Impacts Report: MEDIA sub-programme in Scotland

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1. About this report

This report supplements the publication The Impact of Creative Europe in the UK: A report by SQW with the support of Creative Europe Desk UK to highlight the impacts of the MEDIA subprogramme in Scotland. In the report we have collated a compendium of all the projects funded and intend it to be a legacy of the programme in Scotland. It has been compiled by the Creative Europe Desk Scotland Officers with contributions from programme stakeholders and beneficiaries.

Creative Europe is the European Union’s programme to support the cultural, creative and audiovisual sectors. From 2014-2020, €1.46 billion was made available to support European projects with the potential to travel, reach new audiences and encourage skill sharing and development. The programme is divided into subprogrammes; Culture which provided funding for the cultural and creative sectors and MEDIA which invested in film, television, new media and video games.

Creative Europe Desk UK (CED UK) is a partnership between the British Council, British Film Institute, Arts Council England, Creative Scotland, Welsh Government, and between 2014 – 2016, the Arts Council of Northern Ireland. It is designated and supported by the UK Government Department for Digital, Media, Culture and Sport and the European Commission. It promotes awareness and understanding of Creative Europe and provides free advice and support for applicants based in the UK. The Scotland Desk sits within the Creative Scotland and is one in a network of Desks based in the 41 countries that participate in the programme.

More detail on the Creative Europe programme and a comprehensive study into the impacts on the UK can be found in The Impact of Creative Europe in the UK: A report by SQW with the support of Creative Europe Desk UK.

2. Overview

The Creative Europe programme has reached all four countries of the UK, including Scotland, where we have seen many successes across both sub-programmes with it impacting on animation, games, film and television, theatre, music, visual arts, crafts, music, heritage, circus, festivals and urban placemaking.
Projects funded in Scotland have made a significant contribution to the cultural and creative sectors in regard to the six potential areas of impact set out in a framework published in the 2018 interim report on the impact of Creative Europe in the UK:

- Networks, partnerships and internationalisation
- Creativity, innovation, research and development
- Financial and economic impact
- Knowledge, skills and capacity within the workforce
- Audience development and cultural impact
- Social impact

**Creative Europe connected Scotland to the world**

Whether in youth arts, performance for young audiences, climate sustainability, creative hubs or cultural heritage technology, Creative Europe opportunities were the catalyst that encouraged Scottish organisations to develop an innovative idea, a shared challenge or area of expertise into a European-wide initiative.

Whether as lead coordinators instigating actions, or as committed partners, sharing knowledge and tackling challenges collaboratively is at the heart of the structure of Creative Europe funds. Beyond Cooperation Projects, other frameworks such as European Networks and Open Method of Coordination (OMC) groups, also provide forums in which Scotland’s cultural professionals can share their expertise and problem-solve with their peers in other countries.

Crucially, organisations across the width and breadth of Scotland engage with the programme, bring international connections to their cultural ecosystem and communities.

**Creative Europe encouraged a unique type of collaboration which encouraged a level partnership**

The added value of collaboration and reciprocity leads to a more sustainably minded sector where existing resources are combined, harnessed and focused to create impacts which go beyond the sum of activities involved. As Creative Europe is a pan-European initiative, it means that all participating countries are equally entitled to apply and participate. This, combined with a rigorous assessment of the distribution of activities within a project, encourages a balanced way of structuring equitable partnerships.

**Creative Europe enabled the sector to define what its needs are**

Creative Europe’s priorities are intentionally broad. There was plenty of flexibility for organisations themselves to define what the need, challenge, or opportunity is within their local, regional, national and European context. Similarly, to Creative Scotland’s Place Partnership Programme, Creative Europe’s support (especially Cooperation Projects) relies on a deeply collaborative approach.

The organisations, companies and institutions involved each draw expertise, insight, and methods from their terrain of action and use this local specificity to deliver on a set of shared aims and ambitions. They all have something to contribute, and something to gain and learn from the process. This reciprocity is key as it frames all activities, interventions and outputs and fills a gap where nationally based funding does not reach or is not used efficiently and to its full potential.

**Creative Europe drives longer-term actions and lasting potential impact**
The investment of public funding into projects which have a higher aim (e.g. exploring new business models; new approaches to audiences; addressing skills gaps) and work explicitly towards the strengthening of the cultural and creative sectors in response to specific objectives, works particularly well when the process of cross border collaboration is placed at its heart.

The next programme will be even more relevant to the needs of the Scottish arts sector with sector-specific actions in fields such as music and architecture planned, as well as a new initiative for supporting the mobility of artists and individuals, and the inclusion, for the first time, of the media and journalism sector.

**Creative Europe Desk**

Creative Scotland hosts the Scotland office of Creative Europe Desk UK, the official contact point for the Creative Europe programme in the UK. The Scotland office comprises of a Culture officer and a MEDIA officer, and provides free information and advice to Scottish audiovisual, creative, cultural and heritage organisations on Creative Europe projects, partnerships, and applications. The office also signposts to information on other EU funding programmes such as Erasmus Plus, Europe for Citizens and Horizon 2020.

### 3. Creative Europe results in Scotland

Since the start of the Creative Europe programme in 2014 to date,

- 37 Scottish organisations (14 MEDIA, 21 Culture, and 2 Cross-sector) have been involved in 54 successful applications (27 MEDIA, 26 Culture and 1 Cross-sector)
- receiving Creative Europe support, totalling over €18million,
- ranging from direct support for film development, through to partnership projects working in collaboration with other European organisations in 34 of the 41 countries participating in Creative Europe.
- These beneficiaries range across Scotland, from Edinburgh, Glasgow and Dundee to Shetland, South Uist, Inverness, Aberdeenshire, and Isle of Lewis.
- These statistics do not encompass the wider opportunities including membership of European networks; distribution grants supporting the circulation of Scottish works in the rest of Europe; literary translation funding secured by other European publishers to translate Scottish works; support Scottish companies and professionals accessing the umbrella of European screen markets, labs, trainings and professional development opportunities, or support for the five venues part of the Europa Cinemas network in Scotland (Filmhouse, Glasgow Film Theatre, Eden Court, DCA and Belmont); and mobility funding for artists under the new i-Portunus funding scheme.

<table>
<thead>
<tr>
<th>Sub-programme</th>
<th>Scheme</th>
<th>Year</th>
<th>Project</th>
<th>Organisatio n</th>
<th>Overall project grant €</th>
<th>Organisati on grants €</th>
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<td>MEDIA</td>
<td>MARKETS</td>
<td>2014</td>
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<td>Cinefile</td>
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<td>2014/SYMBOLS - Culture of Death &amp; Cultural Life</td>
<td>2015/NE©XT Accelerator/Follow the Vikings</td>
<td>2015/Ich bin hier. Europäische Gesichter</td>
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<td>Organisation</td>
<td>Project</td>
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<td>European Creative Hubs Network</td>
<td>Creative Edinburgh &amp; Creative Dundee</td>
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<td><strong>18,074,198.53</strong></td>
<td><strong>3,348,552.69</strong></td>
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### 3.b. MEDIA Sub-Programme results in Scotland

Creative companies in Scotland have been successful in accessing support under the MEDIA subprogramme. In fact, Scotland is the **second nation in the UK with most MEDIA successes** after England, with a higher number of awards (27) than Wales (3) and Northern Ireland (9).

Mirroring the sector itself, the programme is more business focused and there are a greater variety of opportunities. Companies can access the fund as a sole applicant or part of a European network. The case in Scotland shows a **balance between sole applicant (13) and network (14) awards**.

Scotland performed particularly well in funding schemes like Audience Development (8 awards) (2014-2016), and Promotion of Audio-visual Works Online (6) as well as Film Education (3) and Markets schemes (3).

TV Production fund was another scheme with three Scottish companies receiving funding. The funds awarded to these companies has also been bolstered by match-funding from Screen Scotland. Distribution and Producers applying to Development schemes (Single and Slate) have been less
successful in accessing the fund – the traditionally low level of international co-productions here are more common with North America and the European dimension less of a focus.

Overall, there is a period of relatively high engagement period of Scottish companies with MEDIA 2014-2017, and a second period with lower engagement 2018 – 2020.

4. MEDIA sub-programme in Scotland.

The MEDIA sub-programme supports the EU film and audiovisual industries in the development, distribution, and promotion of their work. It helps to launch projects with a European dimension and nurtures new technologies; it enables European films and audio-visual works including feature films, television drama, documentaries, and new media to find markets beyond national and European borders; it funds training and film development schemes.

In the following section we outline a series of cases studies and testimonies by Scottish beneficiaries. Further information about each specific award can be found in ‘Section 5: Year by Year. MEDIA awards in Scotland’

A. TV PROGRAMMING

The TV Programming scheme supports the production and distribution of European television programmes with the potential to circulate within the European Union and beyond.

MARAMEDIA - Wild Way of the Vikings (2017)

Maramedia is Scotland's leading independent TV production company specialising in wildlife filmmaking. Glasgow-based Maramedia works regularly with European territories like Germany, Norway or Austria and they received the TV Programming fund in 2017 for their project **Wild Way of the Vikings**.


Awards: € 153,979.00 (1)

“Being part of Creative Europe had a huge positive impact on our work. In 2017 we developed a project called *Wild Way of the Vikings* which received significant funding from MEDIA and went on to become a highly successful documentary transmitting across Europe and the globe.

There were many separate benefits. Prior to the commission, we had already established strong business relationships with ORF in Austria, France televisions and SVT in Sweden, but the MEDIA grant really galvanised these connections and effectively opened the door to other commissions. The subject matter with its strong Nordic connections also enabled us to build partnerships across Scandinavia in particular. DR in Denmark were also participants and we were able to build positive relationships with other filmmakers and scientists in Norway and Iceland too which are still flourishing.

The directors of Maramedia regret that the UK has exited the scheme as we were hopeful of continued participation in the context of a Brexit deal. It was a fund that worked so well for smaller territories and companies - encouraging creativity, originality and enterprise.”
TRIXPIX - The Power of Yoik

TrixPixMedia produce cultural, environmental, and political documentaries for national and international audiences via cinema, TV and online platforms. They are based in a bespoke studio on the Outer Hebrides of Scotland.

TrixPix was awarded a TV Programming grant in 2015 for their project New Norway, rebranded and finally released as The Power of Yoik a documentary co-produced with Finland and Sweden.

Creative documentary New Norway (Nye Norge) is a 'Wild West' story set in the raw beauty of the Finnish Lapland wilderness. With humour and irony, the film explores the conflict between Sami reindeer herders, Norwegian adventure snowmobilers and tourist development through the eyes of Ingå-Máret, a young Sami woman.

Awards: € 78,960 (1)

“Creative Europe enabled us to build a co-production for the documentary film “The Power Of Yoik” with 6 European countries. Without this, it would not have been possible to make the film. The film went on to be broadcast in these countries and was screened at international festivals where it reached further audiences. The film was awarded various prizes, including the Documentary Film Prize at Lubeck Nordic Film Days. Creative Europe and this co-production enabled minority language broadcasters to join together to resource a quality production with a powerful narrative. We produced a Gaelic-language version for BBC Alba which brought this Sami story to a UK audience. This type of collaboration is fundamental to broadening cultural, historical and political links not just across Europe, but around the world.

The European aesthetic for cinema and television allows for greater individuality in how stories are told and the type of stories that are told. The UK leans more to the US where a more formatted angle is usually
required. Losing access to the MEDIA Programme is going to significantly reduce the narrative scope and style of the work TrixPixMedia produces. I have always identified, first and foremost, as a European, rather than as a British person. This will not change but it is now much more challenging what we can bring to the table on a European co-production. We already miss our European colleagues and the style of films we have been able to make together.”

Beatrix Wood – Trixpix Media

Photo credit: The Power of Yoik, Trixpix Media

RED KITE ANIMATION - Bradley and Bee

One of Scotland’s most international animation studios, since 2020 Red Kite Animation merged with BAFTA winning Scottish animations studio Once Were Farmers to create a brand-new combined studio: Wild Child Animation.

Red Kite Animation received TV Programming in 2014 for the development of Bradley and Bee. The project was suspended and the development grant was given back. The studio is currently working on a new MEDIA supported animation project called The Tree of Ears, a 2D animation feature length film where Italian organisation Small Boss (IT) acts as lead partner and is a co-production with Fabian&Fred (DE) and Apeman Studio (ES) and the newly branded Wild Child Animation.

Awards: 1

€ received: 356,350.00 (grant suspended)

B. PROMOTION OF AUDIOVISUAL WORKS ONLINE
Scottish companies have been particularly successful in getting support from the Promotion of Audiovisual Works Online funding scheme with a total of 7 awards for 3 different companies. Scottish projects like Cues or Muvies.com developed their innovative online business with the support of Creative Europe grants between 2014 -2018.

THE POLKADOT FACTORY - Cues

The Polkadot Factory is an independent production company based in Edinburgh. As well as one of the most exciting emerging companies in Scotland producing film and TV, the studio received funding from the Promotion of Audiovisual Works Online scheme to develop Cues, a mobile app designed to help audiences discover new films. Cues, coined as the “Tinder for film recommendations” is an app that provides consumers with intelligent film advice and a simple way to purchase cinema tickets, trigger on demand screenings or purchase VOD / physical copies through iTunes and Amazon.

Cues was developed by Victoria Thomas during her time as a Resident Entrepreneur, at the University of Edinburgh School of Design Informatics programme, and gained support to develop it from Creative Scotland’s Digital Innovation fund and the Scottish Enterprise High Growth pipeline. The company founder Victoria Thomas was selected for the European 2019 Emerging Producers program as well as EAVE Producers Workshop 2020.

Awards: 60,000 (1)

“We use audience reactions to movie trailers to determine who is likely to see the film when it is released. We have a mechanism for ensuring that that data is in the hands of the content owners and not only streaming providers. I think it is more important for you to know who is likely to watch your film than who has watched it. At least for a producer. I don’t know if Cues is the future but I think because audiences are also incredibly vocal online about their likes and dislikes, we should pay attention to how we can use that behavioural pattern to reach the ones who might just like the films that we are making. The future of distribution of documentaries and films in general will need data.”

Victoria Thomas, The Polkadot Factory

Photo credit: The Polkadot Factory website
DISTRIFY MEDIA - MUVIES. COM, Distrify

Distrify is a Glasgow-based online marketing and distribution platform for filmmakers creating a viral marketplace for video discovery. They have received four times support from the Creative Europe’s programme through the Promotion of Audiovisual Works Online scheme for their projects MUVIES. COM and Distrify, totalling € 930,320.00 since 2014.

MUVIES.COM is a Glasgow based TVoD platform service delivering streams, downloads as well as cinema marketing across international territorial boundaries. The Distrify Player provides the core technology for realising film sales and monetising the catalogue

Awards (4): € 930,320.00

"Distrify Media is proud to play a leading role in pioneering alternative online distribution methods for European film. The support we received from Creative Europe has made a critical difference in our capacity to innovate new business models through creative use of video streaming technology, and to promote European cinema to a global audience.

Creative Europe support has enabled us to undertake global expansion and enter markets around the world that we could not have reached otherwise. The support networks and funding from which we have benefited has equipped us financially and professionally (skills and knowledge) to trade in over one hundred different countries around the world"

Stephen Green, Managing Director at Distrify Media

Photo credit: Distrify Media
SCOTTISH DOCUMENTARY INSTITUTE, FILM & CAMPAIGN – Moving Docs

The Moving Docs project was initially awarded through the Audience Development scheme (2015, 2016) and once that strand disappeared the project continued receiving funding from the Promotion of Audiovisual Works Online scheme (2018).

Moving Docs (MD) carried out the transnational marketing and distribution of European documentaries from diverse national and linguistic territories in cinemas and on DVD, TV and VOD. Documentaries were distributed in multiple European languages (languages spoken and subtitles) via innovative outreach campaigns that make use of new digital strategies.

The UK branch of Moving Docs was hosted by Scottish Documentary Institute (SDI) from 2015 - 2016, and later by Film & Campaign (2017-18) – both based in Edinburgh- promoting online distribution of documentaries as well as documentary releases in UK cinemas through campaigns.

Scottish Documentary Institute (SDI) specialises in documentary training, production and distribution, supporting filmmakers through its diverse programme of international activities and high-quality training programmes. A Scottish leader championing emerging a wide range of diverse voices working with no fiction and documentary film.

Film & Campaign is an Edinburgh-based company focused on solutions for showing films online, from pioneering VOD self-distribution to researching remote participation in live events hosted by EDN partners, and most recently, triggered by the Covid-19 crisis, testing different ways of live-producing impact screenings online, with all guests joining remotely.

SDI has engaged with Creative Europe MEDIA in different ways, being a direct beneficiary (Moving Docs 2014,2015), but also very present in indirect MEDIA funded initiatives, receiving funding from MEDIA co-productions funds, hosting MEDIA-supported trainings (Eurodoc in Edinburgh 2018), and receiving support through Distribution: Automatic scheme to help the release of their films in European territories.

SDI Produced Freedom Fields, a coproduction between Libya, UK, Netherlands, USA, Lebanon, Qatar and Canada, received support through IDFA Bertha Fund, one of the five international co-production funds supported by Creative Europe. Furthermore, SDI productions like Freedom Fields or Time Trial have benefited from Creative Europe Distribution – Automatic scheme too, favouring its release in European countries.

Awards (3*): Moving Docs Overall project grant: 150,000 and 171,000 (2014,2015 – SDI) and 140,000 (2017 -Film & Campaign). Organisation grants not available.

SDI other awards:

€ 6,250.00 (Distribution automatic – Time Trial)
“Being part of Creative Europe has transformed the production documentary landscape in Scotland. Scottish filmmakers have learnt to be proactive in seeking out colleagues in Europe to creatively collaborate on films as well as finding finances to make documentaries that speak to international audiences. “

“Although we have not always been successful in our Media applications, our European colleagues have been able to get financed to attend our training sessions such as Interdoc, for Scandinavian producers to develop their production network with UK and USA. “

“MEDIA was core to the creation of Moving Docs, enhancing the circulation of documentaries around Europe, helping some of the features produced by SDI to be seen in cinemas across Europe and engage with new audiences through events linked to the film. It allowed us to be more imaginative in our attempts to create impact for the films. The funds allowed to distribute low budget independent documentaries across Europe that would not otherwise be seen and it helped small local festivals such Take One Action in Scotland to use such films to create local impact and amplify debates around those films. “

“To no longer be able to be part of Creative Europe MEDIA programme means that we have become a very poor relative to our European colleagues. They might go on working with us because they like us but we no longer make financially sense to a European production. We are now forced to rely 100% on funds offered by Creative Scotland, that is a very small pool to go on developing and producing films at international standard. Producers will be forced to retract into producing quick documentaries for TV as opposed to reflective films with a legacy for theatrical distribution. “

Noe Mendelle – Director. Scottish Documentary Institute

Photo Credit: Scottish Documentary Institute
C. ACCESS TO MARKETS

Creative Europe MEDIA supports annual events, strategic labs and activities designed to facilitate access to markets for European audiovisual professionals and promote European audiovisual works including short films, video games, television series and cross media projects. In Scotland the Edinburgh International Television Festival could develop its ConnectED industry platform thanks to the support of a MEDIA award in 2017.

EDINBURGH TV FESTIVAL - ConnectED

The Edinburgh International Television Festival is an annual media event held in the United Kingdom each August which brings together delegates from the television and digital world to debate the major issues facing the industry.

Launched in 2018, ConnectED is an international hub that connects broadcasters, distributors and agents with like-minded producers and content creators from across the UK, Europe, the US, China and beyond. The hub gives key commissioners, distributors and agents across these territories the opportunity to communicate their tastes, wish lists and showcase their hits via personalised information zones containing clips, interviews and concise ‘flash cards’. It aims to make businesses more effective by helping them source ideas that fit their model, editorial and commercial needs more effectively.

Awards (1): €60,000

“ConnectED’s aim is to break down barriers to creativity by sharing information that will enable the international TV community to flourish. Being a part of EITF’s international ConnectED Hub will help commissioners, distributors and agents connect with the most relevant, topflight content creators in their field regardless of their location.”

Lisa Campbell, Festival Director – Edinburgh TV Festival
D. VIDEOGAMES

This funding scheme supports the development of narrative video games (from concept to the first version of a playable prototype), regardless of platform or expected distribution method, which are intended for commercial exploitation. Scotland’s thriving Dundee videogames hub have engaged with the MEDIA sub programme and in 2018 the first Scottish videogames award (Stranded) was awarded to No Code Studio.

NO CODE - Stranded

No Code are a BAFTA award winning independent game development studio. Pulling experience from working on games such as Alien: Isolation, No Code are mixing AAA quality with independent originality.

No Code are developing Stranded with the support of Creative Europe MEDIA funding. STRANDED is a small-scale, open-world narrative action game, from the award-winning creators of Stories Untold (2017) and Observation (due for release early 2019). Drawing from serious yet heartwarming science fiction stories such as District 9 and E.T., STRANDED has the player take the role of an extraterrestrial who has crash landed in a small town in England.

Awards (1): €150,000

“The Creative Europe Media Programme gave us the time and resources required to successfully prototype and pitch for publisher funding to make our next title and ensure the long term success of No Code. Creative Europe allowed No Code to take extra time and risks to produce a prototype that we may have not otherwise had the opportunity to do. In doing so we had the ability to express our creative freedom to the fullest and focus on what we do best, make great games!

The Creative Europe Media Programme is an important funding resource to allow games developers to realise their vision. I hope that many other developers continue to benefit long in to the future.”

Omar Khan, Artistic Director – No Code
**E. FILM EDUCATION**

This scheme supported projects which provide mechanisms for better cooperation between film education initiatives in Europe with the aim of improving the efficiency and European dimension of these initiatives and developing new and innovative projects, especially using digital tools. Creative Scotland, Scottish Film Limited and Centre for the Moving Image (CMI) received funding to take part in European networks and pan European initiatives seeking to foster film skills amongst young audiences.

Film Education (Audience Development until 2016) is a funding scheme where Scottish organisations performed particularly well, with the Centre for the Moving Image being awarded five times to take part in Moving Cinema and Les Petites leçons de cinema projects.

**CENTRE FOR THE MOVING IMAGE - Moving Cinema**

The main objectives of the Moving Cinema project are to create strong links between young people and cinema, to give them the tools to be autonomous spectators, and ultimately, to build active and sensitive audiences able to appreciate diverse cinema. The project consists of several activities such as screenings and dialogues, young film programmers, filmmaking using mobile devices and discovering films on VoD platforms. Moving Cinema also creates an essential network of festivals, cinemas, screening spaces, schools, institutions, teachers and filmmakers that work together on film education for young people.

Still from Filmhouse Young Programmers Moving Cinema activities

Awards: 3

“Creative Europe funding really helped us develop our engagement with young audiences at Filmhouse and EIFF. It supported the planning, delivery and marketing of two Young Programmer Moving Cinema screening events at Filmhouse. Screening dates were chosen to coincide with Britain’s departure from the EU, and the events allowed us to re state our commitment to European cinema and to developing the young audience for such films.

Moving Cinema project also supported our Young Programmer screening events EIFF in summer 2018 and 2019. The funding allowed us to work year round with our young people, and to develop their knowledge of European film, as well as their skills in discussion, curation, reviewing, writing, marketing and public speaking. We co design all our EIFF Youth screenings, masterclasses and workshops with our young people, so the creation of this regular space and time to meet, learn, explore and grow is fundamental to our success.

Creative Europe also allowed us to connect with Moving Cinema partners across Europe - film educators in Barcelona, Berlin, Izola and Vilnius. We met up over the two years to plan activity and exchange ideas. This was invaluable peer to peer learning and also an incredible opportunity for comparative study - to see how the film education landscape and approaches differed across territories. Overall, we had a wonderful experience with Creative Europe - allowing us to do important work at a local, national and international level.”

(Yvonne Gordon – Head of Education & Learning, Centre for the Moving Image)
SCOTTISH FILM - Wrap!

Wrap! is the collaboration of organisations in six European countries who aim to collectively build a catalogue of European films for children, with accompanying educational materials, that will be accessible across Europe. 2014, 2016, 2017

Wrap! is the collaboration of European countries who will collectively build a catalogue of European films for children, with accompanying educational materials, that will be accessible across Europe. Scottish Film (later named Scottish Film Education) joined the activities of Year 3 of the Wrap! project to help distribute the films via educational screenings in their territory.

CENTRE FOR THE MOVING IMAGE - Les Petites leçons de cinema (I and II)

This project uses a collection of specially commissioned short films from European filmmakers to engage young audiences in auteur cinema and increase levels of film literacy. The films blend an author’s artistic approach with a playful discovery of cinema, dealing with specific topics involved in movie-making such as genre, editing or cutting.

The network partners involved Associazione Italiana Amici Cinemad'essai Torino (IT), Magic Lantern Rustavi (GE), Centre for the Moving Image (UK), Art-Kino (HR), Promotora de Accion Infantil (ES), Kurzfilmagentur Hamburg (DE), Warsztaty Kultury w Lublinie (PL) and was awarded twice (2016 and 2017)

- AUDIENCE DEVELOPMENT

For the first years of the programme (2014 – 2017) Creative Europe MEDIA had a specific scheme for European initiatives bringing innovative strategies towards Audience Development. After 2017 this was substituted by two new schemes (Promotion of Audiovisual Works online and Film Education) Several Scottish companies benefited from the Audience Development scheme in the early years of the MEDIA sub programme, including Creative Scotland, Centre for the Moving Image, Regional Screen Scotland or Scottish Documentary Institute.

REGIONAL SCREEN SCOTLAND - North by Northwest, Films on the Fringe

Involving partnerships between Cinemobile in Ireland and cinemas working in rural parts of Scotland, Iceland, Finland and Norway, this initiative is aimed at introducing independent European films to remote new audiences. The five countries that have come together are, as the title of the project suggests, on the edge of Europe and sparsely populated. In addition, all participants are experienced in the delivery of an existing outreach strand to their programme. This pilot project will bring them together in a Europe-wide context, promoting and providing access to shared resources and new distribution platforms, and thereby bringing European film titles to a non-core audience cost-effectively.

Total project grant was 59,970.60 (euros) and was run by European partners Fis Na Milaoise Teoranta (IE), Bió Paradís - Heimilis kvikmyndanna (IS); Keski-Suomen Elokuvakeskus (FI); Regional Screen Scotland (UK); Tromsø International Film Festival (NO);

Photo credit: Fis Na Milaoise Teoranta
F. TRAINING

Training funding scheme supported professional development activities across Europe aimed at developing the capacity of audiovisual professionals to understand and integrate a European and international dimension in their work by improving expertise in the following fields. In the UK organisations like Independent Cinema Office, NFTS, or the BFI run courses with the support of MEDIA funding.

Parallel to the direct funding to course organisers, the Creative Europe Desk UK in Scotland played an active role in promoting and lobbying for the participation of Scottish professionals in key European labs, trainings, and professional development opportunities. Opportunities that receive an overwhelmingly positive response from professionals attending and, in many cases, have proven career-changing for Scottish writers, directors and producers.

Amongst the Scottish professionals attending MEDIA funded training and labs are: Ben Sharrock, Irune Gurtubai, John Gibb, Victoria Thomas, Raisah Ahmed, Stuart Candy, Angus Lamont, Deva Smith, John McKay, Ken Anderson, Ciara Barry, Rosie Crerar, Arabella Page-Croft, Claire Mundell, Rory Stewart, Adrian Mead, James Heath, Ruth Reid, Lauren Lamarr, David Murdoch, Iain Gardner, Simone Smith, Tim Courtney, Kathy Speirs, Margarita Veberaitė, Itandehui Jansen, Reece Smith, Tom Gentle, Reece Cargan, Joséfa Celestin, Katie Crook, Alysia Maciejowska, Alex Polunin, Maeve McMahon, David Neilson, Stella Heath Keir, Josephine Lahoar Self, Sean Lionadh, Duncan Marquiss, Laura Carreira, David Brown, Laura McBride or Nadira Murray

James Heath – MTP (Berlinale Talents, Rotterdam, Lab, EAVE 2021)

“Creative Europe has played an essential role in my career development, particularly through the team in Scotland. When I first moved to Scotland in 2017, I met with Ben Taylor who managed the Creative Europe Desk in the Scotland Media Office and talked through the various support and programmes they could offer. He was generous with his time and Creative Europe have stayed supportive ever since. I have been personally fortunate to benefit through MEDIA-funded initiatives like Berlinale Talents and the Rotterdam producers lab. Through these programmes it brought me closer to Europe and greater understanding of the skills necessary to package, develop and produce projects – as well as a keener understanding of how to co-produce projects with European countries.”
It's a great shame that soon we'll no longer have the resources through the MEDIA programme. There are several projects I have in development that would have continued to benefit from the advice and support they offer, not to mention the funding opportunities on offer that will no longer be available. The last few years they have played a crucial role, particularly with the uncertainty of the BREXIT outcome and the MEDIA desk has offered support and various talks for producers struggling to understand what the future held. Without their support, I’m sure that I personally wouldn’t have developed my career along the path I have so quickly”.

Joséfa Celestin (Less is More)

Creative Europe MEDIA has allowed me to raise my profile as an emerging female director not just in the UK but, more importantly, beyond. With Less Is More I’ve benefited from valuable feedback and insights as I carried on the development of my debut feature project with the help and support from peers from around the world. It also allowed me to expand my network and meet very experienced professionals which I could have never hoped to meet so early in my career. I appreciate how Creative Europe MEDIA’s programs promote open-mindedness, diversity and collaboration between countries.

As an emerging filmmaker, and “Europtimist”, currently developing my first feature, I can only regret losing access to funding support, training opportunities and rich human encounters that Creative Europe MEDIA made possible.

Beatrix Wood - TrixPix Media (EAVE)

Creative Europe and the MEDIA programme completely changed my career after I attended EAVE. It enabled me to develop a network of colleagues across Europe whom I have worked with ever since. It created opportunities for me that were completely lacking in the UK. I received excellent training through other schemes like Strategics Marketing and funding for earlier films via the European Script Fund and MIP TV.

**G. CINEMA NETWORKS - EUROP A CINEMAS**

Creative Europe’s Cinema Networks funding scheme supported the creation and development of one of European film biggest success stories: the Europa Cinemas network. A network of cinemas that aim to boost the programming of European films with a special emphasis on non-national European titles.

Based on the evidence we have from cinemas, a total of € 184,717.57 was distributed by Europa Cinemas to Scottish Cinemas. In all cases consulted, cinemas in Scotland stressed that the financial help was only a small contribution of the wider benefits they get by being part of the Europa Cinemas network.

Cinemas like GFT became a model to look at in areas like Access, and others like Filmhouse on initiatives involving young audiences.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>CINEMA</th>
<th>SCHEME</th>
<th>GRANT TO SCOTLAND ORG</th>
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<td>Europa Cinemas</td>
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*Phot credit: Glasgow Film*
Glasgow Film Theatre is Glasgow’s original independent cinema and the home to Glasgow Film Festival, Glasgow Youth Film Festival and Glasgow Short Film Festival.

“At Glasgow Film Theatre, being part of Creative Europe has impacted our work in several key ways. Having the financial support has given us greater freedom and incentive to adventurously programme films and seasons from the wider European network, and present a more diverse programme of essential international cinema to Glasgow audiences. Additionally, being part of the Europa Cinemas network has allowed us to access and be inspired by our colleagues across Europe. This sense of community, and of being part of a Europe-wide mission to open up the world of cinema to our audiences, is the key thing that we will miss as we move forward without access to the MEDIA programme.”

(Paul Gallagher, Head of Programming, Glasgow Film Theatre)

DCA

Dundee Contemporary Arts is an art centre in Dundee, Scotland, with two contemporary art galleries, a two-screen cinema, a print studio, a learning and public engagement programme, a shop and a café bar. It has been a member of Europa Cinemas since 2002.

“From practical skills to professional mentoring, being part of Creative Europe has had a fundamental impact on the development of the DCA Cinema programme. As members of Europa Cinema, the organisation not only received financial support to allow us to promote and engage audiences of all ages with European filmmaking, but it provided an invaluable and irreplaceable network of peer support which we will miss enormously.

Before each and every screening at DCA, the Europa Cinemas trailer would roll. Staff and customers alike loved this moment - it signalled not only was the film about to start but how connected we were to all these other cinemas and cinema lovers across Europe. It became emblematic of the magic film and global storytelling can bring to your life, not matter where you live. I will miss that symbolically most of all! “

(Alice Black – Dundee Contemporary Arts)
5. YEAR BY YEAR. MEDIA BENEFICIARIES IN SCOTLAND

<table>
<thead>
<tr>
<th>Year</th>
<th>Project Title</th>
<th>Beneficiary</th>
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<td>2015</td>
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<td>2017</td>
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<td>Activity</td>
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<td>Sun</td>
<td>The Piedvad Factory</td>
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<td>Les Petites leçons de cinema</td>
<td>Centre for the Moving Image</td>
<td>FR, DE, GE, ES, PL, UK</td>
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<td>Cinestra</td>
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<td>DK, AT, ES, UK</td>
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<td>2018</td>
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Total Awards 27
2014

1. European Children’s Film Catalogue / Creative Scotland / Audience Development


WRAP!

Total project grant (euros) : 239,049
Call number: EAC/S27/2013
Number of partners in project: 6
Lead organisation: Cinekid (NL)
Partners: New Horizons (PL); Swedish Film Institute (SE); Viešoji įstaiga Meno avilys (LT); Zero em Comportamento (PT);

Wrap! is the collaboration of organisations in six European countries who aim to collectively build a catalogue of European films for children, with accompanying educational materials, that will be accessible across Europe.

Aside from festival screenings, there is a very limited offer of suitable European films that are readily accessible for (very) young audiences. For its first edition the catalogue will contain 10 titles, with 24 different language versions. The catalogue is rich in content and film language, and (re)presents numerous different stories and regions from Europe.

Information, trailers and learning materials for all of these titles can be found on the dedicated Wrap! website.

During 2015 pilot educational screenings were also organised in each partner country. These will be rolled-out on a much larger scale in subsequent years using established

2. Bradley and Bee / Red Kite Animation / TV Programming

NOT IMPLEMENTED – GRANT GIVEN BACK TO EACEA

RED KITE ANIMATION
https://www.facebook.com/RedKiteAnimation
https://twitter.com/redkiteanimatn

Total project grant (euros): 356,350
Call number: EAC/S24/2013

This 52 x 11’ CG-animated series pre-school will make its TV debut in 2015 and follows the adventures of seven-year-old Bradley and his five-year-old sister, Bee, who own a magical pop-up book that, when opened, can transport the pair to exotic geographical locations via Bradley’s toy
model plane, Victor. Edinburgh-based production company Red Kite Animation developed the series with animation software developer Digimania coming on-board as co-producer.

3. **muvies.com / Distrify / Distribution: Online**

**MUVIES.COM**

[https://twitter.com/distrify](https://twitter.com/distrify)

Total project grant (euros): 380,000

Call number: EAC/16/2014

MUVIES.COM is a TVoD platform service delivering streams, downloads as well as cinema marketing across international territorial boundaries. The Distrify Player provides the core technology for realising film sales and monetising the catalogue.

Distrify's focus is on expanding each film’s audience using a number of key commercial, editorial and technological innovations. They place particular emphasis on helping audiences discover films they have not seen or perhaps never heard of before, and promoting cross-border accessibility through enhanced language features – both in terms of the interface languages of MUVIES.COM and promoting the catalogue through curating partners.

2014 was the first year of Distrify's Framework Partnership Agreement with Creative Europe and the grant received supported innovations they helped increase the accessibility of European films to international audiences. With this funding they were able to expand their catalogue of European content and deliver technological and linguistic localisation innovations which further enhance the accessibility of MUVIES.COM. There also also embark on a significant online promotional campaign to develop their global audience.

Stephen Green, Managing Director at Distrify Media, said:

"Distrify Media is proud to play a leading role in pioneering alternative online distribution methods for European film. The support we receive from Creative Europe has made a critical difference in our capacity to innovate new business models through creative use of video streaming technology, and to promote European cinema to a global audience."

Find out more about Creative Europe's 'Promotion of Audiovisual Works Online' scheme [here](#).

4. **North by Northwest - Films on the Fringe / Regional Screen Scotland / Audience Development**

Total project grant (euros): 59,970.60

Call number: EAC/S27/2013

Number of partners in project: 5

Lead organisation: Fis Na Milaoise Teoranta (IE)
Partners: Bíó Paradís - Heimilis kvikmyndanna (IS); Keski-Suomen Elokuvakeskus (FI); Regional Screen Scotland (UK); Tromsø International Film Festival (NO);

Involving partnerships between Cinemobile in Ireland and cinemas working in rural parts of Scotland, Iceland, Finland and Norway, this initiative is aimed at introducing independent European films to remote new audiences. The five countries that have come together are, as the title of the project suggests, on the edge of Europe and sparsely populated. In addition, all participants are experienced in the delivery of an existing outreach strand to their programme. This pilot project will bring them together in a Europe-wide context, promoting and providing access to shared resources and new distribution platforms, and thereby bringing European film titles to a non-core audience cost-effectively.

5. European Framework for Film Education / Creative Scotland / Audience Development

Total project grant (euros): 69,396

Call number: EAC/S27/2013

Number of partners in project: 18

Lead organisation: British Film Institute

Partners: A Bao a Qu (ES); ActivWatch Romania (RO); Algarve University (PT); Austrian Film Museum (AT); Cinémathèque Francaise (FR); Creative Scotland (UK); CYMM Cyprus (EL); Danish Film Institute (DK); Irish Film Institute (IE); Karpos Greece (EL); Kinodvor (SI); Meno Avilytis (LT); MPAA Hungary (HU); Polish Film Institute (PL); Roma Tre University (IT); Swedish Film Institute (SE); Vision Kino (DE);

The Film Education Framework for Europe will aim to establish a common set of approaches and understandings for partners to share and aspire to. It will be particularly useful for countries where film education is currently underdeveloped, giving those countries and relevant organisations not only guidance but also an opportunity to link with other countries and projects.

As part of the project, 18 pan-European partners (including the BFI and Creative Scotland from the UK) will devise a common Framework, across three meetings between September 2014 and June 2015.

- The first meeting was hosted by Vision Kino in Berlin in October 2014.
- The second meeting took place in January 2015 at the FAMU Film School in Prague and was organised alongside the Czech Film Archive's national conference on film education.

Three working groups will also focus on the creative, critical, and cultural dimensions of film education, considering these dimensions in relation to different audience sectors.

The European Framework for Film Education publication is available from the BFI website.

6. Moving Docs 2014 / SDI Productions / Audience Development
**MOVING DOCS UK**

Total project grant (euros): 150000

Call number: EAC/S27/2013

Number of partners in project: 9

Lead organisation: EDN - European Documentary Network (DK)

Partners: Against Gravity (PL); Anemon Astiki Mi Kerdoskopiki Etaireia (EL); Apordoc – Associação pelo Documentário (PT); Associazione Doc/it (IT); Föreningen Doc Lounge (SE); Planeta Med (ES); SDI Productions (UK);

The objective of Moving Docs is to engage urban and rural audiences across Europe through regular and simultaneous screenings of the best European and international documentary films. This is achieved through the joint action of eight innovative and pioneering initiatives operating in Cyprus, Greece, Italy, Poland, Portugal, Scotland, Spain, Sweden, Norway, Denmark and Finland, in conjunction with the expertise and leadership of the European Documentary Network (EDN).

The initiative is structured around ‘European Screening Days’, unique media moments which connect diverse European audiences. These screening days consist of the simultaneous European screenings of documentaries that have already premiered at important festivals or received significant awards. Taking place in multiple locations and on multiple platforms across Europe, they engage audiences through issues relevant to contemporary life, communicated through theme-led European campaigns. Special attention is given to films that promote inter-cultural understanding, sustainable living and human rights.

Moving Docs helps to create the marketing tools needed to reach a European audience of over 7 million:

- it develops a common online and viral marketing strategy for the selected films
- it secures the multi-territory licensing of rights
- it enables partners to share knowledge and compare experiences and ideas, enhancing the ability of the partnership to concentrate on unified digital marketing strategies, and to target a growing and changing audience on local, national and European levels.

The UK branch of Moving Docs is hosted by the Scottish Documentary Institute.

Rebecca Day, Production and Outreach Manager at the Scottish Documentary Institute, said:

"Moving Docs is a very special initiative that enables us to further promote creative documentary in Scotland while remaining connected to the rest of Europe. We have access to bold storytelling from a diverse mix of filmmakers. By creating unique screening campaigns around each film, we are ensuring that new audiences are getting to see documentaries in unique circumstances and collectively with European audiences."

Look at our [2014-15 Results Report](#) for a comprehensive overview of Creative Europe’s support to projects that aim to increase audience knowledge of and interest in European audiovisual works.
7. **Svecenikova djeca (The Priest’s Children) / Cinefile / Distribution: Selective**

Total project grant (euros): 22,800

Call number: EAC/S22/2013

A Croatian comedy film directed by Vinko Brešan and starring Krešimir Mikić as a zealous young priest who tries to counter the plummeting birth rate in his picturesque parish with a rather unusual counter-contraception method.

8. **Eye on Films / Cinefile / Access to Markets**

Total project grant (euros): 220,000

Call number: S26/2013

Lead organisation: Wide (FR)

Partners: Kanibal Films (FR), Tongariro Releasing (PL), Cinefile (UK)

Eye on Films (EoF) is a support platform for the diffusion of first and second feature films which gathers numerous film professionals (festivals, distributors, exhibitors, media, institutions, VoD platforms) and which guarantees the circulation and exploitation of the films enrolled in the EoF label.

Developed since January 2011, Eye on Films gathers more than 150 international partners including 53 festivals and 78 distributors in more than 50 countries with a catalogue of more than 100 films. They develop actions aiming at extending the visibility of independent cinema, notably by experimenting the Internet possibilities through partnerships with VoD platforms and thanks to their own online channel Eyeflick.net.

2015

9. **Moving Cinema / Centre for the Moving Image / Audience Development**

MOVING CINEMA [https://www.facebook.com/MovingCinemaEu](https://www.facebook.com/MovingCinemaEu)

[https://twitter.com/movingcinema](https://twitter.com/movingcinema)

Total project grant (euros): 56,553.50

Call number: EACEA/5/2015

Number of partners in project: 5

Lead organisation: A Bao a Qu (ES)

Partners: Centre for the Moving Image (UK); Cinémathèque Française (FR); Os Filhos de Lumière (PT); Viešoji įstaiga Meno avilys (LT);
The main objectives of the Moving Cinema project are to create strong links between young people and cinema, to give them the tools to be autonomous spectators, and ultimately, to build active and sensitive audiences able to appreciate diverse cinema. The focus is on contemporary and classic European auteur cinema, with special attention to films and filmmakers that differ from the mainstream, and yet are able to engage young people in a deep and meaningful way.

The project aims to explore these objectives through four strands of work:

- screenings and dialogues - young programmers
- film practices with mobile devices (linking filmmaking to film viewing)
- discovering films on VoD platforms

Resources are published on the website with the intention of being useful for any organisations, institutions and people interested in the transmission of cinema. Through its activities, Moving Cinema builds an important network of festivals, cinemas, screening spaces, schools, institutions, teachers and filmmakers that work together for film education for young people.

Moving Cinema is a project lead by A Bao A Qu and developed since 2014 with Meno Avilys (Lithuania) and Os Filhos de Lumière (Portugal). In 2015 the Centre for the Moving Image (Scotland) joined the project to work on the Young Programmers strand and La Cinémathèque Française (France) joined the project with the launch of Inside Cinema, an online space for the discovery of films through the materials of the creation processes.

For more information on the Edinburgh International Film Festival Young Programmers scheme funded through this initiative visit the Filmhouse website.

10. Moving Docs 2015 / SDI Productions / Audience Development

Total project grant (euros): 171,000
Percentage of budget funded: 59%
Call number: EACEA/5/2015
Number of partners in project: 7
Lead organisation: EDN - European Documentary Network (DK)
Partners: Autlook Filmsales (DE); Anemón Astiki Mi Kerdoskopiki Etaireia (EL); Associazione Doc/it (IT); Against Gravity (PL); Doc Lounge (SE); SDI Productions (UK);

The objective of Moving Docs is to engage urban and rural audiences across Europe through regular and simultaneous screenings of the best European and international documentary films. This is achieved through the joint action of six innovative and pioneering initiatives in conjunction with the expertise and leadership of the European Documentary Network (EDN).

The initiative is structured around ‘European Screening Days’, unique media moments which connect diverse European audiences. These screening days consist of the simultaneous European screenings of documentaries that have already premiered at important festivals or received significant awards. Taking place in multiple locations and on multiple platforms across Europe, they engage audiences through issues relevant to contemporary life, communicated through theme-led European campaigns. Special attention is given to films that promote inter-cultural understanding, sustainable living and human rights.
Moving Docs helps to create the marketing tools needed to reach a European audience of over 7 million:

- it develops a common online and viral marketing strategy for the selected films
- it secures the multi-territory licensing of rights
- it enables partners to share knowledge and compare experiences and ideas, enhancing the ability of the partnership to concentrate on unified digital marketing strategies, and to target a growing and changing audience on local, national and European levels.

The UK branch of Moving Docs is hosted by the Scottish Documentary Institute.

Rebecca Day, Production and Outreach Manager at the Scottish Documentary Institute, said:

"Moving Docs is a very special initiative that enables us to further promote creative documentary in Scotland while remaining connected to the rest of Europe. We have access to bold storytelling from a diverse mix of filmmakers. By creating unique screening campaigns around each film, we are ensuring that new audiences are getting to see documentaries in unique circumstances and collectively with European audiences."

Look at our 2014-15 Results Report for a comprehensive overview of Creative Europe's support to projects that aim to increase audience knowledge of and interest in European audiovisual works.

**II. muvies.com / Distrify / Distribution: Online**

MUVIES.COM

https://twitter.com/distrify

Total project grant (euros): 380,000

Percentage of budget funded: 28%

Call number: EAC/16/2014

MUVIES.COM is a TVoD platform service delivering streams, downloads as well as cinema marketing across international territorial boundaries. The Distrify Player provides the core technology for realising film sales and monetising the catalogue.

Distrify's focus is on expanding each film's audience using a number of key commercial, editorial and technological innovations. They place particular emphasis on helping audiences discover films they have not seen or perhaps never heard of before, and promoting cross-border accessibility through enhanced language features – both in terms of the interface languages of MUVIES.COM and promoting the catalogue through curating partners.

2015 was the second year of Distrify's Framework Partnership Agreement with Creative Europe and the grant received supported the global expansion of the platform. With this funding they were able to launch a fully redeveloped platform, including a number of innovations designed to increase the accessibility of their catalogue to international audiences and enhance accessibility in emerging territories. They also expanded their catalogue of European content, introduced new ways to view and pay for access, and implemented technological and linguistic localisation innovations to further enhance the accessibility of MUVIES.COM.
Stephen Green, Managing Director at Distrify Media, said:

"Distrify Media is proud to play a leading role in pioneering alternative online distribution methods for European film. The support we receive from Creative Europe has made a critical difference in our capacity to innovate new business models through creative use of video streaming technology, and to promote European cinema to a global audience."

12. **Eye on Films / Cinefile / Access to Markets**

**EYE ON FILMS**

[https://www.facebook.com/eyeonfilms/](https://www.facebook.com/eyeonfilms/)

[https://twitter.com/eyeonfilms](https://twitter.com/eyeonfilms)

Total project grant (euros): 220,000

Number of partners in project: 4

Lead organisation: Wide (FR)

Partners: Kanibal Films (FR) Tongariro Releasing (PL) Cinefile (UK)

Eye on Films (EoF) is a support platform for the diffusion of first and second feature films which gathers numerous film professionals (festivals, distributors, exhibitors, media, institutions, VoD platforms) and which guarantees the circulation and exploitation of the films enrolled in the EoF label.

Developed since January 2011, Eye on Films gathers more than 150 international partners including 53 festivals and 78 distributors in more than 50 countries with a catalogue of more than 100 films. They develop actions aiming at extending the visibility of independent cinema, notably by experimenting the Internet possibilities through partnerships with VoD platforms and thanks to their own online channel Eyeflick.net.

2016

13. **New Norway / TrixPix / TV Programming**

[https://www.facebook.com/trixpixmedia/](https://www.facebook.com/trixpixmedia/)

Total project grant (euros): 78,960

Call number: EACEA/21/2015

Number of partners in project: 3

Lead organisation: Saamifilmi Oy (NO)

Partners: TrixPix (UK); Firstfilm & Television (SE)
Creative documentary New Norway (Nye Norge) is a ‘Wild West’ story set in the raw beauty of the Finnish Lapland wilderness. With humour and irony, the film explores the conflict between Sami reindeer herders, Norwegian adventure snowmobilers and tourist development through the eyes of Ingá-Máret, a young Sami woman. Ingá-Máret has to fight not only against the arriving foreigners to protect her reindeer but also against the stereotypes of her own people to prove she can manage her family’s reindeer herd. The film explores how different cultures clash over the power of this poor vast land.

Norwegian production company Saamifilmi Oy was also awarded Single Project Development funding in 2014 for the development of this project.

14. **muvies.com/ Distrify / Distribution: Online**

MUVIES.COM

https://twitter.com/distrify

Total project grant (euros): 380,000

Call number: EAC/16/2014

MUVIES.COM is a TVoD platform service delivering streams, downloads as well as cinema marketing across international territorial boundaries. The Distrify Player provides the core technology for realising film sales and monetising the catalogue.

Distrify’s focus is on expanding each film’s audience using a number of key commercial, editorial and technological innovations. They place particular emphasis on helping audiences discover films they have not seen or perhaps never heard of before, and promoting cross-border accessibility through enhanced language features – both in terms of the interface languages of MUVIES.COM and promoting the catalogue through curating partners.

2016 was the third year of Distrify’s Framework Partnership Agreement with Creative Europe and the grant received supported the global expansion of the platform. With this funding they expanded they launched their Asian platform and included a number of innovations designed to increase the accessibility of their catalogue of European films to international audiences and enhance accessibility in East Asia, particularly China. They also continued to expand their catalogue of European content, introduced new ways to view and pay for access, and implemented technological and linguistic localisation innovations to further enhance the accessibility of MUVIES.COM.

Stephen Green, Managing Director at Distrify Media, said:

"Distrify Media is proud to play a leading role in pioneering alternative online distribution methods for European film. The support we receive from Creative Europe has made a critical difference in our capacity to innovate new business models through creative use of video streaming technology, and to promote European cinema to a global audience."

15. **Les Petites leçons de cinema / Centre for the Moving Image / Audience Development**
Total project grant (euros): 60,000
Percentage of budget funded: 60%
Call number: 22/2015
Number of partners in project: 6
Lead organisation: La lanterne magique France (FR)
Partners: Centre for the Moving Image (UK); Kurzfilmagentur Hamburg (DE); Magic Lantern Rustavi (GE); Promotor de accion infantil (ES); Warsztaty Kultury w Lublinie (PL);

This project uses a collection of specially commissioned short films from European filmmakers to engage young audiences in auteur cinema and increase levels of film literacy. The films blend an author’s artistic approach with a playful discovery of cinema, dealing with specific topics involved in movie-making such as genre, editing or cutting.

The collection already consists of three films from Jean-Stephane Bron, Ursula Meier and Christian Frei and two other shorts are in production from Frédéric Mermoud and Mathieu Amalric.

16. Wrap! Must See European Cinema for Young People / Scottish Film / Audience Development

Wrap!
Total project grant (euros): 176,591
Percentage of budget funded: 60%
Call number: 22/2015
Number of partners in project: 7
Lead organisation: Cinekid Amsterdam (NL)
Partners: Biografcentralen (SE); Espoon Elokuva (FI); Norwegian Film Institute (NO); Play Accion Cultural (ES); Scottish Film Limited (UK); Stowarzyszenie Nowe Horyzonty (PL);

Wrap! is the collaboration of European countries who will collectively build a catalogue of European films for children, with accompanying educational materials, that will be accessible across Europe.

Apart from festival screenings, there is a very limited offer of suitable European films that are readily accessible for young audiences. The catalogue is rich in content and film language, and (re)presents numerous different stories and regions from Europe, covering 24 different languages.

New partner Scottish Film (now Scottish Film Education) joined the activities of Year 3 of the Wrap! project and will help to distribute the films via educational screenings in their territory. Year 3 will see the roll out of the 22 films acquired in the first two years of the project and the acquisition of another 10 to 12 new films for the catalogue.

17. Moving Cinema / Centre for the Moving Image / Audience Development
MOVING CINEMA

https://www.facebook.com/MovingCinemaEu

Total project grant (euros): 59,764
Percentage of budget funded: 50%
Call number: 22/2015
Number of partners in project: 6
Lead organisation: A Bao a Qu (ES)
Partners: British Film Institute (UK); Centre for the Moving Image (UK); Landesverband Kinder- und Jugendfilm Berlin (DE); Os Filhos de Lumière (PT); Viespogis Meno Avilys (LT)

The main objectives of the Moving Cinema project are to create strong links between young people and cinema, to give them the tools to be autonomous spectators, and ultimately, to build active and sensitive audiences able to appreciate diverse cinema. The focus is on contemporary and classic European auteur cinema, with special attention to films and filmmakers that differ from the mainstream, and yet are able to engage young people in a deep and meaningful way.

The project aims to explore these objectives through four strands of work:

- screenings and dialogues
- young programmers
- film practices with mobile devices (linking filmmaking to film viewing)
- discovering films on VoD platforms

Resources are published on the website with the intention of being useful for any organisations, institutions and people interested in the transmission of cinema. Through its activities, Moving Cinema builds an important network of festivals, cinemas, screening spaces, schools, institutions, teachers and filmmakers that work together for film education for young people.

Moving Cinema is a project lead by A Bao A Qu and developed since 2014 with Meno Avilys (Lithuania) and Os Filhos de Lumière (Portugal). In 2015 the Centre for the Moving Image (Scotland) joined the project to work on the Young Programmers strand and La Cinémathèque Française (France) joined the project with the launch of Inside Cinema, an online space for the discovery of films through the materials of the creation processes.

The BFI (UK) and Kijufi (Germany) joined the project as partners in 2016.

For more information on the Edinburgh International Film Festival Young Programmers scheme funded through this initiative visit the Filmhouse website.

Nicola Kettlewood, Head of Education & Learning at Centre for Moving Image, said:

"The funding from Creative Europe for Moving Cinema has allowed us to work closely with our partners in Barcelona, Lisbon and Vilnius, sharing best practice, new ideas and different approaches to cinema. Over the two years our Young Programmers have enjoyed learning about European cinema and sharing their enthusiasm with young people across Europe, as well as with our audience in Edinburgh."
Look at our [2016 Results Report](#) for a comprehensive overview of Creative Europe's support to projects that seek to increase audience knowledge of and interest in European audiovisual works.

### 2017

**18. Moving Docs 2017**

**Scottish Company:** Film & Campaign  
**Funding scheme:** Distribution: Online  
**MOVING DOCS - F&C**

- **Total project grant (euros):** 140,000  
- **Call number:** EACEA/26/2016  
- **Number of partners in project:** 4  
- **Lead organisation:** European Documentary Network (DK)  
- **Partners:** Autlook Filmsales (AT); Film & Campaign (UK); Anemon (EL)

The objective of Moving Docs is to engage urban and rural audiences across Europe through regular and simultaneous screenings of the best European and international documentary films. This is achieved through the joint action of six innovative and pioneering initiatives in conjunction with the expertise and leadership of the European Documentary Network (EDN).

The initiative is structured around 'European Screening Days', unique media moments which connect diverse European audiences. These screening days consist of the simultaneous European screenings of documentaries that have already premiered at important festivals or received significant awards. Taking place in multiple locations and on multiple platforms across Europe, they engage audiences through issues relevant to contemporary life, communicated through theme-led European campaigns. Special attention is given to films that promote inter-cultural understanding, sustainable living and human rights.

Moving Docs helps to create the marketing tools needed to reach a European audience of over 7 million:  
- it develops a common online and viral marketing strategy for the selected films  
- it secures the multi-territory licensing of rights  
- it enables partners to share knowledge and compare experiences and ideas, enhancing the ability of the partnership to concentrate on unified digital marketing strategies, and to target a growing and changing audience on local, national and European levels.

In 2017 and 2018, Moving Docs works with partners in 19 countries (Austria, Belgium, Bosnia, Cyprus, Denmark, Finland, France, Germany, Greece, Italy, Macedonia, Norway, Poland, Serbia, Slovenia, Spain, Sweden, Turkey and the United Kingdom) to offer audiences across Europe broader access to Europe's unique audiovisual documentary heritage.
19.  Les Petites leçons de cinéma II

Scottish Company: Centre for the Moving Image

Funding scheme: Film Education

LES PETITES LEÇONS DE CINÉMA

Total project grant (euros): 60,000

Call number: 25/2016

Number of partners in project: 8

Lead organisation: La Lanterne Magique France (FR)

Partners: Associazione Italiana Amici Cinemad'essai Torino (IT), Magic Lantern Rustavi (GE), Centre for the Moving Image (UK), Art-Kino (HR), Promotora de Accion Infantil (ES), Kurzfilmagentur Hamburg (DE), Warsztaty Kultury w Lublinie (PL)

This project uses a collection of specially commissioned short films from European filmmakers to engage young audiences in auteur cinema and increase levels of film literacy. The films blend an author’s artistic approach with a playful discovery of cinema, dealing with specific topics involved in movie-making such as genre, editing or cutting.

20.  Cues

Scottish Company: The Polkadot Factory

Funding scheme: Promotion of Audiovisual Works Online

Total project grant (euros): 60,000

Cues is a mobile and web platform that takes films to a wider audience. It makes discovery easier by matching film trailers to audiences most likely to watch them. It allows the audience to create a shortlist of, get notifications about and join communities around films they want to see. Information about their interaction and intention is supplied to stakeholders across the film value chain including but not limited to producers, sales agents, distributors and exhibitors. across all platforms. This is done through a simple geotagged dashboard where stakeholders across the film value chain, can monitor interest in their films, capitalise on momentum and execute a release strategy best suited to the film across theatrical, television and online platforms. Audiences can also be contacted through push notifications by exhibitors when films are available to screen. Trailers will be available in multiple languages, for promotion initially to a pan-European audience and subsequently to a global audience.

The key activities undertaken included

- creating a database for trailers for European films to be uploaded and an accompanying dashboard to view activity around trailer

- outreach with the film trade to aggregate content
- market reaction on social media using a bespoke algorithm to monitor interest in the selected films
- facilitating the screening of four European films in partnership with cinemas outside their country of origin based on market intelligence aggregated using the algorithm
- aggregating and indexing a film festival catalogue
- identifying 30 films from around Europe to receive access to the tool on a supported basis
- identifying best practice and models of engagement for best use based on the resulting metrics to best support the 30 films

21. **2016 Cinefile Generation Stage**

Scottish Company: Cinefile

Funding scheme: Distribution: Automatic

CINEFILE

Total project grant (euros): 7,713

Call number: 18/2016

Originally launched under the brand banner of CinéFrance, CinéFile has broaded its scope from a purely French accent to encompass challenging cinema from around the globe.

The company, based in Scotland but working around the UK and Ireland, has had the valuable experience of releasing widely different titles ranging from classic thriller, costume drama, youthful escapism, family comedy, to documentary and short films.

22. **Distrify Native Advertising Campaign**

Scottish Company: Distrify Media

Funding scheme: Distribution: Online

DISTRIFY https://www.facebook.com/DistrifyMedia/

Total project grant (euros): 99,840

Call number: 26/2016

Distrify Media are an online marketing and distribution platform for filmmakers creating a viral marketplace for video discovery.

They received Creative Europe support for their Native Advertising Campaign project which aims to build a point of sale into their shareable Distrify Video Player, and turn any website into a micro VOD platform. Films located on their Muvies.com platform benefit from wider distribution by sharing the capacity to purchase the films on other websites and social media platforms. In return,
the Player acts as a window to drive traffic back to their Muvies.com platform, extending the reach of the platform and promoting cross-border films sales.

On Creative Europe funding, Stephen Green, Managing Director at Distrify Media, said:

"Creative Europe support has enabled us to undertake global expansion and enter markets around the world that we could not have reached otherwise. The support networks and funding from which we have benefited has equipped us financially and professionally (skills and knowledge) to trade in over one hundred different countries around the world."

23. **Wild Way Of The Vikings**

Scottish Company: Mara Media

**Funding scheme:** TV Programming

MARAMEDIA
https://www.facebook.com/maramedia.co.uk

Total project grant (euros): 153,979

Call number: 23/2016

This documentary follows the Vikings' footsteps from the Norwegian Coast to Newfoundland, visiting each of the magical islands of ‘Fire and Ice’ on the way: the Shetlands, the Faroes, Greenland and Iceland. In summer, pilot whales appear in huge numbers in Faroese waters. On Iceland the dominant hunters aren’t humans but wily arctic foxes. In mid-summer guillemot chicks leap from high ledges, aiming for the churning sea 150 meters below. Any that don’t leap clear will quickly be grabbed by the opportunistic foxes that patrol at the foot of the cliffs. Besides the polar bears, musk ox, wolves and arctic foxes, Greenland is home to vast breeding colonies of geese and the dashing gyr falcon – one of the most formidable hunting machines in Nature. Finally reaching the well-wooded shores of Newfoundland, the camera dives beneath the surface to watch the humpbacks as they breach and roll in pure exuberance.

24. **Wrap! 2017-2018**

Scottish Company: Scottish Film

**Funding scheme:** Film Education

Total project grant (euros): 176,674

Call number: EACEA/25/2016

Number of partners in project: 7

Lead organisation: Cinekid Amsterdam (NL)

Partners: Espoon Elokuvaehallitus (FI), Norwegian Film Institute (NO), Play Accio Cultural (ES), Scottish Film Limited (UK), Stowarzyszenie Nowe Horyzonty (PL), Biografcentralen (SE)
Wrap! is the collaboration of European countries who will collectively build a catalogue of European films for children, with accompanying educational materials, that will be accessible across Europe.

Apart from festival screenings, there is a very limited offer of suitable European films that are readily accessible for young audiences. The catalogue is rich in content and film language, and (re)presents numerous different stories and regions from Europe, covering 24 different languages.

Scottish Film (now Scottish Film Education) joined the activities of Year 3 of the Wrap! project to help distribute the films via educational screenings in their territory. Year 3 saw the roll out of the 22 films acquired in the first two years of the project and the acquisition of another 10 to 12 new films for the catalogue.

Year 4 of the Wrap! project includes the roll-out of the 32 films acquired in years one to three and the acquisition of another 10 to 12 new films for the catalogue. Year 4 will also include writing, translating and expanding the learning materials to make them more accessible.

25. **ConnectED**

**Scottish Company:** The Edinburgh International Television Festival

**Funding scheme:** Access to Markets

**CONNECTED** [https://www.facebook.com/ThisIsEdinburghTVFestival](https://www.facebook.com/ThisIsEdinburghTVFestival)

Total project grant (euros): 60,000

Percentage of budget funded: 53%

Call number: 17/2016

Launched in 2018, ConnectED is an international hub that connects broadcasters, distributors and agents with like-minded producers and content creators from across the UK, Europe, the US, China and beyond. The hub gives key commissioners, distributors and agents across these territories the opportunity to communicate their tastes, wish lists and showcase their hits via personalised information zones containing clips, interviews and concise ‘flash cards’. It aims to make businesses more effective by helping them source ideas that fit their model, editorial and commercial needs more effectively.

The hub is made available exclusively to past and present EITF delegates, with around 2,000 global senior industry professionals attending the TV Festival each year. Users can use the hub to research international markets and trends and request speed meetings with relevant participants at the festival, which runs from 22 to 24 August in 2018.

Festival Director Lisa Campbell said:

“ConnectED’s aim is to break down barriers to creativity by sharing information that will enable the international TV community to flourish. Being a part of EITF’s international ConnectED Hub will help commissioners, distributors and agents connect with the most relevant, top flight content creators in their field regardless of their location.”
2018

26. Moving Cinema

Scottish Company: Centre for the Moving Image

Funding scheme: Film Education

MOVING CINEMA https://www.facebook.com/MovingCinemaEu

Total project grant (euros): 148563

Call number: 14/2017

Number of partners in project: 5

Lead organisation: A Bao a Qu (ES)

Partners: Centre for the Moving Image (UK); Viešoji įstaiga Meno avilys (LT); Landesverband Kinder- und Jugendfilm Berlin (DE); Otok Institute (SI)

The main objectives of the Moving Cinema project are to create strong links between young people and cinema, to give them the tools to be autonomous spectators, and ultimately, to build active and sensitive audiences able to appreciate diverse cinema. The focus is on contemporary and classic European auteur cinema, with special attention to films and filmmakers that differ from the mainstream, and yet are able to engage young people in a deep and meaningful way.

The project aims to explore these objectives through four strands of work:

1. screenings and dialogues 2. young programmers 3. film practices with mobile devices (linking filmmaking to film viewing) 4. discovering films on VoD platforms

Resources are published on the website with the intention of being useful for any organisations, institutions and people interested in the transmission of cinema. Through its activities, Moving Cinema builds an important network of festivals, cinemas, screening spaces, schools, institutions, teachers and filmmakers that work together for film education for young people.

Moving Cinema is a project led by A Bao A Qu and developed since 2014 with Meno Avilys (Lithuania) and Os Filhos de Lumière (Portugal). In 2015 the Centre for the Moving Image (Scotland) joined the project to work on the Young Programmers strand and La Cinémathèque Française (France) joined the project with the launch of Inside Cinema, an online space for the discovery of films through the materials of the creation processes.

In 2018-2020 Moving Cinema gathers 5 partners: A Bao A Qu (Spain), the Centre for Moving Image (UK), Kijufi (Germany), Meno Avilys (Lithuania) and Otok Institute (Slovenia). Os Filhos de Lumiè (Portugal), La Cinémathèque française (France) and the British Film Institute (UK) are also part of the project.
27. **Stranded**

Scottish Company: No Code

**Funding scheme:** Development: Video Games

NO CODE [https://www.facebook.com/NoCodeCreative](https://www.facebook.com/NoCodeCreative)

Total project grant (euros): 150,000

Call number: 24/2017

Based out of Glasgow, Scotland, No Code are a BAFTA award winning independent game development studio. Pulling experience from working on games such as Alien: Isolation, No Code are mixing AAA quality with independent originality.

Their first mobile game Super Arc Light was a success on iOS and Android, earning the coveted 'Editors Choice' from Apple on its release. Their second full release Stories Untold, which was released on PC in February 2017 with video game publisher Devolver Digital, was a critical success and was considered by many publications to be among the best games released that year.

No Code are now developing Stranded with Creative Europe support.

Cover image: Edinburgh Filmhouse

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In partnership with Arts Council England, Creative Scotland and Welsh Government.

With support from the UK Department for Digital, Culture, Media and Sport and the European Commission.

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