the EFF and a public consultation. This confirmed the relevance and added value of MEDIA, particularly its support for the circulation of audiovisual works. It found that some improvements could nonetheless be made to encourage more collaboration across the industry and across borders in order to reach scale and have a greater impact at the European level.

In the area of budget implementation, MEDIA committed and spent 100% of its budget, underlining the overall efficiency of the programme as well as the vibrancy of the audiovisual sector. However, the success ratio of applications is as low as 19% in some areas, with many high quality projects not supported due to budget constraints.

Countries with bigger audiovisual sectors tend to participate more in MEDIA. However, the extent to which “lower capacity” countries participated tended to be greater than the relative size of their industry. Therefore MEDIA had an inclusive effect at the European level. MEDIA reached out to small companies. In 2017, over 2,000 grants were awarded, for a total of EUR 108 million. This was an average grant size of some EUR 50,000. However, there is a need to develop new collaborative models, involving smaller and bigger companies.

MEDIA support has two interlinked general objectives: to safeguard cultural diversity and strengthen the competitiveness of the industry. In 2017, good progress was made towards these objectives in several ways. Films supported by MEDIA won 50 major international prizes in recognition of their high quality, such as the Palme d’Or in Cannes, the Golden Bear in Berlin and the Silver Lion in Venice. MEDIA support increased the confidence of investors and had a leverage multiple effect of more than four. Over 120 million people were reached through support to the distribution of audiovisual works through cinema, TV and VOD.
Overall, MEDIA compared favourably to market trends for gender balance. 29% of the directors and 37% of authors and scriptwriters in Development projects were women.

MEDIA helped the audiovisual industry grow by addressing four specific objectives:

- **Fostering talent and skills at international level:** Comprehensive training was offered, covering digital, marketing and creative skills. In 2017, 54 training projects by providers from 16 EU countries were supported, with participants coming from across Europe, in particular smaller countries.

- **High quality, innovative content:** MEDIA supports the creation of films and TV series which have the potential to travel. In 2017, 55% of the 465 completed Development projects were co-productions. MEDIA also supported the production of many high-quality, popular TV drama series, including *Babylon Berlin, The Bridge, Trapped* and *Versailles*.

- **Increased circulation and cross-border access:** Over 400 films were distributed across borders with the support of MEDIA. MEDIA also co-financed Europa Cinemas, the network of cinema theatres specialising in European films. In 2017, there were 41 million admissions to cinemas in the network, a 7.5% increase over 2015. Support to VOD was refocused in 2017, in particular to strengthen the marketing of attractive offers of VOD services.

- **Increased promotion of European works:** Within a global industry, European content needs to compete and reach audiences. MEDIA promotes European works both to the industry and to audiences. Innovative steps were taken in 2017, for example to promote European films with exhibitors at CineEurope in Barcelona.

**In 2017, over 120 million people were reached by supporting distribution of audiovisual works through cinema, TV and VOD.**
Background

The audiovisual sector

Europe’s cultural diversity depends on thriving cultural and creative sectors. In particular, audiovisual is an important economic sector, creating jobs and economic growth. These jobs are based on creativity and draw on a well-educated workforce, which are key assets in the economy of the future. The business part of the audiovisual sector employed 411 000 persons in 2016 (most recent data available), marking a 10% increase over 2014. However, the audiovisual sector faces a number of challenges.

Europe’s diversity also leads to a fragmentation of audiovisual markets. This is reflected in the fabric of the audiovisual industry, which is made up of small, independent companies. In total there were 116 000 private sector audiovisual companies in 2015, with an average of 3.4 employees. This contrasts with the global players, who are much bigger and command greater resources.

The European audiovisual industry is internationally recognised, but it is not competitive enough within the Digital Single Market. Of the films released in cinemas from 2005-2014, 64% were European films. Yet European films represented on average 33% of audiences, whilst US films represented 65%. European films are released in only 4 European countries on average, while US films are released in 10.

The aggregate audience share for non-national European films (i.e. an Irish film being watched in Germany or an Italian film being watched in Estonia) remains on average 8-10%. Against this background, reaching wider audiences is a priority in order to ensure cultural diversity as well as to strengthen the competitiveness of the European industry.

In addition, the digital shift is changing the audiovisual landscape. Digitisation has facilitated the distribution of content, but it has also intensified competition on a global scale. Approximately 20% of films on VOD services were of European origin in 2016, whereas 64% were of US origin. On average, 47% of European films released in theatres are available on VOD compared to 87% of US films. There is, therefore, potential for significantly increasing the availability of European works, particularly on VOD, to foster cross-border circulation of films and reach younger audiences.

1 Eurostat Structural Business Statistics
Creative Europe MEDIA

Creative Europe was launched by the EU in 2014 to help unlock the potential of the cultural and creative industries with a budget of EUR 1.46 billion for 2014-2020.

Creative Europe brought together three previously separate programmes and created a cross-sectoral dimension. The MEDIA² sub-programme addresses the European audiovisual sector, including films, TV series and video games, whilst the Culture sub-programme addresses other creative and cultural sectors, ranging from performing arts to museums. A cross-sectoral strand was also established to foster projects combining the audiovisual and other cultural and creative sectors. This structure has aimed to enhance synergies between the different parts of the Programme whilst taking into account the specific nature of the different sectors.

MEDIA helps European professionals work together across borders, supports the creation of content with potential to travel, and contributes to its distribution and promotion across borders to reach European audiences.

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MEDIA supports content with the potential to travel and reach European audiences.

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² MEDIA had previously existed as a stand-alone programme since 1991.
02 Loving Vincent
Taking MEDIA forward

2017 marked the mid-term of Creative Europe MEDIA and was a pivotal year as the programme was adapted to ensure alignment with the Digital Single Market strategy.

First, dialogue with Member States, industry and the national film funds focused on three key areas:

- Accompanying the cross-border circulation of works to help the audiovisual industry seize the opportunities of the Digital Single Market strategy;
- Renewed dialogue with stakeholders to ensure that MEDIA support was relevant to the needs of the industry and to pave the way for the successor Programme post-2020;
- Review the level playing field issue to develop the principles to achieve a more level playing field.

Secondly, a mid-term evaluation was undertaken. These priority areas are presented in more detail in the next pages.

3 Promoting a fair, efficient and competitive European copyright-based economy in the Digital Single Market, COM/2016/0592 final; Proposal on audiovisual media services, COM/2016/0287 final
Accompanying the cross-border circulation of works

The Digital Single Market represents a new opportunity to reach wider audiences as long as companies have the capacity to scale up and operate across Europe. Therefore MEDIA helps audiovisual SMEs to collaborate and network across borders.

During 2017 the Commission took forward its proposals for a fair, efficient and competitive copyright-based economy in the Digital Single Market. A holistic approach was followed, combining the modernisation of copyright rules with support measures from Creative Europe MEDIA to help the audiovisual industry adapt.

The Commission worked with stakeholders on a number of other priority areas. It facilitated an agreement between the two different identifiers of audiovisual works on the market, the Entertainment ID Registry (EIDR) and the International Standard Audiovisual Number (ISAN). Thanks to these efforts, the standard identifiers agreed to ensure their interoperability. This was a milestone on the way to the take-up of identifiers across the industry.

To address the linguistic barriers to wider access to content, a more coherent approach to public funding of subtitling and dubbing was examined, notably through the sharing of publicly funded versions.

MEDIA support was subsequently adapted to provide incentives for the use of the standard identifiers and the sharing of subtitling and dubbing.

The revision of the Audiovisual Media Services Directive was also negotiated throughout 2017. In particular, the obligation to ensure prominence combined with a quota of European works on VOD was proposed in order to ensure a level playing field with broadcasters. These proposals underpinned the presence and visibility of European works in line with the objectives of MEDIA.

Finally, in 2017, the Commission focused in particular on collaboration with the animation industry because of its strong transnational character, innovative spirit and potential for growth (see Spotlight on Animation section).

Renewed dialogue with stakeholders

Launched in 2015, the European Film Forum provides a dialogue with stakeholders on strengthening the audiovisual industry in the digital era.

The meetings of the EFF take place about 6-8 times a year (Table I). Their conclusions help to shape the priorities for Creative Europe MEDIA and to formulate policy recommendations.

The dialogue in 2017 marked the beginning of a new cycle, building on the results of 2016, when MEDIA celebrated its 25th anniversary. On that occasion, the feedback from stakeholders had focused on the need to invest in talents, to embrace innovative ways of storytelling, to foster access to content across borders, to promote better and to reinvent financing models.

On this basis, the ambition in 2017 was to look ahead and pave the way for the proposal for the future MEDIA Programme, covering the period 2021-2027. Seven events were organised in 2017. They were integrated within major international film festivals and markets in order to tap into the ideas of the industry.

In this events, panels, public debates and round-tables the discussions focused on innovation in content production, strengthening promotion and distribution strategies, as well as on the power of networks and cooperation. The stock of feedback and ideas from stakeholders made a crucial contribution to the reflection process for the future programme, whose legislative proposal was presented in May 2018.

Discussions focused on innovation in content production, strengthening promotion and distribution strategies, as well as on the power of networks and cooperation
**TABLE 1. SUMMARY OF 2017 EFF MEETINGS, 2017**

<table>
<thead>
<tr>
<th>LOCATION &amp; DATE</th>
<th>TOPIC</th>
<th>CONCLUSIONS/TAKE-AWAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BERLIN</strong> 13 February</td>
<td>Big Data, Bigger Audiences?</td>
<td>Data can be used more effectively to promote European films and reach wider audiences. Europe is well placed because it has the knowledge to develop algorithms. Also, the risk of “standardised content” can be avoided by supporting originality. Moreover, the algorithms of VOD platforms should take account of the new AVMSD requirement to ensure prominence of European works. However, the use of data by the audiovisual sector is hampered by the shortage of trained professionals as well as difficulties in accessing data.</td>
</tr>
<tr>
<td><strong>VILNIUS</strong> 6 April</td>
<td>Promotion and Prominence of European Content</td>
<td>There is clear evidence that co-productions travel better and reach greater audiences. Also, for works from small capacity countries, a successful strategy might be to identify and reach out to niche audiences in a high number of countries. However, there is no one size fits all and film makers should tune into the data on their audience and experiment with promotion strategies. Digital technology creates many opportunities to do so.</td>
</tr>
<tr>
<td><strong>CANNES</strong> 22 May</td>
<td>Future of MEDIA</td>
<td>Industry representatives expressed their wish that the future programme: - increase support to film education to build future audiences; - shift focus from production to promotion and visibility of works; - encourage cooperation between producers and distributors; - invest in new financing models and innovative story-telling and distribution; - set ambitious box-office targets based on collaboration and scaling-up of market players.</td>
</tr>
<tr>
<td><strong>ANNECY</strong> 14 June</td>
<td>Inputs to the Animation Action Plan</td>
<td>The aim was to support the industry in finalising the Animation Plan for Europe. Consultations with the animation sector ensured that the Plan reflected the view of the stakeholders on the priorities for the future. These were identified as talent and skills, promotion and audiences, and financing (see spotlight on animation). Attention was drawn to the relatively more difficult situation of feature films compared to TV series.</td>
</tr>
<tr>
<td><strong>BARCELONA</strong> 19 June</td>
<td>Innovation and the Big Screen</td>
<td>The objective was to identify ways in which innovation in different aspects (content, technologies, cinema theatres...) can contribute to grow the market. The main conclusion was that the audience is driving innovation in two ways: 1 a unique audience experience is sought through new content e.g. IMAX and investment in cinema theatres 2 cinemas to use of data for local promotion strategies to connect each film with its intended audience.</td>
</tr>
<tr>
<td><strong>VENICE</strong> 3 &amp; 4 September</td>
<td>Virtual gets Real</td>
<td>Stakeholders discussed the societal and sectoral challenges and opportunities of virtual reality and agreed on the need to maintain ethics in all aspects.</td>
</tr>
<tr>
<td><strong>MIPCOM (Cannes)</strong> 18 October</td>
<td>Shaping together the MEDIA Programme of the Future</td>
<td>Commissioner Mariya Gabriel shared her vision for the MEDIA programme for 2021-2027. She evoked the power of cinema to share human stories that strengthen tolerance and are an antidote to the rise of populism. MEDIA had successfully supported the audiovisual industry in the context of the Digital Single Market but now needed to evolve to be fit for the period post-2020. The Commissioner set out several priorities in this respect: 1 Focusing on audiences 2 Continuing adaptation to the DSM 3 Engaging with citizens 4 Increasing the budget 5 More collaboration across the industry. On this basis, the stakeholders took the opportunity to discuss the major challenges for each part of the value chain.</td>
</tr>
<tr>
<td><strong>MIPCOM (Cannes)</strong> 18 October</td>
<td>MEDIA Programme beyond 2020: Connecting Content, Financing and Audiences</td>
<td>MEDIA support to TV should be adapted to: - support promotion in order to ensure a bigger market share for European works and to overcome current obstacles in circulation; - be more flexible and adapt to the diversity of markets across Europe; - connect with young audiences and take up new technology e.g. smart TV, mobile and non-linear consumption. Even the creation of a European Netflix was evoked.</td>
</tr>
</tbody>
</table>
One of the key issues addressed by the mid-term evaluation was balanced participation in MEDIA by all participating countries, taking into account the needs of countries whose audiovisual industries have a lower capacity or a restricted linguistic area. Although a number of measures were introduced in 2014 to ensure a more “level playing field”, a number of concerns had been raised about unintended consequences in terms of distortion of competition. Therefore during 2017 the Commission convened a Working Group of the Member States to develop a number of principles to achieve a more level playing field. It was agreed that capacity relates not just to production but also circulation; countries can have strengths and weaknesses in different areas; collaboration between companies from countries of different capacities is key to building strengths; quality should be the overarching criterion for awarding grants; positive discrimination goes beyond automatic points. These discussions provided the basis for the preparation of renewed measures in future Work Programmes.

A study was also undertaken, to be published in 2018, to provide recommendations for a clear definition of the level playing field and appropriate MEDIA support measures.

A mid-term evaluation\(^5\) was undertaken in 2017, drawing on several sources of information, notably the conclusions of the European Film Forum, an independent external evaluation\(^6\), other external studies and a public consultation\(^7\). This confirmed the relevance and added value of MEDIA and showed that MEDIA has a number of strengths. In particular it has effectively supported the genre of “European cinema” by helping to distribute 400 films annually which reach cross-border audiences of 65 million each year.

There are also areas where MEDIA needs to improve. In particular, the limited budget has reduced the impact on the industry at a time when it is facing unprecedented challenges from global and digital players. Moreover, this limited budget is spread thinly among thousands of beneficiaries. In addition, the separate nature of the support schemes tends to replicate the silos within the industry and does not facilitate collaboration across the value chain, for example between producers and distributors for the promotion of works, or between cinemas and VOD platforms on release strategies.

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\(^6\) Interim Evaluation of the Creative Europe Programme and ex post evaluation of the Culture, MEDIA and MEDIA Mundus programmes Final Report, ICF, BOP, Technopolis, 2017

The European Animation Plan

Animation in Europe is growing rapidly, fuelled by new technologies and creative talents. The animation industry has a track record of success in finding innovative solutions and new business models, leading the European Commission to decide on a dedicated dialogue with the sector.

CROSSING BORDERS
On average 64% of EU admissions for animation come outside the country of production (compared to a 50% market average). European animation is also successfully sold outside the EU, e.g. in 2015, of the 10 biggest European film exports, four were animations. On average, 35% of the admissions to European animation come from outside the EU, compared to the average for European films of 26%.

THE EXPERTISE
Animation is a digitised, growing industry, providing employment to many young and high-skilled workers. Europe already has world-class expertise in this sector and the US-based producers of the largest box-office hits often subcontract EU companies.

THE LIMITATIONS
Despite its popularity among audiences, the sustainability of the animation industry faces challenges. Production of an animation is on average more costly and takes longer than a live-action film. The main source for upfront investment – broadcasters – has shrunk significantly. Therefore, cooperation and joining resources are needed more than ever.

TOWARDS A EUROPEAN ANIMATION PLAN
The European Commission took on the role of a facilitator in discussions on meeting the challenges. It organised discussions with the animation industry on the opportunities and challenges it faces, and on how best to promote and distribute animation works. As a result of those consultations and meetings, the industry decided to adopt The European Animation Plan.

The Plan establishes a vision of how the sector could upscale and innovate. It sets out specific objectives and concrete measures for the next 5 years:
- Foster the global reach of EU animation through promotion
- Make Europe an attractive workplace for talent
- Unleash the scaling up of EU animation through easier access to finance.

COUNTDOWN TO THE EUROPEAN ANIMATION PLAN

<table>
<thead>
<tr>
<th>DATE</th>
<th>ACTION</th>
<th>GOAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.09.2016</td>
<td>Communication Promoting a fair, efficient and competitive European</td>
<td>Signal the Commission’s special attention to the situation of the</td>
</tr>
<tr>
<td>22.11.2016</td>
<td>Workshop for over 30 stakeholders, facilitated by the European</td>
<td>Answer the questions: What are the challenges of the sector? What</td>
</tr>
<tr>
<td></td>
<td>Commission.</td>
<td>should the Animation Action Plan focus on?</td>
</tr>
<tr>
<td>22.03.2017</td>
<td>Workshop for over 30 stakeholders, facilitated by the European</td>
<td>Present a draft Plan. Decide: What actions should it focus on? What</td>
</tr>
<tr>
<td></td>
<td>Commission.</td>
<td>elements have not been considered yet?</td>
</tr>
<tr>
<td>14.06.2017</td>
<td>European Film Forum during the Annecy International Animation Film</td>
<td>Collect further input from other industry participants.</td>
</tr>
<tr>
<td></td>
<td>Festival</td>
<td></td>
</tr>
<tr>
<td></td>
<td>forum.</td>
<td></td>
</tr>
<tr>
<td>30.01.2018</td>
<td>Event in the European Parliament: European Animation: Time for Action!</td>
<td>Present the reflections of Commissioner for Digital Economy and</td>
</tr>
<tr>
<td></td>
<td>Discover the potential of European Animation.</td>
<td>Society, Mariya Gabriel, and Members of the European Parliament on</td>
</tr>
<tr>
<td></td>
<td></td>
<td>how best MEDIA can respond to the objectives of the Plan.</td>
</tr>
</tbody>
</table>

8 EAO, Mapping the Audiovisual Industry in Europe, 2015.
MEDIA success stories

The EU has supported the European animation sector since 1991 by financing some of the best works and by helping to strengthen the sector as a whole. MEDIA supports animation by funding the training of professionals, development of works, production of TV series and distribution of films as well as enabling access to markets for creators. Animation takes around 14% of the MEDIA budget every year, in line with its cinema market share.

NOT ONLY FOR CHILDREN

In 2017, a unique, innovative animation project entered cinema theatres after a full six years of a laborious creative development process. Loving Vincent by Dorota Kobiela and Hugh Welchman (Poland, UK) is the world's first fully painted feature film. Each one of 65,000 frames was hand-painted by one of 125 oil painters. The film attracted over 1 million viewers in European cinemas and was also very popular in such distant markets as China and South Korea. MEDIA supported the project with EUR 86,144 for its development and distribution.

THE GLOBAL BUSINESS

Each June the global animation industry meets at the MIFA market, which takes place during the Annecy International Animation Film Festival in France. Whereas the Annecy Festival is focused on picking out the most innovative, artistically valuable productions, MIFA is business-oriented. It is the largest such event, with over 3 000 professionals coming from 68 countries. They include students, films schools, major US producers, studios from Europe and beyond. It is a nexus that helps to structure the industry by facilitating the development of networks and striking business deals. MEDIA's input into the organisation of MIFA in 2017 was EUR 300,000.

The other reference events for the industry are: Cartoon Forum in September (for TV series) and Cartoon Movies in March (for features). They are pitching and co-production events. Each brings together almost 300 international buyers. As a result, in 2017 EUR 2.4 billion was invested in 711 European series and EUR 1.9 billion in 279 European films. MEDIA is present there as well, supporting the 2017 edition with EUR 280,000 (Movies) and EUR 420,000 (Forum).

A SUCCESS WAITING TO HAPPEN

After securing pre-sale deals at the 2017 MIFA in Annecy, French-computer generated imagery studio TeamTO was able to greenlight the production of a technologically ground-breaking series, Take it easy, Mike. It also received EUR 500,000 from MEDIA under the TV Programming scheme (8% of its total budget). The series is inspired by classic slapstick comedy and homemade videos of pets. For the last decade, pug Mike’s creators have been working on perfecting the quality and efficiency of the physical animation technique. It is expected that Mike will revolutionise the TV series genre because of the level of hyperrealism attained for a comparatively low budget. Until now this technique was only used for special effects in live-action films. 78 episodes should premiere in 2019.
Implementing the MEDIA budget

Mismatch between budget and needs

The MEDIA budget is limited compared to the scale of the European audiovisual sector. In fact, MEDIA funds for the period 2014-2020 are equivalent to EUR 108 million annually. This is only around 0.1% of the value of production by European audiovisual businesses, which was estimated at almost EUR 134 billion in 2015\(^{10}\). In 2014, the annual budget fell compared to the previous Programme and it continued to decline until 2016, after which it started to rise again (Chart 1).

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\(^{10}\) Eurostat Structural Business Statistics (J.59.1 and J.60.2)

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**CHART 1. BUDGET PER YEAR, 2014-2020 (EUR)**
High absorption capacity

MEDIA committed and spent 100% of its budget in 2017, underlining the overall efficiency of the Programme as well as the vibrancy of the audiovisual sector. However, the success rate of applications for MEDIA support is unfortunately low in several areas, as low as 19% for Development support. Whilst this is above the average success rate for a highly competitive industry, it indicates nonetheless how the budget is inadequate to exploit the full potential of the European audiovisual sector, which has an abundance of high-quality projects. The budget would need to increase by 44% to fund all the high-quality projects in key schemes, as shown in Table 2.

<table>
<thead>
<tr>
<th>SCHEME</th>
<th>HIGH QUALITY PROJECTS REJECTED IN 2017 (NO)</th>
<th>HYPOTHETICAL BUDGET REQUIRED TO SELECT THEM IN 2017 (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development Single Project</td>
<td>256</td>
<td>10 285 000</td>
</tr>
<tr>
<td>Development Slate Funding</td>
<td>28</td>
<td>4 892 869</td>
</tr>
<tr>
<td>TV Programming</td>
<td>42</td>
<td>14 001 726</td>
</tr>
<tr>
<td>Festivals</td>
<td>27</td>
<td>1 051 000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>353</td>
<td>30 230 595</td>
</tr>
</tbody>
</table>

11 Calculated on the basis of 75% as the high quality threshold. Due to the empirical nature of the selection methods in Distribution, these schemes are not included in this calculation.
Participation of EU Member States

There is a wide range in the extent of EU Member States’ participation in MEDIA. This reflects the differences in the size and capacity of their audiovisual industries. However, whilst there is a tendency for the countries with bigger audiovisual sectors to participate more in MEDIA, there is also a tendency for “lower capacity” countries to participate above the level that the relative size of their industry would suggest. Therefore MEDIA has had an inclusive effect at the European level. However, the breakdown by Member State (Table 3) can only give an approximate indication of the participation in the programme.

A number of associated benefits are not fully captured. In particular, the amounts per Member State do not reflect the support received by all the partners in co-productions or joint projects. Furthermore, the support for distribution of non-national films shown in Chart 2 is computed by the country of establishment of the distributor. The producers of the film indirectly benefit through box-office revenues, but this is not reflected in these figures. Finally, a number of supported networks are based in Belgium, but their activities are in fact pan-European.

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12 For example, one of the 2017 beneficiaries of the Film Education action was officially Italian because the Associazione Generale Italiana Dello Spettacolo was the coordinator of the project. However, it was a joint endeavour of Italy, Bulgaria, Romania and Slovenia. Their project Teaching European History Through Cinema received EUR 160,500 in funding and reached 4 000 high school students through screenings and production workshops.

13 For example when French distributor Urban Distribution received a grant of EUR 22,800 for promotion and advertising (P&A) of the distribution of Bulgarian-Greek co-production Glory (Slava), the creators of the film obtained exposure to the French audience and will receive their share of the box-office revenues from the distributor.

14 Figures from 2016, Lumière Database, European Audiovisual Observatory. Shares of LT, HR, SK, EE, LV, SI, BG and LU are represented pro-rata (0.16% each), as together they account for 1% of 3299 films released.
TABLE 3. GEOGRAPHIC DISTRIBUTION OF MEDIA BUDGET 2017 (TOTAL AND PER CAPITA)\(^{15}\)

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>VALUE OF MEDIA SUPPORT (EUR)</th>
<th>POPULATION 1.1.2017 (EUROSTAT)</th>
<th>MEDIA SUPPORT PER CAPITA (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LU</td>
<td>766 460</td>
<td>590 700</td>
<td>1.30</td>
</tr>
<tr>
<td>DK</td>
<td>5 759 316</td>
<td>5 748 800</td>
<td>1.00</td>
</tr>
<tr>
<td>BE</td>
<td>5 239 427</td>
<td>11 365 800</td>
<td>0.46</td>
</tr>
<tr>
<td>NL</td>
<td>7 593 144</td>
<td>17 081 500</td>
<td>0.44</td>
</tr>
<tr>
<td>IE</td>
<td>1 742 912</td>
<td>4 774 800</td>
<td>0.37</td>
</tr>
<tr>
<td>FR</td>
<td>23 525 446</td>
<td>67 024 500</td>
<td>0.35</td>
</tr>
<tr>
<td>EE</td>
<td>457 009</td>
<td>1 315 600</td>
<td>0.35</td>
</tr>
<tr>
<td>SE</td>
<td>3 439 424</td>
<td>9 995 200</td>
<td>0.34</td>
</tr>
<tr>
<td>AT</td>
<td>2 624 780</td>
<td>8 772 900</td>
<td>0.30</td>
</tr>
<tr>
<td>CZ</td>
<td>2 767 215</td>
<td>10 578 800</td>
<td>0.26</td>
</tr>
<tr>
<td>SI</td>
<td>506 781</td>
<td>2 065 900</td>
<td>0.25</td>
</tr>
<tr>
<td>FI</td>
<td>1 328 830</td>
<td>5 503 300</td>
<td>0.24</td>
</tr>
<tr>
<td>DE</td>
<td>17 193 780</td>
<td>82 800 000</td>
<td>0.21</td>
</tr>
<tr>
<td>EL</td>
<td>2 127 966</td>
<td>10 757 300</td>
<td>0.20</td>
</tr>
<tr>
<td>LT</td>
<td>552 256</td>
<td>2 847 900</td>
<td>0.19</td>
</tr>
<tr>
<td>HR</td>
<td>598 367</td>
<td>4 154 200</td>
<td>0.14</td>
</tr>
<tr>
<td>LV</td>
<td>261 266</td>
<td>1 950 100</td>
<td>0.13</td>
</tr>
<tr>
<td>IT</td>
<td>8 096 118</td>
<td>60 589 400</td>
<td>0.13</td>
</tr>
<tr>
<td>CYP</td>
<td>110 000</td>
<td>854 800</td>
<td>0.13</td>
</tr>
<tr>
<td>SK</td>
<td>641 920</td>
<td>5 435 300</td>
<td>0.12</td>
</tr>
<tr>
<td>HU</td>
<td>1 156 300</td>
<td>9 797 600</td>
<td>0.12</td>
</tr>
<tr>
<td>UK</td>
<td>6 625 065</td>
<td>65 808 600</td>
<td>0.10</td>
</tr>
<tr>
<td>PT</td>
<td>963 615</td>
<td>10 309 600</td>
<td>0.09</td>
</tr>
<tr>
<td>BG</td>
<td>662 713</td>
<td>7 101 900</td>
<td>0.09</td>
</tr>
<tr>
<td>PL</td>
<td>3 428 093</td>
<td>37 973 000</td>
<td>0.09</td>
</tr>
<tr>
<td>ES</td>
<td>4 130 099</td>
<td>46 529 000</td>
<td>0.09</td>
</tr>
<tr>
<td>RO</td>
<td>769 589</td>
<td>19 638 300</td>
<td>0.04</td>
</tr>
<tr>
<td>TOTAL EU 28</td>
<td>103 067 891</td>
<td>511 805 100</td>
<td>0.21</td>
</tr>
<tr>
<td>Associated Countries(^6)</td>
<td>5 114 589</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>108 182 480</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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15 The data accounts for the Europa Cinemas network by country of establishment of the over 1 300 cinemas which are part of the network.
16 Norway, Iceland, Serbia, Bosnia and Herzegovina, FYROM, Montenegro, Georgia and Albania
MEDIA support is characterised by a high number of small grants, as shown by table 4 below. In 2017, over 2 000 grants were awarded, for a total EUR 108 million, an average grant size of about EUR 50 000. This reflects the nature of the European audiovisual industry, which is made up of small enterprises.

It demonstrates that MEDIA does reach out to small companies. However, there is a need to develop new collaborative models, which allow smaller and bigger companies to scale up, since studies from the European Audiovisual Observatory (EAO) indicate that there is a correlation between the size of a production and the likely audience reach.

### TABLE 4. GENERAL OVERVIEW OF APPLICATIONS AND AWARDS, 2014-2017

<table>
<thead>
<tr>
<th>YEAR</th>
<th>ELIGIBLE PROPOSALS</th>
<th>SUCCESSFUL PROPOSALS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>NO.</td>
<td>EU GRANT REQUESTED (EUR)</td>
</tr>
<tr>
<td>2014</td>
<td>4 945</td>
<td>245 533 365</td>
</tr>
<tr>
<td>2015</td>
<td>4 174</td>
<td>217 468 110</td>
</tr>
<tr>
<td>2016</td>
<td>4 285</td>
<td>220 257 350</td>
</tr>
<tr>
<td>2017</td>
<td>4 640</td>
<td>239 681 067</td>
</tr>
<tr>
<td>TO DATE</td>
<td>18 044</td>
<td>922 939 892</td>
</tr>
</tbody>
</table>
### TABLE 5. OVERVIEW OF APPLICATIONS AND AWARDS BY SCHEME, 2015-2017

<table>
<thead>
<tr>
<th>SCHEME</th>
<th>NO. OF APPLICATIONS</th>
<th>NO. OF AWARDS</th>
<th>TOTAL VALUE OF AWARDS (EUR)</th>
<th>AVERAGE AWARD (EUR)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Training</td>
<td>59</td>
<td>87</td>
<td>53</td>
<td>58</td>
</tr>
<tr>
<td>Film</td>
<td>46</td>
<td>48</td>
<td>26</td>
<td>12</td>
</tr>
<tr>
<td>Education</td>
<td>88</td>
<td>286</td>
<td>245</td>
<td>88</td>
</tr>
<tr>
<td>Festivals</td>
<td>92</td>
<td>99</td>
<td>97</td>
<td>61</td>
</tr>
<tr>
<td>Market Access</td>
<td>1 467</td>
<td>1 212</td>
<td>1 290</td>
<td>490</td>
</tr>
<tr>
<td>Distribution Selective</td>
<td>1 061</td>
<td>1 227</td>
<td>1 518</td>
<td>984</td>
</tr>
<tr>
<td>Distribution Automatic</td>
<td>59</td>
<td>61</td>
<td>142</td>
<td>42</td>
</tr>
<tr>
<td>Sales Agents</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Cinema Networks</td>
<td>8</td>
<td>7</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>Co-production Funds</td>
<td>155</td>
<td>143</td>
<td>155</td>
<td>55</td>
</tr>
<tr>
<td>TV Programming</td>
<td>27</td>
<td>46</td>
<td>85</td>
<td>18</td>
</tr>
<tr>
<td>Development Single</td>
<td>812</td>
<td>806</td>
<td>708</td>
<td>136</td>
</tr>
<tr>
<td>Development Slate</td>
<td>117</td>
<td>124</td>
<td>163</td>
<td>75</td>
</tr>
<tr>
<td>Video Games</td>
<td>182</td>
<td>138</td>
<td>146</td>
<td>32</td>
</tr>
<tr>
<td>TOTAL</td>
<td>4 174</td>
<td>4 285</td>
<td>4 640</td>
<td>2 057</td>
</tr>
</tbody>
</table>
Simplifying implementation

In 2017 the use of lump sums was confirmed after a thorough review. These simplified forms of grant were introduced for certain MEDIA schemes in 2014 to speed up payments by facilitating the calculation of grants. Thus, the application process and the reporting requirements for beneficiaries were lighter whilst the managing costs of the programme were reduced. In 2017 a review was conducted using updated market data from participating countries to ensure the lump sum amounts reflected average real costs.

For Distribution, support the lump sum amounts were revised to take into account the fall in distribution costs in certain countries as a result of digitisation. In particular, this meant that larger releases in smaller territories became cheaper. This means that with the same level of support, more film releases can be financed.
MEDIA support has two interlinked general objectives, to safeguard cultural diversity and strengthen the competitiveness of the industry. These dimensions are two sides of the same coin, as the richness of European films and TV give them a competitive edge, whilst an economically healthy industry helps to sustain European cultural diversity. MEDIA’s contribution to meeting these objectives can be indicatively measured in a number of ways, as explained below.

**High quality, internationally recognised content**

An indicator of the success of MEDIA in safeguarding cultural diversity is the wide variety of European films and TV series which achieve international recognition. In 2017 (Table 6), films that were supported by MEDIA won 50 major international prizes.

**TABLE 6. FILMS RECOGNISED WITH AN AWARD/NOMINATION, 2017**

<table>
<thead>
<tr>
<th>FILMS</th>
<th>PRIZES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BERLIN</strong></td>
<td></td>
</tr>
<tr>
<td>On Body and Soul (Testről és lélekről)</td>
<td>Golden Berlin Bear Best Film / Prize of the Ecumenical Jury / Berliner Morgenpost Readers’ Jury Award / FIPRESCI Prize</td>
</tr>
<tr>
<td>Félicité</td>
<td>Silver Bear Grand Jury Prize</td>
</tr>
<tr>
<td>The Other Side of Hope (Toivon tuolla puolen)</td>
<td>Silver Berlin Bear Alfred Bauer Prize</td>
</tr>
<tr>
<td>Spoor (Pokot)</td>
<td>Silver Berlin Bear Best Director</td>
</tr>
<tr>
<td>Ana, mon amour</td>
<td>Silver Bear: Outstanding Artistic Contribution</td>
</tr>
<tr>
<td>Summer 1993 (Estiu 1993)</td>
<td>GWFF Best First Feature Award / Grand Prix of the Generation Kplus International Jury</td>
</tr>
<tr>
<td>Mountain Miracle - An Unexpected Friendship (Amelie Rennt)</td>
<td>Children’s Jury Generation Kplus – Special Mention</td>
</tr>
<tr>
<td>I Am Not Your Negro</td>
<td>Prize of the Ecumenical Jury – Special Honourable Mention – Panorama / Panorama Audience Award Best Documentary Film</td>
</tr>
<tr>
<td>Centaur (Centauro)</td>
<td>International Short Film Jury – Special Mention / CICAE Art Cinema Award Panorama</td>
</tr>
</tbody>
</table>
MEDIA-supported films won 50 major international prizes.

<table>
<thead>
<tr>
<th>FILMS</th>
<th>PRIZES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CANNES</strong></td>
<td></td>
</tr>
<tr>
<td>The Square</td>
<td>Palme d’Or</td>
</tr>
<tr>
<td>120 battements par minute</td>
<td>Grand Prix du Jury</td>
</tr>
<tr>
<td>In the Fade (Aus dem Nichts)</td>
<td>Prix d’interprétation féminine</td>
</tr>
<tr>
<td>The Killing of a Sacred Deer (Mise à mort du cerf sacré)</td>
<td>Prix du scénario</td>
</tr>
<tr>
<td>Jeune Femme</td>
<td>Caméra d’Or</td>
</tr>
<tr>
<td>Barbara</td>
<td>Prix de la poésie du cinéma (Un certain regard)</td>
</tr>
<tr>
<td><strong>VENICE</strong></td>
<td></td>
</tr>
<tr>
<td>Foxtrot</td>
<td>Silver Lion - Grand Jury Prize</td>
</tr>
<tr>
<td>Custody (Jusqu’à la garde)</td>
<td>Silver Lion - Award for Best Director / Luigi de Luarentiis Award</td>
</tr>
<tr>
<td>Hannah</td>
<td>Coppa Volpi for Best Actress</td>
</tr>
<tr>
<td>Lean on Pete</td>
<td>Marcello Mastroianni Award</td>
</tr>
<tr>
<td>Nico, 1988</td>
<td>Orizzonti Best Film</td>
</tr>
<tr>
<td>Oblivion Verses (Les Versos del Olvido)</td>
<td>Orizzonti Best Screenplay</td>
</tr>
<tr>
<td><strong>SAN SEBASTIAN</strong></td>
<td></td>
</tr>
<tr>
<td>The Giant (Handia)</td>
<td>Special Jury Prize</td>
</tr>
<tr>
<td>Pororoca</td>
<td>Silver Shell for Best Actor</td>
</tr>
<tr>
<td>The Captain (Der Hauptmann)</td>
<td>Jury Prize for Best Cinematography</td>
</tr>
<tr>
<td>The Sower (Le Semeur)</td>
<td>Kuxtabank New Directors Award</td>
</tr>
<tr>
<td>Los Perros</td>
<td>Horizontes Award</td>
</tr>
<tr>
<td>Custody (Jusqu’à la garde)</td>
<td>Audience Award / TVE Otra Mirada Award</td>
</tr>
<tr>
<td><strong>ANNECY</strong></td>
<td></td>
</tr>
<tr>
<td>Loving Vincent</td>
<td>Audience Award</td>
</tr>
<tr>
<td>Revolting Rhymes Part One</td>
<td>Cristal for a TV Production</td>
</tr>
<tr>
<td><strong>EUROPEAN FILM AWARDS</strong></td>
<td></td>
</tr>
<tr>
<td>The Square</td>
<td>Best Film / Best Comedy / Best Director / Best Actor / Best Screenwriter / Best Production Designer</td>
</tr>
<tr>
<td>Loving Vincent</td>
<td>Best Animated Feature Film</td>
</tr>
<tr>
<td>On Body and Soul (Testről és lélékről)</td>
<td>Best Actress</td>
</tr>
<tr>
<td>BPM (Beats per Minute) (120 battements par minute)</td>
<td>Best Editor</td>
</tr>
<tr>
<td>(Spoor) Pokot</td>
<td>Best Costume Designer</td>
</tr>
<tr>
<td>A Monster Calls</td>
<td>Best Sound Designer</td>
</tr>
<tr>
<td><strong>GOLDEN GLOBES</strong></td>
<td></td>
</tr>
<tr>
<td>Elle</td>
<td>Best Actress in a Motion Picture / Best Foreign Language Film</td>
</tr>
<tr>
<td><strong>OSCARS</strong></td>
<td></td>
</tr>
<tr>
<td>Elle</td>
<td>Actress in a Leading Role Nominee</td>
</tr>
<tr>
<td>Florence Foster Jenkins</td>
<td>Actress in a Leading Role Nominee / Costume Design Nominee</td>
</tr>
<tr>
<td>The Lobster</td>
<td>Best Original Screenplay Nominee</td>
</tr>
<tr>
<td>Land of Mine (Under Sandet)</td>
<td>Foreign Language film Nominee</td>
</tr>
<tr>
<td>Toni Erdmann</td>
<td>Foreign Language film Nominee</td>
</tr>
<tr>
<td>The Red Turtle (La Tortue rouge)</td>
<td>Animated Feature Film Nominee</td>
</tr>
<tr>
<td>Fire at Sea (Fuocoammare)</td>
<td>Documentary (Feature) Nominee</td>
</tr>
<tr>
<td>I Am Not Your Negro</td>
<td>Documentary (Feature) Nominee</td>
</tr>
</tbody>
</table>
120 BATTEMENTS PAR MINUTE
(120 battements par minute)
European Film Awards
Best Editor
Cannes
Grand Prix du Jury

A MONSTER CALLS
European Film Awards
Best Sound Designer

ANA, MON AMOUR
Berlin
Silver Bear: Outstanding Artistic Contribution

BARBARA
Cannes
Prix de la poésie du cinéma
(Un certain regard)

CENTAUR
(Centauro)
Berlin
International Short Film Jury – Special Honourable Mention
CICAE Art Cinema Award Panorama

CUSTODY
(Jusqu’à la garde)
Venice
Silver Lion – Award for Best Director
Luigi de Laurentiis Award
San Sebastian
Audience Award
TVE Otra Mirada Award

ELLE
Golden Globes
Best Actress in a Motion Picture / Best Foreign Language Film
Oscars
Actress in a Leading Role Nominee

FÉLICITÉ
Berlin
Silver Bear Grand Jury Prize

FIRE AT SEA
(Fuocoammare)
Oscars
Documentary (Feature) Nominee

FLORENCE FOSTER JENKINS
Oscars
Actress in a Leading Role Nominee
Costume Design Nominee

FOXTROT
Venice
Silver Lion - Grand Jury Prize

HANNAH
Venice
Coppa Volpi for Best Actress
I AM NOT YOUR NEGRO
Berlin
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

LEAN ON PETE
Venice
Marcello Mastroianni Award

LOS PERROS
San Sebastian
Horizontes Award

LOVING VINCENT
Annecy
Audience Award
European Film Awards
Best Animated Feature Film

MOUNTAIN MIRACLE
AN UNEXPECTED FRIENDSHIP
(Amelie Rennt)
Berlin
Children’s Jury Generation Kplus – Special Mention

LAND OF MINE
(Cannes)
Oscars
Foreign Language Film Nominee

LAND OF MINE
(Aus dem Nichts)
Cannes
Prix d’interprétation féminine

JEUNE FEMME
Caméra d’Or

NICO, 1988
Venice
Orizzonti Best Film

OBLIVION VERSES
(Les Versos del Olivido)
Venice
Orizzonti Best Screenplay

ON BODY AND SOUL
(Testről és lélekről)
European Film Awards
Best Actress
Berlin
Golden Berlin Bear Best Film
Prize of the Ecumenical Jury
Berliner Morgenpost Readers’ Jury Award / FIPRESCI Prize

POKOT
(Spoor)
European Film Awards
Best Costume Designer
Berlin
Silver Berlin Bear Best Director

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
(Aus dem Nichts)
Cannes

IN THE FADE
Caméra d’Or

IN THE FADE
Prix d’interprétation féminine

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee

IN THE FADE
Venice
Marcello Mastroianni Award

IN THE FADE
Prize of the Ecumenical Jury – Special Mention – Panorama
Panorama Audience Award
Best Documentary Film
Oscars
Documentary (Feature) Nominee

IN THE FADE
Oscar – Documentary (Feature) Nominee
SAFEGUARDING CULTURAL DIVERSITY, STRENGTHENING COMPETITIVENESS

POROROCA
San Sebastian
Silver Shell for Best Actor

REVOLTING RHYMES
PART ONE
Annecy
Cristal for a TV Production

SUMMER 1993
(Estiu 1993)
Berlin
GWFF Best First Feature Award
Grand Prix of the Generation Kplus International Jury

THE GIANT
(Handia)
San Sebastian
Special Jury Prize

THE KILLING OF A SACRED DEER
(Mise à mort du cerf sacré)
Cannes
Prix du scénario

THE LOBSTER
Oscars
Best Original Screenplay Nominee

THE OTHER SIDE OF HOPE
(Toivon tuolla puolen)
Berlin
Silver Berlin Bear Alfred Bauer Prize

THE RED TURTLE
(La Tortue rouge)
Oscars
Animated Feature Film Nominee

THE SOWER
(Le Semeur)
San Sebastian
Kuxtabank New Directors Award

THE SQUARE
Cannes
Palme d’Or
European Film Awards
Best Film / Best Comedy / Best Director / Best Actor / Best Screenwriter / Best Production Designer

TONI ERDMANN
Oscars
Foreign Language film Nominee
Leveraging investment

The track record of international awards has cemented the MEDIA brand as a guarantee of quality, which helps the beneficiary companies attract investments. Beneficiaries have underlined how MEDIA support is economically valuable, beyond its financial worth, because it increases the confidence of other investors. This leverage effect is shown by the relationship between the contribution of MEDIA and the total budget of the executed projects. In 2017, the MEDIA contribution of EUR 108 million leveraged projects with a total budget of EUR 473 million, a multiple of well over four. Furthermore, MEDIA enabled the 1 280 beneficiary companies to employ on average 1.6 new employees over the period 2014-2016.

Sharing stories across channels

MEDIA supports the distribution of works through different channels, from cinemas to TV and VOD to ensure that every work reaches its intended audience. Audiences have been further developed through support to film festivals and film education, in particular in schools.

In 2016 (the last year for which data is available) over 120 million people were reached in these ways, showing that MEDIA is one of the EU programmes that is closest to the daily lives of citizens.

MEDIA supports the distribution of works through different channels, from cinemas to TV and VOD to ensure that every work reaches its intended audience.

Supporting gender balance

Equality between women and men is a fundamental EU value and a driver for the creation of more diverse content, connecting with wider audiences and economic success.

The Commission is fully committed to bringing gender equality to the fore through a number of measures. First, by measuring women’s participation in MEDIA calls through data gathering and project monitoring. In this Monitoring Report, the Commission has launched measurement and monitoring of gender balance in key positions in supported projects.

The results show that, overall, MEDIA compares favourably with wider trends. Today, the industry average is for 20% of films to be directed by a woman. In 2017, 18% of directors and 37% of scriptwriters of TV productions supported by MEDIA were women. In support to development of works, 29% of directors were women and 37% of authors and scriptwriters were women. 54% of the participants in training schemes supported by MEDIA were women.

The success rate of submitted projects which featured a female author/scriptwriter or a director shows that there is no negative gender bias in the selection process. These projects were proportionately more successful; for example, 36% of single films submitted for development had female authors/scriptwriters whereas 41% of selected projects had female authors/scriptwriters.

However, more needs to be done and the Commission recognises the need to bring gender balance to the fore. Work on this will continue with national and international funds and institutions, notably Eurimages and the European Audiovisual Observatory.
05 Babylon Berlin
FOCUSING ON TALENT, CONTENT, CIRCULATION AND PROMOTION

Focusing on talent, content, circulation and promotion

MEDIA aims to help the audiovisual industry grow by addressing four specific objectives:

- Fostering talent and skills at international level;
- High-quality, innovative content;
- Increased circulation and cross-border access;
- Increased promotion of European works.

Fostering talent and skills at international level

As the audiovisual industry is constantly changing, it is more important than ever for professionals to have up-to-date skills. MEDIA-supported training addresses creative, digital and business skills and is delivered in an international setting, helping professionals go beyond their national markets and reach the European level.

Participants stress how MEDIA-supported training has been crucial in building their skill sets, in meeting potential collaborators from other countries, and creating new projects. In 2016, MEDIA supported 54 training projects from providers from 16 EU countries (Chart 3). Participants in those courses came from a broad range of countries, with smaller countries participating relatively more (Table 7).

Participants stress how MEDIA-supported training has been crucial in building their skill sets, in meeting collaborators from other countries and creating new projects.

18 Contribution of the Creative Europe Programme to fostering Creativity and Skills Development in the Audiovisual Sector, IDEA and CSES for EC 2017
TABLE 7. PARTICIPANTS IN TRAINING COURSES FROM SELECTED COUNTRIES

<table>
<thead>
<tr>
<th>COUNTRY OF ORIGIN OF PARTICIPANTS</th>
<th>DE</th>
<th>FR</th>
<th>UK</th>
<th>IT</th>
<th>NL</th>
<th>PL</th>
<th>BE</th>
<th>CZ</th>
<th>DK</th>
<th>HR</th>
<th>IE</th>
<th>EL</th>
<th>LT</th>
<th>BG</th>
<th>LU</th>
<th>GE</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUMBER OF PARTICIPANTS</td>
<td>239</td>
<td>207</td>
<td>184</td>
<td>137</td>
<td>111</td>
<td>91</td>
<td>87</td>
<td>71</td>
<td>53</td>
<td>50</td>
<td>44</td>
<td>43</td>
<td>27</td>
<td>13</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RATIO TO ALL PARTICIPANTS</td>
<td>10%</td>
<td>8%</td>
<td>7%</td>
<td>6%</td>
<td>4%</td>
<td>4%</td>
<td>3%</td>
<td>3%</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
<td>1%</td>
<td>1%</td>
<td>&lt;1%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CHART 3. COUNTRY HOSTING A TRAINING PROJECT
MEDIA success stories
TRAINING FOR SUCCESS

DIGITAL

The Training initiative, Promised Land, is a cutting-edge training scheme bridging digital and “traditional” audiovisual professionals. Organised by a Polish company which is a leader in video games, CD Projekt Red (The Witcher), it is the first international training programme focused on digital sculpting, illustration and animation, bringing together artists working in the film and video gaming industries. In 2017, it welcomed hundreds of guests and over 40 speakers, including from the biggest US-based studios.

MARKETING

The EAVE Marketing Workshop introduces a hands-on approach to promotion for the film industry through innovative marketing and distribution strategies. The workshop is project-based and follows all production stages. Participants work together on their ideas from development to postproduction and analyse a trailer edited for one of the selected projects.

DOCUMENTARY

The IDFAcademy each year is the entry point to their careers for 100 emerging filmmakers (80% European, 20% non-European), who go through an intensive four-day training course during the renowned International Documentary Festival Amsterdam (IDFA).

PROJECT TEAMS

TorinoFilmLab 360° is a 3-week workshop dedicated to creative teams composed of a scriptwriter, director and producer, who are at the start of their careers. The projects they develop during the workshops can be supported at later stages by other Torino Film Lab (TFL) instruments. Since 2008, TFL has created a connected community of professionals. It aims to train creators capable of improving European film market conditions from the inside.
High quality, innovative content

MEDIA supports the creation of films and TV series which have the potential to travel, by helping them to achieve the quality needed to attract international audiences.

Development funding helps producers invest in preparing their works so that they have a greater chance of being successful in a highly competitive industry. Co-productions are prioritised because they are an excellent way to foster cross-border collaboration, in particular between higher and lower capacity countries, and reach wider audiences beyond the domestic markets\(^\text{19}\). Development support also helps strengthen projects from lower capacity countries by helping them find partners from higher capacity countries.

In 2017, 256 or 55% of the 465 completed Development projects were co-productions. Emphasis is also placed on reaching young audiences, who are crucial for the future of the industry: in 2017, 21 or 16% of 134 new development projects targeted young audiences.

In 2017 MEDIA introduced an entry point for short films to give new talent an opportunity to gain experience and visibility. Thus short films were included as part of 29 Development “slates”, or groups of films, out of a total of 163 slates.

MEDIA also supports the production of TV series and has contributed to the growth of high-quality TV productions broadcast in the original language across several territories. The support to independent television producers gives them artistic freedom to make cutting-edge content. Many high quality, popular TV drama series have been supported by MEDIA, including *Babylon Berlin*, *The Bridge*, *Trapped* and *Versailles*. In 2017, the average amount of support for a co-production project rose to almost EUR 300 000 (Table 8).

At the international level, MEDIA supports funds backing co-productions between European and global companies, as well as their distribution. In 2017 the French fund, *Aides aux cinémas du monde*, broadened its activities to support the global distribution of international co-productions for works that have European partners.

<table>
<thead>
<tr>
<th>TABLE 8. CO-PRODUCTIONS IN THE TV PROGRAMMING SUPPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPPORTED PROJECTS</td>
</tr>
<tr>
<td>OF WHICH CO-PRODUCTIONS</td>
</tr>
<tr>
<td>RATIO OF CO-PRODUCTIONS</td>
</tr>
<tr>
<td>AVERAGE SUPPORT AMOUNT</td>
</tr>
</tbody>
</table>

\(^{19}\) The circulation of EU non-national films. A sample study: Cinema, television and transactional video on-demand, European Audiovisual Observatory, 2017.
FOCUSING ON TALENT, CONTENT, CIRCULATION AND PROMOTION

MEDIA Success stories

BABYLON BERLIN: DEVELOPMENT – PRODUCTION – SUCCESS
The idea of Babylon Berlin – a crime series set in the 1929 Weimar Republic – was included in a slate of projects of a German production company, X-Filme. The company, which had a very strong track record in feature films (Amour, Good Bye Lenin, Run Lola Run), decided to diversify and enter the increasingly important TV series market. In 2014 it received EUR 60,000 within the Development scheme to polish the idea, based on best-selling novels. Subsequently, in 2015 the producers were granted a whole EUR 1 million for the production stage (within the TV Programming scheme). Other sources for the EUR 40 million budget of this most expensive non-English language TV drama were mainly two German broadcasters – commercial broadcast Sky (which had the exclusive broadcasting rights for the first year) and public broadcaster ARD. When the first episode premiered on Sky in 2017, it proved to be the second most successful launch in the channel’s history (after Game of Thrones), with an audience of 1.2 million. The sales agent Beta Film sold the series in more than 100 territories, including most European countries and Netflix for the US and Canada. It was also critically acclaimed.

MIDNIGHT SUN (JOUR POLAIRE) AN INTERNATIONAL CRIME
Midnight Sun is the first high-budget drama series co-produced by two key players in the field of TV series: France and Sweden. Eight episodes were directed by Sweden’s Mans Marling and Bjorn Stein. It was a 50/50 co-production of France’s Atlantique Production (whose previous projects include Borgia and The Transporter) and Nice Drama of Sweden (The 101 year Old Man Who Skipped Out on the Bill and Disappeared, Thicker Than Water). It was the first joint financing project of two big broadcasters: Canal Plus and SVT. The show was warmly welcomed at festivals (winning awards at Series Mania and the Roma Fiction Fest), sold to 82 territories and the first broadcast attracted a 39% audience share in Sweden, 19.5% in Belgium and 11.5% in Germany.

THE KILLING OF A SACRED DEER (MISE À MORT D’UN CERF SACRÉ): REVISITING STORYTELLING HERITAGE
The scriptwriting talents of duo, Yorgos Lanthimos and Efthymis Filippou, were recognised in 2011 with the Venice Golden Osella for the screenplay of Alps and then in 2015, when they shared the European Film Award and an Oscar nomination for The Lobster. Still in 2015, Irish production company, Element Pictures, successfully applied to the MEDIA Development Support – Slate Financing scheme, presenting (among others) the next Lanthimos-Filippou film concept: The killing of a sacred deer. It was inspired by the ancient Greek tragedy Iphigenia in Aulis by Euripides. Element Pictures received a total of EUR 60,000 to work on it in the pre-production stage. The effect of this work is a psychological horror film starring Nicole Kidman and Collin Farrell which premiered in 2017 at Cannes, winning the best screenplay award. It was also nominated for the Palme d’Or and for the European Film Awards in the best Director, Actor and Screenwriter categories. The film was again supported by MEDIA during its distribution phase with a total of EUR 1,214,957. It was released in cinemas in 26 European countries. According to the Lumiere database, the total number of admissions in Europe was 384,621. It was also distributed in the US market, where its box office by the end of 2017 was estimated at USD 2,291,901.

Babylon Berlin
Midnight Sun
The killing of a sacred deer
CREATIVE EUROPE MEDIA – MONITORING REPORT 2017

Increased circulation and cross-border access

MEDIA makes an essential contribution to making European films available beyond their domestic markets. Overall, MEDIA supported the theatrical release of over 400 films across borders in 2017.

On the one hand, targeted support was given to 22 individual films for distribution across an average of 23 territories, through consortia of distributors, in order to promote cross-border access. In 2017 online release costs were made eligible for this type of support, an important innovation which aimed to make it possible to take up new opportunities offered by the digital shift.

On the other, support was given to distributors and sales agents to invest in the distribution of films of their choice. The funding was calculated on the basis of their box office results to reward success in reaching audiences, as experience shows that distributors are prudent when targeting territories, with an average reach of 2.4 territories per film in 2017.

More could be done to incentivise coordinated strategies which target audiences in multiple territories.

MEDIA also co-finances the Europa Cinemas network of cinema theatres. With over 1 000 cinemas in 33 countries, Europa Cinemas has helped audiences for European films to grow and to discover a large diversity of films from all over Europe. 6 of every 10 screenings are films from Europe and 35% of screenings are dedicated to non-national European films. In 2017, there were 41 million admission to Europa Cinemas network theatres, a 7.5% increase compared to 2015. Table 9 shows the non-national successes from 2016, the most recent year for which data are available.

Support was also given to the distribution and promotion of European works online. Support to Video on Demand was refocused in 2017, in particular to strengthen the marketing of attractive offers of VOD services. At the same time, innovative promotion and distribution projects continue to be supported. Monitoring is under way on the impact of this support, showcasing results and sharing data with stakeholders.

TABLE 9. HIGHEST AUDIENCES FOR NON-NATIONAL EUROPEAN FILMS SUPPORTED BY MEDIA (2016)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>MAIN PRODUCER</th>
<th>EU CO-PRODUCER</th>
<th>ADMISSIONS IN EU, OUTSIDE COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 THE LITTLE PRINCE</td>
<td>FR</td>
<td>No</td>
<td>2 045 615</td>
</tr>
<tr>
<td>2 ROBINSON CRUSOE</td>
<td>BE</td>
<td>Yes</td>
<td>1 895 735</td>
</tr>
<tr>
<td>3 FLORENCE FOSTER JENKINS</td>
<td>UK</td>
<td>No</td>
<td>1 683 316</td>
</tr>
<tr>
<td>4 I, DANIEL BLAKE</td>
<td>UK</td>
<td>Yes</td>
<td>1 594 062</td>
</tr>
<tr>
<td>5 HEIDI</td>
<td>DE</td>
<td>Yes</td>
<td>1 413 556</td>
</tr>
<tr>
<td>6 JULIETA</td>
<td>ES</td>
<td>No</td>
<td>1 233 349</td>
</tr>
<tr>
<td>7 ROOM</td>
<td>IE</td>
<td>No</td>
<td>1 043 080</td>
</tr>
<tr>
<td>8 SUFFRAGETTE</td>
<td>UK</td>
<td>No</td>
<td>897 695</td>
</tr>
</tbody>
</table>
MEDIA

success stories

SHARING STORIES ACROSS BORDERS

The Swedish-French-German co-production *The Square* was one of the most successful art house movies of 2017. This edgy comedy set in Sweden parodies the modern art scene and explores issues of equality and integrity in hilarious and sometimes disturbing ways. It won the Palme d’Or at the Cannes Film Festival in 2017 and many other awards. MEDIA supported its distribution in 24 countries with an amount of over EUR 1 million – and in turn the film was seen by almost 1.2 million European cinemagoers. 66% of admissions were collected in the cinemas belonging to the Europa Cinemas Network.

At the 2017 ceremony of the *Europa Cinemas* awards, the prize for the best Young Audience activity went to the Agrafka and Kika theatres in Krakow, Poland, managed by Bogdan Balicki. Agrafka and Kika joined the network in 2012 and 2014 respectively. The cinemas have a total of four screens, one for Agrafka (109 seats) and three for Kika (41, 20 and 12 seats). They are equipped with areas for games and creative workshops. At the heart of their programming policy are initiatives such as the popular Little Kika and KinoBambino, with a weekend programme of workshops for the youngest audiences. Kika has four times won an award as one of *The Most Children-Friendly Places*. The two venues also meet the needs of Krakow’s students by offering their own film education programme. Altogether, in Kika and Agrafka, the young audience represents one quarter of admissions to European films, a total of nearly 11 000.

**FILMIN**

In 2008, the most important independent cinema distributors in Spain decided to join their forces and open Filmin – a VOD platform and a community for cinema lovers. Currently Filmin is one of the most dynamic VOD platforms in the Spanish market and has opened branches in Portugal and Mexico. With a catalogue of over 10 000 films, of which +/-65% come from 26 European countries, the platform had 20 000 subscribers by the end of 2017 and registered more than 250 000 paid transactions in a year. Between 2009 and 2014, Filmin promoted amateur filmmakers: everyone could upload their own short film and compete for the Best of the Month prize. Since 2011 Filmin has organised the Atlàntida Film-Fest – an online festival which has also started to be accompanied by a physical festival in Palma de Mallorca. In 2017, this festival attracted 57 000 online and 6 000 physical viewers, 35% more than the previous year. It focused programme selection on films which can help with an understanding of Europe. MEDIA has been a partner of Filmin since the beginning. In 2017 a grant of EUR 339 633 was awarded for support to their marketing and promotion campaigns, including Atlàntida.
Increased promotion of European works

Within a global industry, European content needs to compete and to be promoted to potential investors, distributors, sales agents and cinemas so as to ensure a release in multiple territories. Then each film, large or small, needs to find its audience and here, smart, tech-savvy marketing and promotion strategies can make a real difference.

In 2017, MEDIA supported promotion activities in four main ways:

- support to business to business promotional activities;
- facilitating access to and strengthening the visibility of European professionals in audiovisual markets and exhibitions, in Europe and beyond;
- experimental promotion of a slate of European films at exhibitor conventions, namely CineEurope and CineAsia;
- actions targeting audiences, through support to festivals and audience development.

Festivals are particularly important for low capacity countries because they provide opportunities for emerging talents to showcase their works. The public’s response to festivals then sends important signals to distributors and international sales agents, leading the way for the films to travel to other European countries. In 2017, MEDIA co-financed a total of 65 festivals, of which 30 were in low production capacity countries. Overall, a total of over EUR 3 million was provided to European festivals, which reached more than 3.5 million people.

In 2017 MEDIA organised four stands at major audiovisual markets: the Berlin European Film Market, the Cannes Marché International du Film, MIPTV and MIPCOM. On these MEDIA umbrella stands, audiovisual professionals are selected to benefit from support in prestigious, highly visible and ample stand premises. This provides unique networking possibilities for the group of participants so that they can make the most of their presence at the market. Most of the stand beneficiaries are creators who had previously been supported within other MEDIA Schemes.

Marché du Film, Cannes

European Film Market, Berlinale
FOCUSING ON TALENT, CONTENT, CIRCULATION AND PROMOTION

MEDIA success stories
MAKING EUROPEAN FILMS VISIBLE!

Each year the co-production market at the European Film Market of the Berlinale is supported by MEDIA with up to EUR 130,000 via the Access to Markets support scheme. This project brings together international producers and financiers to match partners with handpicked projects during an intensive two-and-a-half-day event.

Festival Scope (www.festivalscope.com) is a benchmark platform known for screening the best of independent cinema, focusing on European productions. Originally Festival Scope was a B2B only platform for film professionals worldwide. As it grew, with the regular support of MEDIA, in 2015 its activity was split into two parts. One is the B2B Festival Scope Pro, helping export European works, which in 2017 received EUR 90,000 from the Market Access scheme. The other is a service available for all cinema lovers, where at affordable prices they can purchase a temporary right to watch a film online over the same period when it is being screened at one of the many prestigious festivals cooperating with the platform. Since Festival Scope is a promotional tool, which aims to help “spread the word” about the films before their regular distribution, a limit is placed on the number of persons who can purchase viewing rights for each film. It is an example of a non-competitive use of the digital environment in order to broaden the audiences and increase exposure and visibility of the films.

The European GAP Financing Market of the Venice Production Bridge at the Venice Film Festival ran for its fourth edition in 2017. This is a co-production and co-financing market for European projects (films, feature documentaries, TV series, web series and VR projects) which have already secured at least 70% of their budget. This makes this market appealing to equity and financial investors and financiers as well as the sales agents, distributors and post-production companies, who are increasingly interested in acting as co-producers. The amount awarded by MEDIA in 2017 was EUR 85,000 through the Access to Markets support scheme.

A new experiment was launched in 2017 to promote European films to exhibitors. For the first time, in June 2017 MEDIA promoted a slate of European films at CineEurope, the convention of exhibitors in Barcelona. The films promoted were chosen based on objective criteria likely to trigger interest from the exhibitors present. The selection process was two-fold. First, a preselection was made by a national body in charge of promoting films abroad, based on the sales results at Berlin and Cannes 2017. Second, a final choice of six films was made by a committee of experts set up by MEDIA, including representatives from across the value chain. The experience was very positive overall; the cost was limited at EUR 15,000, and it made it possible to reach out to 800+ exhibitors, who attended the event.